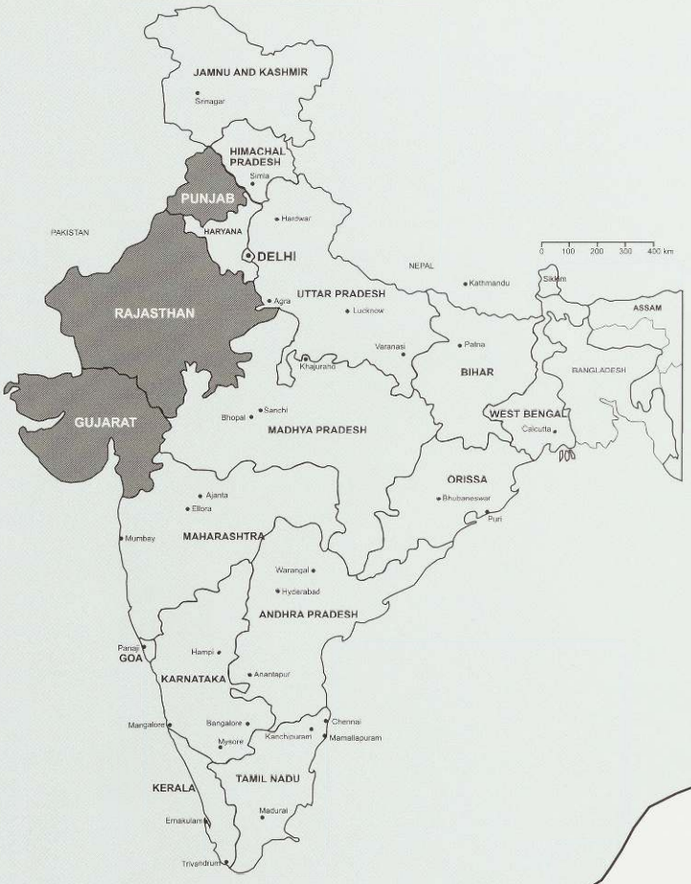

Parvaiya

Firozpur

Chandigarh

PUNJAB

Bikaner

RAJASTHAN

Jaisalmer

Amar Sagar

Lodruva

Khaniyan

Bharatpur

Jaipur

Sanganer

Osian

Harsapura

Jodhpur

Varkana

Ajmer

Nadol

Jalor

Sanderav

Narlai

Bakara Road

Sadri

Ghanerao

Kumbalgarh

Ranakpur

Kankroli

Bundi

Sirohi

Nana

Mirpur

Bamanvad

Jiravala

Mungthala

Krishnaganj

Vasantgarh

Chittorgarh

Bhinmal

Mount Abu

Achalgarh

Ahar

Sarotra

Udaipur

Khumbaria

Vitibhaya

Taranga

Abhapur

Vadnagar

Idar

Bhuj

Patan

Siddhapur

GUJARAT

Modhera

Bhadreshvar

Gandhinagar

Sejakpur

Ahmedabad

Dholka

Jamnagar

Cambay

Akota

Dhank

Rajkot

Baroach

Junagadh

Mount Girnar

Palitana

Mount Shatrunjaya

Talaja

Songarh

0 100 200 300 km

CHAPTER FIVE

NORTH-WEST INDIA
COURTYARDS AND CONTINUITY

North-western India is a region which has a long and firm connection with the Jaina faith. According to Jaina historical writings, the religion spread to the west already during the lifetime of Mahāvīra. Despite waves of Islamic incursions, Jainism and its temple structures flourished extensively during the eleventh to thirteenth centuries. Under Solaṅkī patronage, a style of Jaina architecture evolved which to the present day exercises a strong influence on Jaina temple building, not just in this part of India, but beyond its regional and national boundaries. For Śvetāmbara Jainas, the north-west with its tightly knit network of holy pilgrimage sites, has gained the status of a Jaina homeland. Wherever Śvetāmbara merchant communities migrate, representations of their sacred hills Śatruñjaya, Girnār and Ābū are taken, installed and venerated as symbols of their origin and identity.[1] Within Jaina studies, no other region of the subcontinent has attracted as much scholarly attention as this. There are valuable surveys especially with regards to textual and religious studies, anthropology sociology, and also on the topics of Jaina sculpture and architecture. Whilst art-historical studies on the region have largely concentrated on iconography, temple decorations and the development of certain individual building elements up to the thirteenth century, this chapter will focus on spatial arrangements. Of particular importance will be the movement of the worshippers in the architecture and the layout of Jaina temple complexes, areas in which distinct patterns have evolved over time. These clearly differentiate the architecture of the Jaina temple in north-western India from that of other religious groups in South Asia.

The greater part of the architectural material discussed in this chapter comes from the modern states of Rajasthan and Gujarat, and to a limited extent from the Punjab. It includes references to Jaina history and material evidence from Pakistan and Afghanistan, regions which nowadays lie outside the modern political borders of India. At present, the Punjab, Pakistan and Afghanistan are no longer major centres of Jaina influence, whereas in Rajasthan and Gujarat, Jainas still form a substantial part of the population.[2] The analysis and interpretation of the architectural developments typical of north-western India, which will form the main focus of this chapter, is preceded by a short introduction to the history of Jainism and Jaina temple building in the region.

JAINA HISTORY AND ART IN NORTH-WESTERN INDIA

Writing Jaina history is an interesting but challenging undertaking. Historical evidence frequently is sketchy and one has to rely on a wide variety of sources to assemble a relatively cohesive and credible picture able to lay claim to some authenticity. Important building blocks in this historical jigsaw are inscriptions, literary narratives, histories composed by other religions as well as those of specific sects and subsections of the Jaina community itself. In addition, there are religious writings and hagiographies, legends, as well as archaeological evidence. Most of these provide relatively little reliable hard facts and objective historical data. Inscriptions have frequently been re-inscribed during later periods or re-inserted into newly constructed buildings. Historical narratives provide the view and interpretation of only one specific group of society, frequently located outside and in opposition to the Jainas,[3] and many architectural structures mentioned in Jaina texts have vanished without any trace while surviving buildings reflect continuous modifications and renovations. Particularly at important Jaina pilgrimage places, it is also common to demolish and completely replace former temple structures.

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1 Mount Girnār is also spelled Girṇār, and Mount Ābū is locally known as Ābū Parvata.

2 According to the Census of India 2001, there are 39,276 Jainas in the Punjab, 525,305 in Gujarat and 650,493 in Rajasthan ("Census of India 2001," updated on 27th September 2005, accessed on 14th October 2005, http://www.censusindia.net/results/2001census_data_index.html).

3 Indian history as well as Jaina history has to a large extent been written by non-Jainas and relies heavily on *Brāhmaṇical* sources in Sanskrit (Cohen 1997: 33, 35, 37).

Fig. 17 Major places of Jaina worship located in north-western India.

1. Sixth Century BCE to Tenth Century CE

As has briefly been mentioned in Chapter Two, Jaina history does not start with Mahāvīra. At least in a modified form, Jainism existed before Mahāvīra's lifetime in the sixth century BCE, and believers argue that the religion has no beginning but has eternally existed in the universe. Consequently there are vigorous attempts, largely by members of the Jaina community, to provide evidence for the existence of Jaina religious practices from as early as the Indus Valley Civilization and the Vedic period.[4] It is impossible to verify such, largely unconsolidated and religiously motivated accounts. However, we are confronted with a relatively large number of references more specifically connected with western India, relating to the sixth century BCE. According to the *Bhagavatī-sūtra* (13, 6, 191), a Jaina canonical text formulated about a century or two after the death of Mahāvīra, Jainism reached western India during the lifetime of the twenty-fourth Tīrthaṅkara. In keeping with this *sūtra*, Mahāvīra himself visited the city of Vitibhaya, the capital of the large kingdom, known as Sindhu-Sauvīra. This extended between the Indus and the Jhelum rivers and nowadays represents the border area between Pakistan and Gujarat.[5] Similar accounts have been transmitted concerning visits of the great teacher to the temples at Bhinmal in south-western Rajasthan and at Mungthala near Mount Ābū (Delvāṛā), also in Rajasthan.[6] Although it is questionable whether Mahāvīra really visited these places, so far removed from the main region of his preaching, it is noteworthy that many sacred sites, also in other regions, lay claim to a personal visit by the great ascetic teacher. This expresses a clear desire amongst the Jainas, and this can be noticed in the past as well as today, to attach themselves historically to the early and formative period of their religion. Furthermore, it aims at characterising pilgrimage places as sacred spots chosen by the great Mahāvīra, and at identifying these as places where people can participate in mythical and religious history by walking on holy ground, a truly enlightened soul has touched. Even though they are interesting from a religious point of view, such references are often doubtful as historical sources.

There is various historical, literary and inscriptional evidence to support the assumption that Jainism reached Rajasthan, Gujarat and the Punjab at least by the end of the third century BCE.[7] Digambara sources suggest that Candragupta Maurya, whose empire contained portions of modern Rajasthan and Gujarat, converted to Jainism before his death. Śvetāmbara commentaries describe Aśoka's grandson Samprati, who ruled over the western regions of Aśoka's empire, as a Jaina convert.[8] Although several temple histories claim that various Jaina shrines in the region were founded or rebuilt by Samprati Rājā, and ample stone sculptures throughout the region depict the king in figural shape (Plate 446), it is difficult to link either of the two personalities to a specifically Jaina context in western India.[9] No Jaina art objects from the area have securely been dated to the Mauryan or Śuṅga periods. The

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4 See, for example, S. R. Jain (1997: 5-10).

5 This is based on *Bhagavatī-sūtra* 13, 6 and 191. For further information, refer to Chatterjee (2000 vol. I: 32) and Shah (1974: 87). Some descriptions even state that king Udayana or Udain of Sindhu-Sauvīra was a devotee of Jainism (Lalwani 1997: 53). See also Dey (1984: 183, 186) for information on the kingdom under discussion.

6 The inscription in the Jaina temple at Mungthala dates from CE 1369 (VS 1426). For the inscription recording the visit of Mahāvīra to Bhinmal (VS 1334, CE 1277), see Shah (1974: 85) and Lalwani (1997: 53).

7 Sources providing information on this early introduction of Jainism to the region are sections of the *Therāvalī*, the *Bṛhat-kalpa*, which seems to indicate the spread of Jainism to Gujarat and the Punjab in circa 350 BCE, and the Barli inscription from Ajmer district, Rajasthan. The latter is believed to date from 400 BCE (Chatterjee 2000 vol. I: 35-36, 84, 86; Sangave 1990: 93-94; Lalwani 1997: 53, 54). Shah and Sircar attribute the same inscription to the Śuṅga period (Sircar 1951: 38; Shah 1974: 85). Other texts, such as the hagiological list (*sthavirāvalī*) of the *Paryuṣaṇā-kalpa*, imply that Jainism was already deeply rooted in Gujarat by the second century BCE (Dhaky & Moorti 2001: 3).

8 In the literature, Aśoka's grandson Samprati is also known as Saṁpai.

9 Samprati who resided at Ujjain is believed to have been converted by the Jaina monk Suhastī (von Glasenapp 1999: 44). According to local history, the Śāntinātha Temple at Idar in Gujarat was rebuilt by Samprati Rājā in 242 BCE, who is also said to have founded the Padmaprabhu Temple at Nadol in Rajasthan. The latter temple has a sculptural representation of Samprati seated on horseback enshrined in a small niche in its second open hall. A further temple associated with Samprati is the so-called Temple of Samprati Rājā on Mount Girnār in Gujarat. With regards to the patronage of Samprati, see also Tiwary (1985: 37-39).

famous bronze image of Pārśvanātha, now in the Prince of Wales Museum in Mumbai, has on stylistic grounds been dated to about 100 BCE but its precise provenance, though likely to have been somewhere in western India, is unknown.[10] There is also certain evidence that during the same period, about the second to first centuries BCE, a group of Jaina monks lived and taught Jainism in the region of Saurashtra.[11]

For the Kuṣāṇa period we have various archaeological and epigraphic sources relating to western India and also to the sites of Taxila, Sirkap and Ketas, nowadays located in modern Pakistan. By the first centuries CE, these cities had sizable Jaina populations and large numbers of temples. Many of the structures seem to date from this early period and to indicate a long association of Jainism with this region.[12] An inscription from the first century CE, found on Mount Girnār in Gujarat, associates the hill with the *nirvāṇa* of the twenty-second Tīrthaṅkara Neminātha, also known as Ariṣṭanemi. This dating conforms to the version of events presented in the *Kalpa-sūtra*.[13] Although the latter inscription provides firm evidence for the sacredness of the hill from the beginning of the common era, it appears to have been an important place of Jaina pilgrimage since much earlier.[14] Also Harsapura, a town located between Ajmer and Pushkar, today in Rajasthan, Dhank, Baroach and the monastic rock-cut Bāvā-Pyārā Caves near Junagadh, the latter three in Gujarat, can be firmly linked to Jaina activities during the first centuries CE.[15]

From the Gupta period, we have further references to a pronounced Jaina presence in the Punjab, especially at Pavvaiya on the Candrabhaga, and also at Kura in the Salt Range of Pakistan.[16] During this period, three councils were held to edit and preserve the Jaina canon.[17] The first of these gatherings was held at Mathura, in modern Uttar Pradesh. Almost simultaneously, in 350 CE, a second synod convened at Valabhi in Saurashtra, in order to reduce the canonical works of the Jainas to writing. The same venue was also chosen for the third council dated to CE 453-54 or 466.[18] The fact that Valabhi was chosen for two such crucial meetings shows that it must have been a stronghold of the Jaina religion during the Gupta period, and also that it must have been located in an area densely populated with Jaina monks, who would have reached the city purely on foot. According to the local temple history, the Pārśvanātha Temple at Jiravala in Rajasthan, was renovated in about CE 266 (V.S. 323).

No Jaina antiquities have yet been discovered in the region of north-western India, which can securely be dated to the third and fourth centuries CE. However, a bronze statue of Ṛṣabhanātha, dated to about CE 500, is part of the important hoard unearthed at Akota in the outskirts of Baroda in Gujarat.[19] From the early sixth century, Jainism enjoyed a period of

446. Figural representation of Samprati Rājā in a niche in the Padmaprabhu Temple at Nadol.

10 The problem of dating and linking this sculpture to the region of north-western India has, for instance, been discussed in Shah (1954: 63-65; 1974: 87-88).

11 Shah 1974: 91.

12 See the writings by Marshall (1975: 6, 11, 65, 140, 145, 463) and Chatterjee (2000 vol. I: 79, 85). Shah, however, doubts the validity of the identification of the Sirkap stupa as a Jaina edifice (1974: 91; 1955: 10).

13 With regards to this description, refer to Chatterjee (2000, vol. I: 85). Also the enlightenment of the first Tīrthaṅkara Ādinātha is linked to a site in western India. He is believed to have reached *nirvāṇa* on the summit of Mount Śatruñjaya in Gujarat. Other Jaina sources suggest that the event occurred on Mount Kailāśa (Jindal 1988: 233).

14 Lalwani (1997: 66); Dundas (1992: 46).

15 For additional information on these sites and their possible Jaina connections, see Burgess (1876: 139-141), Sankalia (1941: 46-51), Lalwani (1997: 55), Chatterjee (2000 vol. I: 86-87), Shah (1974: 89-91) and Dhaky & Moorti (2001: 4).

16 Chatterjee 2000 vol. I: 94.

17 An earlier council was held at Pataliputra about one hundred and sixty years after the death of Mahāvīra.

18 The exact year given for the councils depends on the way it is calculated, and various dates are mentioned in the literature (Cohen 1997: 42; Sangave 1990: 93; Dundas 1992: 43; Dhaky & Moorti 2001: 5). The latter council was only attended by Śvetāmbara monks and is not mentioned in Digambara records.

19 Sankalia also dates various rock-cut reliefs at Dhank to the early fourth century CE. Due to the presence of a representation of the *yakṣī* Ambikā, however, who is not believed to have been introduced into the Jaina iconographical repertoire until the sixth century, Shah dates the same carvings to the late sixth or early seventh centuries CE (1955: 17, fig. 31; 1974: 136). For representations of the famous bronze icon of Ṛṣabhanātha and a more detailed discussion of the sculpture, see Shah (1959: 26,

447. General view of the Mahāvīra Temple at Osian, the earliest surviving substantial temple building in the region.

growth and relative stability, during which Jainas were gaining substantial political influence in various kingdoms in northern India, and especially in Gujarat and Rajasthan. The rock-cut caves at Dhank were excavated during the late sixth or early seventh centuries. We are presented with many references to the funding and building of structural Jaina temples and a few more Jaina sculptures survive from the area, dating from the sixth and seventh centuries.[20] Amongst the latter are a series of bronze statues of standing Tīrthaṅkaras from Valabhi, now in the Prince of Wales Museum in Mumbai.[21] Also the Chinese pilgrim Hiuen Tsiang refers to the Jaina religion, which according to his account was practised from Taxila in the north-west to the extreme south of the subcontinent. He visited Opian in Afghanistan, which he described as having a substantial Jaina population during the first half of the seventh century. Hiuen Tsiang particularly mentions Bhairat and Bhinmal, both located in Rajasthan. By this period, the latter site had developed into one of the principal Jaina centres in the region.[22] Also dating from the seventh century is a noteworthy reference to a portrait sculpture of Mahāvīra, which is believed to have been made during the lifetime of the great teacher. According to the *Āvaśyaka-cūrṇi* of Jinadāsa, the sandalwood figure of the twenty-forth Tīrthaṅkara was in the possession of and venerated by Queen Uddāyaṇa of Vitibhaya, in the border area of Gujarat and Pakistan.[23] Surviving sculptures from this period are a seventh century bronze Jina from Vasantgarh in the Sirohi district of Rajasthan, and eighth century Jina bronzes from Bhinmal and Akota.

During the eighth and ninth centuries CE, Jainism became more widespread in western India. This is the period when the noted savant Haribhadra Sūri lived and preached in the vicinity and was actively involved in the dissemination of Jainism. The fact that Jaina images survive from the fifth, sixth and seventh centuries indicates that also more temple structures must have existed during this period to house the icons. However, either because the buildings were made of perishable materials, or because of continuous waves of Muslim invasions in later

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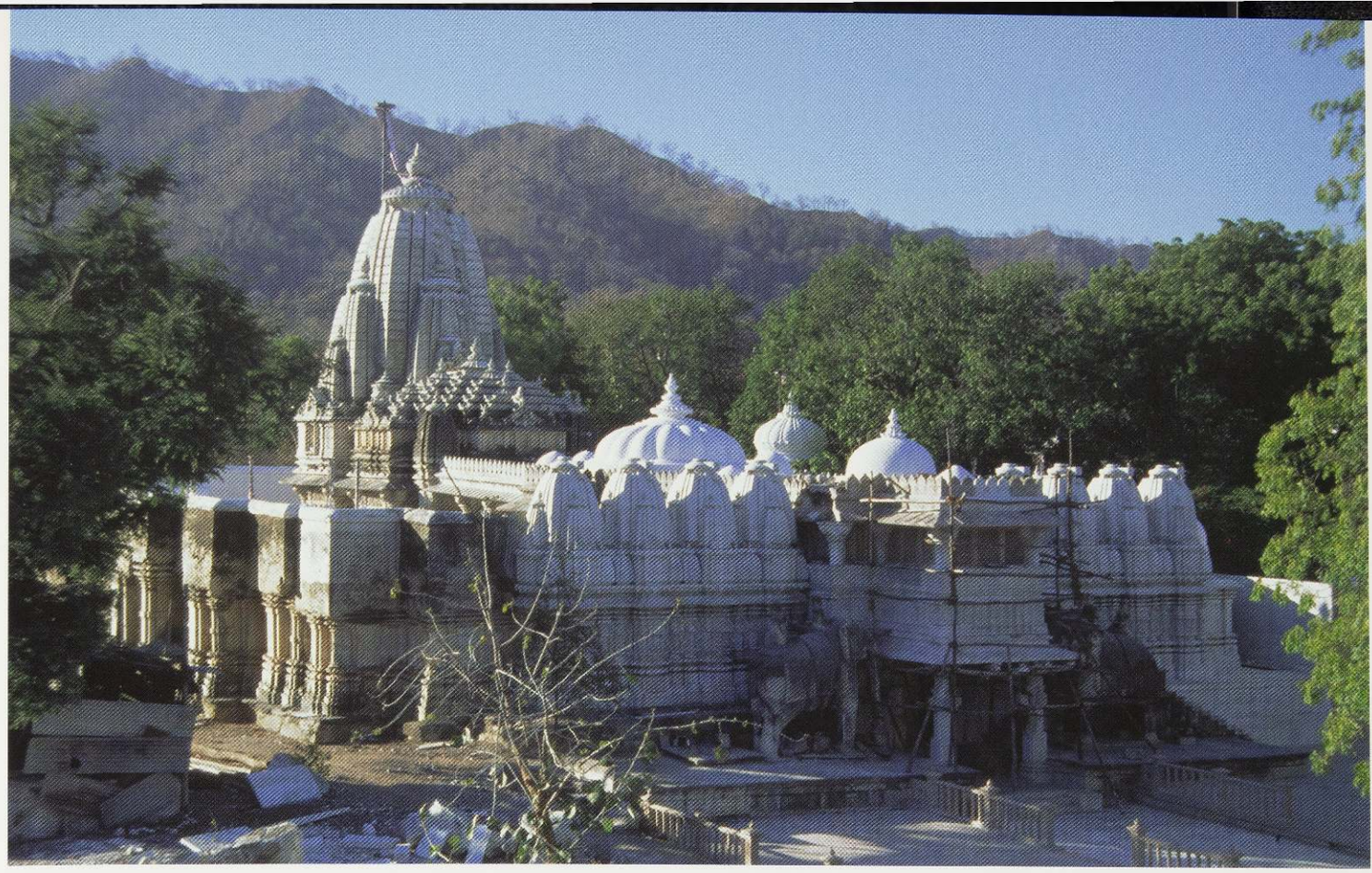
plate 8a, b; 1974b: 134).

20 Cohen 1997: 43; Lalwani 1997: 56, 66; Chatterjee 2000 vol. I: 96; Deva 1974b: 180; Dhaky & Moorti 2001: 6.

21 This image has been analysed by Shah (1952: 36; 1955: fig. 29; 1960: 21-25; 1974b: 135-136).

22 For further information, see Lalwani (1997: 1, 55), Chatterjee (2000 vol. I: 85) and Dhaky & Moorti (2001: 7). Large Jaina establishments also existed at Vadnagar, Modhera and Masindra during the seventh century.

23 It is believed that the icon was eventually brought to Vidisha in Madhya Pradesh (Shah 1974: 86).



448. Outside view of the late tenth-century CE Mahāvīra Temple complex at Ghanerao.

centuries, no substantial remains of Jaina religious structures dating from this early period have yet been identified in the region.[24] The site of Valabhi, for instance, was attacked and entirely destroyed in Muslim attacks in CE 758, 776 and 787.[25] The earliest surviving substantial temple building in the region is the Mahāvīra Temple at Osian in Rajasthan, built by the Pratihāra king Vatsarāja in the eighth century (Plate 447).[26] Jaina literature is full of references to shrine constructions in western India during the eighth to tenth centuries but most of these named temples cannot be traced today.[27] Notable exceptions, where at least parts of temples survive from the late tenth century, are the Ādinātha Temple at Vadnagar in Gujarat (third quarter of tenth century), and in Rajasthan the Pārśvanātha Temple at Nana (ca. CE 954), the Ādinātha Temple at Narlai (ca. CE 970-980) and the Mahāvīra Temple at Ghanerao (ca. CE 954) (Plate 448). The fact that in these temples, however, earlier sections have always been combined with later structural material is well-illustrated by the Neminātha Temple at Narlai. Although it preserves sculptures dating from the third quarter of the tenth century, the main lower temple section largely stems from the eleventh century, and is topped by a *śikhara* constructed in the twelfth and thirteenth centuries. Due to constant renovation campaigns and frequently thick layers of white-wash, temple elements are often difficult to date. We also have accounts from various Muslim travellers dating from this period, who describe Jaina practices but express much confusion in their identification of the various Indian religions of the time.[28]

449. The double-storeyed entrance-pavilion of the Pārśvanātha Temple at Kumbharia.

2. Eleventh to Thirteenth Centuries CE

Jainism enjoyed its most prosperous time under the Cāḷukya Solaṅkī kings. The earliest major surviving temple construction in the Solaṅkī style, is the well-known temple of Ādinātha,

24 For example, we have references to several Jaina temples constructed on the summit of Mount Śatruñjaya during the late seventh or early eighth centuries CE, but most of the material evidence at the site today dates from much later periods (Dhaky & Moorti 2001: 7).

25 References to these incursions can be found in Dhaky & Moorti (2001: 9).

26 Although the Mahāvīra Temple at Osian was founded in the eighth century, it was modified and substantially enlarged over the centuries, particularly in the eleventh century CE.

27 This fact has also been pointed out by Deva (1974b: 182-183; 1975a: 301).

28 Lalwani 1997: 56.

450. Side view of king Kumārapāla's Ajitnātha Temple at Taranga.

also known as the Vimala-vasahī on Mount Ābū. It was constructed by Daṇḍanāyaka Vimala, better known as Vimala Śāha, a minister and commander-in-chief under the Solaṅkī ruler Bhīma Rājā I (Bhīmdeo, 1022-1064 CE) in 1032 CE.[29] The *garbha-gṛha* and the closed and open halls were constructed during the foundation of the temple in the eleventh century, the remaining parts were added later, during the twelfth century. Also in the eleventh century, a series of Jaina temples were constructed at Kumbharia in Rajasthan. Two constructions at the site are relatively firmly dated, the Mahāvīra Temple to 1062 CE, and the Śāntinātha Temple to 1082 CE. During the reign of the Śaiva king Siddharāja Jayasiṁha (1094-1144 CE), Jainism prospered further and two more temples were erected at the site. The Pārśvanātha Temple has been dated to 1105 CE (Plate 449), and the Neminātha Temple to 1136 CE, in the later period of Siddharāja's reign. The layout and development of these and many other Jaina temples dating from this period will be discussed in more detail in the following section on Jaina temple architecture. The prosperity and large building projects of the Jainas during this period, however, were overshadowed by series of Islamic raids and the Muslim occupation of Gujarat.[30]

In 1125 CE (VS 1181), a famous debate between the Śvetāmbara savant Deva Sūri, also known as Śrīdeva, and the well-known Digambara dialectician Kumudacandra was held at Siddharāja's court at Patan in Gujarat. Partly by employing unsound methods, it appears, the Śvetāmbaras came out victorious and the teachings of the Śvetāmbara sect were established as the main doctrine of the area.[31] It seems that the great Hemacandra Sūri might have been

29 Vimala is also referred to as Daṇḍādhina Vimala. The Ādinātha Temple was constructed in VS 1088, variably converted to CE 1031 or 1032. See the relevant sections in Chatterjee (2000 vol. II: 2), Singh (1982: 186), and Michell (1990: 274). Mount Ābū is also known as Dilvara (Delvāṛā or Dilvāḍā), a corruption of the words *deul* (temple) and *vāṛā* (a locality, ward), consequently meaning 'place of temples' or 'temple city' (Bhandarkar 1920: 14).

30 In Gujarat, prominent religious buildings in all major cities were raided and destroyed in the attacks of CE 1024-26, 1217, 1297 and 1304 (Bhandarkar 1920: 12; Dhaky & Moorti 2001: 13).

31 Different versions of the debate can be found in the contemporary drama the *Mudrita-kumuda-candra*, and also in the *Prabandha-cintā-maṇi*, the *Purātanapra-bandha-saṁgraha*, and the *Prabhā-vaka-carita*. See also Lalwani (1997: 67-68) and Chatterjee (2000 vol. II: 5).

451. The long facade of the Mallinātha Temple (Vastupāla-Tejapāla Temple) on Mount Girnār.

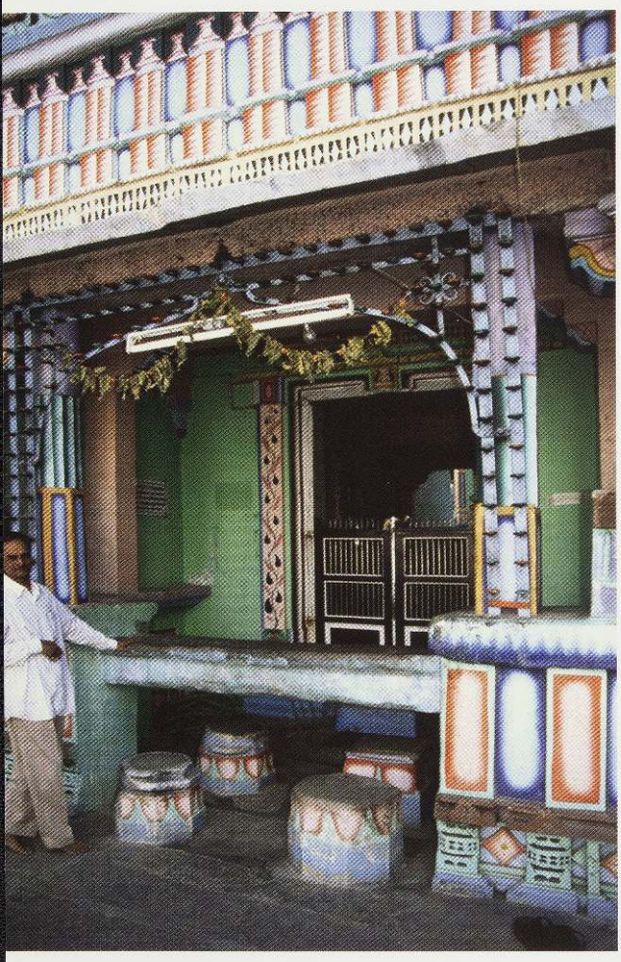
present at court when the debate took place but the two only formally met in the latter part of Jayasiṁha's reign. During the twelfth century, distinguished Jaina temples were also constructed in Gujarat, at sites such as Patan, Dholka, Siddhapura, Sejakpur and on Mount Girnār. Despite several renovations, substantial parts of the early structure of the Neminātha Temple (1128 CE) on Girnār still remain. Also in Rajasthan, the twelfth century was a prosperous period in which many new temples were constructed under the rule of the Śākambharī Cāhamānas and the Cāhamānas of Nadol and Jalor.[32]

One of the greatest supporters of Jainims in the region was Siddharāja's successor, the Cāḷukya king Kumārapāla, who ruled in Gujarat between CE 1144 and 1174. He remained a devout Hindu but in his later years came under Hemacandra's influence and actively supported the spread of Jainism. Some historians even argue that he converted to Jainism and that he aimed at creating a model Jaina kingdom.[33] Under the continued leadership of Hemacandra, Jainism became one of the leading forces in the religious and intellectual life of Rajasthan and Gujarat. As part of the propagation of the Jaina religion, Kumārapāla is believed to have constructed a large number of small Jaina shrines all over Rajasthan and Gujarat, and even beyond this region.[34] The main incentive for these building activities appears to have been to support the propagation and expansion of the faith through an even distribution of small places of worship, and not the establishment of a few major places of pilgrimage at selected and widely dispersed sites. Originally small and simple shrines were often modified and expanded during later centuries. The religious strategy followed by these early supporters of Jainism outlined above, supports the theory of spatial organisation, of conscious enlargement,

32 For further information on specific rulers and their achievements, see Chatterjee (2000 vol. II: 30-38).

33 The *Prabhā-vaka* claims that Kumārapāla converted to Jainism and the author Yaśaḥpāla even provides the date for his conversion as CE 1160 (VS 1216). Other sources suggest a conversion later in his life, while even others contest the idea of a proper conversion altogether. See, for instance, Chatterjee (2000 vol. II: 11-12) and Lalwani (1997: 69-70) for a discussion of some of the issues involved.

34 According to the chronicler Merutuṅga, Kumārapāla erected as many as one thousand four hundred and forty temples throughout India (Lalwani 1997: 71).



452. A stone barrier, preserved in the Padmaprabhu Temple at Nadol, prevented intruders from riding into the edifice on elephant back.

multiplication and expansion, put forward in this study as a distinctive aspect of Jaina temple architecture. Most Jaina temples built by Kumārapāla are now lost or are difficult to identify. This is largely due to the destruction of many temple sites, the absence of inscriptions which would help to identify them, but also due to the continuous implementation of substantial renovations which Jaina temples habitually and repeatedly undergo throughout their history. A celebrated example of a comparatively large and well-preserved temple structure, founded by kind Kumārapāla, however, is the Ajitanātha Temple at Taranga (1164-66 CE) in Gujarat (Plate 450).[35] Jaina temple constructions as well as additions to earlier shrines were also instigated by king Kumārapāla's ministers. One of the better known embellishments among these is the open hall, the *nṛtya-maṇḍapa*, located in front of the Vimala-vasahī. It was added in about 1150 CE by minister Pṛthvīpāla.[36]

Royal and state support for Jainism was lost after Kumārapāla. His son Ajayapāla, who succeeded to the throne in 1173 CE, is thought to have been opposed to Jainism and is alleged even to have destroyed Jaina edifices.[37] At the state level, the situation did not much improve when political power passed from the Cāḷukyas to the Vāghelās. Privately, however, Vastupāla and Tejapāla, two brothers serving as ministers first to Bhīma Deva II (1178-1241 CE) and then to his son Vīradhavala, continued to construct major Jaina edifices and to repair and rebuild earlier constructions.[38] The list of temples raised or renovated by them is extensive, with many surviving at places such as the sacred hills of Girnār and Ābū, or at Kumbharia and Sarotra in Rajasthan.[39] Amongst their best known commissions are the Neminātha Temple, constructed in 1231 CE on Mount Ābū, and the Mallinātha Temple on Mount Girnār, founded in 1232 CE, but having many later additions (Plate 451). The Neminātha Temple is also known as the Luṇa-vasahī, and the Mallinātha Temple variably as the Vastupāla-Tejapāla Temple, or as the Vastupāla-vihara.

It has often been argued that there were no great Jaina patrons after Vastupāla and Tejapāla in this region in the thirteenth and fourteenth centuries. However, a wealthy Jaina merchant known as Jagaḍu, Jagaḍuśā or Jagaḍū Śāha, for example, had the Jaina temple at Bhadreshvar in Gujarat constructed in the middle of the thirteenth century (1248 CE). Other individuals, such as the Jaina saint Pethaḍa of Mandu, who is believed to have erected about eighty-four Jaina temples, many at sites in western India, his son Jhānjhaṇa, as well as the Paramāra kings of Malwa, were sympathetic to Jainism and continued the tradition of enlarging ancient Jaina sites of pilgrimage and founding new establishments.[40] By the twelfth to thirteenth centuries, Jainism had become so deeply rooted as one of the dominant religions in the area, that the withdrawal of centralised support could be compensated for by the local community.[41] Hema Rāja of Bikaner had the Susānī Temple at Morkhana in Rajasthan repaired, and in 1280 CE several new Jaina statues were installed in various temples in Ajmer, also in Rajasthan. At other sites, entirely new building projects were undertaken during this period, illustrated by the numerous temples commenced during this period inside the Ādīśvara Tunk on Mount Śatruñjaya.[42]

453. The mid-fifteenth-century white marble Neminātha Temple at Ranakpur.

3. Thirteenth to Twenty-First Centuries CE

Very little has been written so far about historical and architectural developments from the late thirteenth and early fourteenth centuries onwards. This is surprising as there are hardly any earlier structures which have not undergone substantial changes during or even after this

35 Kumārapāla is also renowned for having cut steps into the rock at Junagadh to improve the pilgrimage route up Mount Girnār (Dhaky & Moorti 2001: 19).

36 Deva 1975a: 304.

37 For these allegations refer, for example, to the discussions in Chatterjee (2000 vol. II: 19) and Singh (1982: 44).

38 Lalwani 1997: 58, 73.

39 Detailed information can be found in Deva (1975a: 304-305) and Dhaky & Moorti (2001: 20).

40 For further information refer to Chatterjee (2000 vol. II: 28-29, 38-40) and Joshi (1975a: 343).

41 This issue has been discussed in Joshi (1975a: 339) and Lalwani (1997: 59, 75).

42 Various spellings are in use for the term *tunk*, a fortified temple compound. In this publication, the most common Hindi spelling *tunk* has been used. However, the term is also regularly spelled *tuk*, *tuṅg*, *ṭuk*, *ṭuṅk*, or *ṭoṅk*.

454. The interlinked surrounding shrines enclosing the Sātbīs-deoḍī Temple in the fort of Chitor.

period. This need for modifications and repair works has partly to do with the change in the political, religious and artistic situation, caused by the often aggressive campaigns of Islamic rulers, who by that time were firmly based in Delhi. Particularly devastating amongst their raids, were those by 'Alau'd-Dīn Khiljī (1296-1316 CE), which by the end of the thirteenth and in the early fourteenth centuries brought destruction to many Jaina and Hindu temples in the wider area. Tangible reminders of this threat have still been preserved in many Jaina temples throughout the region. In order to prevent the Islamic invaders from riding into the temples on elephant back, stone barriers were regularly inserted into the gateways of Jaina compounds, and as a memory, many temples have kept these in place to the present day (Plate 452). Also Jainas who died, whilst selflessly defending sacred places of worship, are commemorated in local temples in the form of stone stele.[43]

Although Jainism was severely threatened in most parts of northern India during this time, it firmly persisted in Rajasthan and Gujarat. The advent of Islamic rule, however, changed the position of the Jaina community further. Due to the rise of Hindu influence in the region, the withdrawal of state patronage, and the threat of the new Islamic rulers, it appears that the Jainas stopped competing openly for direct political control. Instead they started establishing for themselves a firm position in commerce and trade, providing them with an indirect, but no less powerful political position in society, which they still enjoy to the present day.[44] It is noteworthy with what speed and consistency many of the plundered Jaina sites were rebuilt and how, even during the period of destruction, new temples were being raised. Despite that fact that the date of the construction of the impressive Jaina Kīrtti-stambha Temple in the fort at Chitor in Rajasthan has been much debated, inscriptional evidence seems to indicate that it was raised during this period, probably in 1300 CE, and restored or increased in height during later centuries.[45] The neighbouring Candraprabha Temple also is a fourteenth-century construction, erected on the ground of an earlier destroyed Jaina edifice. On Mount Śatruñjaya

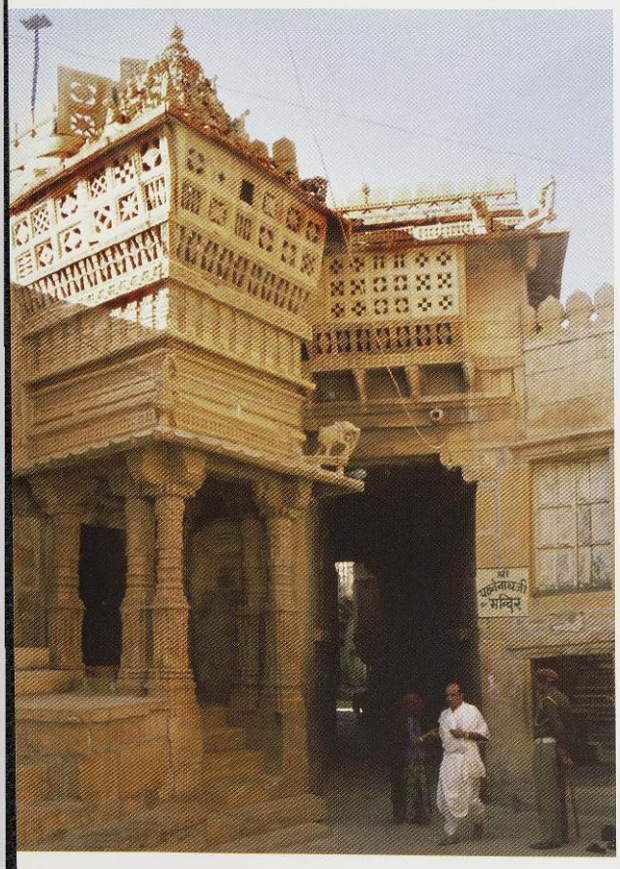
43 Prominent examples of stone barriers can still be seen in place in the main entrance of the Ādinātha Temple at Narlai and the Padmaprabhu Temple at Nadol, both in Rajasthan. According to local history, these saved the temples from Muslim destruction. The latter temple also preserves a hero stone, commemorating a local Jaina who gave his own life defending the temple against aggressors.

44 Cohen 1997: 43; Lalwani 1997: 72.

45 Dates proposed for the construction of the *kīrtti-stambha* in Chitorgarh, range from a date prior to 1200 CE, to a date in the fifteenth century. See, for instance, the discussion in Joshi (1975a: 339) and the monograph published on this Jaina tower by Nath (1994).

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.



too, many new temples were raised during this period, especially in the Vimala-vasahī Tunk and in the newly established Chīpā-vasahī Tunk.

A prominent figure in the process of restoration and enlargement of many Jaina sites during the fourteenth century in Gujarat was the devout Jaina merchant Samarasiṁha, popularly known as Samarā Śāha.[46] He appears to have had good relations not only with 'Alau'd-Dīn Khiljī but also with Ghiyās-ud-dīn Tughluq (1320-25 CE), which helped him to acquire the necessary permission to rebuild and establish new Jaina temples. Another influential Jaina layman, who actively promoted the rebuilding of Jaina sites during the fourteenth century, is Jeśala Śāha from Cambay in Gujarat. However, also various Jaina teachers were actively involved in propagating the Jaina faith and in instigating new building projects during the period of Muslim domination. Jinaprabha (Jinadeva Sūri), who lived and preached during the reign of Muḥammad Śāha Tughluq (1325-51 CE), had important Śvetāmbara sites protected by the emperor in Delhi. Through negotiations, Jinaprabha seems to have gained permission to retrieve important Jaina statues, which had been taken to Delhi. Legend credits him with having persuaded Muḥammad bin Tughluq himself to construct a Jaina temple dedicated to Mahāvīra in Delhi.[47]

We have fascinating accounts from the beginning of the fifteenth century, concerning Jinakuśala Sūri, who travelled and preached extensively in Rajasthan and Gujarat. Wandering ascetics kept up communications and provided a feeling of community for dispersed Jaina centres of population. Jinakuśala Sūri is credited with having visited the Jaina *tīrtha*s of Sind in modern Pakistan, then as now, a stronghold of Islam.[48] With respect to the re-establishment and the creation of new Jaina sites of pilgrimage, particularly in Mewar and adjacent regions, it is king Rājādhirāja Kumbhakarṇa, better known as Rāṇā Kumbha (1438-68 CE), who deserves particular mention. He was influential in the construction of one of the best known temples of the mid-fifteenth century, the Ādinātha Temple (1439 CE) at Ranakpur in Rajasthan, initiated by his minister Dharaṇāka or Dharaṇa Śāha.[49] Also the neighbouring

46 Amongst other important deeds, Samarasiṁha was influential in getting the main icon of the Ādīśvara Temple on Mount Śatruñjaya at Palitana restored to its former glory. He also had the famous temple of Ādinātha at the same site rebuilt (Chatterjee 2000 vol. II: 123-124).

47 For references to this legend, see Joshi (1975a: 335) and Chatterjee (2000 vol. II: 125).

48 Chatterjee 2000 vol. II: 128.

49 The temple is also known as the Ādīśvara or Yugādīśvara Temple, and more commonly as

457. The complex pierced stone screen walls of the Pārśvanātha Temple at Lodruva.

Nemināth and Pārśvanātha Temples are mid-fifteenth-century constructions (Plate 453). Best known amongst the many Jaina temples constructed at Chitorgarh during the fifteenth century is the Sātbīs-deoḍī Temple (Plate 454). Additionally the Candraprabha (1453 CE), the Pārśvanātha (1417 CE) and the Śītalanātha (1452 CE) Temples at Jaisalmer, the Bhāṇḍāsar Jaina Temple (1468 CE) in the fort of Bikaner,[50] and the Triple Jaina Temple in Kumbalgarh, all in Rajasthan, emerged during this period. As part of the flourishing of temple buildings during the fifteenth century, also three new temples were constructed on Mount Girnār. These are the temples of Samarasiṁha, Samprati Rājā and Melaka-vasahī (Plate 455). This is just a short list of the best known shrines raised during this active period of temple building. Numerous constructions were raised at this time and many more will be mentioned in the following discussion of the architectural material.

Art-historical studies do not usually mention Jaina temples raised after the fifteenth century, although with the comparable peace and security which evolved during this time,

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Dharaṇa-vihāra. An inscription at the site calls it the Trailoka-yadīpaka-prāsāda (Dhaky 1975: 335).

50 This temple is the oldest Jaina temple in Bikaner. It was commenced by the Jaina merchant Bhāṇḍāsar Osvāl in 1468 CE. After his death, his daughter continued building at the site. She had the temple completed in 1514 CE. The stone for the construction came from Jaisalmer.

458. Devotees approaching the large complex of the Śeṭh Hāthīsiṅgh Temple at Ahmedabad.

large numbers of temples were erected throughout the region. Following the desire of many Jaina laypeople to partake in the sacredness of a holy place, by donating images and shrine constructions to such sites, numerous new temples were raised on Mount Śatruñjaya and Mount Ābū. This is illustrated, for instance, by the Mahāvīra Temple (1582 CE) at the latter site. New constructions were also initiated at Jaisalmer, exemplified by the Ādinātha (1536 CE) and the Aṣṭāpada Temples (16th century) (Plate 456), and at Bikaner, by the Naminātha Temple (1573 CE). It is striking that the creative influence Islamic design features, building forms and layouts had on Jaina temple architecture, is felt more prominently during this period. An exchange of ideas as well as the desire to prevent the desecration of figural images and temples led to more aniconic forms of representation, often in the form of sacred *pādukā*s. In this respect, the establishment of Jaina non image-worshipping reform movements during the fifteenth, seventeenth and eighteenth centuries, should also be interpreted as a reaction towards Islamic ideas. Jaina temples from this period are often strongly centralised, tomb-like buildings. Furthermore, a clear proliferation and elaboration of *havelī* temples at sites such as Sanganer and Jaipur can be noticed. Although courtyard temples can be linked to *havelī* houses, they are also related to the layout of mosques.[51]

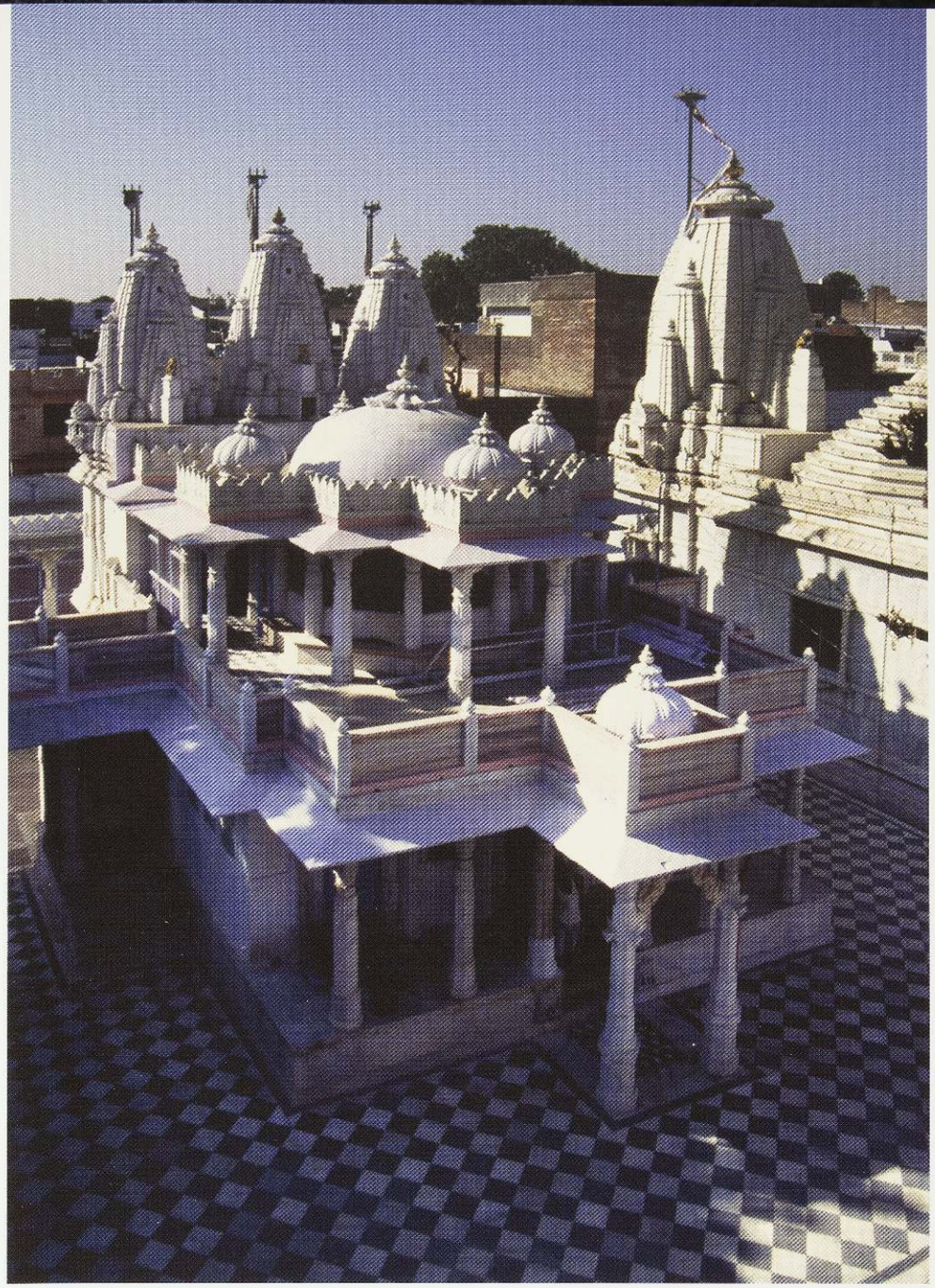
Mahārāṇā Pratāpa, who lived in the last quarter of the sixteenth century, was a strong supporter of Jainism. He lived at the same time as the noted Jaina savant Hīravijaya (1527-96 CE), who became the head of the Tapā Gaccha and is by many regarded as one of the greatest Jaina monks after the noted Hemacandra Sūri. At least between CE 1582 and 1586, Hīravijaya kept close contact with the emperor Akbar. The Mughal emperor's tolerant rule led to a renaissance of Jaina architecture in the region, with many new constructions in the Rajasthani cities of Ajmer, Jaipur and Sirohi. Due to the fertile negotiations between Hīravijaya and Akbar, the sacred mountain Śatruñjaya was returned to the Jainas, who adorned the site with numerous new temple complexes, *tunk*s, and additional shrines. Some contemporaries of Akbar even believed that he converted to Jainism for which, however, no firm proof can be obtained.[52]

Political stability, and trading contacts initially with the Portuguese, and later also with the British, allowed many Jaina merchants to expand their businesses. This led to the amassment of large fortunes which in turn had an immediate effect on temple building and donations made to religious establishments.[53] During the seventeenth, eighteenth and nineteenth centuries, large numbers of shrines were restored and enlarged, such as the Pārśvanātha Temple at Lodruva in Rajasthan. This temple was originally constructed in 1152 CE, but reconstructed

51 For further details on the connection between Islamic and Jaina temple architecture, see Hegewald (2007b; forthcoming: f).

52 See Seth (no date: 272), Chatterjee (2000 vol. II: 132) and Havell (1913: 197).

53 Dundas 1992: 168-170.



459. The modern double-storeyed Ādīśvara Jaina Temple in the Ātmānanda Jaina Bhavana complex at Sadri.

in a series of campaigns in 1615, 1675 and 1687 CE (Plate 457).[54] Large numbers of new Jaina shrines were also constructed throughout the region. Many of the temples mentioned later in this chapter at the Rajasthani sites of Kankroli, Amar Sagar, and on Mount Śatruñjaya, were built or at least heavily rebuilt during this period. Dundas draws our attention to the fact that paradoxically, due to a lack of sources in later periods, it is often harder to reconstruct the historical developments of the eighteenth and nineteenths centuries than those of earlier times.[55] Much will be said later about expanded or new temple constructions of the past four centuries, and only a few characteristic temples should suffice here to bring the history of Jaina temple building in the region of north-western India up to the present day. The Bhūlavani (labyrinth) Temple is a well-known example of a mostly eighteenth-century temple construction on Mount Śatruñjaya. The most visited Jaina temples of the nineteenth century in Rajasthan and Gujarat, are the Nasinyān Jaina Temple in Ajmer (1864 CE)[56] and the Śeṭh Hāthīsiṅgh Temple at Ahmedabad (CE 1848) (Plate 458). In Gujarat, countless new temples and entire walled complexes, such as the Motī Śāha and the Bālā Bhāī Tunks, were constructed during the eighteenth to nineteenth centuries on the sacred Mount Śatruñjaya.[57] Jainism appears still

54 For information on the reconstruction campaigns, see Ward (1989: 154).

55 Dundas 1992: 96.

56 Nasinyān Jaina Temple in Ajmer was founded in 1864 and opened in 1895 CE.

57 The name Bālā Bhāī is also commonly spelled Vālā Bhāī.

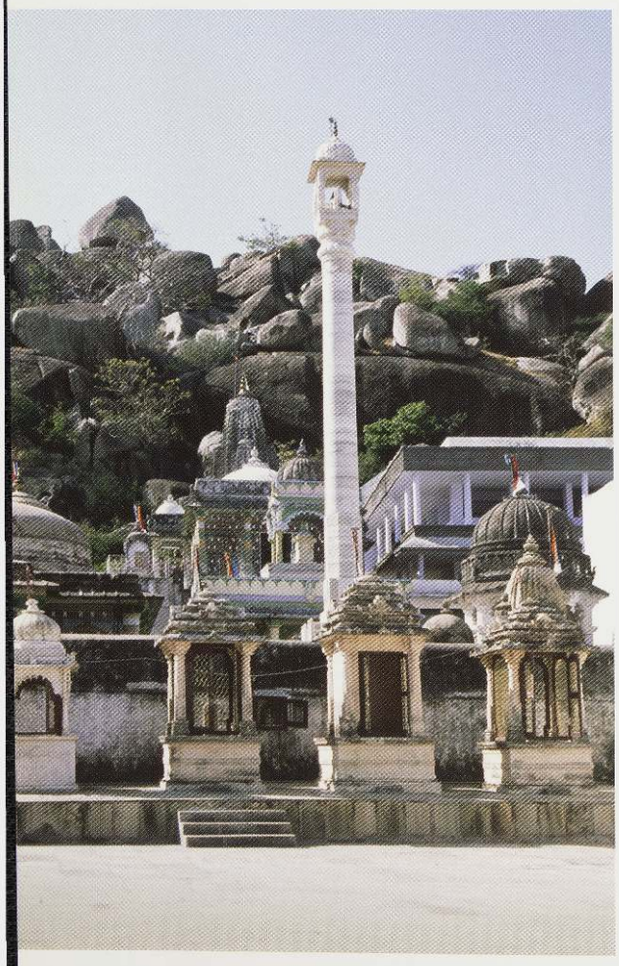
to have been present in what is today the modern state of Pakistan, as an eighteenth-century marble *pādukā*, exhibited in the Ashmolean Museum Oxford, indicates.

Studies in South Asian history of architecture do not usually include discussions of structural additions or new temple buildings, dating from the twentieth and twenty-first centuries. This is unfortunate, as most are well-preserved and still in use by the community, providing valuable information on their ritual use. Modern and contemporary Jaina temple structures also reflect present approaches to temple building and to the Jaina faith (Plate 459). These modern religious edifices can be compared with earlier temples and consequently are valuable sources for the study of Jaina architecture. In many ways, contemporary Jaina architecture is often more characteristic and distinct than earlier constructions, which can still be more closely related to Buddhist and Hindu precedents. During the modern age, the practice of donating funds to pilgrimage sites for the installation of new statues, the enlargements of shrines and the construction of new temples continues, particularly amid more affluent Jaina industrial and business families. Amongst these it is customary to donate a fixed percentage of their financial gains to religious establishments. Many of the temples discussed in the following date from or were substantially altered during the modern period.

JAINA TEMPLE ARCHITECTURE IN NORTH-WESTERN INDIA

It has been outlined in the architectural introduction, in Chapter Four, that Jaina temple architecture falls into several distinct groups. Many of these different temple types are found in the region of north-western India. Most frequent and widespread are temples which consist of an image chamber preceded by a sequence of axially aligned halls. These have frequently been connected with a series of further architectural elements and grouped to create clusters of composite temple complexes. Other types of Jaina constructions regularly encountered in the region, are courtyard or *havelī* temples and their many variant forms. Relatively recent developments have also led to the creation of hall type temples, which have a more open internal plan, and to multi-storeyed domestic house temple structures, where shrines have either been integrated into ordinary urban houses, or where the temple architecture imitates residential buildings. Also common are cosmological and mythological Jaina temples. An unusual temple type, not prevalent in other regions is represented by the *kīrtti-stambha*. Temples of this kind are tower-like constructions, consisting of superimposed shrines on several floor levels. In the following, the emphasis will be on the architectural development from simplicity towards complexity, associated with these different types of Jaina temple buildings, and in particular on their spatial evolution and increased three-dimensional density and intricacy.

460. Open-sided pavilions (*caraṇas*) housing the foot imprints of deceased Jaina teachers, grouped along the compound wall at Taranga.



1. Temples with a Sequence of Aligned Maṇḍapas

It has been illustrated in the architectural introduction that Jaina temples of the so-called *maṇḍapa*-line type consist of three major building blocks, image chambers (*garbha-gṛhas*), halls (*maṇḍapas*) and porches, with a fourth element, a vestibule (*antarāla*), being optionally inserted between the shrine and the second element in line.[58] The halls of Jaina temples in north-western India can either be open or closed and formerly open pillared *maṇḍapas* have later often been enclosed. Lines of interlinked halls create an approach to the image chambers and also house further religious icons and ritual paraphernalia. They are used for the performance of rituals and the assembly of worshippers during festivals and special celebrations. Porches, which have usually been attached to the final element in this line, mark the entrance to the temple structure and shelter the worshippers approaching the religious edifice. A non-obligatory vestibule in front of the shrine provides a space for devotees to gaze at the sacred representation and to deposit offerings. Consisting of these four simple architectural elements, Jaina temple constructions are related to the temples erected by other religious groups in India. Differences, however, can be outlined in the manner in which these basic building parts have been assembled and multiplied. In Jaina temple architecture, *maṇḍapa*-line assemblies have reached a degree of density and complexity not known from the building traditions of other

58 For a detailed discussion of the *maṇḍapa*-line temple type and drawings illustrating the separate building blocks, see the relevant section in Chapter Four "The Jaina Temple."

461. Multiple *caraṇa* pavilions on sacred Mount Bāmaṇavāḍjī at Bamanvad, whose sides have been enclosed with solid and pierced screen sections.

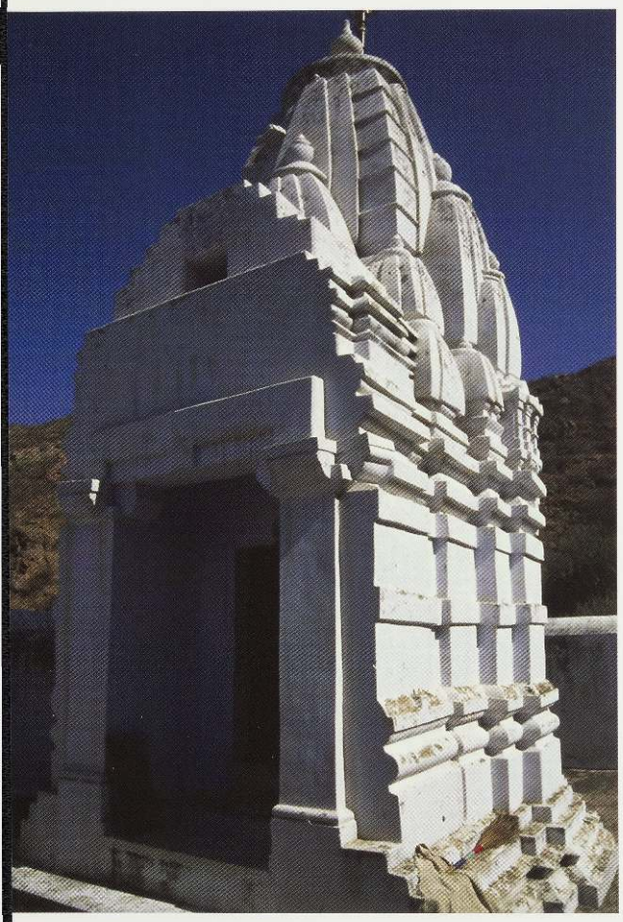
religions in the area. The following discussion will describe the architectural development from simple pavilions towards spatially complex multi-shrined and multiple *maṇḍapa* temple constructions. As only small sections of early temple buildings have survived intact and most Jaina temples have repeatedly been altered and added to during subsequent centuries, the argumentation has to be thematic. The following discussion will show, that it is this continuous rebuilding and enlarging of the structures, which makes Jaina temples unique in their layout and spatial complexity.

From Simple Pavilions to Multiple Maṇḍapa Arrangements

The simplest way to display a religious image, or more commonly, the sanctified foot imprints or *pādukā*s of a Jina or deceased saint, is to house them in a small open-sided shrine or pavilion, a *chatrī*. In north-western India, Jainas usually refer to such simple constructions as *caraṇa*s. Most *caraṇa*s are square in plan and only about half to one metre in diameter. They usually consist of a high base section, displaying the religious object, topped by four slender corner pillars. In most instances, these support a domed roof structure, while others are topped by *śikhara* roof towers. Examples of simple *caraṇa* pavilions can be seen in the many fortified temple compounds on Mount Śatruñjaya and at the sacred pilgrimage site of Taranga, both in Gujarat (Plate 460). These small gazebos also illustrate the point that *pādukā* pavilions have regularly been arranged in groups. Large numbers regularly line the pilgrimage paths leading up sacred hills in Rajasthan and Gujarat, illustrated by those on Mount Cūlagiri at Khaniyan near Jaipur. This site is also noteworthy for demonstrating a modern phenomenon, where similar simple pillared structures have substantially been enlarged in size to house monumental standing statues. In another variant form of the usually open *chatrī* type, the sides of the pavilions have been enclosed and provided with solid or pierced screen walls, in order to create a more sheltered shrine environment. This arrangement is typical of the large number of *caraṇa*s erected on sacred Mount Bāmaṇavāḍjī at Bamanvad in Rajasthan (Plate 461).[59]

Besides open *chatrī* pavilions and their walled variants, the simplest version of a structural Jaina temple building consists of a square shrine (*mūla-prāsāda*) proceeded by

59 The thirty *chatrī*s raised on Mount Bāmaṇavāḍjī have been dedicated to the twenty-four Jinas and six *gaṇadhara*s. Locally, they are referred to as *tunk*s. This is a term which in the region of north-western India is usually used to describe fortified temple complexes. Only in eastern India is this term commonly used to denote small *chatrī*s. As Mount Bāmaṇavāḍjī, and the surrounding site of Bamanvad, however, is generally known to imitate Mount Sameṭa-śikharajī and to be perceived as a replica of the famous pilgrimage site in Bihar, the east Indian terminology has also been used at this Rajasthani site. The pavilions on Mount Bāmaṇavāḍjī are also noteworthy for housing a combination of figural representations and *pādukā* imprints. For further information on *chatrī*s, see also the introductory section in Chapter Four on Jaina architecture.



462. The Supārśvanātha Temple at Mirpur is preceded by a simple *antarāla* or *kapilī*.

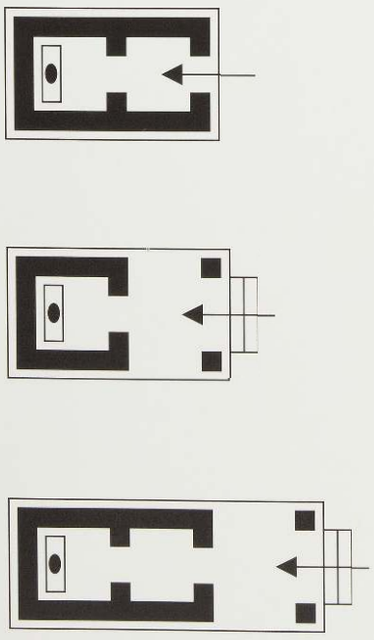


Fig. 18 Small temples, consisting of an image chamber connected to an *antarāla*, a porch, or to a combination of the two.

a small porch. Simple entrance porches are referred to as *ardha-maṇḍapa*, *agra-maṇḍapa*, *prāggrīva*, *balana-maṇḍapa*, *mukha-maṇḍapa*, *mukha-catuṣkī* or *mukha-catuṣkya*.[60] In order to simplify the already complex terminology associated with the different parts of the Jaina temple, front porches will in this study always be referred to as porch or as *ardha-maṇḍapa*. Simple porches can follow two standard layouts. They can be composed of slightly protruding solid wall sections, which have been covered and connected at the top, and really represent simple vestibules, also known as *antarāla* or *kapilī*. Alternatively, they can be made of two protruding pillars, topped by a larger roof form. The latter is more prevalent and classical and is also found in association with larger and more complex temple constructions. However, particularly in cases where an extension of a shrine is planned at a later stage, after sufficient funds have been colleted to continue the building process, a *kapilī* with solid sides is usually constructed, which later acts as an *antarāla* in a more complex temple structure. Representing the simple version of a shrine with a sheltered *antarāla* only, is the Supārśvanātha Temple at Mirpur in Rajasthan (Plate 462). Although the shrine is small, it is the central and only temple of a raised walled compound, reached by a long set of stairs. In many instances, also small shrines have a preceding *antarāla* section inserted between the shrine and the pillared porch (Fig. 18). Entrance porches in north-western India are usually topped by a pyramidal roof form (*phānsanā*).[61] From about the fifteenth-century, also small domed elements were regularly used to cover the constructions. Porches provide shelter against sun and rain, they mark the entrance and exit points of a temple and are also used as decorative features. When found immediately in front of a shrine, they are used as sheltered spaces to focus on the sacred icon inside, to utter prayers and to make offerings. Simple temples, consisting only of a shrine and a porch, are typical of Jaina pilgrimage sites where subsidiary shrines in larger compounds frequently follow this minimalist layout (Plate 463). The Mahāvīra Temple at Bamanvad has a small protruding porch, resting on two pillars. It is constructed on the summit of the natural rock at which, according to Jaina tradition, Mahāvīra had an iron rod pushed through his ear. There are also examples of small subsidiary shrines which have not just one but two porches. Such structures are frequently located in the corner of a temple complex and often house four-faced images.[62]

In more complex temple buildings, several halls have usually been inserted between the shrine at one and the porch at the other end. The majority of single halls in the region of north-western India are closed, meaning that they have been fitted with solid walls. Closed halls are locally referred to as *gūḍha-maṇḍapa*s. A well-known example of this combination is the Ajitanātha Temple at Taranga (1166 CE) (Plate 450). There are, however, also examples where a *garbha-gṛha* is proceeded by an open *maṇḍapa,* meaning a pillared hall without wall sections, and then by a porch (Fig. 19).[63] Many different terms are used to refer to open pillared halls, and it usually depends on the number of bays or pillars, as well as the total amount of halls in a temple, which of the many alternative terms are used. The term *nṛtya-maṇḍapa* describes an open peristyle hall. An open hall consisting of six bays, four by three pillars, is referred to as a *ṣaṭcatuṣkī* or *ṣaṭcatuṣkya*, whilst one made of nine squares, four by four pillars, is called a *trika* or *trika-maṇḍapa*, popularly known as *nava-caukī, nava-catuṣkī* or *nava-catuṣkya* (nine-bayed). Most ancient temples which might well have started with such a straightforward arrangement, have had further building elements added in later centuries. Therefore one usually has to look at later, even modern constructions, to illustrate the simplest

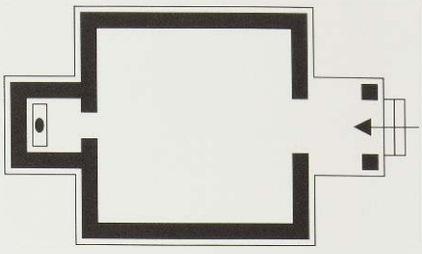
60 Some art historians use the terms *mukha-catuṣkī* and *mukha-catuṣkya* to describe a porch, and the term *mukha-maṇḍapa* to describe larger open pillared halls. In Jaina religious texts on architecture and in art-historical writings, however, there is no consistency with respect to the use of these architectural terms. Variations in local terminology also contribute further to the complexity of the architectural vocabulary.

61 A common alternative form for *phānsanā* is *phaṁsākāra*.

62 Examples of such constructions can be seen in the south-eastern corner of the eleventh century Śāntinātha Temple complex at Kumbharia (Fig. 40), and in all four corners of the twentieth-century Nandīśvara-dvīpa Temple complex a Jalor (Fig. 55), both located in Rajasthan.

63 In certain examples, clear provision has been made to accommodate a further *maṇḍapa* at a later stage. A good example is the Śāntinātha Temple at Mirpur which consists of a square shrine, preceded by a closed *maṇḍapa*. There is no porch at the front but the platform on which shrine and *maṇḍapa* are raised continues along the front with ample space for another *maṇḍapa* structure to be added at a later stage.

463. Subsidiary shrines preceded by open pillared porches on Mount Śatruñjaya.



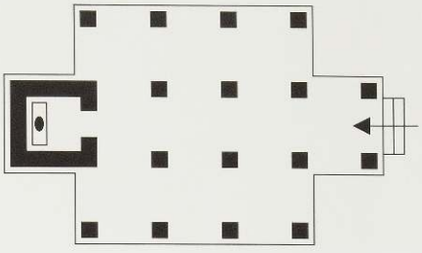


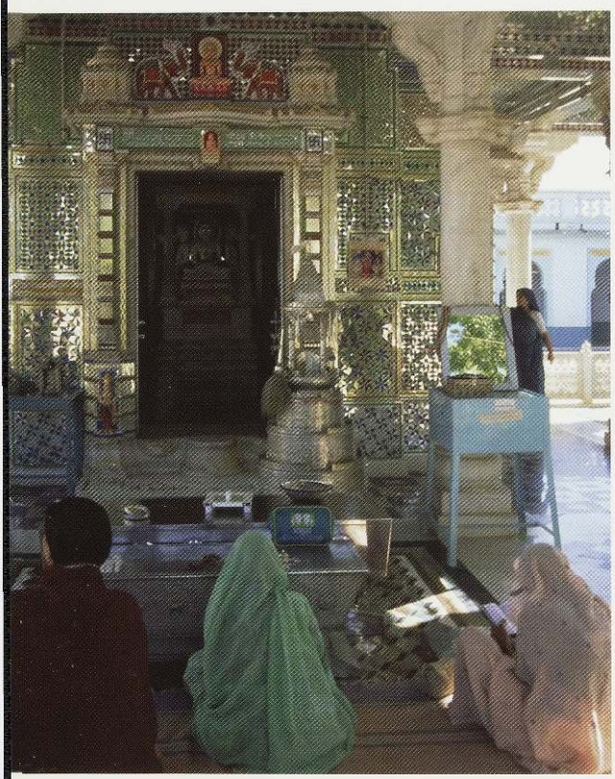
Fig. 19 Shrines preceded by an open or a closed hall, and a porch.

points with regards to temple layouts, as most older constructions will have been altered and substantially extended. One such example is the twentieth century Nūtanabanānā Jinā-laya in the Nav or Nava Tunk on Mount Śatruñjaya at Palitana in Gujarat (Plate 464).[64] Open pillared halls have often been altered and either partly or wholly enclosed at a later stage. This can be achieved either by inserting metal bars or *jālī* screens, or by entirely filling in the gaps between the pillars.[65] Through the additional hall in front of the temple, there is more room to accommodate worshippers who come to the temple to conduct *pūjā*, to meditate or

64 All individual statues, scattered on the sacred hill of Śatruñjaya, were collected and placed in this new *tunk*. The temple is therefore called Nūtanabanānā Jinā-laya, 'newly made shrine,' and the complex is known as Nav Tunk, meaning 'new temple complex.'

65 The three cases are illustrated by the Ṛṣabhdeva Temple (no. II) in the Ātmānanda Jaina Bhavana temple complex at Sadri, the Supārśvanātha Temple at Narlai and the Naminātha Jaina Temple at Bikaner. In the temple at Sadri, where the *jālī* screens admit filtered light and air but provide shade and security to the temple interior, the screens appear to have been part of the original design of the temple.

464. Temple with open hall and porch in the Nav Tunk at Palitana.



465. Temple hall with devotees, *siṁhāsana* stand and other ritual paraphernalia atJalor.

466. Subsidiary images housed in niches inside the hall of the Śāntinātha Temple at Nadol.

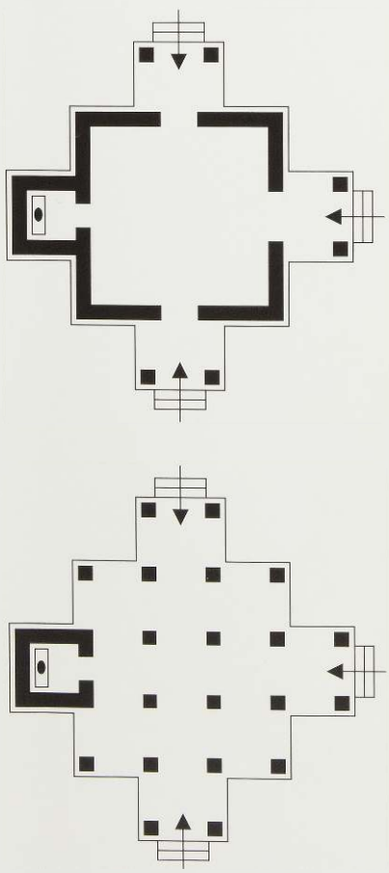


Fig. 20 Temples consisting of a shrine, connected to one hall and three porches.

to assemble for the singing of religious songs (*bhajan*). *Maṇḍapa*s also accommodate ritual paraphernalia, such as low tables used for offerings, and *siṁhāsana* stands (Plate 465). Further representations of Jaina Tīrthaṅkaras, *yakṣa*s, *yakṣī*s and various divinities have either been placed into wall niches, usually referred to as *deva-kulikā*, *deva-kulikā-khattaka*, *deva-koṣṭha* or *khattaka*, or they have been displayed on long stone shelves lining the walls of closed halls (Plate 466).[66] Many *maṇḍapa*s do not only have one porch at the front of the temple, but two further entrance pavilions located at the sides of the *maṇḍapa*.[67] Side porches have usually been arranged symmetrically and are also referred to as *pārśva-catuṣkī*. The resulting temple arrangements convey a very balanced impression, as the three porches and the shrine, elements which often protrude to an equal extent on the four sides of the hall, create four small squares attached to and radiating out from a large central *maṇḍapa* space (Fig. 20). The porches admit light and air to the temple interior and also ease the movement of people entering and departing from the sacred edifice. Most temples are accessed from the front only, but can be left through any of the three porches. The sanctums of more complex Jaina temples have often been planned on a larger scale and integrate internal ambulatories into their design. Such complex *mūla-prāsāda*s with integrated circumambulation paths, are then referred to as *sāndhāra* or *sāndhāra-prāsāda*s (Fig. 21).

Many Jaina temples do not only have an open or a closed *maṇḍapa*, but a combination of the two. In most such instances, the enclosed *maṇḍapa* is found adjacent to the shrine and the open *maṇḍapa* towards the front porch. An early example of this combination, and indeed one of the oldest surviving Jaina temples in the region, is the central part of the Mahāvīra

66 The Pārśvanātha Temple on the lower peak at Bamanvad accommodates four niches in its closed *maṇḍapa* (housing representations of Mahāvīra, Śāntinātha, Vardhamāna and Anantanātha) and two in the *antarāla* section (containing icons of Dharmanātha and Vimalanātha). Stone shelves accommodating Jinas figures can be seen in the Śāntinātha Temple at Nadol (with sculptures of Sumatinātha and Ādinātha). This hall also bears elaborate internal wall paintings, dating from the 1920s and 1930s. Further icons of Śyāma Yakṣa and Yakṣī have been placed in the *antarāla* section of this temple.

67 Precursors of this feature seem to be the many temples which have large niches or windows inserted into the sides of *maṇḍapa*s. The Jaina Temple at Arthuna in Rajastan, dating from the third quarter of the twelfth century, has large niches on all three sides of the shrine and on both sides of its closed *maṇḍapa*. A further step in the development can be seen in the closed hall of the Pārśvanātha Temple on the lower peak of Mount Bāmaṇavāḍjī at Bamanvad, which has actual windows in the sides of its enclosed hall.

Temple at Osian (Plate 447). The temple was founded in the last quarter of the eighth century but was renovated in 956 CE.[68] But also many other Jaina temples in the region started with an arrangement of two interconnected halls and were only later enlarged. Further renowned examples are the Vimala-vasahī (1032 CE) on Mount Ābū and the Mahāvīra Temple (1062 CE) at Kumbharia. These structures were later expanded and modified. Many modern temple constructions, such as the Pāvāpurī Temple at Krishnaganj in Rajasthan, however, still illustrate this classical assembly of two halls and three porches (Plate 467). For the devotee entering the edifice, the combination of a porch and an open hall, leading to a closed hall and an image chamber, creates a movement from light and openness towards darker and more confined areas further along into the temple interior. Jaina temples, however, are generally more light and airy than Hindu religious edifices. In Jaina temple buildings, light is frequently even admitted directly to the sanctum sanctorum. This can be achieved through the provision of windows, integrated into the sides or the ceiling of the image chamber. Jainas also use the term *garbha-gṛha*, meaning 'womb chamber,' to refer to their sanctums. In a Jaina context, however, the movement towards more enclosed spaces is less than in a Hindu context, connected with ideas about death and rebirth. In Jainism, concerns about purity and the protection of the icon from the evil eye or from other ritual pollution seem to be the prominent motivation for this particular shape of architecture. On a more practical level, this order also reflects a process of development and enlargement at many Jaina sites, where an open *maṇḍapa* was frequently only added at a later stage to a temple having originally only had a closed hall. Although it is most common to have a combination of a closed and an open *maṇḍapa*, there are examples of Jaina temples, where we find two axially aligned closed *maṇḍapa*s, or a sequence of two open halls (Plate 468), which have been inserted between the shrine at one end and the porch at the other.[69] Also double *maṇḍapa* compositions frequently have side porches and particularly remarkable are those examples where both the closed and the open *maṇḍapa*s have such entrance pavilions, leading to a total of five porches surrounding the temple structure (Fig. 22). See, for example, the Śāntinātha Temple at Idar, the Pañcāsara Pārśvanātha Temple at

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 *maṇḍapa*s in the Pārśvanātha Temple at Ahar.

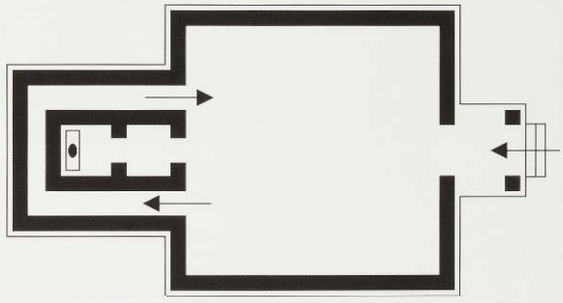


Fig. 21 Temple with an internal ambulatory (*sāndhāra*).

68 Before further additions were made to the Mahāvīra Temple at Osian, the temple only consisted of a shrine, preceded by a small vestibule, a *gūḍha-maṇḍapa* with lateral transepts, a *trika-maṇḍapa* and an *ardha-maṇḍapa* reached by a flight of steps.

69 For a line of two enclosed *maṇḍapa*s, see the Neminātha Temple on Mount Girnār, dating from the twelfth and later centuries, as well as the fifteenth-century Jaina temple near the *māna-stambha* in Chitorgarh. The case of two open halls is illustrated by the Pārśvanātha Temple at Ahar in Rajasthan.

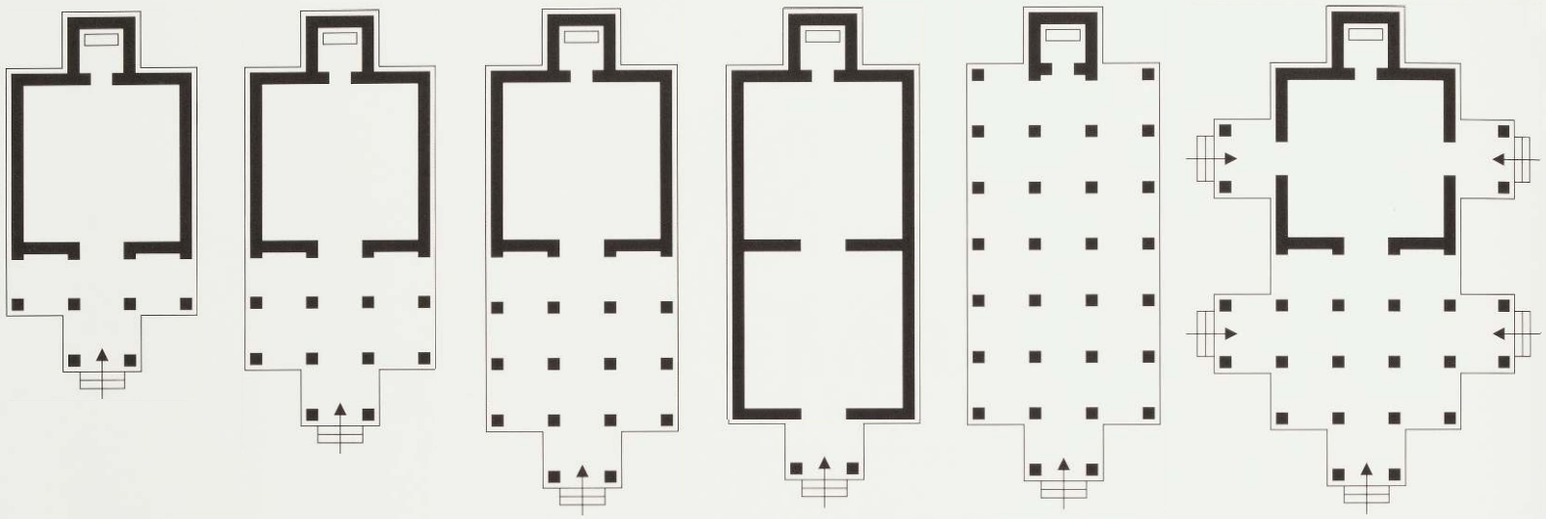


Fig. 22 Shrines preceded by different combinations of closed and open halls with porches.

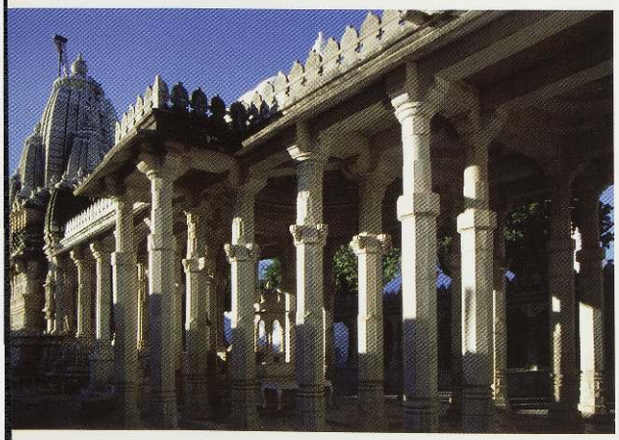
Patan, and the Śrī Vardhamāna Jaina Āgama Mandir at Palitana, all in Gujarat.[70] Such temple compositions create the shape of a double cross in the temple ground plan.[71]

Jaina temple builders, however, experimented further and continued to add additional *maṇḍapa*s to elongate the axis of approach to the central shrine and to further enlarge and embellish their temples. It is particularly common to find temples with one closed and two open halls (Plate 469).[72] The open *maṇḍapa* closer to the shrine, consisting of six or nine bays, has in most cases been raised onto the same elevated level as the closed hall. The open hall furthest removed from the image chamber, usually lies lower and has a splendid domed ceiling. The difference in height between the two halls has usually been breached by three to six steps (Plate 470, 513). This kind of heavily decorated hall was introduced during the Solaṅkī period. It is referred to as a *raṅga-maṇḍapa*, meaning dancing hall. *Raṅga-maṇḍapa*s are open pillared halls. They consist of twelve pillars, arranged along the outer limit of the *maṇḍapa*. They

70 The same principle underlies the assembly of the five porches associated with the Śeṭh Hāthīsiṅgh Temple at Ahmedabad. In this example, the porches providing access to the closed *maṇḍapa* are double-storeyed.

71 The double cross ground plan is not unique to Jaina temples. It is, for example, common of the developed Hindu temples at Khajuraho, where this shape, however, is not created through actual side entrances, but through lateral balconied windows protruding from the sides of the temples.

72 The Ādīśvara Temple at Jamnagar is an unusual example of a temple consisting of a line of three closed *maṇḍapa*s.



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-śila* in the Candraprabhu Temple at Jaisalmer.

contain an internal octagonal frame of architraves, supporting an elaborate corbelled ceiling (*karōṭaka*). In particularly evolved and sophisticated examples, the diminishing concentric rings of the domed ceilings terminate in large carved stone lotus pendants projecting from the ceiling into the dome. These splendid carved lotus pendants are known as *padma-śila*.[73] The pillars of Solaṅkī halls are lavishly decorated with figural, floral and abstract designs, often incorporating representations of the *vidyā-devī*s, the goddesses of learning. Below the intricate domed ceilings, cusped ornamental arches resembling *toraṇa*s, have regularly been thrown across the principal pillars. Prominent examples can be seen in the temples on Mount Ābū, in other Solaṅkī as well as in later temple constructions found throughout the wider region (Plate 471). The spatial conception of the *raṅga-maṇḍapa* has often been described as the 'glory' of the Jaina temple, and as a Jaina invention.[74] Also Hindu temples dating from the same period employ this feature and it is more the further combination and multiplication of such lavishly decorated ceilings and the integration of sets of *vidyā-devī*s, which make the Jaina *raṅga-maṇḍapa*s distinct. Many Jaina temples have series of such elaborately decorated domed halls (Plate 472). The Ādinātha Temple (Dharaṇa-vihāra) at Ranakpur, which is remarkable in many respects, has a total of twenty halls with elaborately domed ceilings of this kind. The *raṅga-maṇḍapa* can either be firmly attached to another pillared hall, or be slightly detached. When free-standing or connected to the entrance porch of the compound gate, it can also be referred to as *sabhā-maṇḍapa* (Fig. 23).[75] The Mahāvīra Temple at Ghanerao, founded in the mid-tenth

73 Instead of the usual spelling *padma-śila*, sometimes the alternative version *padma-śilā* is used.

74 See Joshi (1975: 248) and Dhaky (1975: 349). Undoubtedly, however, other architectural elements deserve as much praise as do these impressive halls.

75 Open detached halls, often in connection with a *toraṇa* gate, became popular during the Solaṅkī period. There are, however, also later examples, such as the Triple-shrined Jaina Temple in the fort of

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.

century CE, has a later addition of such a slightly detached *raṅga-maṇḍapa*, contained within the enclosing compound wall. Also in the Mahāvīra Temple at Osian, a detached open hall was added at a later stage, but in this case the distance between the building parts is much wider. *Raṅga* or *sabhā-maṇḍapa*s can also be double or multi-storeyed constructions.

Kumbalgarh. Modern cases of such free-standing pavilions frequently are make-shift structures, covered with corrugated iron, plastic or tent roofs. Temporary *maṇḍapa*s might well be replaced by more permanent structures once the funds have been raised. This indicates the practical importance of such halls for temple ritual. Examples of modern detached *maṇḍapa*s can be seen in front of the Ādīśvara Temple in the Ādīśvara Tunk on Mount Śatruñjaya and at the foot of the mountain, in the Śrī Dhana-vasahī Tunk.

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.

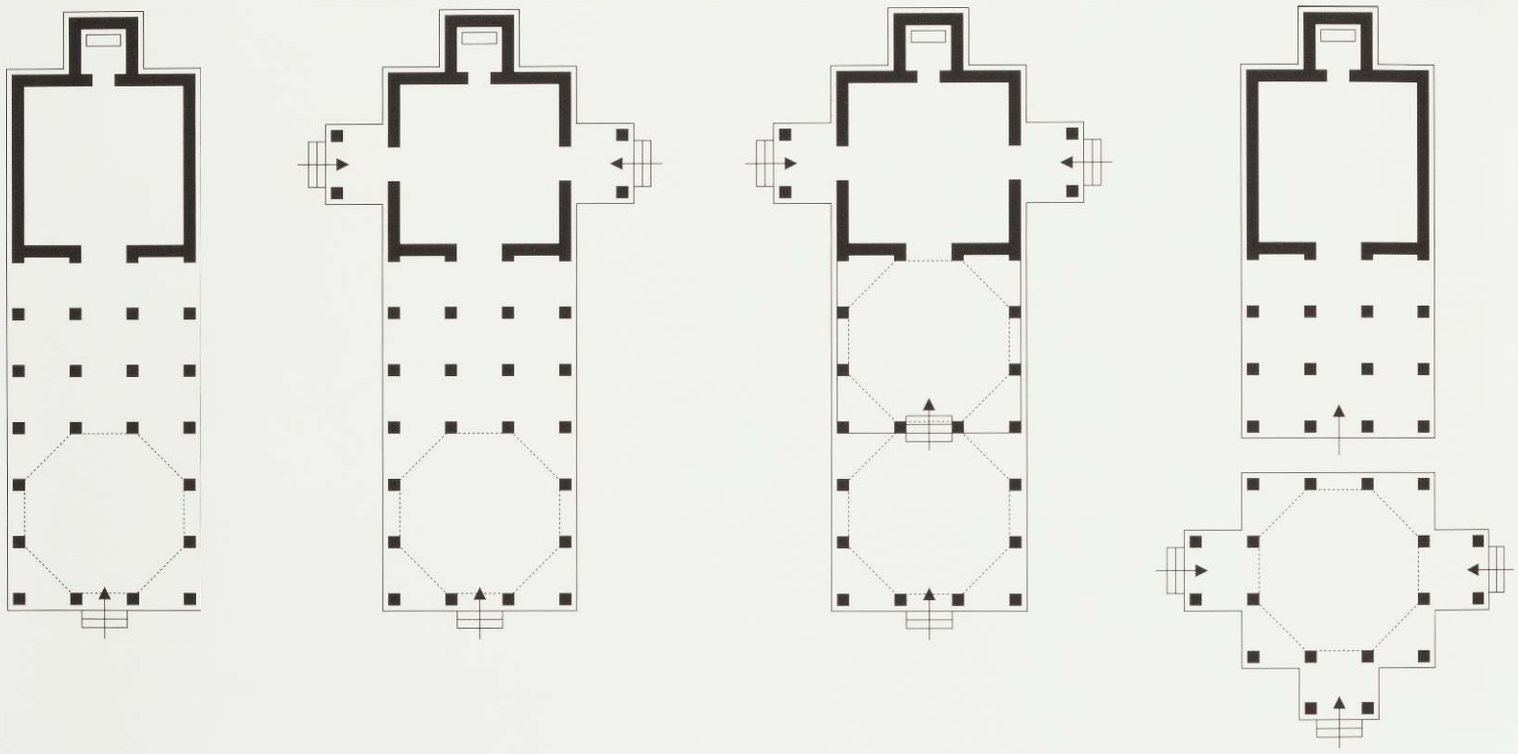


Fig. 23 Variations in the location and number of *raṅga-maṇḍapa*s and porches.

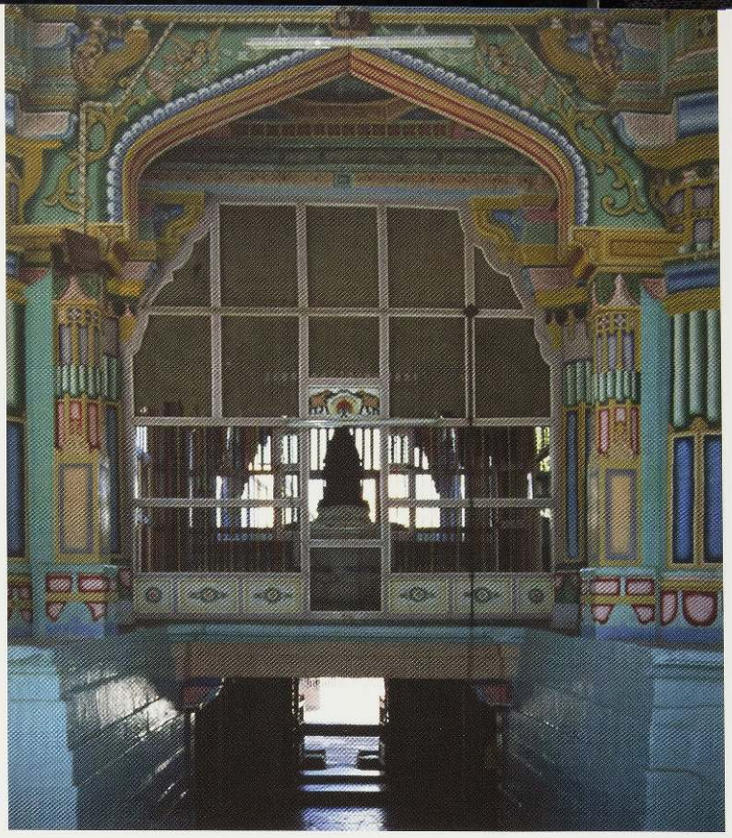
From about the late thirteenth century, multi-storeyed halls, then usually referred to as *meghanāda-maṇḍapa*s, became popular in the region of north-western India. Despite the fact that literary evidence from the thirteenth century attests to their existence, most surviving examples date from the fifteenth century.[76] Literally, *meghanāda-maṇḍapa* means 'thunder' or 'echoing hall.'[77] In most cases, such halls have no raised internal floor levels, separating the superimposed layers of the *maṇḍapa*. Internally, they are open, provided only with a gallery, surrounding the octagonal internal open space on the first or further floor levels. Ample examples in the region illustrate this point. In some temples the halls have enclosed sides, or very narrow openings above, and consequently are relatively dark conceptions. This may be seen in the Candraprabhu Svāmīkā Mandir at Jaisalmer (ca. 1453 CE). Others, however, are remarkable not just for their many strata, but also for the way in which they shelter the internal area below but simultaneously succeed in admitting light and air into the temple interior. This aspect is beautifully illustrated by the double-storeyed hall of the Neminātha Temple at Kumbharia (Plate 473), and by the four triple-storeyed *meghanāda-maṇḍapa*s belonging to the Ādinātha Temple at Ranakpur (Plates 474, 475). Lesser known examples of multi-storeyed halls can be seen in the damaged Lakhena Temple at Abhapur, Gujarat, dating from the third quarter of the fifteenth century, the Mahāvīra Temple in the fort of Jalor and the Ajitanātha Temple at Sirohi, the latter two in Rajasthan. In the Pārśvanātha Temple at Varkana, also in Rajasthan, pierced *jālī* stone screens have been inserted in the openings below the raised dome.

In addition to two or three aligned halls, some Jaina temples have a further *maṇḍapa* constructed above the stairs leading into the temple compound (Fig. 24). Jaina temples in north-western India are usually raised on high terraces (*jagatī*) where access to the temple at the top is provided via a flight of stairs, referred to as *jagatī*-stairs, cutting diagonally through the platform (Plate 476). This stairway passage, known as *nālī* or *nāla*, emerges at the top of the large plinth, some way away from the edge of the outer wall of the terrace. The space created between the top of the stairs and the front edge of the terrace is frequently covered by a stair hall, commonly referred to as a *nālī-maṇḍapa*. Alternative names commonly used are *nāla-maṇḍapa* and *valāṇaka* (Plate 477).[78] There can be a narrow gap between the shrine connected to a line

76 A thirteenth-century inscription from Patan uses this architectural term (Dhaky 1975: 352).

77 For this reference, see Dhaky (1975: 382). It is interesting to note, that the *vāstu-śāstra* texts from the Solaṅkī period make no mention of a *maṇḍapa* of this name (Dhaky 1975: 352). This may be due to the relatively late introduction of this kind of hall. However, there are fifteenth-century textual references to halls bearing this name.

78 The term *valāṇaka* is also spelled *balānaka* (Dhaky 1975: 324). Whilst the terraces of most temples with *nālī-maṇḍapa*s are surrounded by lines of small shrines (*deva-kulikā*s), such stair halls



of *maṇḍapa*s and the hall constructed above the underground stairs. Regularly, however, such gaps have been covered with a small roofed section, frequently bearing beautiful decorations. This creates lines of four or even more aligned and interconnected *maṇḍapa*s. In larger temple complexes, however, the distance between the *nālī-maṇḍapa* and the temple structure can be very wide. In addition, the hall constructed above the stairway passageway can also be double-storeyed. The earliest surviving developed example of *jagatī*-stairs in connection with a

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.

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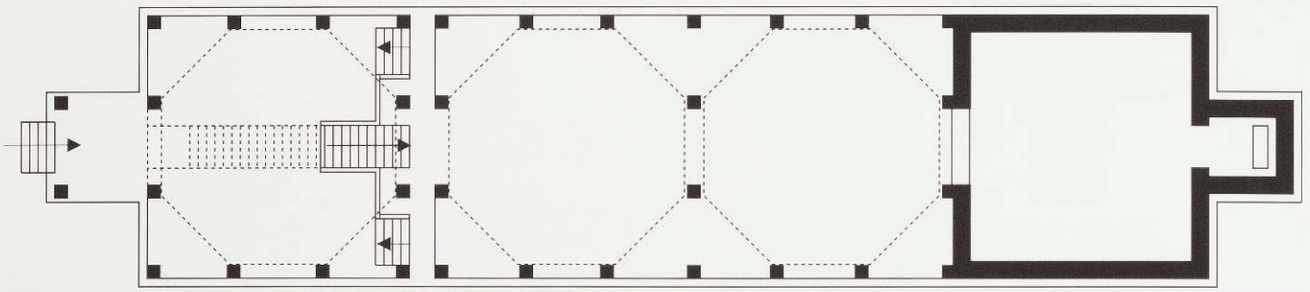
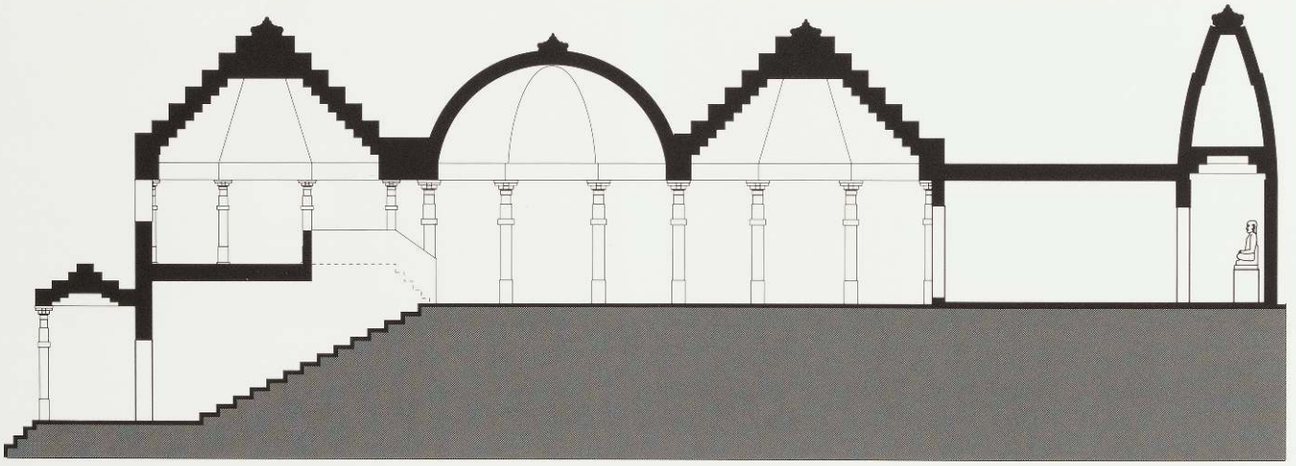
also exist in connection with temples which have no subsidiary *deva-kulikā* shrines (the concept of the *deva-kulikā*s will be discussed later in this chapter). In the Ṛṣabhdeva Temple at Kankroli, or the Pārśvanātha and the Neminātha Temples at Ranakpur, there are no halls constructed above the covered staircases. An unusual example, where the concept has been reversed and where a *nālī* leads from the street level down into a lower lying temple complex, is the Śāntinātha Temple at Sanderav in Rajasthan.

478. *Nālī-maṇḍapa* with double-storeyed pavilion, seen from within the compound of the Motī Śāha Tunk on Mount Śatruñjaya.





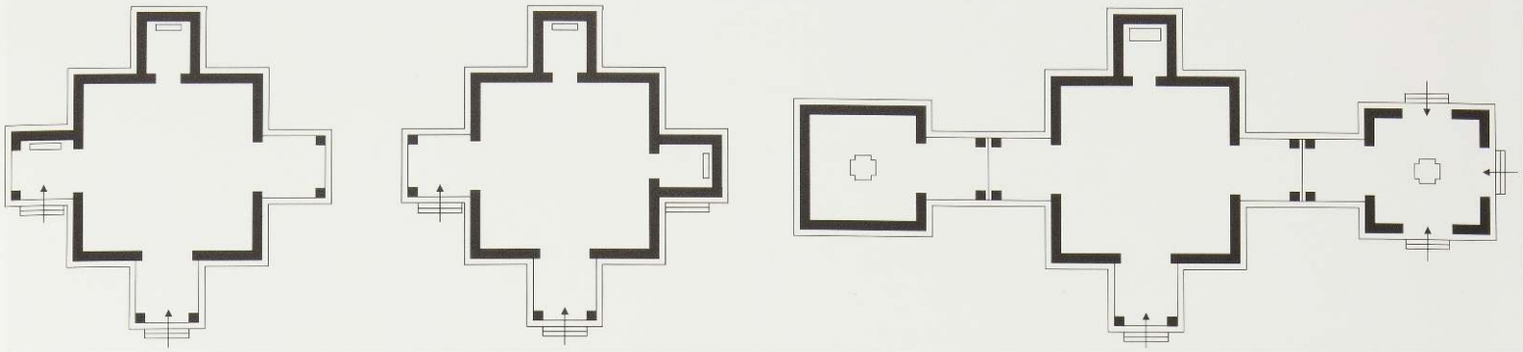


Fig. 25 Multi-shrined temple configurations created through the conversion of side porches into side shrines and the linking of subsidiary structures with the central temple building.

nālī-maṇḍapa have been preserved in connection with the Pārśvanātha Temple at Kumbharia.[79] Many temples with this feature are present in the fortified *tunk*s on Mount Śatruñjaya, where the structure towering above the stairs providing access to the Motī Śāha Tunk is particularly remarkable (Plate 478). If not the *nālī-maṇḍapa* itself, then the gateway structures providing access to the temple complex often follows a multi-storeyed design (Plate 479). Large temple complexes can also have more than one entrance to the complex and therefore also more than only one stair hall. The Śrī Vardhamāna Jaina Āgama Mandir, close to the place known as Taleṭī in Palitana, and the Ādinātha Temple at Ranakpur, have four staircases covered by beautifully decorated *nālī-maṇḍapa*s, located in the four cardinal directions. Especially in the mornings, Jaina temples can be very crowded and the alternative entrances and exits ease the flow of worshippers. An even more important function of the *nālī* tunnels and stairway halls above are the physical protection of the temples, which through this addition can be securely locked. Also significant is the psychological dimension attached to such dark narrow passages leading into temple complexes. Through the construction of walls or interlinked shrines at the top of many *jagatī*s, which entirely surround the central temple structures, the temple courtyards are shielded from outside gaze. The worshipper passes through the dim and constricted underground stairway passages and emerges in daylight and the splendid atmosphere of the decorated temple buildings above. This represents a fitting image of Jaina philosophical and religious teachings.

The extra space provided by the different types of additional *maṇḍapa*s outlined in this section, allows the accommodation of larger numbers of worshippers. These conduct *pūjā* on various images housed inside the shrine, the *antarāla* and in a series of halls. The various temple *maṇḍapa*s are vital for the ritual functioning of Jaina temple structures. Additional halls, located at the periphery of the temple building are also often used for the preparation of sandalwood mixtures, needed for the anointing of the icons. On festival days, or when commissioned by families or pilgrimage groups, music and dance performances are conducted inside open halls, and in particular inside the *raṅga-maṇḍapa*s of Jaina temples in the region. As such, the architecture of the Jaina temple has adapted well and has clearly been moulded by Jaina ritual requirements.

From Shrines in Porches to Multi-Shrined Temples

The discussion above has shown that there is considerable scope for experimentation and variation in the arrangement and combination of open and closed halls, and that this complexity has further been enhanced through amalgamation with varying numbers of porches. There is a noteworthy development in Jaina temple architecture, where porches located on the sides of *maṇḍapa*s, have been converted into additional image chambers. This presents a simple means to create multi-shrined temple constellations. Different approaches to, or at least stages in the creation of side shrines in temple porches, can be studied on Mount Śatruñjaya and at Sadri in Rajasthan. The north side of the east porch of the Puṇḍarika Svāmī Temple in the Ādīśvara Tunk at Palitana, has been filled in to create a solid vertical wall. Integrated into this wall is a niche, containing a religious icon to which offerings are made on a table located in front of the porch. An even clearer example of the conversion of a porch into an image chamber has been created in the south porch of the Ādīśvara Temple in the Ātmānanda Jaina Bhavana temple complex

Fig. 24 *Opposite top* Temple with multiple halls and a *maṇḍapa* constructed over the stairs leading into the temple compound (*nālī-maṇḍapa*).

479. *Opposite bottom* Triple-storeyed gateway structure connected to the *nālī-maṇḍapa* of the Ādinātha Temple at Ranakpur.

79 Dhaky names the *nālī* of the Mahāvīra Temple at Osian as the earliest example, however, it has not been preserved in this form to the present day (1975: 339).

480. In the Ajitanātha Temple in the Tunk of Śeṭh Hema Bhāī Vakaṭacand one side porch has been converted into a closed image chamber.

481. *Opposite top* The two domed side chapels of the Mallināṭha Temple on Mount Girnār flank a central shrine covered by a steep temple tower (*śikhara*).

482. *Opposite bottom* The three shrines of the triple-shrined Temple in the fort of Kumbalgarh have all been covered with *śikhara* roofs.

in the centre of Sadri. In this instance, a large marble image pavilion, housing representations of three *sūri*s, has been constructed on the west side of the porch, entirely enclosing this side (Fig. 25, far left). In order to provide the statues with the required respect and protection from external gaze as well as sun and rain, a full-length curtain has been suspended from the porch ceiling on the open south side, also enclosing this side of the porch. At the front, a further cloth hanging creates the feeling of a sheltered enclosed shrine, while simultaneously admitting free access to this newly-created improvised image chamber.[80]

The side porches of the Cintāmaṇī Pārśvanātha Temple (ca. 19th century) in the Tunk of Sākaracand Premcand (Sākara-vasahī) illustrate a further step in the more permanent fashioning of side chapels out of entrance porches. In this case, the two former entrance halls are still open towards the temple interior but have been enclosed by waist-high stone balustrades on all three outer sides. Consequently, a person stepping into the lateral porches from within the temple structure can look over the balustrades on all sides, but the lateral porches cannot be used any longer to enter the temple edifice from the outside. It is striking that although these porches do not yet represent fully-enclosed shrine rooms, they do not any longer fulfil the foremost function of a porch, namely to provide access to a temple. According to local temple priests, religious icons are temporarily enshrined inside these semi-enclosed porches on particular festival days.

On the same hill, in the Tunk of Śeṭh Hema Bhāī Vakaṭacand, the northern porch of the Ajitanātha Temple has been entirely enclosed and converted into a proper, permanent side shrine (Fig. 25, middle). The second side porch, located on the opposite side of the temple, as well as that located at the front of the temple, continue to fulfil their original function as access and exit points to the edifice (Plate 480). In other situations, such as the Śeṭh Hāthīsiṅgh Temple (1848 CE) in Ahmedabad in Gujarat, where the porches leading into the enclosed *maṇḍapa* are double-storeyed, only their upper levels have been converted into shrines.[81]

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80 It is common in Rajasthan to find small *guru* temples, dedicated to deceased ascetic teachers, on the side but closely connected to larger temple constructions. Further examples are the Munisuvrata Temple at Narlai and the Śrī Camatkārī Pārśvanātha Temple at Bakara Road. The Sīmandhara Svāmī Temple at Jalor is a noteworthy example where the *guru* temple is not located on the side but underneath the main temple structure.

81 The upper floor levels of the Śeṭh Hāthīsiṅgh Temple are not normally open to non-Jainas and

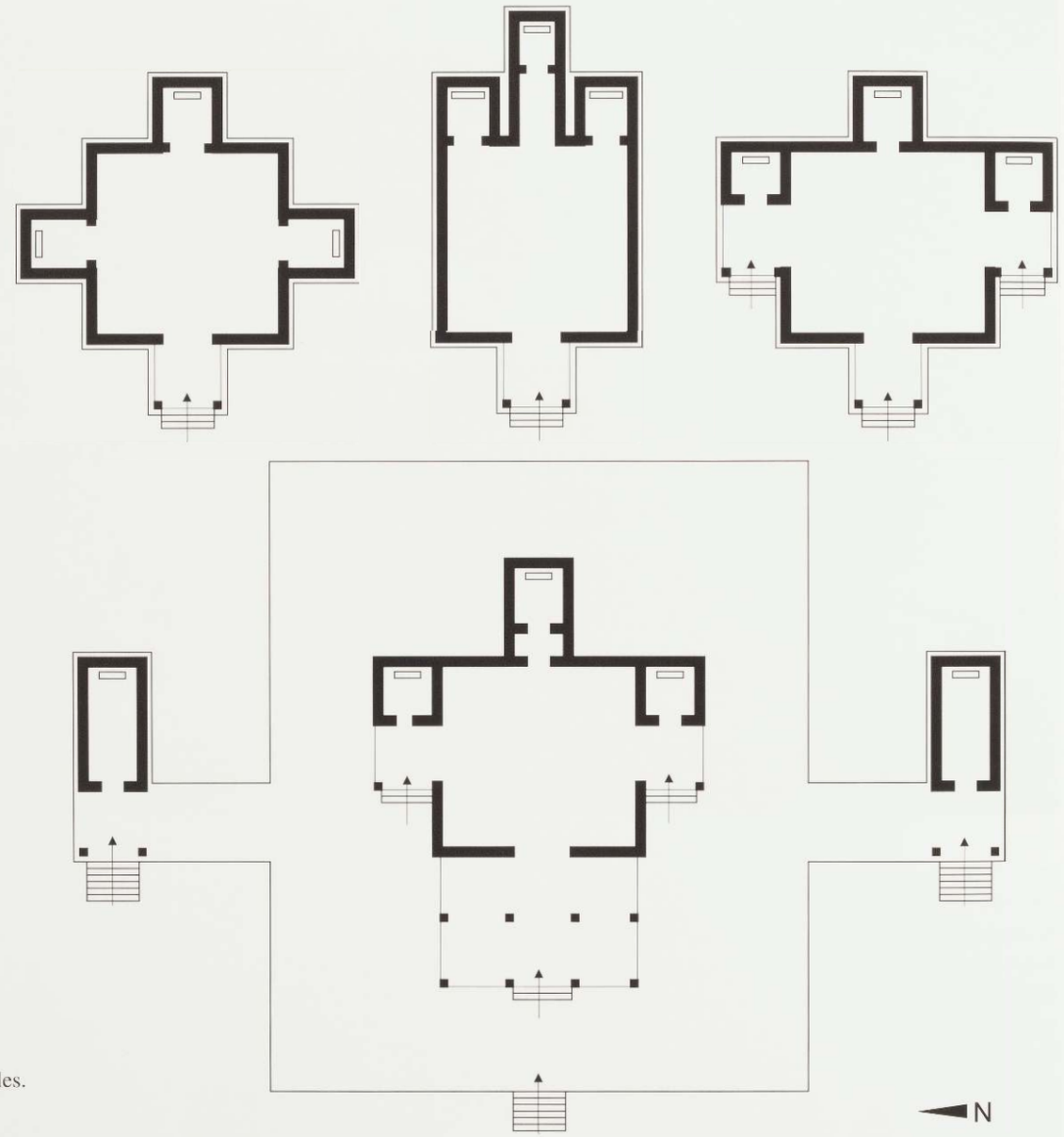

Fig. 26 Varied positioning of three shrine elements in triple-shrined temples.

An unusual example, where the side porches of a central temple have been connected to the porches of free-standing subsidiary temples in order to create a multi-shrined temple arrangement, is the Ādīśvara Temple (commenced 13th century but mostly dating from 16th century) in the Ādīśvara Tunk on Mount Śatruñjaya. The latter represents the most sacred temple on the hill. In this instance, a temple with a single image chamber has later been turned into a triple-shrined strucuture by connecting it to additional shrines located on its sides (Fig. 25, far right).[82] The examples discussed here are precursors for more developed temple examples in which three *garbha-gṛha*s have been connected to a joined central *maṇḍapa*, and in which the three shrine elements have usually been part of the temple layout from the outset.

Triple-shrined temples, generally known as *tri-kūṭa* or *tri-kūṭa-cala* temples, are very common in a Jaina context and many examples are found in the region of north-western India. In most instances, the three shrines are symmetrically disposed and arranged in the cross-shape of a

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this information is based on the statements provided by local pilgrims and priests.

82 Elsewhere, the porches of large central temples have also been connected with those of enlarged *deva-kulikā* shrines, surrounding temple complexes. Technically, this leads to the same result as has been achieved in the example above. Although such ensembles connected to surrounding lines of *deva-kulikā*s display a complex ordering of space, they do not convey the feeling of a triple-shrined temple. Examples of this feature are, for instance, the Mahāvīra Temple at Bamanvad and the Chorīvālā Jaina Temple at Jamnagar.

three-petalled cloverleaf. In some instances, the side chapels are still subordinate to the main central shrine. This differentiation has usually been implied in the size and shape of the roof structures. Minor side chapels have frequently been covered with pyramidal or domed roof elements, still related to the porch antecedents outlined in the previous examples, whilst the main shrine is topped by a taller *śikhara* tower. This is illustrated by the two side chapels of the Ajitanātha Temple at Sirohi, the Ādinātha Temple at Idar and the Mallinātha Temple on Mount Girnār (Plate 481). In the latter temple, the *garbha-gṛha* on the east houses a sculpture of Pārśvanātha, and the domed *prāsāda*s to the north and south contain large representations of cosmic Jaina mountains. Although the domed superstructures of the side shrines are later reconstructions, the wide diameter of the shrine space seems to indicate that they must always have been topped by corbelled domes. Other *tri-kūṭa* temples, however, have *śikhara* roofs situated above all three *garbha-gṛha*s, as can be seen in the so-called Triple-shrined Temple (late 15th century) in the fort of Kumbalgarh (Plate 482).[83]

There are also examples of *tri-kūṭa-cala* Jaina temples where the two additional shrines do not, like the porches discussed above, diverge from the sides of the *maṇḍapa* structure. Instead, they have been positioned laterally on either side of the central shrine, protruding from the rear of the hall (Fig. 26). This phenomenon can be observed in the modern Śrī Jogivāḍā Śāmbājī Temple at Patan (Plate 483). A combination of the two principles of arranging side chapels is present in the Śrī Camatkārī Pārśvanātha Temple (constructed in 1998) at Bakara Road in Rajasthan. The temple has two side shrines constructed on the north and south sides of the central hall. These, however, have been positioned parallel in orientation to the central shrine. The side shrines are normally entered from within the joined *maṇḍapa*. However, they can also be accessed through doorways at the front of the temple. The doors at the front, in this case the west side of the temple, are only opened for special occasions, when many pilgrims visit the temple at once. Of note at Bakara Road, is that the complex triple-shrined temple building has been raised on a high and very wide temple platform which has satellite projections, carrying two further small temples. Although these are not directly connected to the central temple edifice, as was the case in previous examples, all three temple buildings with their multiple shrines have been raised on one and the same terrace and are as such interconnected on the terrace level, creating a complex five-shrined temple arrangement (Fig. 26, bottom).

483. In the Śrī Jogivāḍā Śāmbājī Temple at Patan the side shrines have been positioned parallel to the central image chamber.

The core structure of the latter temple example has illustrated the close association of three individual but interconnected parallel shrines. There are even more Jaina temples, where the dividing walls between the three parallel shrine compartments have been eliminated, creating a single shallow but very long *garbha-gṛha* (Fig. 27). Still reminiscent of their triple-shrined origin, is that most such temples still have three doorways leading into a joint elongated image chamber and that most of them nonetheless display three *śikhara* or domed roof elements above the shrine on the temple exterior.[84] It is interesting that on the inside, most of these temples still house three major icons, often supplemented by a large number of further smaller images. Consequently, the original triple plan is still indicated both on the outside, as well as on the inside of the temples, which simply follow a more open plan.

This phenomenon is especially well-known amongst later Jaina temple constructions, starting from about the fifteenth to sixteenth centuries. A good example is the Ādinātha Temple at Idar whose original structure dates from the twelfth century but which was substantially

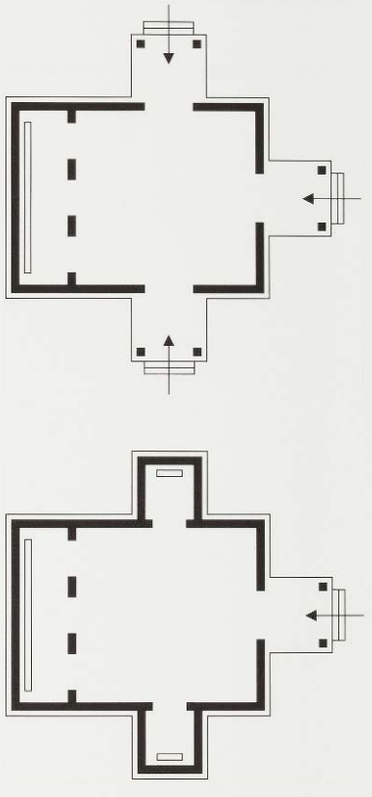
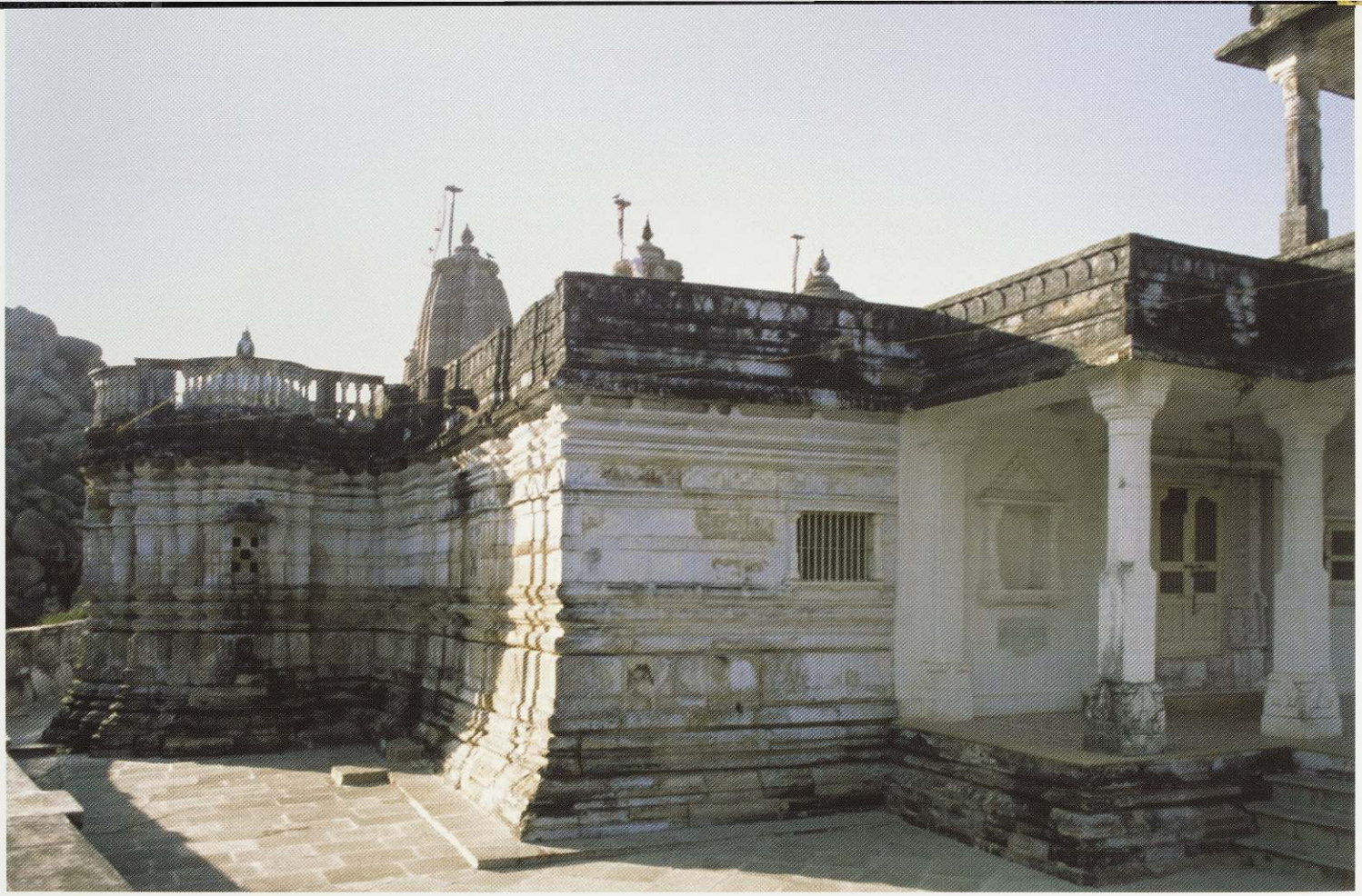


Fig. 27 Temples in which the dividing walls between the individual shrines have been eliminated, creating one elongated image chamber.

83 The Jaina temple next to the old *kuṇḍa* at Bijolia also has three shrine elements, of which one unusually contains a well. The temple, still displaying Jaina imagery on the outside, but has since been converted to Hindu usage. An unusual example of a modern *tri-kūṭa-cala* arrangement is located in the complex of the Pārśvanātha Temple on the summit of Cūlagiri at Khaniya near Jaipur. In this case, the three octagonal white marble shrines, dedicated to Pārśvanātha, Mahāvīra and Neminātha, are separate structures which share a common platform but are not interlinked. Steps lead up to the individually raised shrines which have no porches. A free-standing open *maṇḍapa* is located below the platform some distance from the shrines.

84 An unusual example where a large single *śikhara* tower is located above such a wide shrine room, is the Padmaprabhu Temple at Nadol. The removal or exclusion of dividing walls between the three shrines might also be related to similar developments in connection with long series of shrines (*deva-kulikā*s) in which the internal dividing walls have often been omitted. For a discussion of this phenomenon, see the relevant section later in this chapter.



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*.

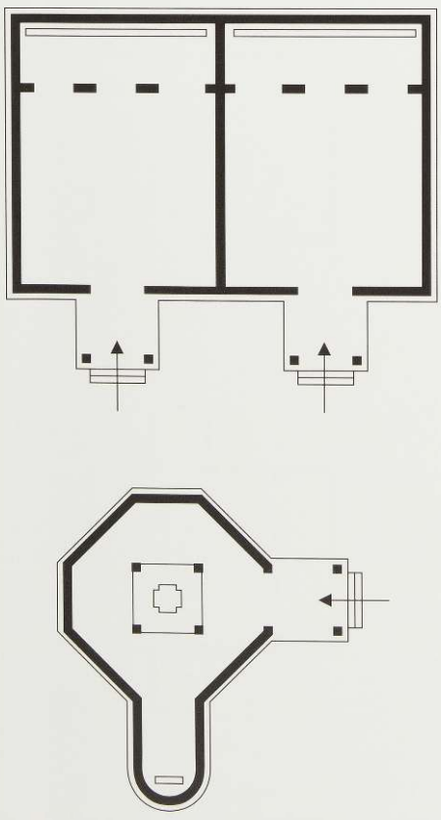


Fig. 28 Alternative layouts of double temple arrangements.

reconstructed during the fifteenth and later centuries. The temple structure is particularly notable, as it has triple *śikharas* positioned above a central elongated *garbha-gṛha*, and an additional two side shrines, branching off a shared *maṇḍapa* (Plate 484). The central *garbha-gṛha* is so long, that it has five aligned doorways providing access to a multitude of sacred statues. The number of statues on display in the temple has been further increased through additional representations housed in the lateral shrines. Similarly, also the Ādīśvara Temple at Sadri, which has an improvised *guru* temple in one of its side porches, has three *śikharas* arranged above an elongated image chamber. There are even more examples from the eighteenth and nineteenths centuries, such as the nineteenth-century Śeṭh Hāthīsiṅgh Temple at Ahmedabad. This particular kind of temple design is particularly common on Mount Śatruñjaya, where practically every *tunk* contains a main or some minor temple, following the triple *śikhara* principle. While in most cases the three *śikharas* are of the same dimensions, the central tower of the Śrī Dhana-vasahī Tunk at Palitana and of the triple *śikhara* temple at Talaja in Gujarat, are taller than the two flanking *śikharas*. A significant example with regards to variations in roof elements is the Jala Temple on Mount Bāmaṇavāḍjī, as it displays three aligned domes above the lengthened shrine element. There is an unusual example of an eighteenth to nineteenth-century temple with five aligned *śikhara* roofs above a long narrow shrine room at Rām Pol on Mount Śatruñjaya. Even though multi-shrined temples are also known in a Hindu context, these appear not to have reached the level of popularity and standardisation apparent from the Jaina examples discussed above.[85]

Tri-kūṭa layouts are particularly typical of Jaina temple architecture. However, they are not the only kind of multi-shrined spatial organisation available to Jaina temple planners. It is also prevalent to find double temple configurations, known as *dvi-kūṭā-cala* temples, which can take a variety of forms.

Most twin temples consist of two buildings constructed side by side. Often, the two sections are of varying size, although in others they are identical in shape and

85 The popularity of triple *śikhara* designs becomes also apparent in the many door lintels (e.g. Supārśvanātha Temple, Narlai, and Śāntinātha Temple, Sanderav) and carved plaques (e.g. Ādinātha Temple, Amar Sagar) in a Jaina context which display three aligned *śikhara* towers as decorative motives.

dimension. Whereas some have been kept as two separate architectural entities, others have been internally connected. Double temple combinations can be created in the process of building expansion, or the two parts can be constructed simultaneously. The double temple design offers the opportunity to dedicate entire temple structures to separate Jinas or to other venerated beings, without establishing an entirely new sacred site. This clustering of temples enables Jaina communities to permanently have a priest on site and to provide adequate security for the temples. Further additional representations can be found in small niches in temple halls. However, at times the number of statues becomes so large, that they can no longer be accommodated inside one and the same building. By constructing a separate but connected temple on the side, more importance is given to these additional representations, and a sacred site gains more prestige. It is noteworthy that the two temple halves have often been provided with distinct names. When the temples of a locality have been officially numbered, as is often the case at Jaina pilgrimage places, the two parts of a double temple are usually provided with individual numbers.

Double temples also provide the opportunity to merge shrines of different types and layouts. The Digambara Jaina temple Jī Godhān at Adai Pedi in Sanganer consists of one half following the classical *maṇḍapa*-line temple principle, and one following the arrangement of a *havelī* temple. In order to merge the separate sections further, another courtyard has been added to the front of the two temple sections. Instead of having two parallel buildings, as in the double temple examples discussed so far, in others, one shrine protrudes from the side of a main temple structure. This is illustrated by the *yogi-rāja* shrine, coming off the larger Ādinātha Temple at the peak of the sacred hill at Bamanvad (Fig. 28).[86]

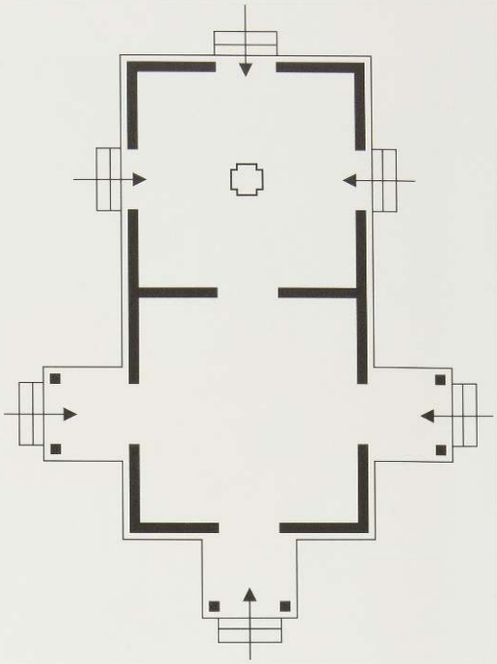


Fig. 29 *Caturmukha* temple with a hall added on one side only, creating an asymmetrical plan.

86 In certain cases also images adorning the temple exterior have been selected and venerated as

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.

Another spatial constellation which is very popular with the Jainas is that of the four-faced temple composition (*sarvatobhadra*), which in the region is referred to as *caturmukha* (Sanskrit) or *caumukhā* (Gujarati).[87] Although temples of this kind do not consist of multiple individual image chambers, worshippers circumambulating the central shrine, approach the four sides of the icon individually, through four separate doorways. Consequently, *caturmukha* temples convey the feeling of and are ritually used as four-shrined temples. The four entrances to the shrine have commonly been positioned to face the cardinal points of direction. Most *caumukhā* images consist of four representations of one and the same Jina, and are as such related to the concept of the *samavasaraṇa*, others consist of four images of different Jinas.[88]

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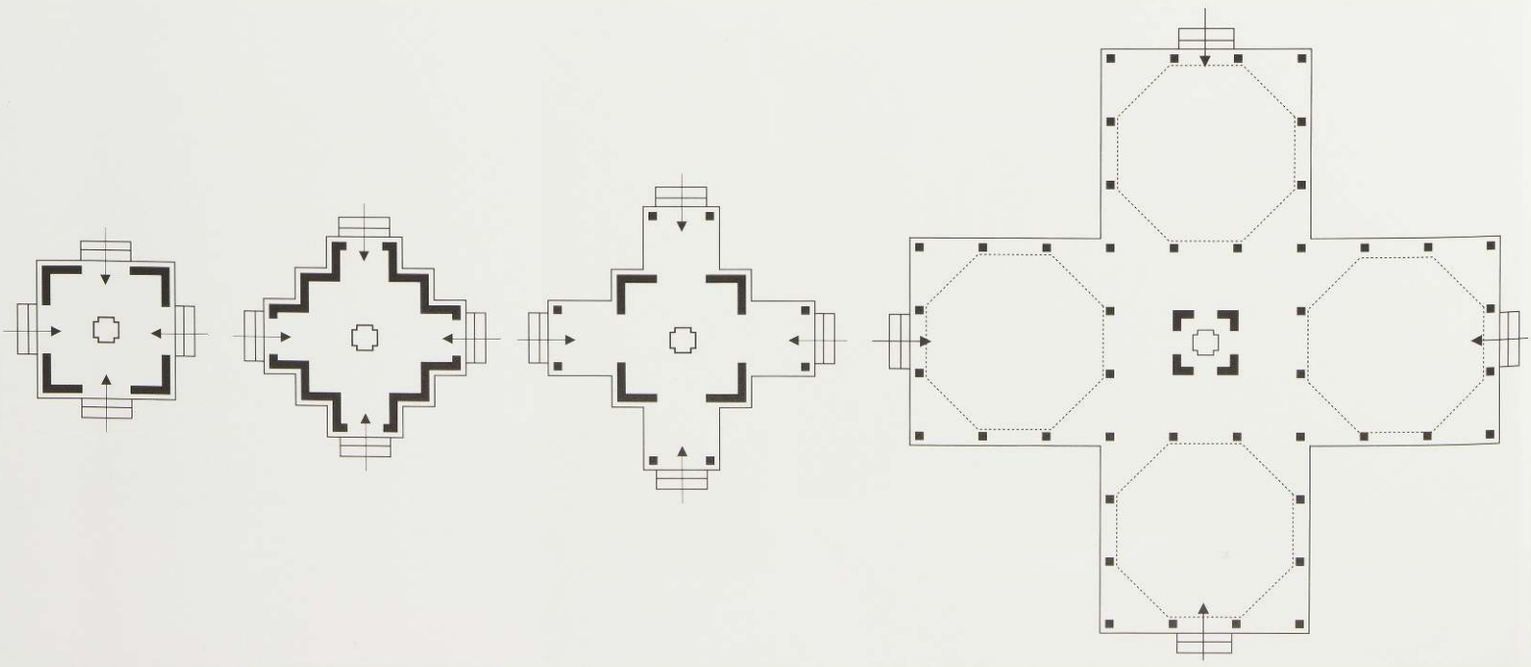
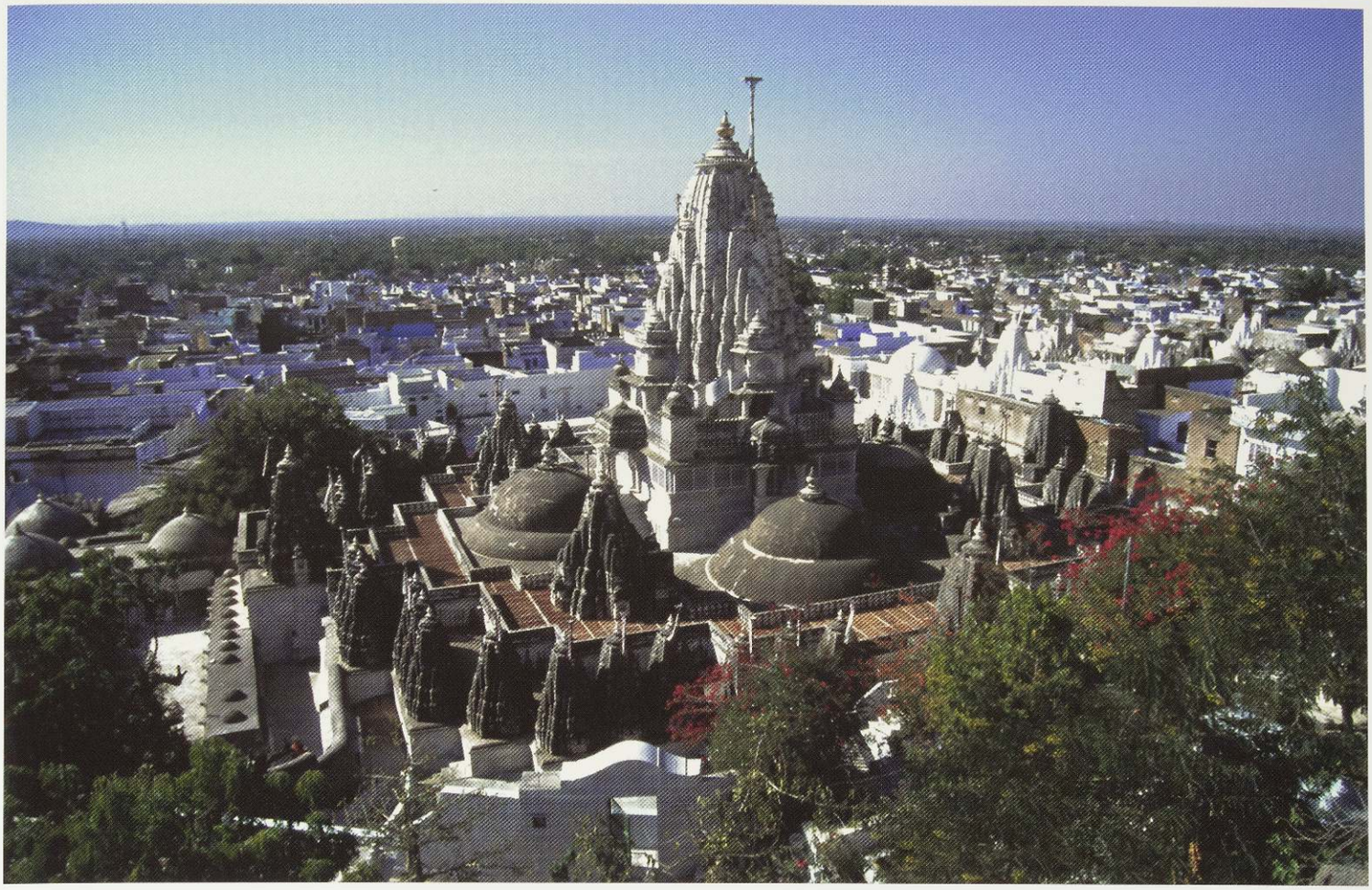
consecrated icons. Over time, steps have often been added in front of such statues, or small shrines have been constructed to shelter them. This happens particularly often with images of Iṣṭhāk or Adhiṣṭhāk Deva, a *kṣetra-pāla* and protector of Jaina temple compounds. For a discussion of *kṣetra-pāla* worship, see Chapter Three on iconography and images. The creation of a simplified double temple through the presence of external temple sculpture is even more obvious in the Pārśvanātha Temple at Jiravala. In this temple, an image of Pārśvanātha, housed in a niche on the outside of the shrine, is considered more sacred than the three Pārśvanātha icons housed inside the central *garbha-gṛha*. The statue on the temple exterior forms the ritual focus of worship at the site.

87 A further variant of *caumukhā* is *caumukhī*.

88 Further information on the concept of the *samavasaraṇa* can be found in Chapters Two and Four.

Fig. 30 Different degrees of elaboration in the positioning of *kapilī*, porches and halls in connection with *caturmukha* temple layouts.





488. The complex arrangement of halls and subsidiary shrines in the large Ādinātha Caumukhā Temple at Sirohi.

In the same way as has been discussed with image chambers approached through a single doorway, *caturmukha* shrines with four doors are regularly interconnected with temple halls and entrance porches. In many instances, the same kind and number of additional building elements has been added on each of the four sides, resulting in an entirely symmetrical development surrounding the centralised *caumukhā* temples. However, there are other *caturmukha* shrines, where one side was given more emphasis. In these cases, a linear approach has been created on one side and not been replicated on the three remaining faces of the temple (Fig. 29). When arranged symmetrically, *caturmukha* temple structures frequently reach massive dimensions. Despite the fact that such symmetrical layouts quickly lead to massive building undertakings, the symmetrical star-shaped development is slightly more common with *caumukhā* temples than asymmetrical designs. This is understandable, as *caturmukha* shrines are the embodiment of centrality and symmetry par excellence.

The simplest *caumukhā* shrines, however, do not even have protruding porches. They simply consist of four doorways with very shallow *antarāla* protrusions on all four sides. There are many examples of this type in the various *tunk*s on Mount Śatruñjaya (Plate 485). Temples following the simplest form of a symmetrical *caturmukha* shrine strongly resemble more complex versions of the *chatrī* pavilions, discussed earlier in this chapter. Particularly when topped by domes instead of central *śikhara* roofs, the shrines can visually be closely related to the design of Islamic tombs.[89] Most *caumukhā* shrines, however, have at least small porches radiating out from the centre of their four sides. Some examples, such as the late sixteenth to early seventeenth-century Caudah Ratna Temple (fourteen jewels) in the Ādīśvara Tunk on Mount Śatruñjaya, have central domes. Others are topped by central *śikhara* towers (Plate 486). In the Ṛṣabhdeva Temple at Kankroli, a narrow ambulatory has been added around the central shrine. This creates a sheltering ring surrounding the most sacred inner temple

and additional details on four-faced images in Chapter Three.

89 For a discussion of the influence Islamic design elements and planning concepts have had on Jaina temple architecture, see Hegewald (2007b; forthcoming: f).

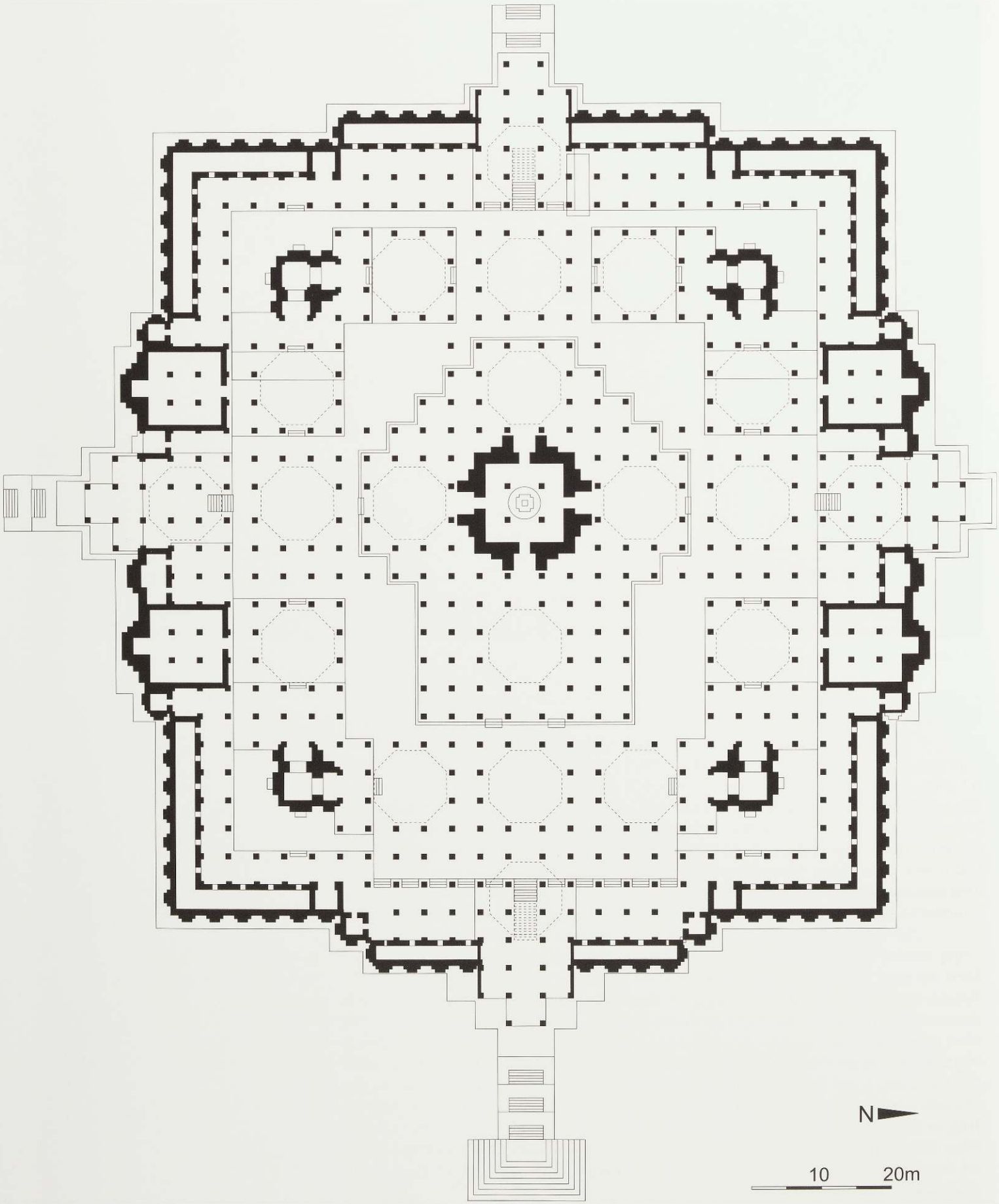


Fig. 31 Highly-complex form of a *caturmukha* design in the Ādinātha Temple at Ranakpur.

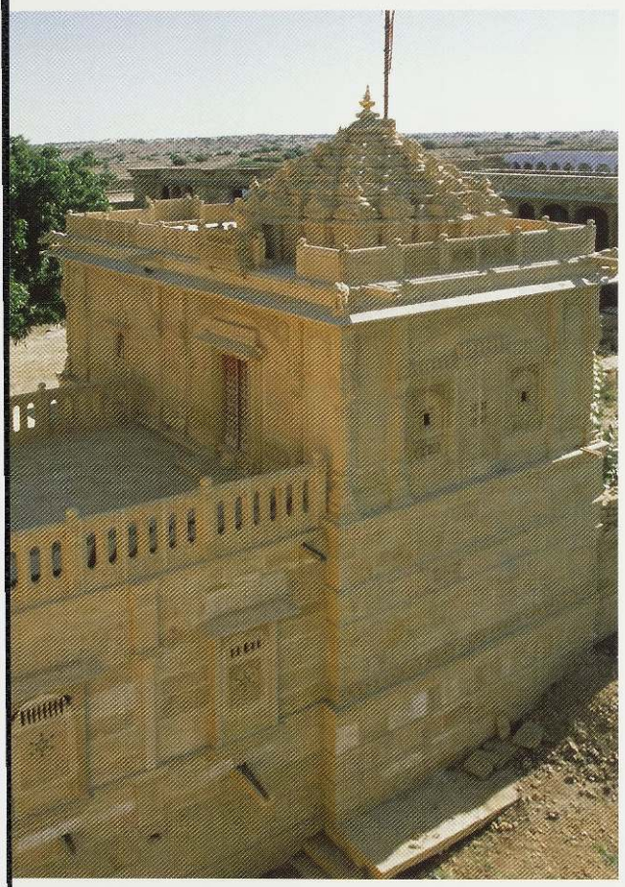
component (Fig. 30). The ambulatory is used to perform the ritual of *pradakṣiṇā*. However, the ambulatory is also needed for structural reasons. Only through the additional columns, positioned on either side of the image chamber, has the width been achieved to construct larger halls on the sides of the relatively small square central shrine element. At Kankroli, one open pillared hall has been added on each of the four sides (Plate 487).

The same underlying principle has been applied in the layout of the Ādinātha Caumukhā Temple at Sirohi which, however, is a much larger spatial construction. At the centre of this symmetrical temple constellation lies a central *caumukhā* shrine. It is surrounded by a double arcade and by four domed halls, located in the four cardinal directions (Plate 488). Yet more complex and constructed on an even larger scale is the Ādinātha Temple at Ranakpur, also known as the Dharaṇa-vihāra or the Trilokya-dīpakā. In this temple, two open pillared halls with beautiful domed ceilings and a *nālī-maṇḍapa* each have been added on all four sides, with further halls inserted sideways (Fig. 31). A further issue which makes the temple complexes at Sirohi and Ranakpur larger and more complex than other four-faced shrines, is that the central star-shaped *caumukhā* temples are surrounded by series of interlinked subsidiary shrines, which create open courtyards in the four corners of the central cross-shaped temples, and that these courts contain further freestanding shrines. Although the Ādinātha Temple at Ranakpur follows a clear concentric composition, it is not absolutely symmetrical on all four sides. The eastern face of the square shrine is treated as the main axis of approach to the temple, and a larger *maṇḍapa* has been added to this side immediately outside the eastern shrine door. Through this modification, more space has been provided to worshippers to assemble in front of this ritually focal side of the temple. There are, however, still *maṇḍapa*s on the other three sides, which is not the case in straightforward asymmetrically planned *caturmukha* temples.

The Bhāṇḍāsar Jaina Temple at Bikaner, however, is a clear example of an asymmetrical *caumukhā* type. It houses a *caturmukha* image on the ground floor. Instead of the typical four doorways, the central shrine has just one entrance on the east side. Only on this side, a closed *maṇḍapa* has been added. The image chamber of the Candraprabhu Temple at Jaisalmer (ca. 1453 CE) has four doorways, but again we find only one *maṇḍapa* located on the east side. In the Caumukhā Temple of Savā Somajī (1619 CE), located in the Caumukhā Tunk on the northern ridge of Mount Śatruñjaya, four porches branch off from the central shrine, which has four doorways. In the corners, fitted into the space between the porches, small pillared halls have been inserted. Although this part of the temple is entirely symmetrical (Plate 489), outside this core further elements, such as a large *maṇḍapa* and an additional porch, have

489. The multi-storeyed *caturmukha* section of the asymmetrically planned Caumkhā Temple of Savā Somajī in the Caumukhā Tunk on Mount Śatruñjaya.

490. The cosmological Nandīśvara-dvīpa Temple at Jalor follows a complex *caturmukha* layout.



491. The Dādā-guru-deva Temple at Amar Sagar has two superimposed image chambers.

only been added on the eastern approach to the temple. The Ṛṣabhdeva Temple (no. I) in the Ātmānanda Jaina Bhavana at Sadri, has a *caturmukha* image enclosed in a shrine with four doorways but no porches. On the east, it is preceded by a closed and an open *maṇḍapa*, as well as by a porch. It is worth noting that whilst the few existing big symmetrical *caumukhā* Jaina temples are the largest and most complex examples of this temple layout, it is more common for symmetrically planned *caturmukha* temples to be relatively small. This makes sense from a practical and financial point of view. An ordinary *maṇḍapa*-line temple or an asymmetrical *caumukhā* shrine with four axially aligned halls on only one side would be perceived as a large temple building. A *caturmukha* shrine with one hall on each side, also counting four halls in total, however, would be perceived as a relatively small temple although it would require the same amount of building material and effort. For this reason, asymmetrically arranged *caumukhā* shrines are more likely to have larger numbers of aligned halls, but they do not usually reach the impressive dimensions of symmetrical *caturmukha* temple constructions such as those at Ranakpur and Sirohi.

Not every *caturmukha* image, however, is housed inside a *caumukhā* shrine with four doorways, and not all temples following a *caturmukha* or star-shaped plan house four-faced images. The Nandīśvara-dvīpa Temple at Jalor, for instance, has a large central shrine room with four doorways, which houses a large representation of the eighth continent of the Jaina cosmos. Following the *caturmukha* temple layout discussed above, in this temple, there are large *maṇḍapa*s branching off from the central temple on all four sides. These lead to entrance gates in the four cardinal points of direction (Plate 490). Other Nandīśvara-dvīpa temples are less developed but many still have a concentric plan with four doorways. An example is the cosmological temple dating from the sixteenth and later centuries in the Tunk of Ujama Bhāī (Hema Bhāī) on Mount Śatruñjaya. The same principle also frequently underlies modern *samavasaraṇa* temples.[90]

Multi-Storeyed Jaina Temples: Chambers Above and Below the Ground

So far, we have been examining multiple shrine rooms arranged on a horizontal level. In the Jaina temple architecture of north-western India, however, one also frequently finds additional *garbha-gṛha*s raised above a single image chamber or above multiple shrines located at ground level. Shrines on elevated floor levels frequently are simple square chambers, positioned either above flat roofed *garbha-gṛha*s or temple halls. The first case is illustrated by the Dādā-guru-deva Temple (17th century) at Amar Sagar (Plate 491) and the Śrī Siddha-cakra Gaṇadhara

90 Though traditional *samavasaraṇa* structures are solid and, similarly to Buddhist stupas, have no enclosed internal space, modern examples are often hollow constructions and contain images or other objects of veneration.

492. Temple in the Tunk of Lālcand Modī Premcand on Mount Śatruñjaya, in which an additional shrine has been raised above the temple hall.

Mandir at Palitana (20th century), and the second by the two subsidiary shrines (19th century) flanking the front of the Ādinātha Temple in the Tunk of Lālcand Modī Premcand on Mount Śatruñjaya (Plate 492).[91] As the majority of temples in the region, however, follow the *nāgara* temple style, it is more common for raised sanctums to be integrated into the *śikhara* tower of large temple edifices.

Shrines positioned on raised floor levels are usually reached via internal stairs, but staircases have also been attached to the outside of sacred edifices. The latter is usually the case if image chambers on higher floor levels have been added at a later stage.[92] Image chambers located on elevated levels within a temple structure are frequently regarded as more pure and sacred and therefore access is in many instances restricted to members of the Jaina community only. Out of a desire to protect these sacred places, priests or local Jainas are sometimes also reluctant or not even permitted to provide information on the precise number of raised shrines and the identity of the images housed inside them. When admitted to see for oneself, one is often not allowed to photograph the chambers or the icons enshrined on raised floor levels. Because of these restrictions, information on the exact number and nature of some of these shrines is uncertain.[93] The large number of sites, however, where access is permitted or at least information are available, indicates that the feature of raised image chambers is very widespread amongst Jaina temples in north-western India, and that elevated shrines are likely to be found at many more sites than those described and analysed here.

One temple, where access is frequently denied to non-Jainas, is the chamber located on the first floor level of the Ajitanātha Temple at Taranga. According to Padmanabh S. Jaini, the raised shrine contained within the tall stone-built *śikhara* tower is constructed entirely of wood.[94] According to local legend, the temple originally had thirty-two storeys.[95] Other examples, where raised cubical shrines have been integrated into the *śikhara* tower are the Ādinātha Temple in the Adīśvara Tunk on Mount Śatruñjaya, the main temple at Achalgarh in Rajasthan, and temple number three in the series of aligned and interconnected temple complexes on Mount Girnār. However, it is more regularly the case that upper room spaces

91 The Tunk of Lālcand Modī Premcand is also known as Modī-kī Tunk and as Premā-vasahī.

92 An unusual case is the first floor shrine of the Ādīśvara Temple at Sadri, which is reached via a bridge from the neighbouring *dharmaśālā*.

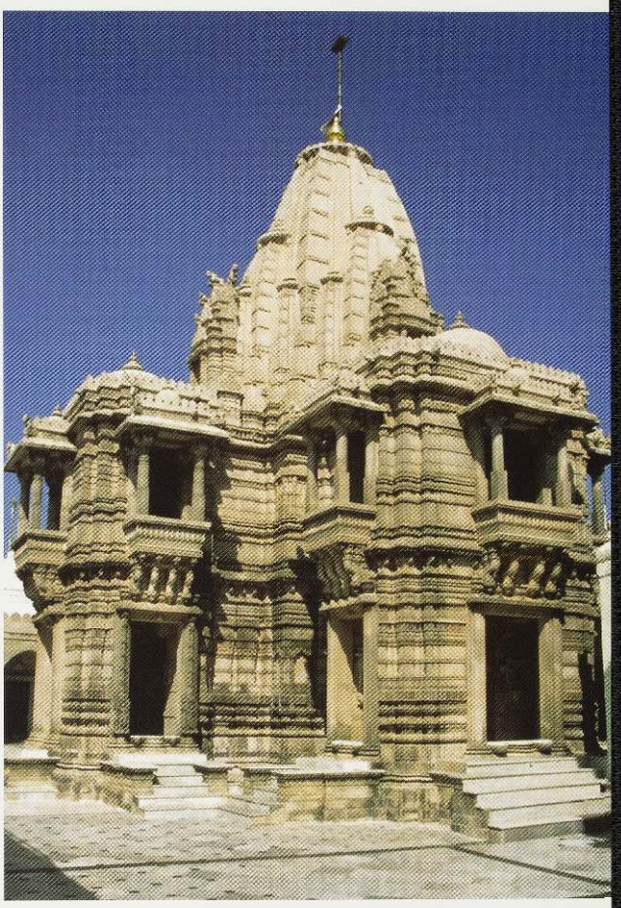
93 The *śikhara* of the Pañcāsara Pārśvanātha Jī Temple at Patan in Gujarat, for example, looks from the outside as if it might contain an upper shrine. The fact that the priests at the site denied the existence of an elevated place of veneration in this temple need not necessarily mean that there is no additional space contained inside the temple building on an upper level.

94 This information is based on a personal conversation with Padmanabh S. Jaini in Oxford in autumn 1999.

95 Singhvi 2002: 53.

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 Ādīśvara Tunk on Mount Śatruñjaya, is a two-storeyed *caturmukha* shrine which also has double-storeyed porches on all four sides.



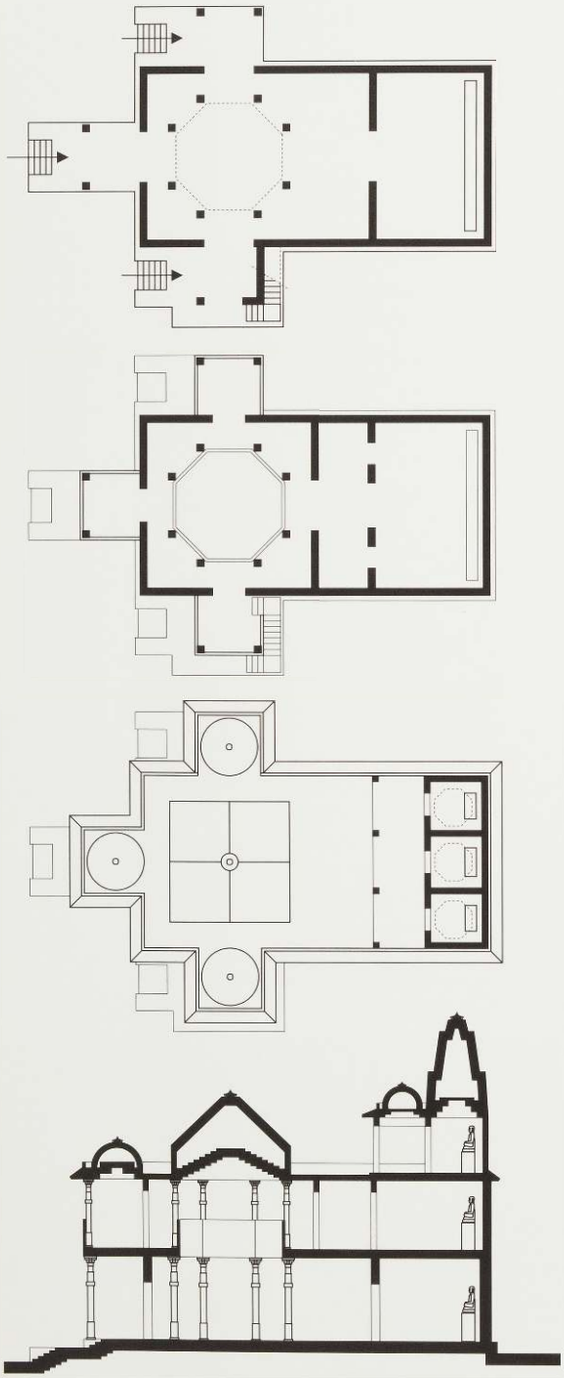
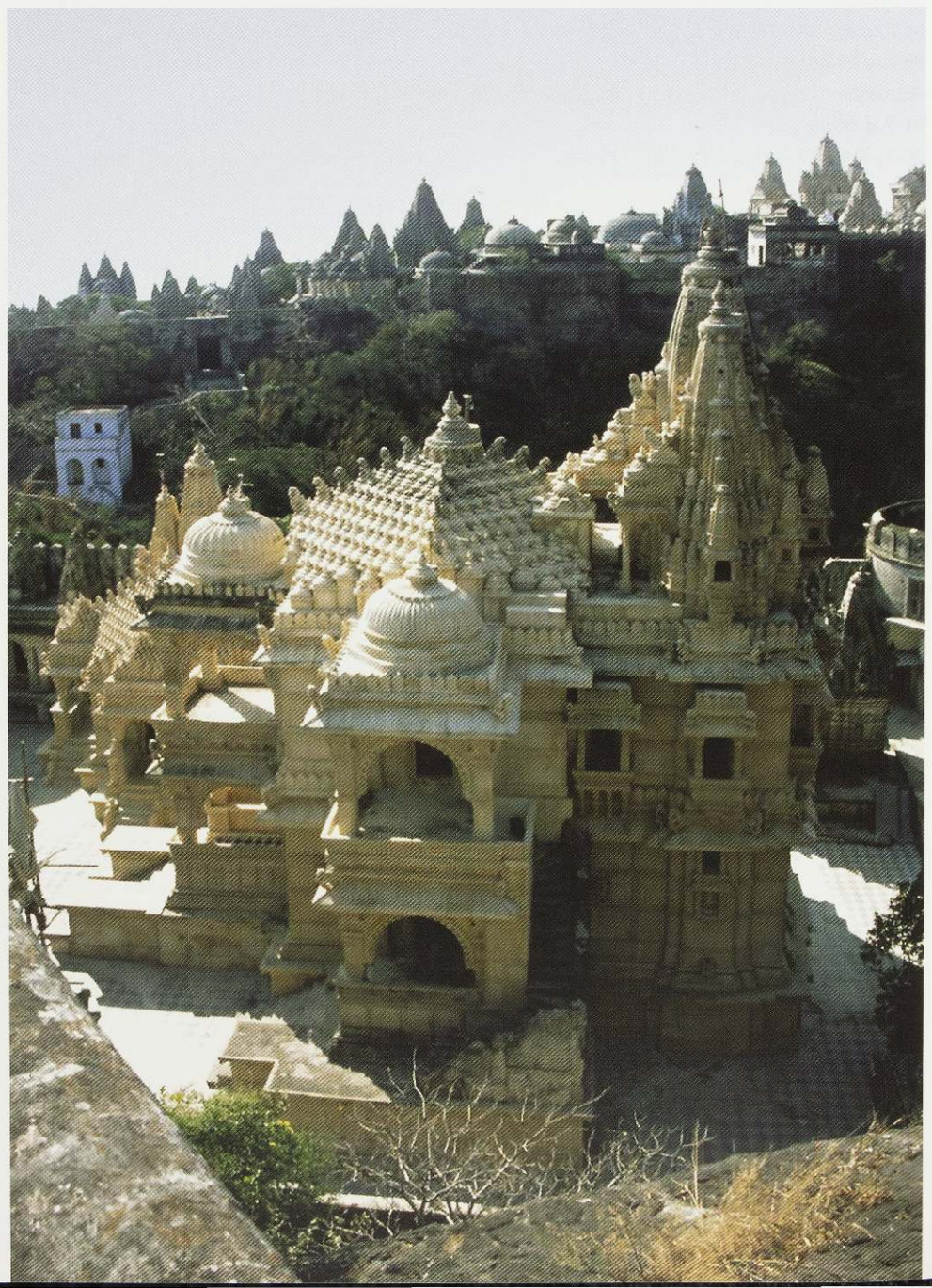


Fig. 32 Simplified representation of a temple with elongated image chambers on three floors, a spatial arrangement common on Mount Śatruñjaya.

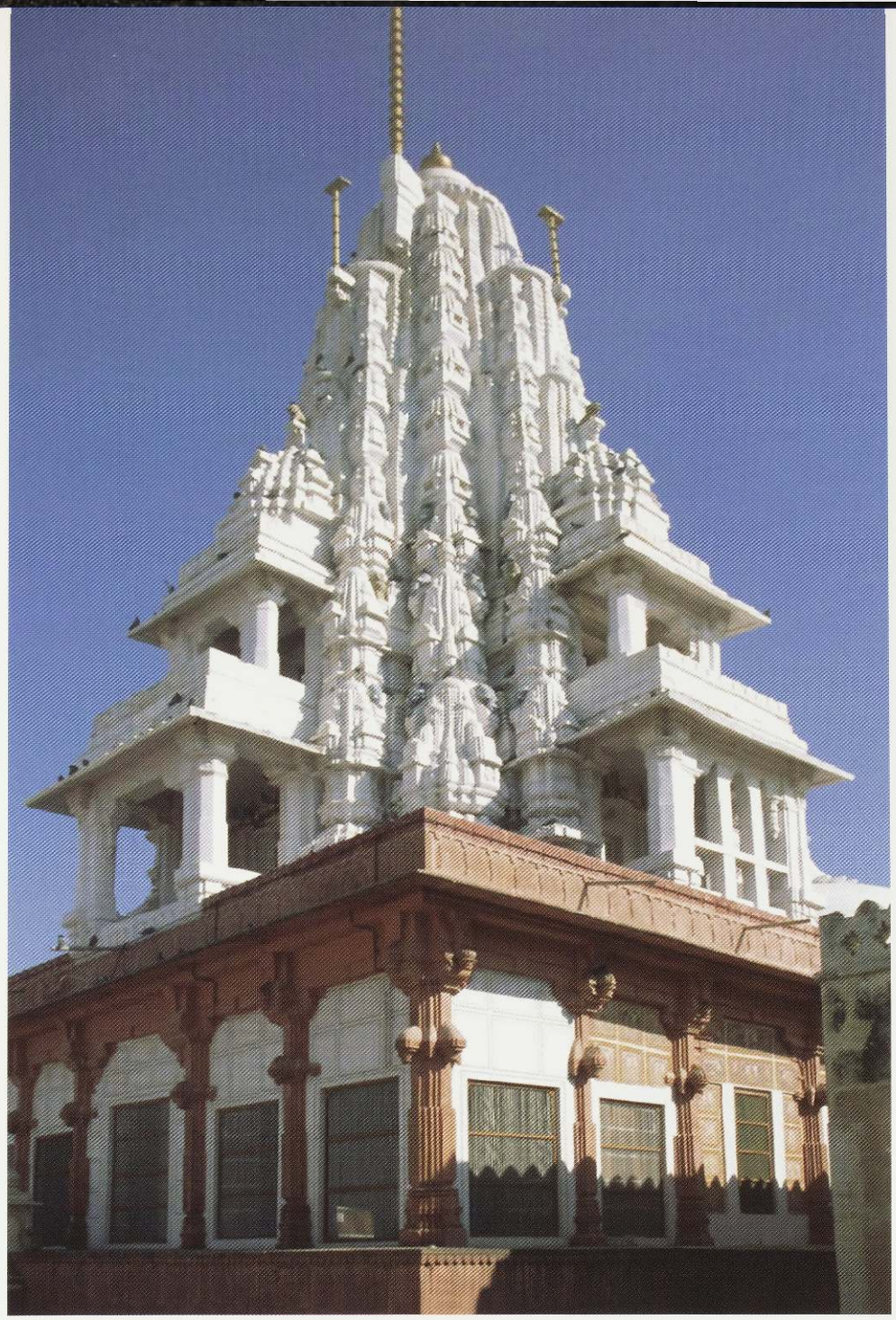
have been elongated and topped by three *śikharas* arranged in a line. Configurations of three aligned *śikhara* towers positioned above a shared single *garbha-gṛha* have been discussed earlier in this chapter in connection with single-storeyed temple structures. Elongated shrines on superimposed levels are very frequent amongst Jaina temples on Mount Śatruñjaya. Two prominent examples from this site, are the Ādinātha Temple in the Motī Śāha Tunk and the Maru-devī Mātā Dherī in the Khartara-vasahī Tunk.[96] Also in the town of Palitana below the sacred hill, many of the modern temple constructions follow this spatial organisation.[97] An example from Rajasthan is the Ādīśvara Temple in the Ātmānanda Jaina Bhavana complex at Sadri. The lower shrine of this temple contains the *mūla-nāyaka*, in this case an icon of Ādīśvara, positioned in the centre of a long stone shelf also displaying a large number of other Jinas which have been given as donations to the temple. Upstairs, there are three figures: Padmaprabhu in the centre, flanked by Ādinātha on his right and Mahāvīra on the left. Additionally, the walls of the upper chamber have been decorated with Jaina historical and narrative paintings, and the raised *garbha-gṛha* is faced by a double-layered *caturmukha* statue, positioned in the lengthened *antarāla* space. By having not only one elongated image

96 The Maru-devī Mātā Dherī is also known by the name of Maru-devī Mātā Derāsar, and the Khartara-vasahī Tunk is alternatively also spelled Khartara-vasī Tunk.

97 One representative structure is the Śrī Dhana-vasahī Tunk at the foot of Mount Śatruñjaya in Palitana.



495. In the Ādinātha Temple in the Bālā Bhāī Tunk on Mount Śatruñjaya, wide *garbha-gṛhas* are positioned on three storeyes.



496. The Bhāṇḍāsar Jaina Temple at Bikaner houses three superimposed *caturmukha* shrines.

chamber accommodating multiple religious icons, but a further one repeated on a higher level, even more figural representations can be displayed in such temples.

In a more formalised way, this effect has been achieved by superimposing *caumukhā* shrines, accommodating four Tīrthaṅkara images each. It is notable how frequent double-storeyed Jaina *caturmukha* shrines are in the region. Important examples are the Caumukhā Aṣṭāpada Temple (originally 13th century) in the fort at Jalor, the large *caumukhā* shrine in the complex of the Chorīvālā Jaina Temple at Jamnagar (Plate 493) and several of the *caturmukha* temples already referred to above, such as the Ṛṣabhdeva Temple at Kankroli and the Caumukhā Temple in the Caumukhā Tunk on Mount Śatruñjaya. The Caumukhā Temple of Rāmajī Śāha (Rāmajī Gāndhārīya) in the Ādīśvara Tunk on the same sacred hill is a good example of a two-storeyed *caumukhā* shrine which also has double-layered porches on all four sides (Plate 494).[98] Multi-storeyed entrance porches, gateways and halls are a regular and very frequent element of Jaina temple architecture and have already been discussed in connection with ordinary, single-storeyed *maṇḍapa*-line temples.

98 Another name for the Caumukhā Temple of Rāmajī Śāha in the Ādīśvara Tunk is Temple of Rāmajī Gāndhārīya.

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.

Raised shrines in Jaina temple architecture are not only found on one but also on two superimposed floor levels. In connection with triple-storeyed temples it is even more common for elevated image chambers to be either elongated or to follow the *caturmukha* layout (Fig. 32). Both represent further means to increase the number of statues displayed. Lengthened *garbha-gṛha*s superimposed on three levels are found in the Ādinātha Temple in the Bālā Bhāī Tunk on Mount Śatruñjaya (Plate 495). In the latter temple, also the hall and three porches are double-layered. Well-known examples where triple-storeyed constructions house three superimposed *caturmukha* images, are the Śrī Candraprabhu Svāmīkā Mandir at Jaisalmer and the Caumukhā Pārśvanātha Temple (1459 CE) on Mount Ābū. In the latter temple, a fourth storey has been indicated through niches on the four sides of the temple. The popularity and prevalent nature of the layout of three superimposed *caturmukha* shrines is indicated by the large number of shrines following this spatial conception. Further examples are the Bhāṇḍāsar Jaina Temple at Bikaner (Plate 496), and the Ādinātha Caumukhā Temple at Sirohi. The Ādinātha Temple (1439 CE) at Rankapur is unusual in having four actual superimposed *caumukhā* images. Although four levels have been implemented in actual practice, the temple was originally planned to be a seven-storeyed edifice.[99] The architectural evidence available to us today, however, indicates that built examples of larger numbers of stacked shrines are only present in *kīrtti-stambha* temple arrangements. These will be discussed in a separate section later on in this chapter.

In a Jaina religious context, additional *garbha-gṛha*s can also be located below temple buildings.[100] A feature already discussed in the architectural introduction is that most Jaina

99 See, for instance, Bhandarkar (1907-8: 206). Next to the Ādinātha Temple is a sacred hill with a large number of miniature-sized temples and *chatrī*s located on the summit and its southern slope. The site is a burial place for Jaina monks. Close to the summit, just below the main temple complex, is a small model of a Jaina temple, fashioned in the style of the 1920s or 30s. Also this model represents a temple which has four storeys. A case of a temple proper with four levels will be discussed in the hall temple type section and is located at Shanti Vir Nagar in Rajasthan.

100 There are a few instances in the region, where temples have also been constructed above caves, leading to a similar result. Two examples are located at the pilgrimage site of Bamanvad. The first shrine, situated below the Ādinātha Temple is a mediation cave and represents the *mokṣa-sthāna* of Yogi-rāja Vijaya Śānti Sūriśvara. The second example, the excavated shrine below the Mahāvīra Temple at the base of the hill, is used as a lower image chamber.

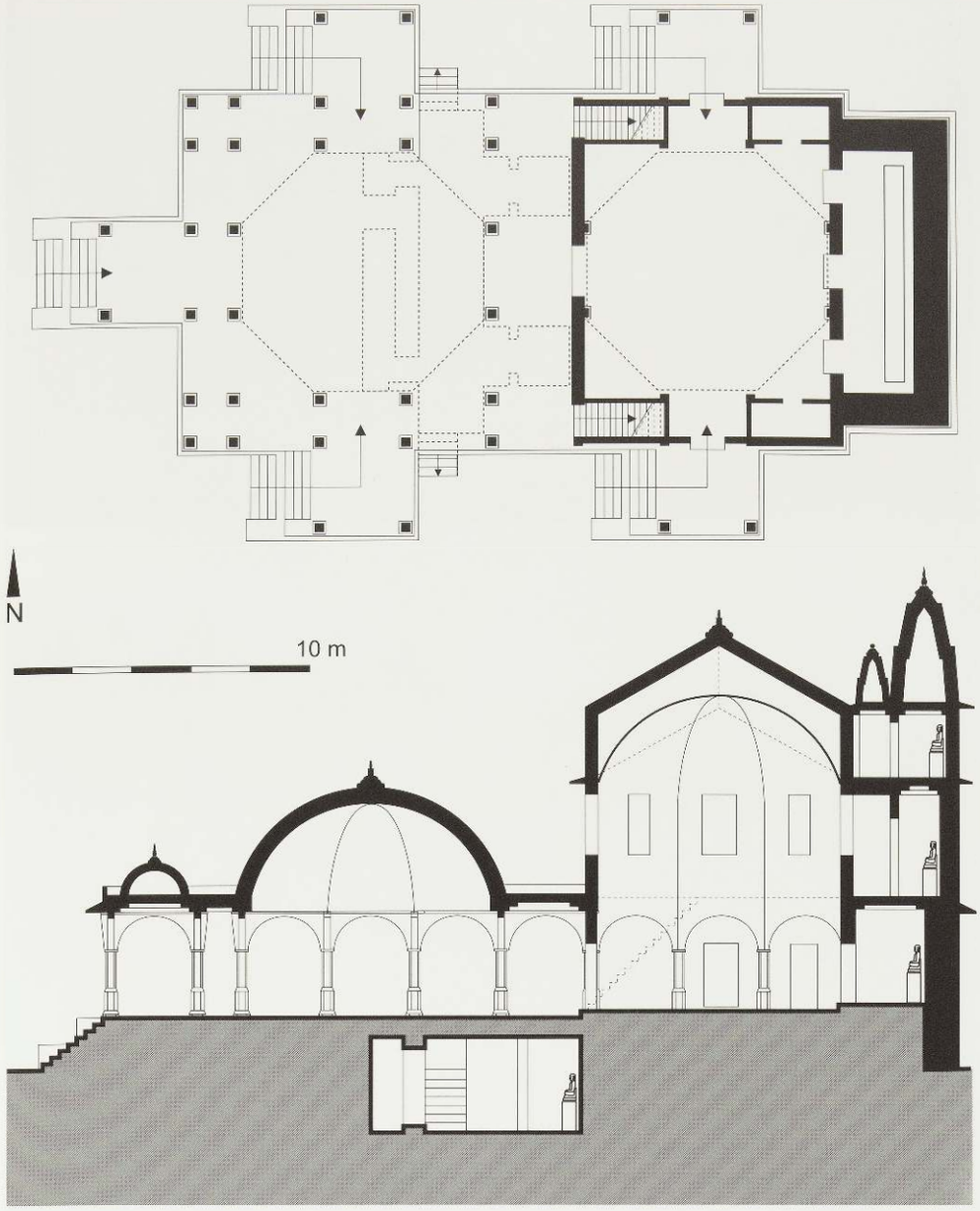


Fig. 33 The Temple of Śeṭh Hāthīsiṅgh at Ahmedabad has shrines located on four levels, one below the ground and three superimposed above it.

temples, and especially those in the region of north-western India, are raised on substantial terraces (*jagatī*). These provide ample space to accommodate additional chambers below the ground floor level of the main temple structure. This is the case below the Ādinātha Temple at Narlai, where the *jagatī* platform incorporates an additional shrine dedicated to the *kṣetra-pāla*.[101] In the Temple of Samprati Rājā (1453 CE) on Mount Girnār, which has been constructed on a slope, access to the lower chamber is provided through a doorway further down the hill (Plate 497). In other cases, sacred shrines have been sunk into the earth, the natural ground below temple buildings. Lower image chambers are usually only located on one lower subterranean level. They do, however, frequently consist of several interconnected chambers, located on one and the same level, or of long underground passages housing a multitude of representations. The Ādeśvara Temple at Sirohi has a long tunnel below the ground, which contains three shelved areas, accommodating more than one hundred bronze statues, mostly Jinas. The bronzes have largely been donated by the kings of Sirohi. A similar subterranean passage leads to a narrow circa twenty-seven metres long corridor, located underneath the compound of the Pārśvanātha Temple on the summit of Cūlagiri at Khaniya. The tunnel-like chamber is lined on both sides by niches, accommodating standing images of the twenty-four Tīrthaṅkaras (Plate 498). Diverging from this corridor on one side, is a larger subterranean *garbha-gṛha*, in which further standing icons, in this instance of Ādinātha flanked by Bharata and Bāhubali, are venerated.

101 Large hollow terraces do not only contain lower image chambers, but at times also temple offices, storage spaces and guest rooms. This can be observed in the Mahāvīra Temple at Mahavirji and below various shrines in the centre of Jamnagar.

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).

Especially fascinating are temples which combine underground chambers with shrines on various raised levels, and which create spatial constructions of increasing complexity and distinctiveness. These temple examples do not simply expand on the ground level along the horizontal plane but move both up as well as downwards, along the vertical. A distinguished temple illustrating this point is the Temple of Śeṭh Hāthīsiṅgh at Ahmedabad, which has two underground image chambers, dedicated to Dharmanātha and Śāntinātha, and elongated *garbha-gṛha*s accommodating multiple icons on the ground floor as well as on two further raised floor levels (Fig. 33).[102]

Additional Temple Buildings and the Creation of Jaina Temple Cities

The discussion above has illustrated, that it is common amongst Jaina temples in north-western India to have several *garbha-gṛha*s interconnected on a horizontal as well as on various superimposed vertical elevations. At many sites, complex multi-shrined temple constructions have been multiplied and we often have walled temple compounds containing several major temple buildings. This is the situation in the Ātmānanda Jaina Bhavana Temple complex in the centre of Sadri in Rajasthan. This single compound contains four large aligned temple

102 In the same temple, also positioned underground on the same level as the two subterranean image chambers, is a vault or strongroom for the safekeeping of donations and the jewellery used to adorn the images on special festival days.

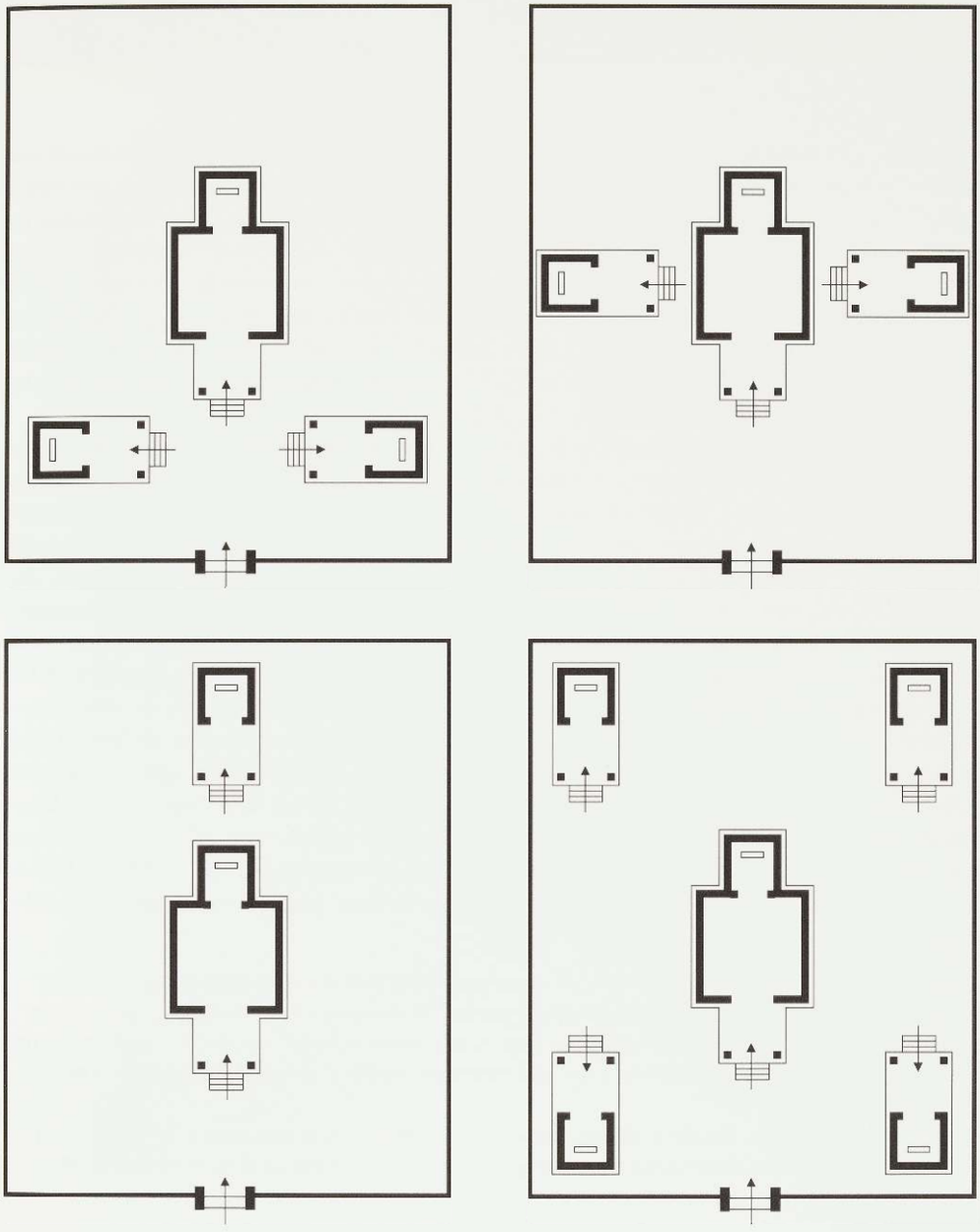
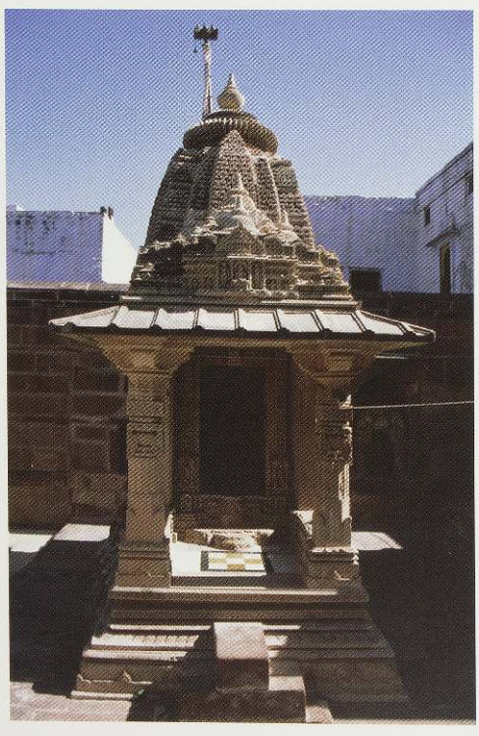


Fig. 34 Variations in the positioning of subsidiary shrines surrounding a central temple building in walled Jaina temple complexes.

502. The Ādīśvara 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.



buildings, accommodating a multitude of different religious images on various horizontal and vertical levels (Plate 499). However, it is more regularly the case to find only one or two major temple buildings at the centre of a walled Jaina complex, and for these to be surrounded by smaller subsidiary shrines. Some temple complexes have one or two small subsidiary shrines grouped around a major temple building, but at other places, their quantity can reach ten or more (Plate 500).[103] Extra small temples have frequently been added at later stages by patrons intending to add to and partake in the sacredness of a holy pilgrimage site, or in order to accommodate additional sacred statues given to a religious establishment, which cannot be accommodated in already existing temple structures.[104]

It is noteworthy that particularly in cases where we have relatively small numbers of subsidiary shrines, distinct patterns of spatial distribution emerge. For example, it is frequently the case that two small additional shrines flank the front of a larger central temple. This feature is widespread in the fortified *tunk*s on Mount Śatruñjaya but can also be seen in the Chorīvālā Jaina Temple at Jamnagar and in the Ādinātha Temple at Ahar. In the latter example, the flanking shrines have been interconnected with the gateway leading into the temple complex. Moved further back along the temple sides, pairs of such minor constructions can also flank the central building at various points along the multiple aligned halls or on a level with the *mūla-prāsāda* at the rear. Arrangements where the shrines are located towards the rear, as can be seen in the Śrī Dhana-vasahī Tunk at Palitana, however, are less common. By positioning additional shrines on the sides of a central temple structure, further images can be venerated when circumambulating the central temple. Another typical layout is to find a single shrine positioned exactly behind and in line with a main temple edifice (Fig. 34). The latter case can be seen in the Ajitanātha Temple at Taranga, the Neminātha Temple on Mount Girnār and in the Ādinātha Temple at Vadnagar, all three in Gujarat. In these instances, the smaller

103 The central Ādinātha Temple (1836 CE) in the Motī Śāha Tunk on Mount Śatruñjaya contains a further twelve substantial free-standing subsidiary shrines. In the same way as the central temple, many of these are multi-storeyed construction. The complex also houses a fenced tree shrine. Additionally, the entire complex has been surrounded by a line of a further one hundred and twenty-three interconnected *deva-kulikā* shrines.

104 The Śrī Naminātha Temple at Bikaner dates mainly from the sixteenth century, while the small Śrī Nākoḍā Pārśvanātha shrine in the north-western corner of the compound was only added in 1952.

504. The outer compound wall of the Ṛṣabhdeva Temple at Rishabdev, still reflects the mouldings and shape of the individual interlinked shrines.

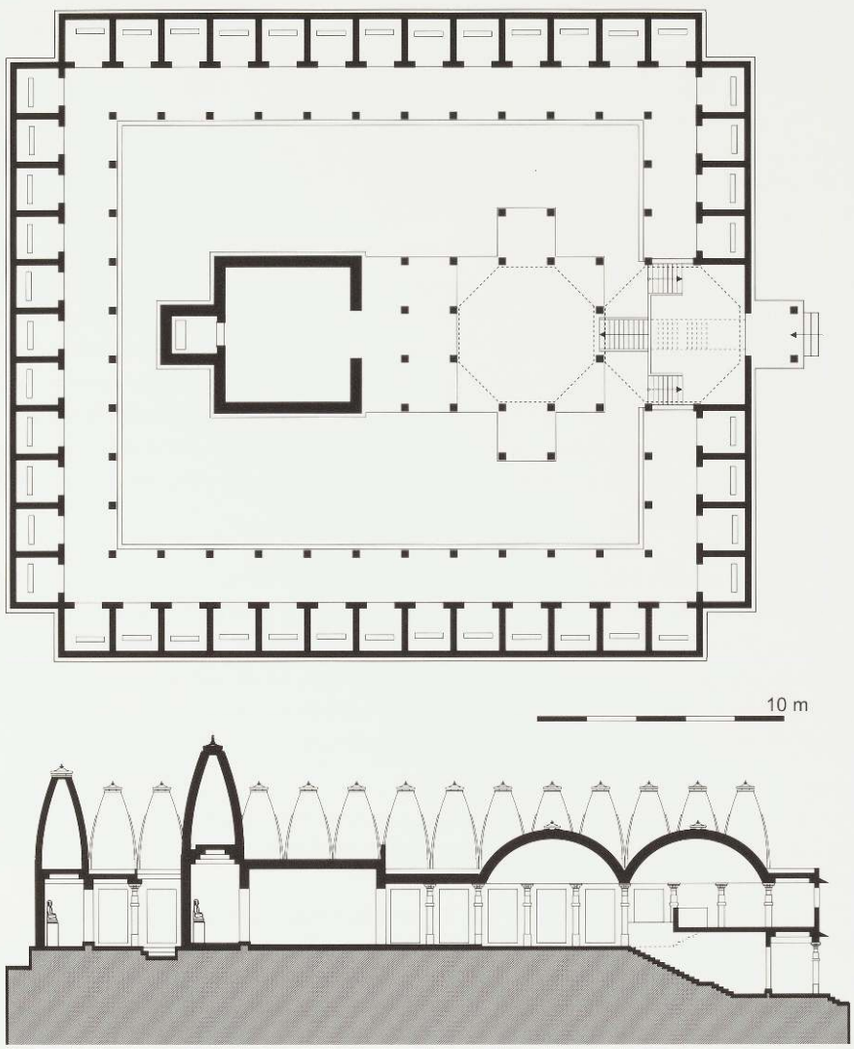


Fig. 35 Jaina temple complex with central temple building surrounded by interlinked *deva-kulikā* shrines.

505. The interlinked *deva-kulikās* surrounding the Nav Tunk on Mount Śatruñjaya house a multitude of sacred statues.

shrines have been constructed very close to the *mūla-prāsāda* of the main temple in order to profit from its immediate vicinity to the most sacred centre of the complex.[105] One of the classical layouts of Indian temple architecture, also common in a Jaina context, is to have four smaller shrines surrounding a larger central temple. This spatial composition is referred to as the *pañcā-yatana* layout, and a good example from the region is the Pārśvanātha Temple at Lodruva (Plate 501, Fig. 34, bottom).[106]

A further step in the development was to interconnect small additional shrines with the main temple building. This is especially typical of shrines positioned transverseley along a large central structure and with those located at the rear of a principal temple. This feature is very popular with complex temple constructions, as it offers a relatively easy way to create temples based on the familiar triple-shrined plan at a later stage, without altering the basic framework of the central temple edifice. A good example, already mentioned in the section on precursors of the triple-shrined temples, is the Ādīśvara Temple in the Ādīśvara Tunk on Mount Śatruñjaya where the side porches of its closed *maṇḍapa* have been connected with the porches of two flanking subsidiary shrines in order to create a *tri-kūṭa-cala* temple layout (Plate 502).[107]

Jaina temple complexes and all their major and subsidiary shrines have usually been enclosed by a protective compound wall (*prākāra*). In order to make best use of space, small additional shrines have often been arranged in a neat line along the inner face of this wall. Through this spatial ordering, people can pay homage to other images in subsidiary religious structures, at the same time as performing the sacred rite of *pradakṣiṇā* around the large central temple. The earliest extant examples of small shrines arranged in this orderly fashion are found in

105 More common than individual free-standing shrines positioned behind major temples are enlarged shrines integrated into lines of interlinked *deva-kulikās*. See the next paragraph for further details on this feature.

106 The subsidiary shrines surrounding the Pārśvanātha Temple at Lodruva are dedicated to Sambhavanātha, Pārśvanātha, Ṛṣabhanātha and Ajitanātha. These were added during the temple reconstruction and enlargement in 1675 CE.

107 It is even more common for enlarged *deva-kulikā* shrines, discussed in the following section, to be connected to a central temple building.

506. View into the shaded arcade (*bhramantikā*) surrounding the Śaṅkeśvara Pārśvanātha Temple at Jiravala.

the Mahāvīra Temple at Osian. The main temple building at the site dates largely from the eighth to tenth centuries CE. The small shrines, consisting simply of a sanctum preceded by a small porch, were added at different stages in the eleventh century.[108] The small shrines have been arranged parallel to the enclosure wall, but are still individual, detached structures (Plate 503).

The nature of these simple small temples changed over the following centuries, when subsidiary free-standing shrines, referred to as *deva-kulikā*s, were grouped closer and closer together and eventually were interlinked to create a solid wall enclosing the central temple building (Fig. 35).[109] From about the early eleventh century, rows of interlined *deva-kulikā*

108 During the same period also a *toraṇa* gateway (1015 CE) was constructed inside the compound and the *śikhara* of the temple was replaced. For further information, see Joshi (1975: 247) and Dhaky (1975: 359).

109 A noteworthy modern example of a Jaina temple which reverts to the earlier habit of aligning small individual detached shrines, is the Pāvāpurī Temple at Krishnaganj.

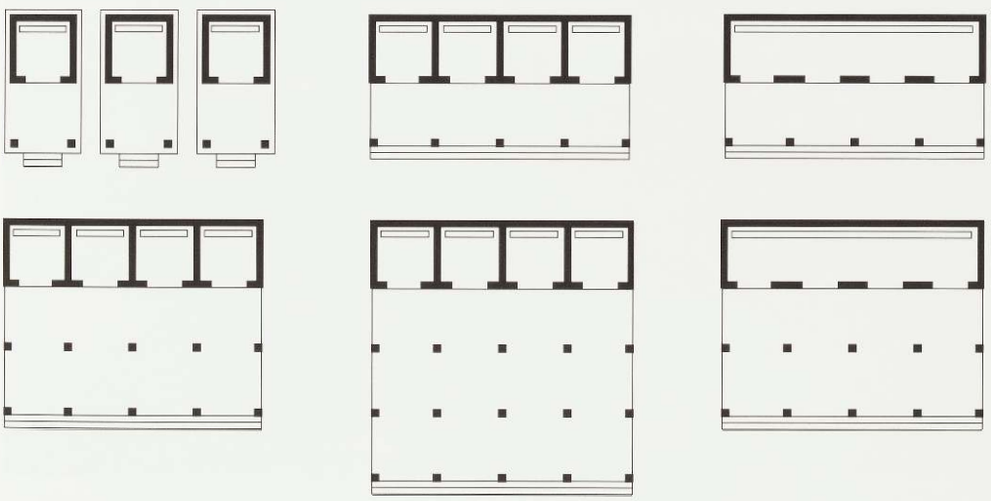


Fig. 36 *Deva-kulikā*s with and without internal wall partitions and with varying depths of pillared arcades.

507. The Ādinātha Temple at Narlai is surrounded by double *bhramantikās*.

shrines became a regular feature of Jana temples in the region.[110] The mouldings and slightly curved shape of the individual shrine structures is often still visible on the outside of such temple compound walls (Plate 504).[111]

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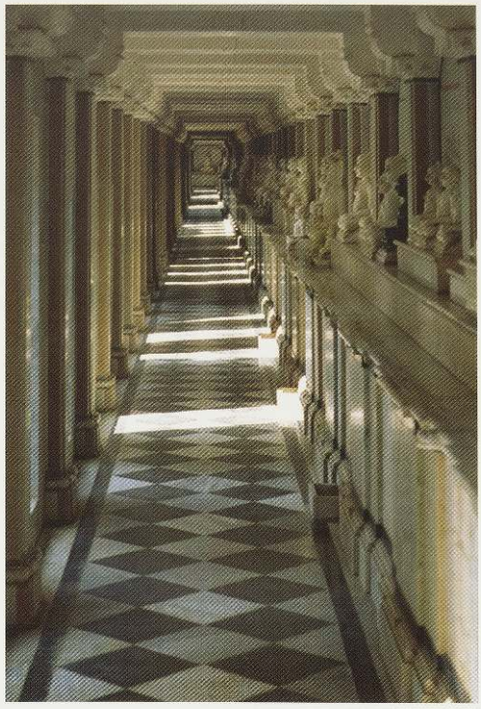
110 Dhaky discusses the first textual references to such constructions (tenth century CE), as well as the earliest surviving example of interlinked *deva-kulikā* chains (eleventh century CE) (1975: 359-360).

111 In early temple examples, the moulding of the outer wall is still the result of individually constructed but aligned shrines. In later temples, however, a straight wall, accentuated by a design imitating individual shrines has frequently been constructed instead. This becomes clear, for example, in the outer wall of the Bhīma Śāhakā Pitalhār Temple, commenced on Mount Ābū in the late thirteenth century. Whereas the entire outer wall is moulded to resemble aligned shrines, these are only actually present at the front of the compound and along the first part of the long side walls. The rest of the lines of shrines were never completed on the inside of the courtyard.

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-kulikā*s 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.

On the courtyard side, the interlinked porches of the aligned shrines create a shaded arcade. These cloisters, in which people circumambulate the temple and venerate large numbers of religious images placed in the surrounding cells, are referred to as *bhramantikā*, or in Gujarati as *bhamatī* (Plates 505, 506).[112] Initially, the surrounding cloistered colonnades were simply created out of the porches of individual interlinked shrines. Later developments indicate, however, that the two elements, lines of shrines and the surrounding arcade, were treated more and more as independent architectural elements. This led to a multiplication in the number of covered passages surrounding temple compounds. Many complexes have double (Plate 507) or even triple cloisters (Plate 508), in front of the shrine cells. In addition to

112 An unusual example where the arcades created by the porches of the *deva-kulikā* shrines have been enclosed by glass, and create long tunnel-like pathways, is the second temple in the aligned complexes on Mount Girnār. Also the central temple itself has been encased in a kind of enormous glass box.

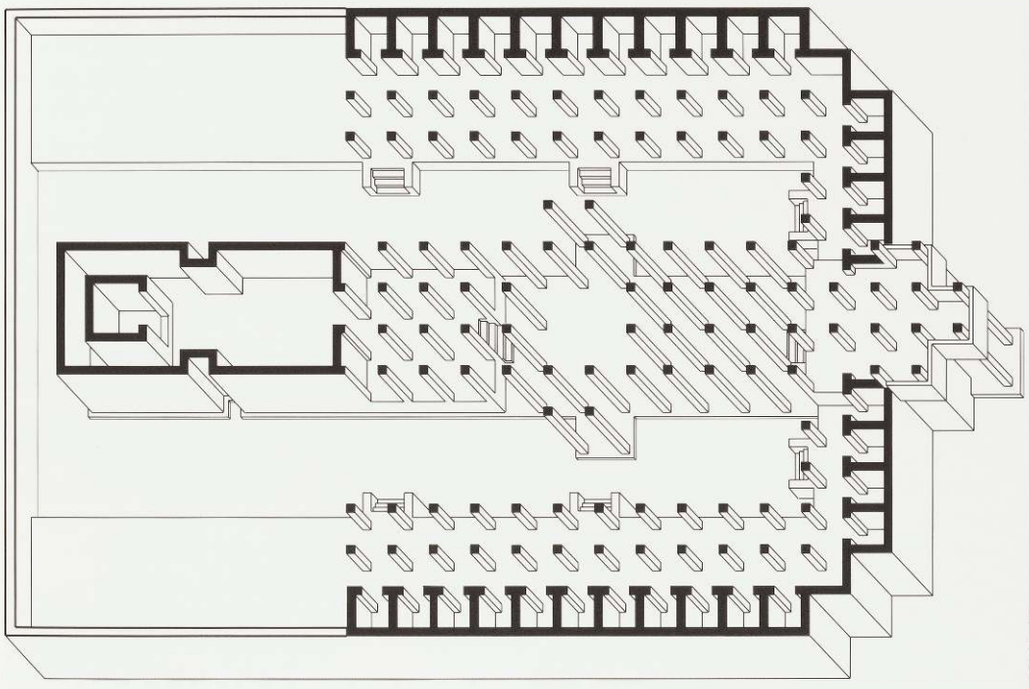


Fig. 37 In the Mahāvīra Temple at Ghanerao, the *deva-kulikā* shrines do not enclose the entire temple compound.

512. At Mirpur, a low terrace surrounds the entire walled courtyard although actual *deva-kulikā*s have only been constructed in a line at the front of the temple.

the often beautifully carved pillars of such colonnades, also the ceiling panels have regularly been decorated in an elaborate fashion. These can be in the shape of flat or coffered sections, and included complex corbelled domes. The ceiling panels have regularly been decorated with religious symbols and mythological narratives.[113]

During later centuries, the delineation of the separate *deva-kulikā* shrines was further reduced by eliminating the internal dividing walls between the individual small shrine cells (Fig. 36). Devoid of the side walls of the original individual shrines, a long tunnel-like passageway, running parallel to the pillared cloister of the *bhramantikā*, was created. Attached to the wall of the long tunnel-shaped shrines is usually a narrow shelf or pedestal, sometimes resembling the outer basement mouldings of a temple structure (Plate 509). By discarding the internal dividing walls, even larger numbers of statues could be accommodated and the view along these seemingly endless strings of images emphasise the model-character which the Jina icons hold for the devotees (Plates 510, 511).

The classical Jaina temple compound is surrounded by twenty-four *deva-kulikā*s, with or without internal dividing walls.[114] These are usually arranged with either eight shrines each on the long sides and four on the shorter front and rear, or in two groups of nine and two sections of three interlinked shrines respectively. Temple complexes with cells of this number are referred to as a *caturviṁśati-jinā-layas*.[115] A good example of the first spatial arrangement is the Śāntinātha Temple (1082 CE) and of the second is the Pārśvanātha Temple (late 11th - early 12th century), both at Kumbharia. However, also larger numbers of cells exist and religio-philosophical treatises on architecture mention canonical numbers with regards to the surrounding shrines. One auspicious arrangement prescribes fifty-two interconnected shrines

113 Nanavati and Dhaky have undertaken an excellent study of ceiling designs in Gujarat (Nanavati & Dhaky 1963).

114 Even if the internal walls have been removed between the individual *deva-kulikā* cells, their doors facing the courtyard at the front allow one to count the number of nominal shrines.

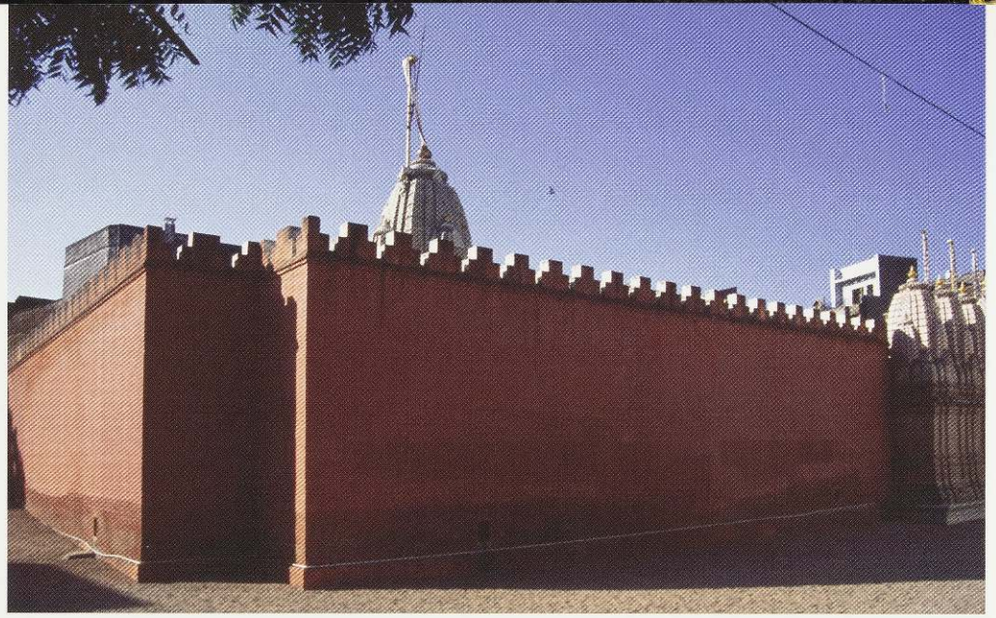
115 Arrangements of twenty-four cells do not necessarily contain one image of each of the twenty-four Jinas. Even in lines of fewer than twenty-four shrines, there usually are duplicate images of especially popular Jinas. The eleven *deva-kulikā* shrines of the Pārśvanātha Temple at Mirpur in Rajasthan, for instance, contain twelve representations of which seven alone represent Ādinātha. The *mūla-nāyaka* of Pārśvanātha housed in the central temple at the site is unusual as it is said to have come from Mumbai (Bombay).

513. View of the central structure of the Pārśvanātha Temple at Mirpur.

and is based on the same number of temples venerated on the sacred island of Nandīśvara. Consequently, temples following this spatial layout are known as *nandīśvara-dvīpa-prāsādas*. The famous temple of Ādinātha on Mount Ābū follows this design. Shrine constellations numbering seventy-two, usually consist of twenty-five small shrines on either side, eleven at the rear and ten at the front, in addition to the central temple building at the centre of the court, counting as the final shrine in this auspicious set.[116] The Ādinātha Temple at Ranakpur accommodates eighty-four interlinked *deva-kulikās*, the Pārśvanātha Temple at Varkana is

116 Seventy-two is three times twenty-four, a number so closely linked to the fordmakers, and as such also regarded as a propitious number. For a description of this spatial arrangement as well as textual references, see Dhaky (1975: 358-359).

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-kulikā*s in the form of small wall niches accommodate multiple Jina images (photo courtesy of AIIS).

surrounded by one hundred and eight interlinked shrines, housing one hundred and eight representations of Pārśvanātha alone, and the Motī Śāha Tunk on Mount Śatruñjaya has one hundred and twenty-three surrounding cells.[117] Many temples have multiple image chambers which cannot be related to auspicious numerals. These indicate less theoretical planning and more homogenous growth of temple complexes over a long period. This is also expressed in the often varying size and degree of elaboration and decoration of the aligned shrines.

There are also examples where temples have fewer than twenty-four *deva-kulikā*s and where these do not surround the entire temple compound. Amongst temples with incomplete lines of interlinked shrines, it is particularly prevalent to have only one row of *deva-kulikā*s, punctuated by the entrance gateway, facing the central temple at the front of the complex, and some additional shrines positioned along the first part of the long sides of the compound wall. A relatively early case of this is arrangement is the Mahāvīra Temple at Ghanerao (Fig. 37). Just like the main temple or any other free-standing subsidiary shrine, the *deva-kulikā*s are raised on a shallow terrace, usually about one to three steps higher than the courtyard level. Indicative of the fact that it was intended to continue building *deva-kulikā*s at a later stage

117 One hundred and eight, for example, which has been encountered in the case of the Pārśvanātha Temple at Varkana, is a generally auspicious number. It is particularly common also in Buddhism.

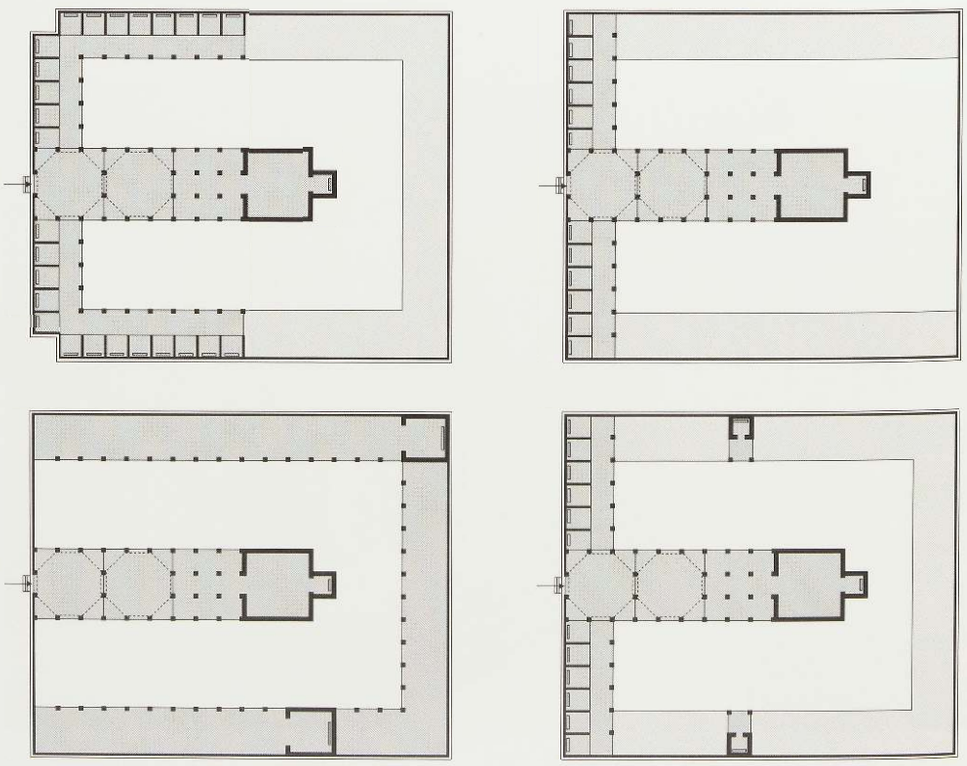
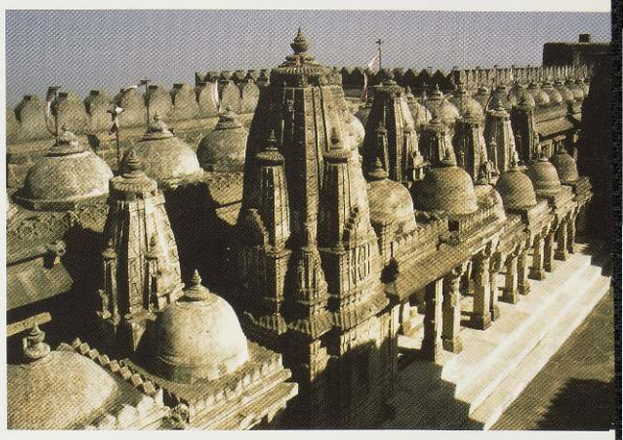


Fig. 38 Alternative arrangements for incomplete lines of *deva-kulikā*s, including empty terrace segments, individual shrine elements and simple roofed sections.



517. An additional row of interlinked *deva-kulikā*s 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-kulikā*s lining the compound wall.

further along the sides of the courtyard, is the fact that the terraces often continue beyond the line of completed shrines positioned at the front of the courtyards. In the Pārśvanātha Temple at Mirpur, a low terrace surrounds the entire courtyard, although the actual *deva-kulikā*s have only been positioned along the short front side, facing the temple (Plates 512, 513). In the Pārśvanātha Temple at Ahar, there are interlinked *deva-kulikā*s facing the temple along the frontispiece. The terrace continues largely empty along the sides of the courtyard, with two separate shrines, each positioned on the long sides of the temple. However, it is more common for the series of *deva-kulikā*s to continue halfway down the long sides of the courtyard (Plate 514). Even though clear patterns emerge when studying large numbers of temple layouts, there are no limits to the amount of variation and experimentation associated with this feature (Fig. 38). Consequently, there are also examples where *deva-kulikā*s only extend along the entire length of the longer courtyard sides or where they have only been positioned along the rear. The combination of interlined shrines arranged with simple walls, enclosing the sacred temple area, can often be seen in the outer walls of complexes (Plate 515).

In recent years, shaded roofs and open arcades, independent of interlinked shrines, have frequently been constructed on the low terraces originally designed to accommodate *deva-kulikā* cells. This is a fascinating development. Initially, the main aim was the multiplication of subsidiary shrines, which when linked produced as a by-product a shaded corridor at the front. These arcades continuously gained in importance, as their multiplication with colonnades of two or three parallel corridors has shown. The contemporary examples of empty arcades, however, have lost their original meaning by leaving out the shrine element altogether. In many instances, this reduction and hollowing out of an architectural feature appears to be due to a

519. In the Śrī Dhana-vasahī Tunk at Palitana, additional miniature *deva-kulikā*s 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 Svāmīkā Mandir at Jaisalmer.

lack of funds, and that replacements for the *deva-kulikā* cells, or at least the religious images, have been created in these arcades in other ways. There are instances, where highly-stylised representations of *deva-kulikā*s, in the form of small wall niches accommodating images, line the sides of such arcades. This is the case in the Śrī Śītalanāthajī Mahārājkā Mandir at Udaipur, where small niches have been positioned halfway down the long sides. Only the front section of this temple complex has proper three-dimensional *deva-kulikā*s. In the Pārśvanātha Temple at Nana (ca. 954 CE) in Rajasthan, similar niches were allegedly added already during the late eleventh century (Plate 516).[118] In other temples painted shallow relief panels, illustrating Jaina mythology and history, as can be seen in the Ādeśvarajī Temple at Sirohi, the Neminātha Temple at Nadol, and the Śāntinātha Temple at Sanderav, line the long-roofed corridors (Plate 555). In other temples, simply one or two properly constructed small shrines, usually positioned towards the end of the courtyards, have been constructed inside the otherwise empty arcades. It is striking that in these examples, access to these shrines is not usually from the courtyard, as was the case in earlier examples, but from within the arcade (Fig. 38, bottom left). By facing the long empty colonnade, the space inside the covered passages has been converted into a kind of large *maṇḍapa* at the front of these small additional shrines. This part is often used for large *pūjā* performances as this arrangement offers more room to accommodate people than is usually available inside the central temple structure. In some temples this has led to a shift in attention and emphasis, away from the main religious structure towards such side shrines.

118 This is based on information from the photographic archive of the American Institute of Indian Studies (AIIS) at Gurgaon.

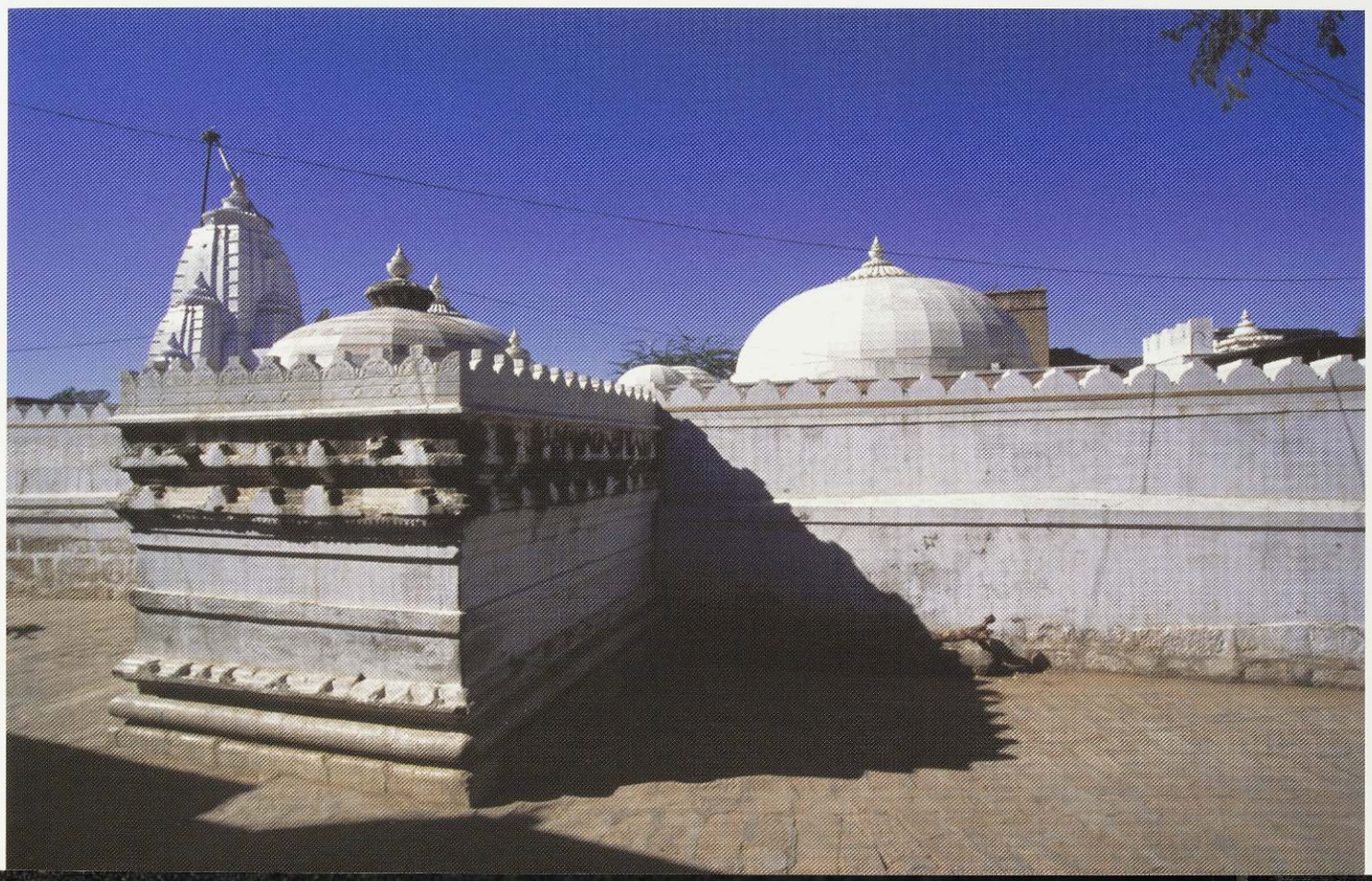
521. The *deva-kulikā* shrine positioned immediately behind the Śāntinātha Temple at Idar has substantially been increased in size.

522. Enlarged *deva-kulikā*s, which imitate an upper layer, protrude from the outer wall of the Pañcāsara Pārśvanātha Temple at Patan.

Good examples, illustrating the architecture of modern arcaded temple extensions, are the Neminātha Temple at Nadol and the Śāntinātha Temple at Saderav, both in Rajasthan.

The examples discussed in the last paragraph illustrate a reduction in the number of *deva-kulikā*s surrounding Jaina temple compounds. There are other examples, where in order to accommodate more shrines, than can be fitted into a single enclosure around the courtyard, parts of a second parallel row of *deva-kulikā*s have been created. This additional chain of shrines can be located either inside or outside the compound wall. The latter case is illustrated by the additional interlined *deva-kulikā*s positioned outside of the Pārśvanātha Temple at Varkana and on the exterior of the Tunk of Sākaracand Premcand on Mount Śatruñjaya (Plate 517). The Caumukhā Tunk on the same hill illustrates both approaches in a single temple complex. The additional line of interlinked shrines on the inside of the complex runs parallel to those lining the compound wall (Plate 518). This was possible as the compound is relatively spacious. The Tunk of Śeṭh Keśavjī Nāyak at the same site is so confined, that in order to accommodate a complete line of shrines at all, the central temple building had to be raised above the row of shrines at the rear of the compound. In the Śrī Danavasi Tunk at Palitana, additional miniature *deva-kulikā*s have been constructed at the front of the central temple, inside the arcaded courtyard (Plate 519).

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.

Reflecting similar developments in connection with central temple buildings, also the shrines of interlinked *deva-kulikā* lines have been constructed on two superimposed levels. A good example of this feature is the Śrī Candraprabhu Svāmīkā Mandir (ca. 1453 CE) at Jaisalmer (Plate 520). In contrast to the construction of actual superimposed *deva-kulikā* cells, the outer facade of the Pañcāsara Pārśvanātha Temple at Patan only indicates a second but non-existent upper level in the outer decoration of the interlinked shrines (Plate 522). It is more common for just a few of the *deva-kulikā*s to have been enlarged. In most instances, the cells which have been singled out in this way are either located at the lateral sides of the temple or at the rear. These shrines have usually been substantially enlarged and been provided with taller *śikhara* roofs or larger domes than those of the surrounding interlinked structures (Plate 521). Most enlarged *deva-kulikā*s are not simply taller but also protrude into the courtyard on the front

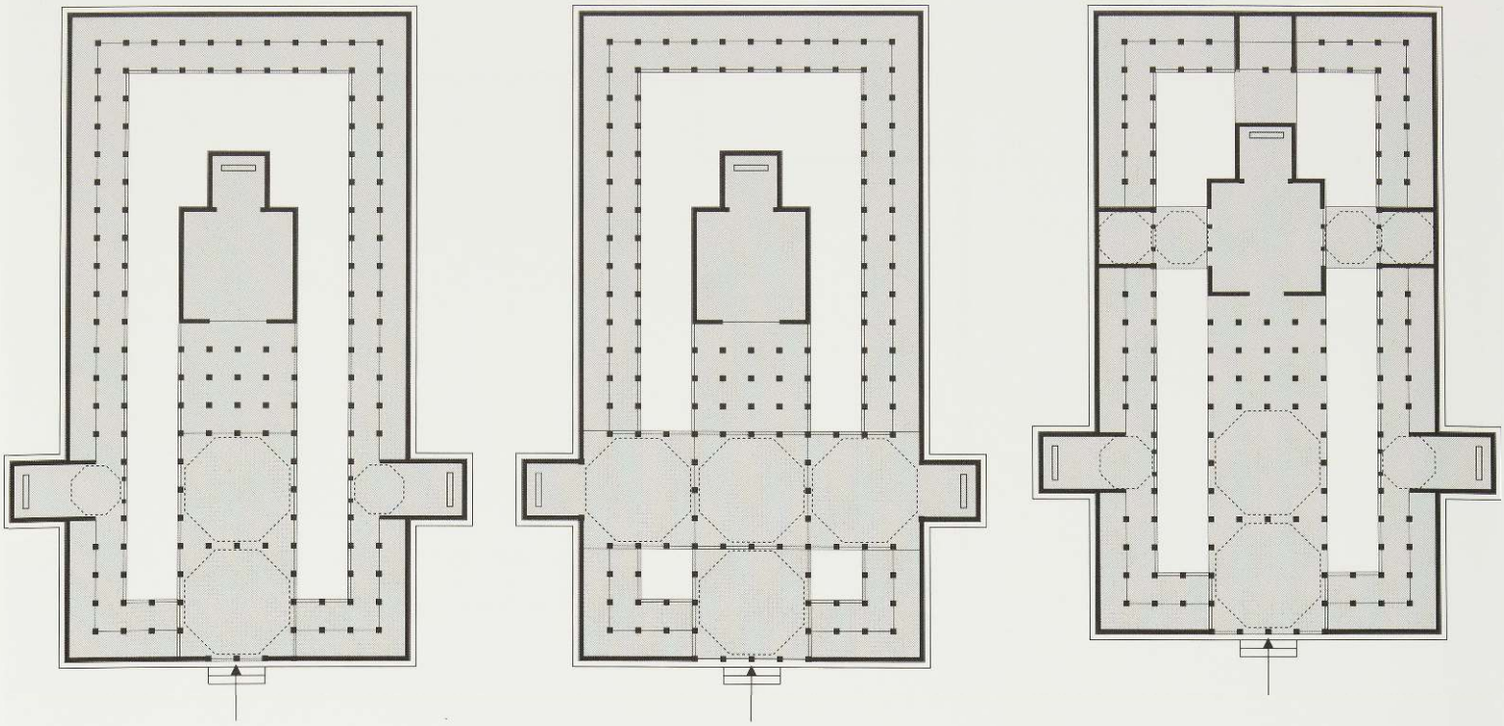


Fig. 39 The positioning of individual enlarged *deva-kulikā* shrines and their interconnection with central temple buildings.

and from the compound wall at the rear (Plates 522, 523).[119] When they are located on the same level as the *raṅga-maṇḍapa* of the temple, these enlarged *deva-kulikā* shrines are referred to as *bhadra-prāsāda*s.

There are also examples where either free-standing subsidiary shrines or large central temple buildings have been connected with the chains of surrounding *deva-kulikā*s.[120] The latter case can be seen at Jiravala, where the main *mūla-prāsāda* has been connected with the surrounding arcade on the north side. The added roof shelters the most sacred icon of the complex, positioned on the outside of the shrine (Plate 524). Particularly often, enlarged *deva-kulikā* shrines have been connected with the *maṇḍapa*s of central temples (Fig. 39). The Pārśvanātha Temple at Varkana and the Ṛṣabhdeva Temple at Rishabdev both have a closed hall, a raised open *maṇḍapa*, a *raṅga-maṇḍapa* and a further hall over their *nālī*. At Varkana, two enlarged *deva-kulikā*s flanking the main temple at the front have been connected to the *raṅga-maṇḍapa*. At the site of Rishabdev, they interlink with the raised open hall, third in line from the entrance. In the Śāntinātha Temple at Jamnagar, enlarged cells have been connected to the closed *maṇḍapa* of the temple, and a further large *deva-kulikā* shrine located behind the temple has been linked to the rear of the central shrine. An even more complex assembly can be seen in the Chorīvālā Jaina Temple in the same town. The main central temple structure, as well as the enlarged *deva-kulikā* chapel behind the temple, are triple-storeyed. The top most shrines of both constructions have been connected by a bridge (Plate 525). This expresses a degree of elaboration and complexity in terms of spatial interweaving of highly-evolved individual temple elements, which is not known from the temple complexes of other religious groups in the area.

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119 There are also examples where not just a single but a group of three *deva-kulikā* shrines have been enlarged and thus emphasised. Groups of three, which are reminiscent of triple *śikhara* shrines, are usually located at the rear of temple compounds. This is the case in the Śrī Pañcāsara Pārśvanātha Temple at Patan and in the Śāntinātha Temple at Jamnagar. More rarely, such groups have also been positioned laterally on the sides of a central temple structures, as is the case in the Jaina Temple at Bhadreshvar.

120 For architectural examples where small subsidiary shrines have been interconnected with rows of *deva-kulikā*s, see the Tunk of Sākaracand Premcand (Sākara-vasahī), the Tunk of Śeṭh Hema Bhāī Vakaṭacand and the Tunk of Lālcand Modī Premcand, all located at the sacred pilgrimage site of Śatruñjaya.

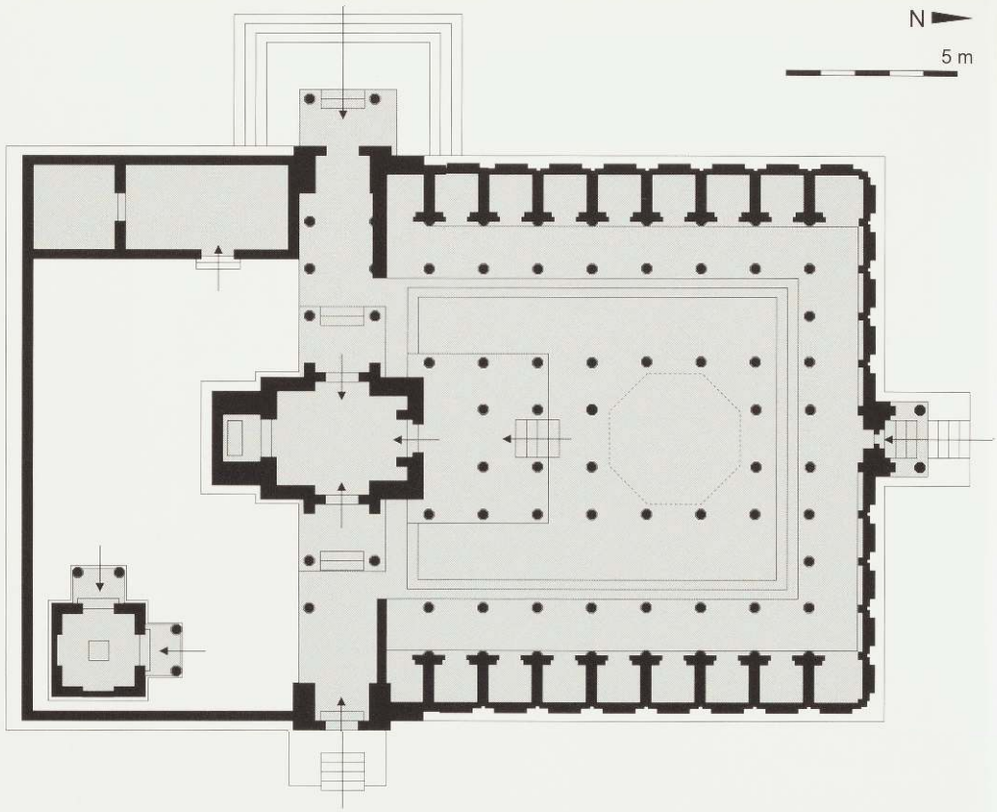
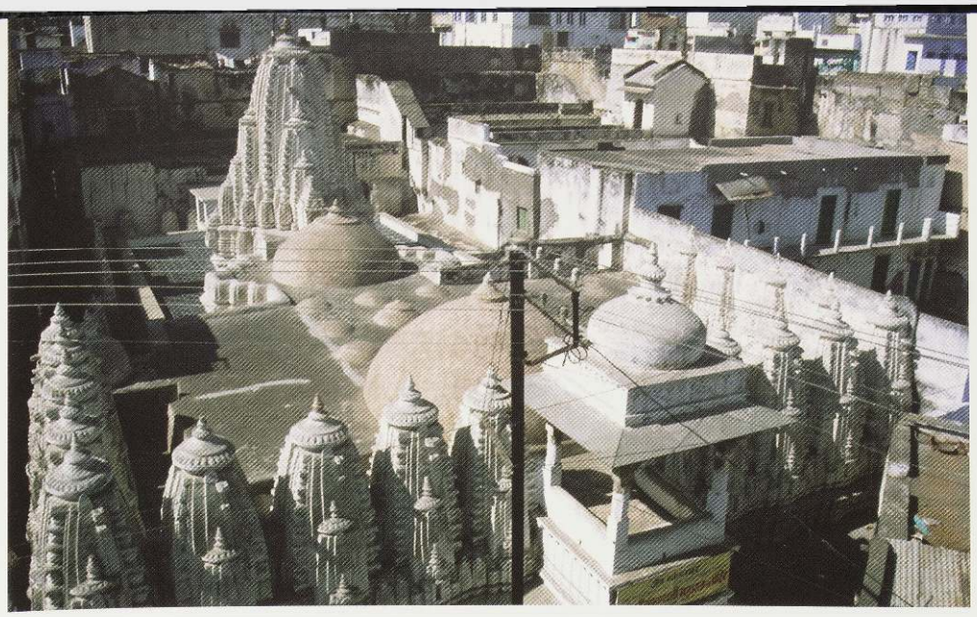


Fig. 40 The front area of the Śāntinātha Temple at Kumbharia has been entirely roofed over.

Connections between the individual elements of Jaina temple complexes and a structuring of the space of their open courtyard areas can also be achieved through the construction of thin iron bars in the form of metal lattices or solid roof elements, covering the courts. Many Jaina temples, which have courtyards created by the presence of surrounding series of *deva-kulikā*s, have metal grids suspended about two to three metres above the ground, which cover the entire open courtyard space. Through this arrangement, light and air are still admitted to the temple complexes, but animals and unwanted intruders are kept out (Plates 526, 527). Depending on the tightness of the grid or metal meshing, the covers even provide a certain amount of shade and structure and delineate the open courtyard area above.[121] In other

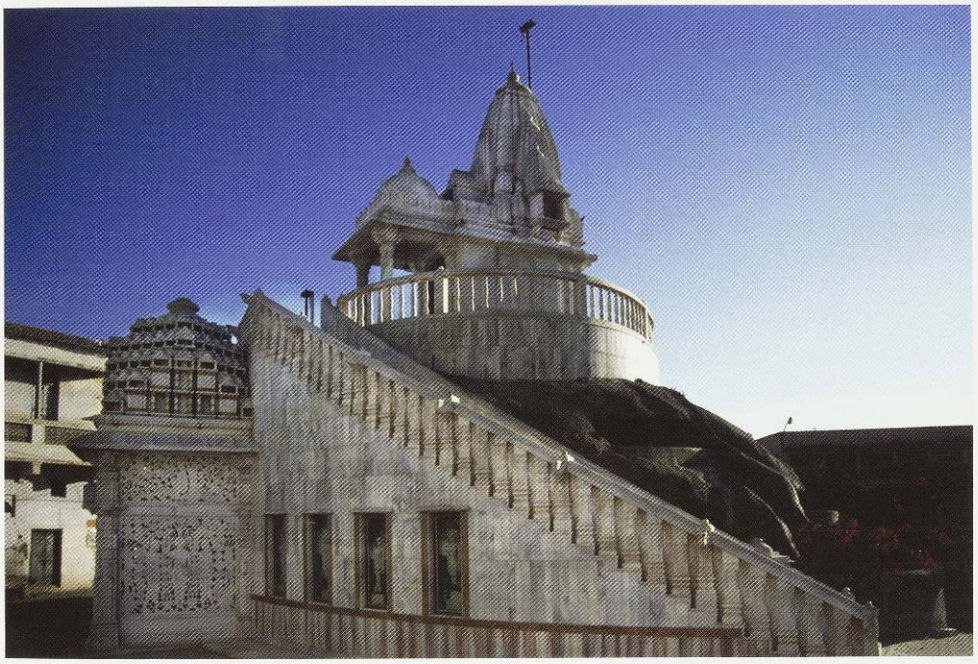
121 Examples of temples with such metal grids are the Mahāvīra and the Śāntinātha Temples at Sanderav, the Ādinātha Caumukha Temple at Sirohi and the Śāntinātha Temple at Jamnagar, just to mention a few. The courtyard cover is usually so strong that, reached via the top of the *deva-kulikā* arcade, one can walk on the metal meshing and reach the central temple tower. Through this feature,

527. View of the metal grid covering the courtyard area from above.



528. The Śītalanāthajī 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-kulikā*s 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.

temples, at least certain parts have been fitted with solid roof sections. In contrast to the metal grids, solid roofs block out a lot of light from the temple interior. Therefore, in most cases roofed areas have only been created at the front of the temples where they help to extend the *maṇḍapa* area and shelter the approach to the shrine (Fig. 40).[122] During heavy rains, people can remain dry on their way to the shrine, and during the summer months, when the stone paving of the open courtyards heats up considerably, the direct approach to the temple is always shaded and cool. Examples of this feature can already be seen in the four earliest temples at Kumbharia, and in the Jaina Temple at Bhadreshvar (ca. 1248 CE), Gujarat. Later temple constructions, too, employ this feature, as is indicated by the Śītalanāthajī Mahārājkā Mandir at Udaipur (VS 1624, ca. 1567 CE). The latter example has been roofed over at the front, and has a metal grid covering the rest of the courtyard at the rear (Plate 528). Unusual examples, where the entire courtyard space has been roofed over, are the Candraprabhu Temple at Jaisalmer and the small Chīpā-vasahī Tunk (1325 CE) on Mount Śatruñjaya. In both instances, pierced *jālī* stone screens, inserted into the sides of the temple walls, admit a limited amount of filtered light to the temple interiors.

It is very common for temples in north-western India to be surrounded by at least some elements of lines of *deva-kulikā*s. However, it is not as prevalent or essential as some studies of Jaina temples, especially those focussing exclusively on examples from the Solaṅkī period, lead us to believe. It is more important that although many temples have no lines of formal *deva-kulikā*s, the idea of providing an ambulatory and space to accommodate further sculptural and painted images, is almost the norm in association with Jaina temple architecture of all periods in north-western India. This has often been achieved in experimental and widely varied ways, and is also a feature which is typical of Jaina temple architecture in other parts of the subcontinent as will be shown in the following regional chapters. Modern temple constructions often imitate the concept of *deva-kulikā* cells. Interesting with regards to these examples is that the shrines are often more model-like miniature reproductions, which cannot be entered, and which in many cases have not even been interlinked. See, for instance, the Śrī Pūjyanī Tunk on Mount Śatruñjaya and the temple complex on Mount Cūlagiri outside Jaipur (Plate 529). The latter temple contains a further variant on the *deva-kulikā* idea. Instead of the traditional line of figural representations, a colonnade at the side houses a series of twenty-four

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the roof level of the temples, not just above the *deva-kulikā* shrines and the temple halls, but even at the top of the 'open' courtyard areas, become accessible to temple visitors.

122 The Neminātha Temple at Kumbharia and the Ajitanātha Temple at Sirohi, which follow this design, are slightly lighter inside than other temples with roof sections, as they integrate *meghanāda-maṇḍapa*s into their layout. These multi-storeyed halls indirectly admit light to the covered front areas of the temples.

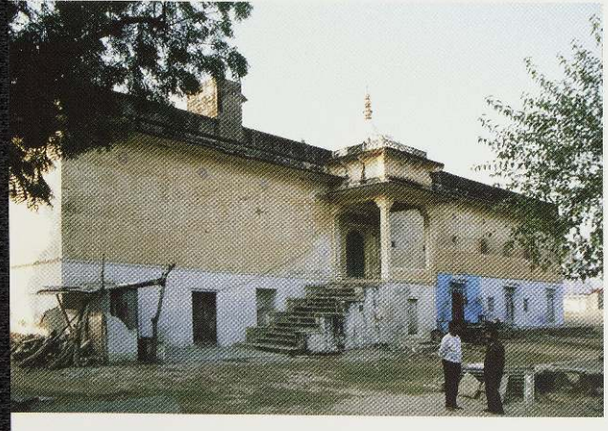
532. The temple city on Mount Girnār consists of six large walled temple compounds and many more free-standing temple structures.

white marble *pādukā*s displayed on carved lotus leaves. We have already discussed marble reliefs and miniature niches lining open colonnades, which also represent a simplified form of the concept of series of *deva-kulikā* shrines. Similar niches or windows have also been integrated into the wall surface, which covers part of the natural rock below the small Mahāvīra Temple at Bamanvad (Plate 530). Another way of accommodating large numbers of religious images is to place them on long shelves or pedestals, lining the sides of closed halls as is the case in the Supārśvanātha Temple at Narlai. The latter means of displaying multiple statues is prevalent throughout the subcontinent and particularly frequent in central and southern India. Further examples will be encountered in the following chapters.

By frequently having double, triple or multiple *garbha-grha*s on horizontal as well as on various superimposed vertical levels, but also through the addition and interconnection of the temple with free-standing or interconnected chains of subsidiary shrines, Jaina temples have frequently developed into large compounds with complex arrangements of shrines, housing a large number of religious icons. Brought to a further level of complexity, such multi-shrined walled temple complexes have in a Jaina context regularly been multiplied and placed alongside one another. This is the case at particularly sacred sites or in the quarters of towns which are densely inhabited by members of the Jaina community. The latter is the case in Jaisalmer, where a large number of Jaina temples are all located in very close vicinity inside the old fort. Further examples are the concentration of Jaina temples in Nadol and Udaipur, where most of the Jaina temples are located along just one road. The compact grouping of Jaina temple complexes inside north-western Indian towns, however, can best be studied in Jamnagar and Sirohi, where entire areas of these towns, densely packed with Jaina temples, seemingly create Jaina temple cities within larger towns (Plate 531).

At pilgrimage sites with two aligned Jaina temple complexes, one is frequently run by the Śvetāmbara and the other by the Digambara community. This is the case at Taranga and Idar.

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.

However, double complexes not only exist at jointly run Jaina temple sites. There are examples where two Śvetāmbara complexes are located in very close vicinity, as may be seen at Bikaner. There are three adjacent Jaina compounds at Ranakpur, four at Mirpur, five at Kumbharia and six at Mount Ābū. The latter case also illustrates the location of such accumulations of large temple complexes on the summit of hills. A further good example is created by the many temple complexes grouped on the hill at Talaja in Gujarat. The largest concentrations of densely packed temple compounds, however, have been created on the sacred mountains of Girnār and Śatruñjaya. There are about six large walled complexes and many more free-standing temples on Mount Girnār, and between eight and nine hundred Jaina temples grouped in about ten large complexes in the Jaina temple city on Mount Śatruñjaya (Plates 532, 533). Such dense accumulations of Jaina temple compounds, all containing a multitude of major as well as of minor temples themselves, are then rightly referred to as temple cities. The Jaina temple cities are not cities in the domestic or commercial sense. They are accumulations of large temple compounds, usually strongly fortified and then referred to as *tunk*s, which have been interconnected by paved pilgrimage paths. The temple cities are exclusively dedicated to the celebration of the Jinas and there are no houses or shops inside them. All human beings leave the cities of the Tīrthaṅkaras at night to climb the sacred mountains again at dawn the next morning. Because of the popularity and sacred associations of these temple hills, they have frequently been represented on *tīrtha-paṭa*s and their paintings, carvings and miniature models are venerated in Jaina temples throughout the subcontinent. There are temple hills at other sites in the region, which imitate the layout of particularly sacred mountain *tīrtha*s. The sacred hill of Mount Bāmaṇavāḍjī, with its nine large temples and thirty small *chatrī*s, is perceived as a replica of the sacred Mount Sameṭa-śikhara, a Jaina religious site located in the modern state of Bihar.

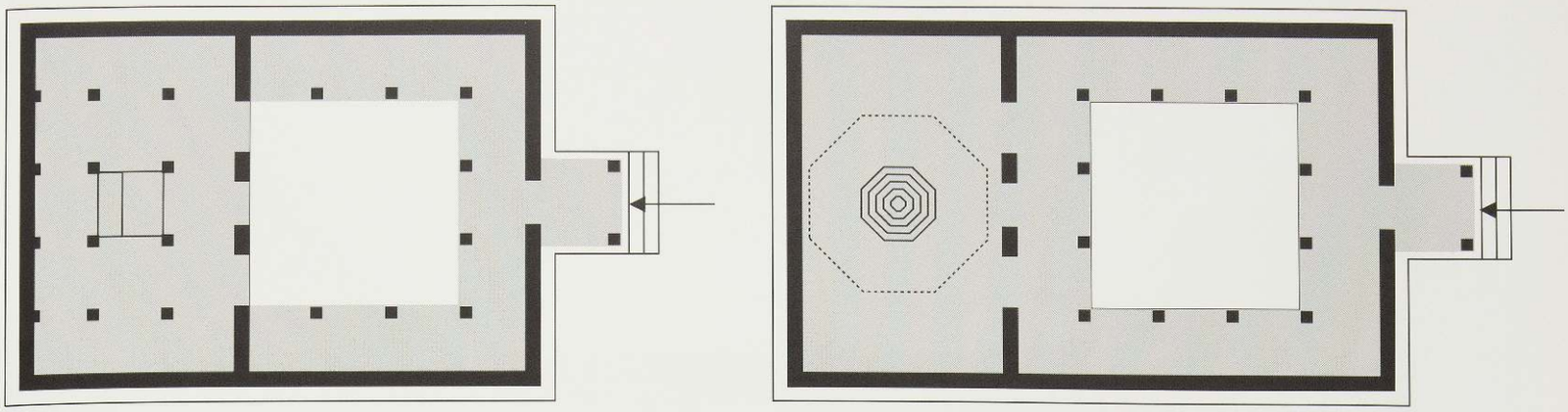


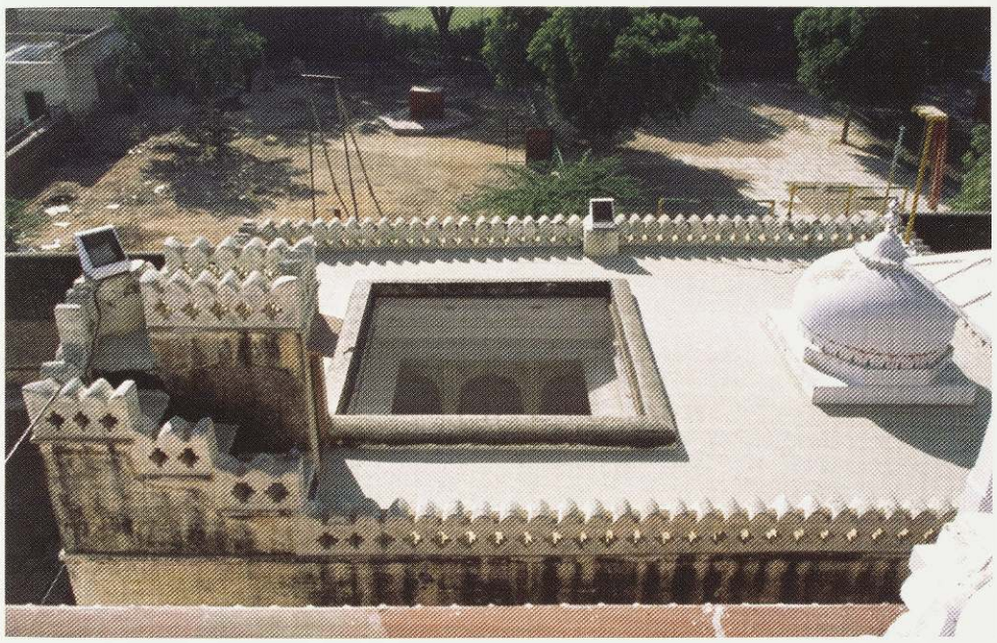
Fig. 41 Different possibilities for arranging the shrine, in the form of a hall, and the arcade surrounding the open courtyards in *havelī* temples.

2. Havelī Temples and their Variants

So far, only Jaina temples consisting of an image chamber preceded by a sequence of axially arranged *maṇḍapa*s have been discussed, with the *caturmukha* temple layout being a variant of this type. This large group, in its various forms and variations, represents the most frequent and widespread type of Jaina temple construction in the region of north-western India. However, there are other forms of planning available for Jaina temples in this region. Another popular type is that of the *havelī* or courtyard-house temple.

Most *havelī* temples are relatively unadorned on the outside and most are entered through a single doorway, which provides access to a central courtyard (Plate 534). A small but typical example is the *havelī* temple next to the Bhāṇḍāsar Jaina Temple at Bikaner (Plate 535).[123] Because of their often plain outer design, the temples can be difficult to recognise from the outside. They tend to blend well into domestic neighbourhoods, where the courtyard temples are surrounded by *havelī* houses, following a closely related layout. The central open courtyards are usually surrounded by arcades on all sides, with a deeper pillared hall positioned only on one of the faces. This hall can replace the narrower colonnade, usually found on the other sides, or it can be added behind the arcade on one side. In some instances, hall and arcade have been merged, although it is more common to find a clearer separation between the two elements (Fig. 41). The shrine side of the courtyard building is usually marked in the design by a prominent dome, positioned above the shrine hall (Plate 536). However, also lines of three

123 This *havelī* temple is typical with regards to its layout and design. It is unusual, nonetheless, in being smaller than the neighbouring Bhāṇḍāsar Jaina Temple and by fulfilling the role of a subsidiary shrine in a large temple complex. It is more common for courtyard temples to be major independent constructions.



535. View into the courtyard of the small *havelī* temple next to the Bhāṇḍāsar Jaina Temple at Bikaner.

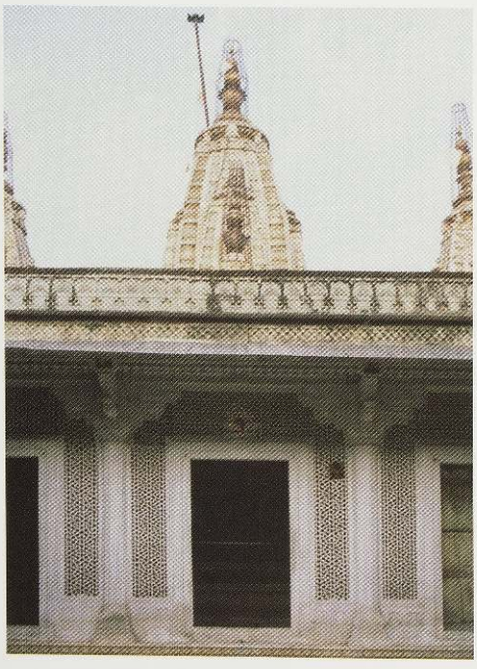
536. A prominent dome marks the presence of a deep pillared hall, on the west side of the courtyard in the Digambara Baṛī Mandir at Sanganer.

537. In the Śrī Digambara Jaina Temple at Godikan in Sanganer, three *śikhara* 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 *haveli* temple with the central object of veneration.

śikharas, a feature discussed in connection with *maṇḍapa*-line constructions, have been employed to indicate the ritually more significant side of these mostly square courtyards (Plate 537).

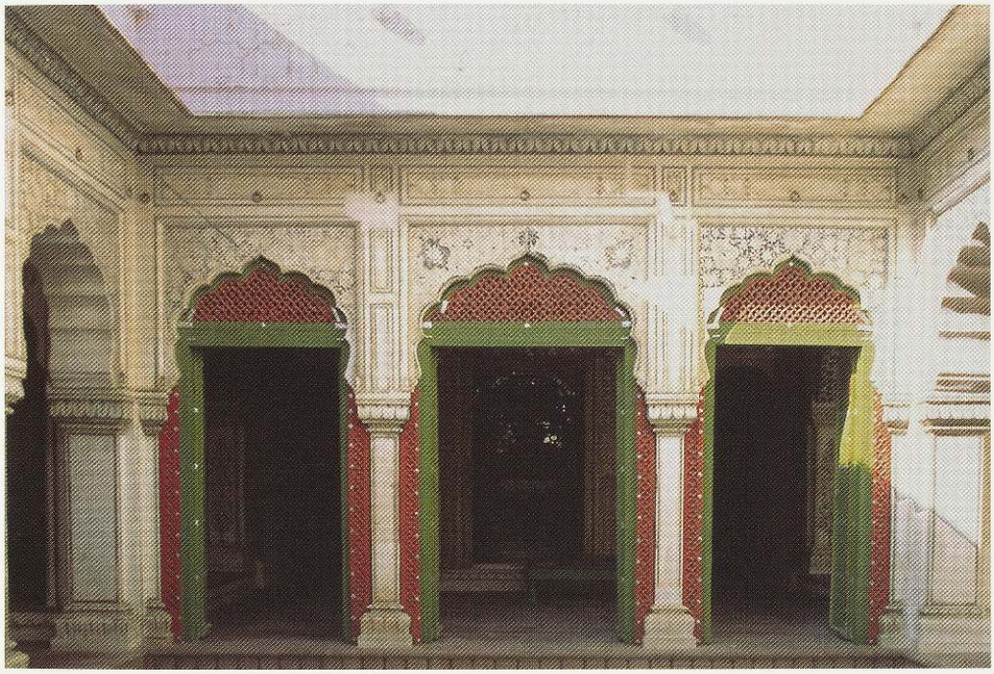
In most cases, it is still possible to differentiate clearly between the arcade facing the courtyard, and the wide shrine section behind. This is due to the fact that the first layer of pillars usually gives way to a central octagonal domed section, which is higher and more spacious than the surrounding parts of the hall. The pillared halls are wide open spaces and combine the properties of a *maṇḍapa* with those of an image chamber. Usually, the *mūla-nāyaka*, or other object of veneration, is positioned free-standing at the centre of these large halls, and not in an enclosed image chamber at the rear (Plate 538). The main religious object is usually positioned on the summit of a *meru* pyramid, but at Sanganer they can also be housed in a stone image pavilion including a large altar-like protrusion. The latter is used for the depositing of offerings



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.

(Plate 539). There is a lot of variation in the design of the facades of these halls. Some mirror the pillars and arches of the other three sides of the court, while others have a more enclosed design, incorporating one or three doorways leading into the shrine (Plate 540). The temples do not usually have windows on the outside. They are entirely inward-looking constructions being aired and lit only through the central open courtyard openings.

The arcades lining the courtyard, or at least parts of them, can also be double in depth and provide more space for the accommodation of additional images, ritual objects and devotees. In the Digamabara Jaina temples at Godikan and at Patanyan, both in Sanganer, only parts of the arcades are doubled (Plate 541). The Baṛī Mandir, known locally as 'Badhi Mandir,' in the same place, has arcades which are two pillars deep on all sides. In the latter example, the double arcade also continues on the shrine side of the courtyard and through this, the temple is provided with a separate area in front of the large shrine hall, which can be used in the manner of an additional *maṇḍapa*. Noteworthy with respect to this temple is also that two small contained cells have been constructed in the corners at the rear of the wide open hall. These provide space for additional religious objects in a more contained environment. At Sanganer, one regularly encounters the addition of subsidiary shrines within a courtyard temple context, and various temples have even what look like rows of *deva-kulikā*s, or at least



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.

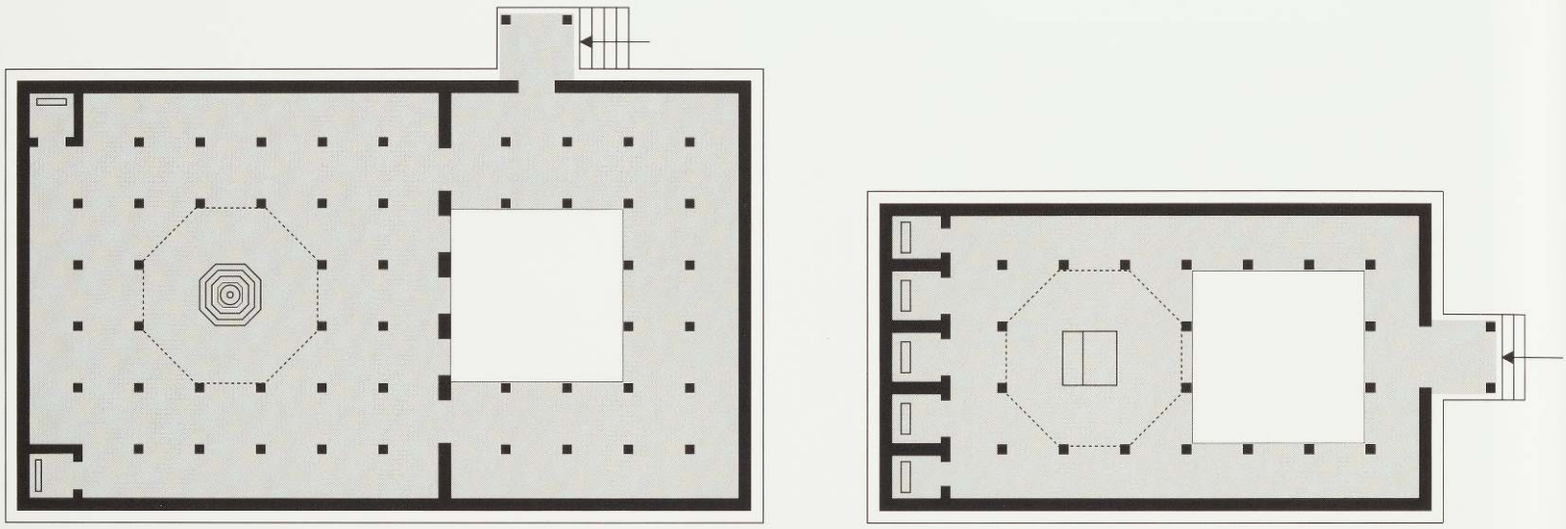


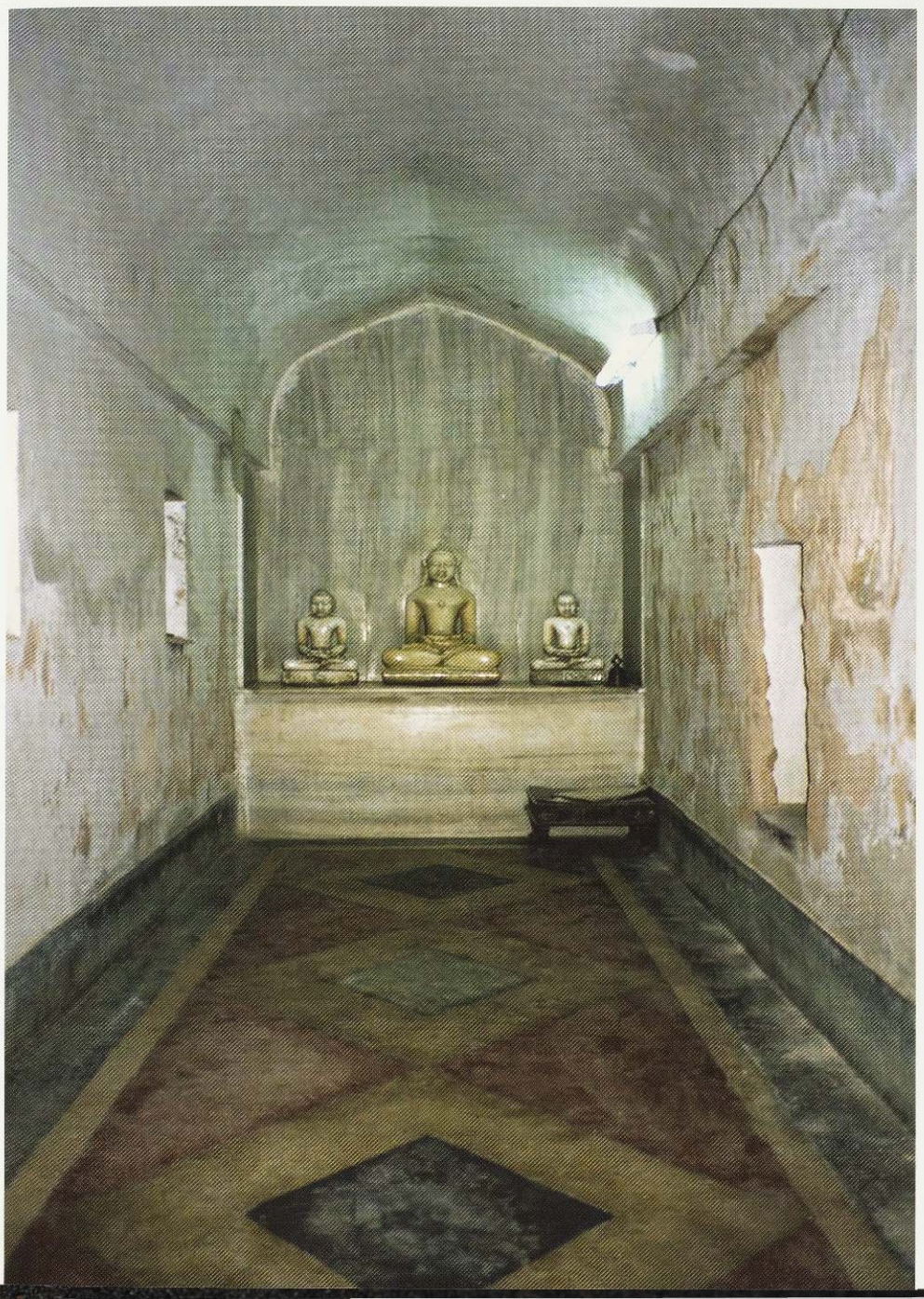
Fig. 42 Varied layouts for accommodating additional image chambers at the rear of wide pillared shrine areas in courtyard temples.

small delineated cells, positioned along the rear of the open pillared shrine areas. Contrasting with the Digambara Jaina Temple at Godikan, which has a central image pavilion as well as a line of additional shrines along the rear, the temple in the locality of Pataniyan, at the same site, only has a central pavilion and no further shrines. This seems to indicate that even in temples with additional shrines running along the rear of the hall, the images placed at the centre are considered the central icons of the temple (Fig. 42).

The latter examples have illustrated how the theme of multiple shrines can be adopted in the *havelī* temple type. In addition, other aspects of spatial planning discussed in detail in connection with *maṇḍapa*-line temples, are re-encountered in a Jaina *havelī* temple context. There are, for instance, double courtyard temples (Fig. 43). A straightforward example, where two *havelī* temples, lying parallel to one another, have been merged to create a double courtyard temple, is the Digambara Jaina Mandir Ṭoliyān in Sanganer (Plate 542). The eastern temple half is also significant for having three *śikharas*. These are positioned in one line above the multiple images, housed in small cells running along the rear of the spacious pillared shrine area. The temple at Adai Pedi has already been mentioned, as this double temple connects a *maṇḍapa*-line temple with a *havelī* temple. This construction not only illustrates the horizontal duplication of shrines, but also the vertical supposition of image chambers. Below the courtyard temple section of this double temple is a subterranean shrine constructed underground. The plain chamber houses three main Jina statues and has further side niches, accommodating additional religious representations (Plate 543).

541. Double arcaded section of the cloister surrounding the open courtyard of the Digamabara 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 Pedi.

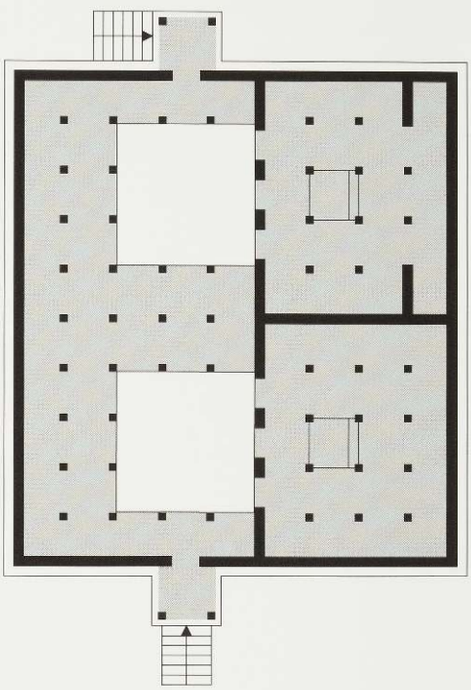


Fig. 43 Two parallel-lying temple halves creating a double *havelī* temple.

544. In the Śrī Digambra Jaina Temple at Luhadiyan, metal netting encloses the open courtyard space above.

In order to protect open courtyard temples from above, metal netting or a lattice consisting of thin iron bars, have regularly been employed to cover the courtyards. Through this feature, animals, such as birds and monkeys, attracted to the temples by food offerings, but also human intruders can be excluded. A simple covering of this kind, which still admits light and air to the open courtyard, is present in the Śrī Digambra Jaina Temple at Luhadiyan in Sanganer (Plate 544).

In other temples, solid roofs have been constructed, covering the courtyard space below. Often these have been fitted at a later stage, although there are temples, in which they appear to have been part of the original design scheme. Although the essential feature of the *havelī* temple, the open courtyard, has been covered in these temples, the previously open design, or at least their architectural antecedents, can still clearly be seen in the architecture. The former open courtyards usually lie deeper than the surrounding arcade and other building elements, and have not been filled with pillars supporting the roof structure, as would be the case in a usual *maṇḍapa*. The former courtyard section, and often also the shrine area, are double-storeyed. The raised storey above the former courtyard area, has usually been provided with bands of windows, inserted below the solid roofs (Plate 545). These are needed to admit light to the otherwise dark temple interiors from above. As Rajasthan generally is a very dry region, protecting the courtyards against rain cannot have been the main incentive for enclosing them from above. It is more likely to have been the need to provide shelter against the sun. From a ritualistic point of view, there might also have been a desire to create a sheltered *maṇḍapa*-like area in front of the large and very wide shrine halls, which normally have to

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.

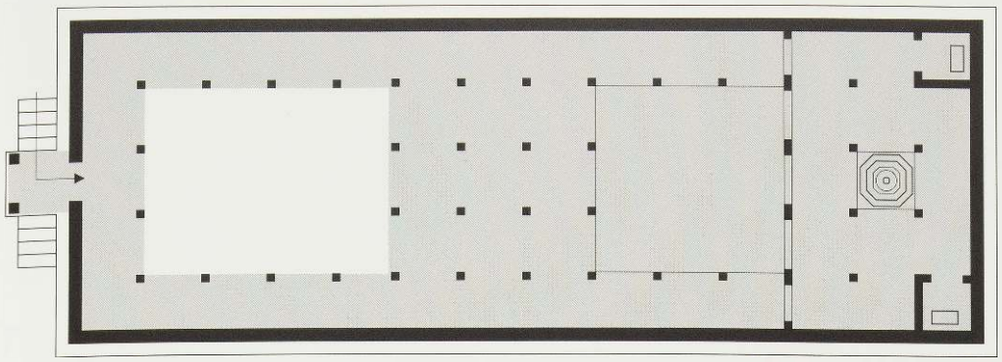


Fig. 44 Simplified layout of a *havelī* temple with two axially aligned courts, one open and one covered.

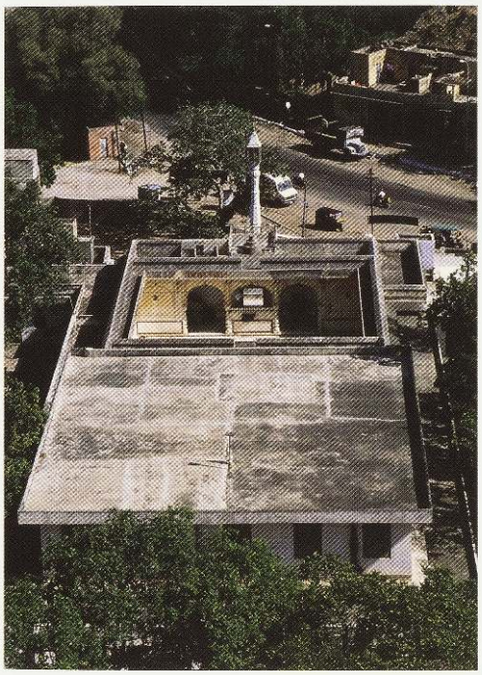
fulfil a dual function. The roofed courtyard space allows people to conduct various kinds of *pūjā* rituals, not normally performed inside the main shrine, in the newly created space at the centre of the temple. A *havelī* temple, which has an open as well as an enclosed courtyard, is the Vāsupūjya Bhagavāna Temple located at the foot of Cūlagiri at Khaniyan near Jaipur (Plate 546, Fig. 44). The roofed courtyard area is double-storeyed and in this instance has been provided with a raised gallery (Plate 547). Unusual for the neighbouring Digambara Jaina Pārśvanātha Temple is that it has an additional free-standing wall, enclosing the already very protected and inward-looking temple building. The interval between the free-standing outer compound wall and the facade of the temple building has been converted into a small garden. Detached compound walls are relatively rare in connection with this largely urban type of temple, which usually merges into the buildings along a street and is infrequently detached and singled out in this way.[124] An example of the same feature from Sanganer can be seen in the Digambara Jaina Baṛī Mandir at Namdev Chowk.

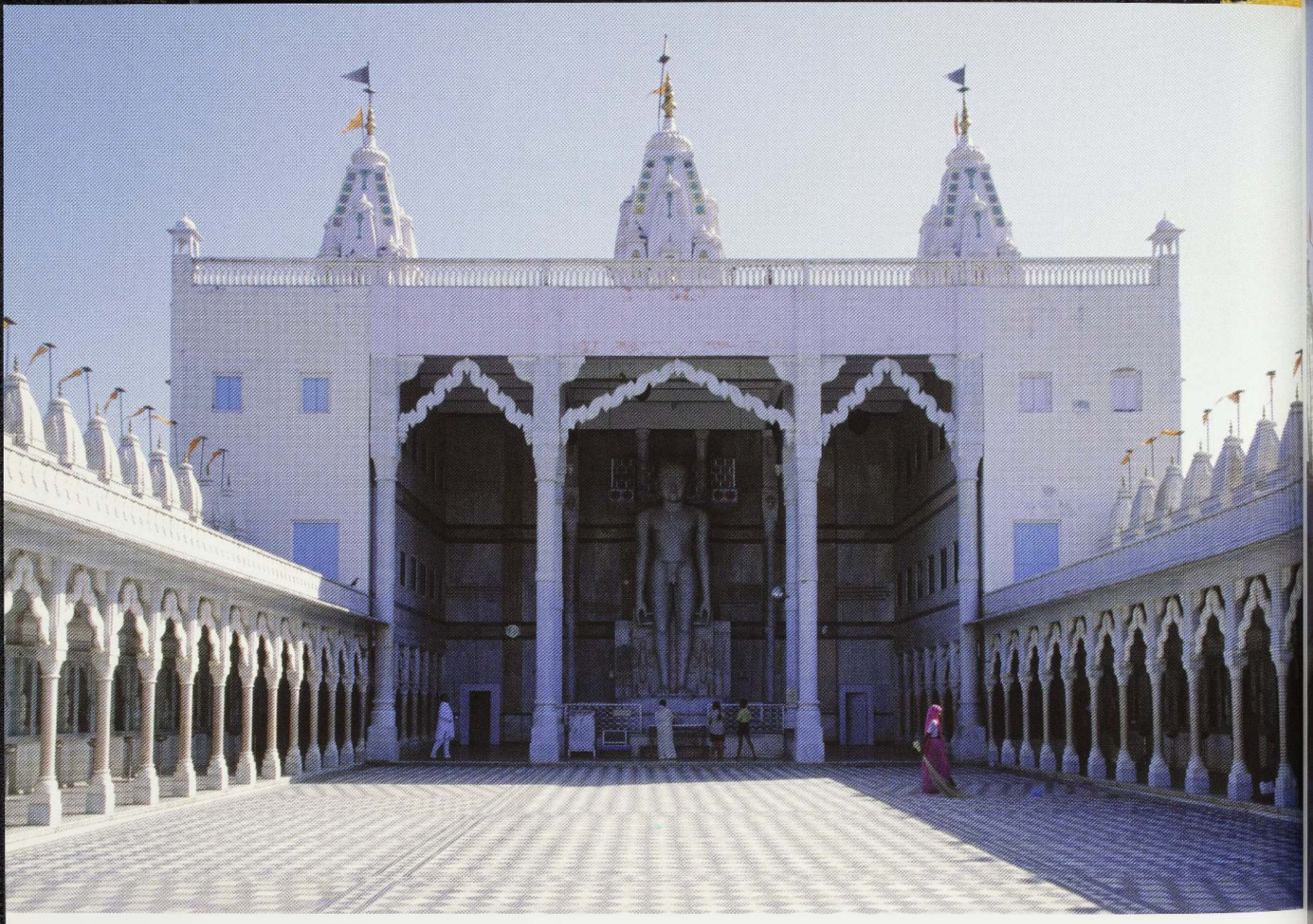
Havelī type temples are particularly typical of the period reaching from the fifteenth to the nineteenth centuries, but there also are modern structures related to this type. These,

546. Birds-eye view of the Vāsupūjya 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 Vāsupūjyajī at Khaniyan near Jaipur.

124 In contrast to the *havelī* type of temple, *maṇḍapa*-line temples have almost always been surrounded by an enclosure wall, and many temples of this genre even have two concentric rings of walls. As *havelī* temples, however, automatically incorporate a protective wall into their design, detached walls do not have the same importance in association with this type. See also the section on compound walls in the architectural introduction in Chapter Four.





548. The elongated open court of the Śāntināth Digambara Temple at Shanti Vir Nagar, leading to a tall open shrine, accommodating a monumental icon of Śāntināth.

however, often present a fusion of various temple types, are more eclectic and not always straightforward *havelī* temples. The Śāntināth Digambara Temple at Shanti Vir Nagar, which was constructed during the twentieth century, has an elongated courtyard with arcades lining its two long side walls. At the end is a tall hall, accommodating a standing statue of the sixteenth Jaina Tīrthaṅkara (Plate 548). In this modern example, the image has not been positioned free-standing, at the centre of the large shrine area, but is resting against the wall. This location prevents the circumambulation of the monumental sculpture, an issue so important in earlier constructions of this kind. The modern temple is also remarkable for having three *śikhara* roof towers, aligned above the elongated *garbha-gṛha*. Whereas in earlier temples, the presence of multiple roof elements pointed towards the presence of several statues below, this is not the case in the Śāntināth Temple. The shrine is still entered through three arches, but only the central space is occupied by a single large standing Jina. Perhaps, further sculptures will be added in the future. In the present arrangement, the underlying logic for such multiple roof elements has somewhat been lost, and the feature of three aligned *śikhara* towers is used as a decorative feature or a design element, removed from its original context and meaning. This is not unusual in the development of building elements and can regularly be observed with other architectural motives.[125] A Jaina temple edifice of a similar plan was under construction at Bijolia in 1995. Even more widespread and diverse are *havelī* type temples in the central

125 Small pavilions, which have been discussed at the beginning of this chapter, and which initially were designed to house figural or other sacred representations, later in their development are considerably reduced in size and then do not usually contain images. In this form, they are frequently used as roof elements for all kinds of architectural constructions in religious, domestic, defensive and water contexts, as well as in palace architecture.

549. The forecourt of the Digambara Jaina temple, Siṅghījī-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.

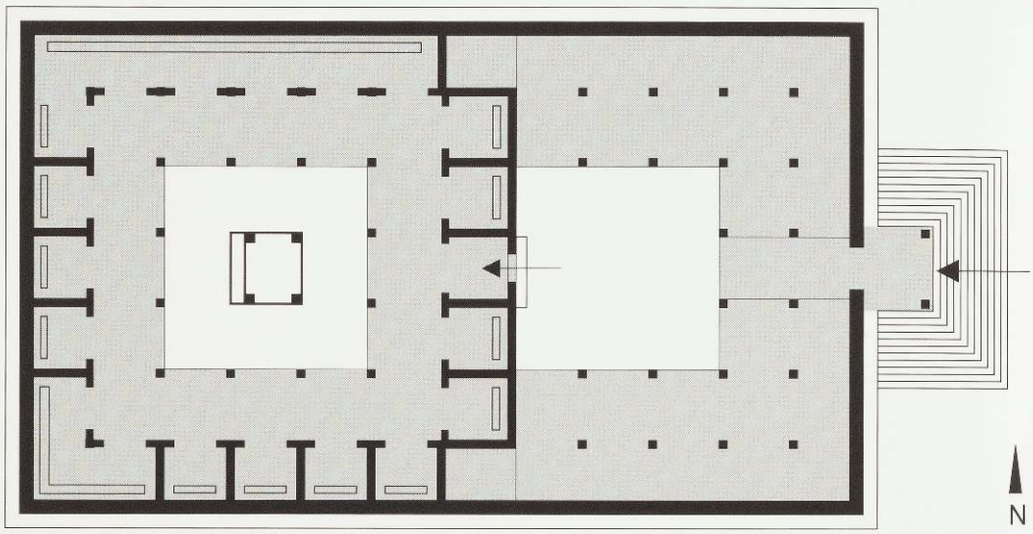


Fig. 45 A variant courtyard-house type I temple, following the basic layout of the Siṅghījī-kā Mandir at Sanganer.

part of northern as well as in the eastern region of the subcontinent. These examples will be discussed in the following chapter.

Related to a certain extent to *havelī* temples with two aligned courtyards, examples of which have been discussed at Sanganer and Khaniyan, is a variation of the *havelī* temple type, referred to in this study as the modified courtyard-house type I. In temples belonging to this variant, one enters a courtyard with arcades on three or four sides and faces a facade which one perceives to be the deep open pillared shrine hall of a *havelī* temple. Upon entering the doorway at the opposite end of the court, however, one realises that one has so far only progressed through a forecourt and that only now, one is about to enter the temple building proper. This can either be some kind of courtyard-house temple construction, or one more akin to a *maṇḍapa*-line temple set into an enclosed walled courtyard. A good example illustrating this variant type, is the main Digambara Jaina temple, Siṅghījī-kā Mandir, at Sanganer (Plate 549). Behind the first colonnaded courtyard lies a second open court, surrounded by an arcade. In the centre of the second open court stands a large image pavilion, typical of

551. Lower part of the double-storeyed arcade of the Siṅghījī-kā Mandir, displaying multiple Jaina figures inserted into the enclosure wall.

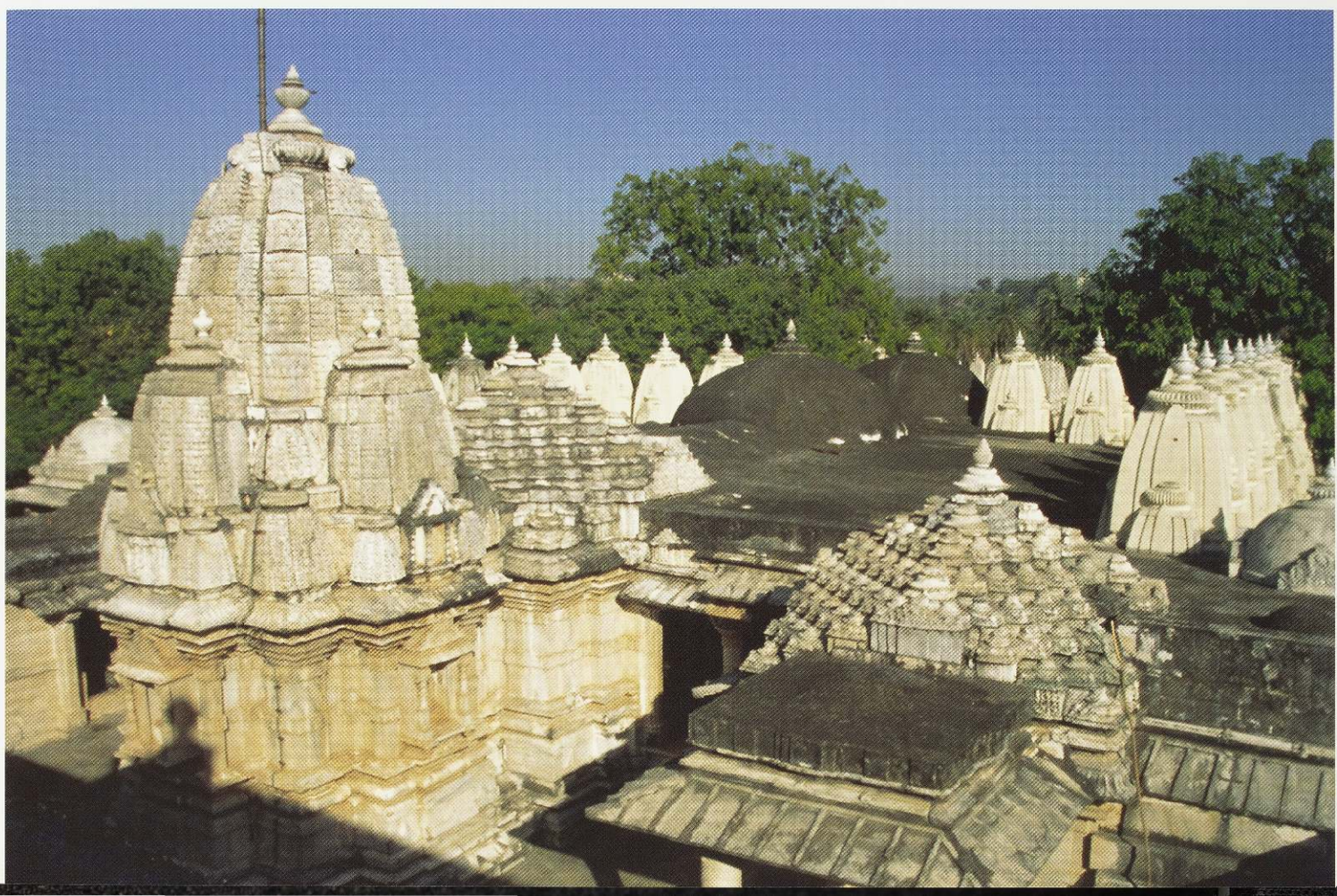
local temples.[126] Further shrines line the rear of the arcade on the west side (Fig. 45). With regards to the issue of multiple storeys in Jaina temple architecture, it is fascinating, that the temple has seven superimposed floor levels. The upper two levels are located above ground and are accessible to lay worshippers. The five subterranean floor levels of this temple are only open to Digambara ascetics, who have been celibate since childhood. Allegedly, the central underground portion contains a further image chamber and the sacred icons are only brought to light on rare ritual occasions. This is an unusual case, where sunken shrines have been constructed on several superimposed levels underground. Like the temple itself, the side arcades in the front court have in recent years been extended by adding a second storey (Plate 550). In the first court, we do not find proper delineated *deva-kulikā*s but statues, which have simply been inserted into the walls at the rear of the cloister, illustrating a further alternative to formally constructed *deva-kulikā* shrines (Plate 551).[127]

Even stronger *maṇḍapa*-line influences can be noted in another variation of the *havelī* temple type. Temples following this second sub-group are walled and have a shrine, usually proceeded by an *antarāla* or a small closed hall, followed by a disproportionally wide pillared hall. The roof of this front hall covers the entire open courtyard at the front of the temple. Buildings following this layout are in this study referred to as modified courtyard-house type II temples (Fig. 46). Temples of this kind are generally common of later and especially the modern period. However, earlier temple constructions, such as the four earliest temples at Kumbharia, might have acted as antecedents for this spatial arrangement (Plate 552). However, there is one pronounced difference between these earlier antecedents and the modern temple type. At Kumbharia, the floors of the roofed pillared spaces in front of the temples are still clearly accentuated, by displaying clear differences in height between the lower court, and the raised surrounding *deva-kulikā*s, the *maṇḍapa* and other elements. This is not the case in the modern examples. Contemporary buildings of this sub-group display a more simplified treatment by having an even floor. The modern constructions obscure the original logic, underlying this layout and the knowledge of its visual predecessors. This can, for example, be

126 In most other instances, however, such image pavilions are housed inside the wide halls of *havelī* temples.

127 Other alternative ways of accommodating multiple additional statues in Jaina temples have been discussed in association with the *maṇḍapa*-line temple type earlier in this chapter.

552. The Mahāvīra Temple at Kumbharia represents a precursor of the more developed modified courtyard-house type II.



seen in the Śrī Pāvāpurī Temple at Sadri (Plate 553, Fig. 47), a temple, which is unusual in several respects. It combines the developed modified courtyard-house type II with the concept of the Pāvāpurī water temple, commemorating the enlightenment, death and cremation of Mahāvīra.[128] Furthermore, the water temple section, set into a small basin, consists of four interconnected shrines. Whilst three have been arranged in the familiar cloverleaf form, the fourth has been placed into the centre of the shared hall and is automatically circumambulated when paying reverence to the representations in the surrounding three chapels.[129] Even though double, triple and *caumukhā* shrines are closely associated with Jaina temple architecture, the linking of four temple sections in this specific way is rare in the region.

Especially remarkable are examples combining the underlying features of the two variants, modified courtyard-house types I and II (Fig. 48). This is the case in the Ṛṣabhdeva Temple (1536 CE) at Jaisalmer, which in the manner of the first variant is entered through an open courtyard. Behind this court, however, lies a temple following the second variant of related temple planning, by having a wide pillared hall and then a shrine. Following the same concept, but having been materialised on a much more substantial scale, is the Mahāvīra Temple at Bamanvad (Plate 554, Fig. 49). As the temple has been constructed on hilly ground, below the sacred mountain, there is a substantial difference in height between the low lying first courtyard, surrounded by an arcade with painted marble reliefs (Plate 555) and the raised second part of the temple complex, lined by *deva-kulikā*s.

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128 For detailed information on this type of water temple, see Hegewald (2006a; forthcoming: b, e).

129 The central shrine houses a marble image pavilion with Mahāvīra at the centre and figures of Ṛṣabhdeva and Munisuvrata to its sides. The pavilion is flanked by further sculptures of Śītalanātha and Dharmanātha. Following the direction of *pradakṣiṇā* around the shrine, one approaches a small temple dedicated to Pārśvanātha, followed by one housing a slab with fifteen footprints, referred to as Śrī Pagaliyājī, located behind the central shrine, and then another shrine sacred to Mahāvīra. Niches positioned at the front of the central shrine also display representations of the two *gaṇadhara*s Gautama Svāmī and Sudharma Svāmī. The complex layout of this quadruple temple with a central shrine positioned in the middle of the constellation is somewhat reminiscent of the layout of the early cave temple number seven at Aurangabad in Maharashtra.

553. View into the large level front hall of the Śrī Pāvāpurī Temple at Sadri, a typical modified courtyard-house type II temple.

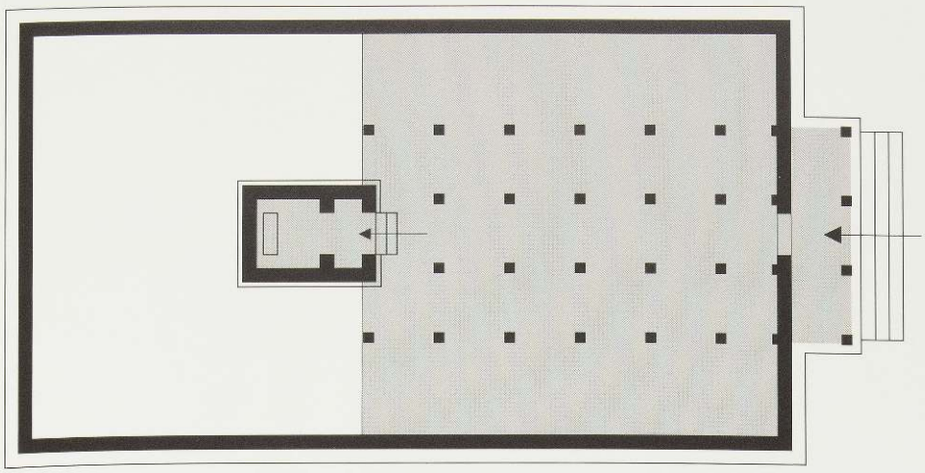


Fig. 46 Schematic layout of the variant courtyard-house type II.

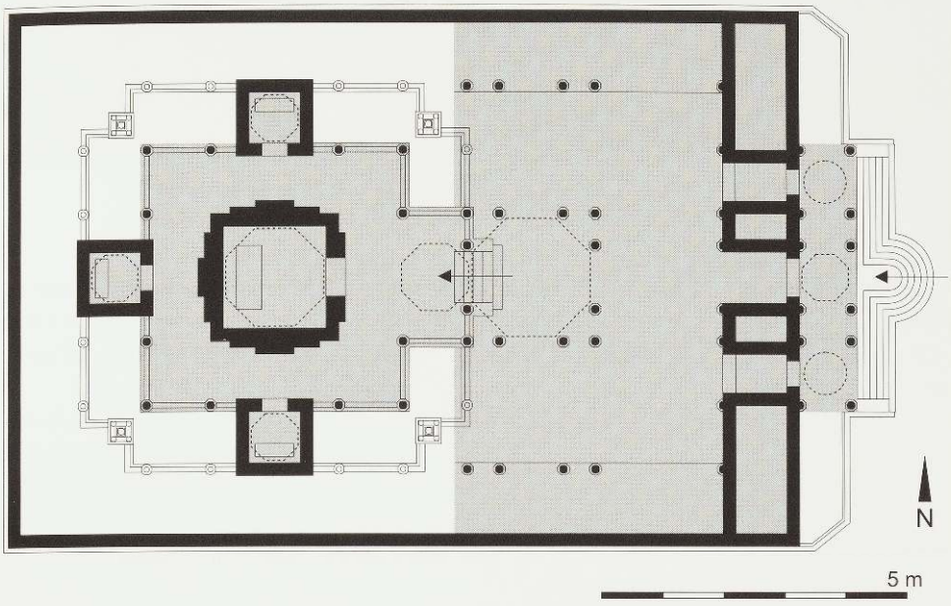


Fig. 47 Basic layout of the Śrī Pāvāpurī Temple at Sadri.

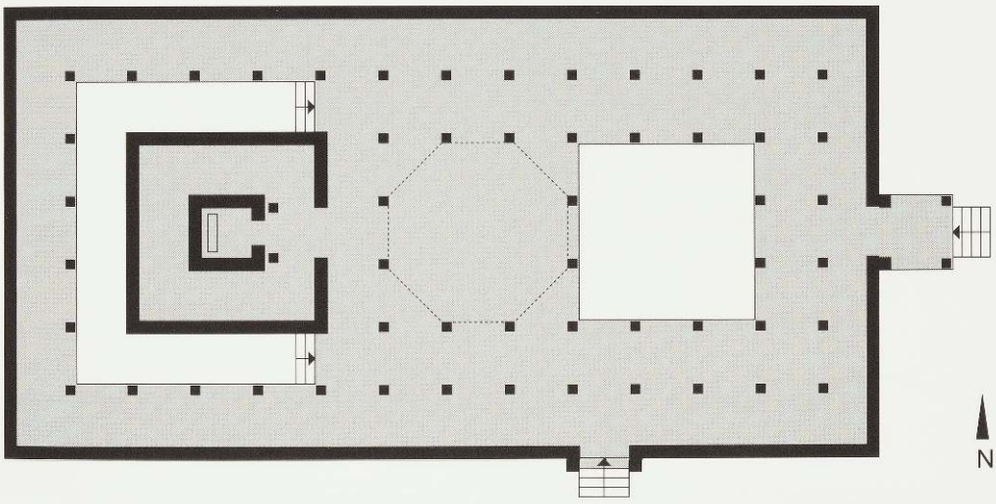
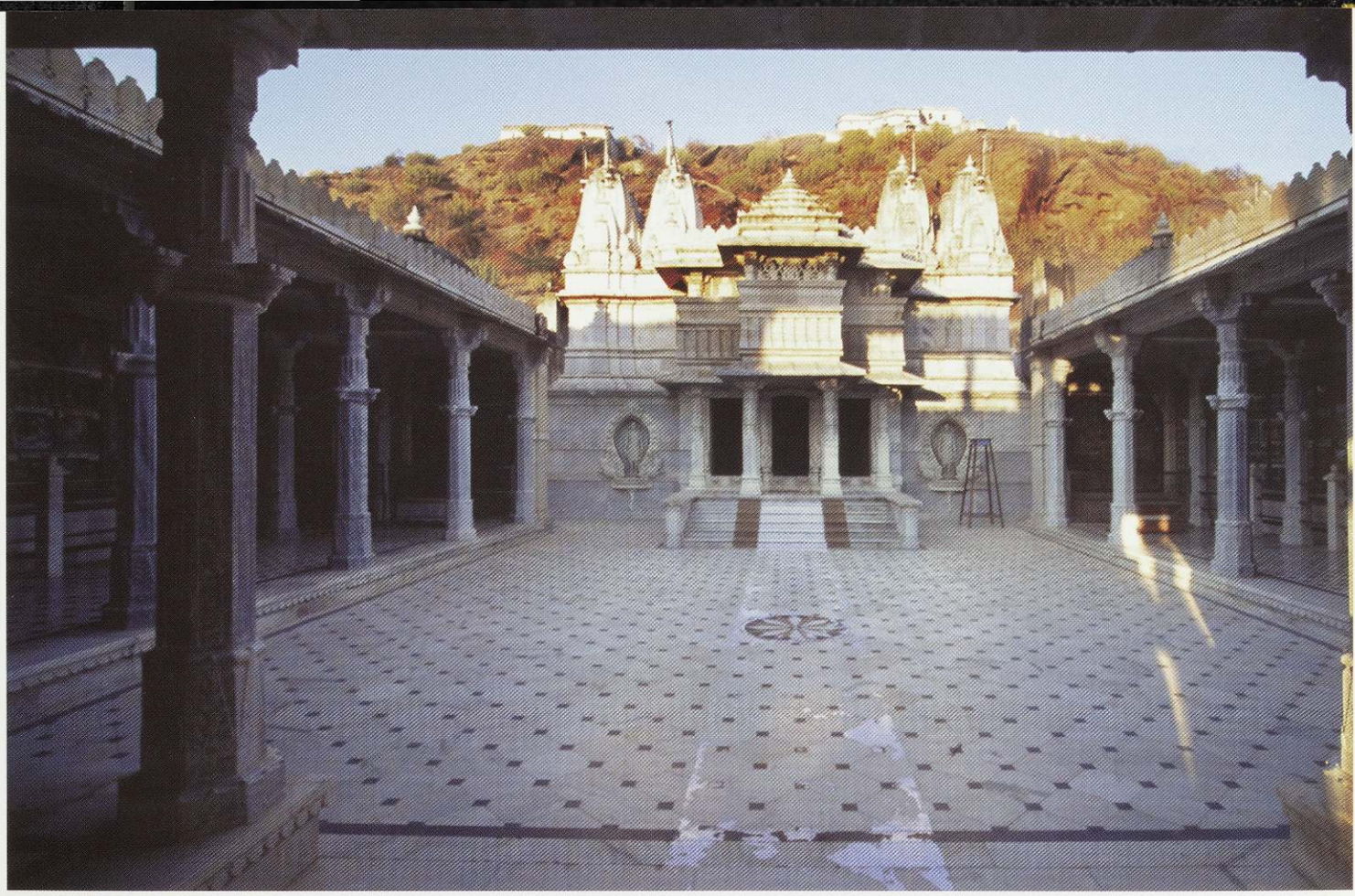


Fig. 48 Combination of elements of the modified courtyard-house types I and II in one temple structure.



554. The forecourt of the Mahāvīra Temple at Bamanvad, a structure which combines elements of the modified courtyard-house temple types I and II.

3. Hall Temples and Multi-Storeyed Domestic House Temples

The following section will concentrate on two further temple developments which are typical largely of the modern period. These are hall type temples and those integrated into or constructed in the manner of multi-storeyed domestic houses, not following the *havelī* temple type.

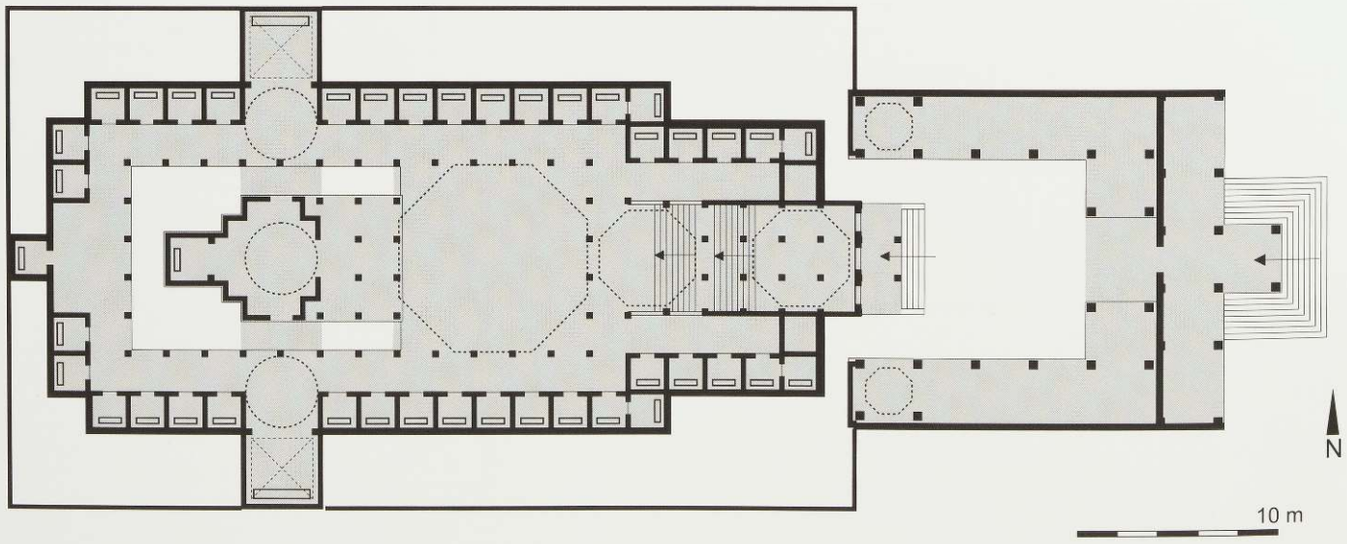
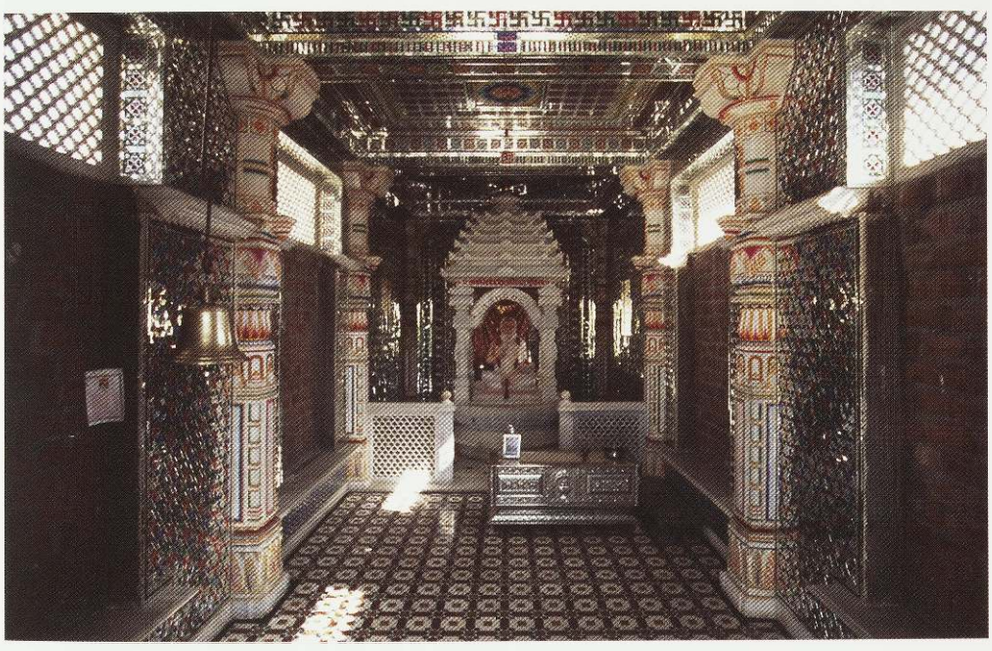


Fig. 49 Simplified ground plan and section of the Mahāvīra Temple at Bamanvad.

555. Painted marble reliefs of religious and cosmological themes are displayed in the arcade surrounding the first courtyard at Bamanvad.

Contrasting with *maṇḍapa*-line temples, which are characterised by a sequence of individual axially aligned *maṇḍapa*s, hall type temples have not been divided into a series of consecutive small areas, but consist of a single large and usually tall open hall. The religious icons have usually been positioned at the short end of the hall, furthest away from the entrance (Plate 556, Fig. 50). In these examples the emphasis is not any more on a series of enclosed spaces, which devotees pass through on their way to the *mūla-nāyaka* of the temple, but on an open layout with immediate view of and access to the statues. However, because such temples are in practice frequently perceived as being too open, as even passers-by on the street can look straight into the sanctum, screens made of wood or frames covered with paper or cloth have frequently been placed at the entrance of such temples. These improvised structures block the view into the inside of the temple. They provide more privacy and ritual purity to the buildings,



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.

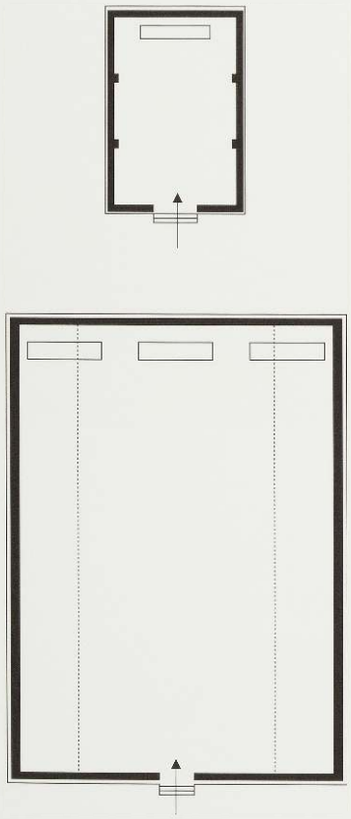


Fig. 50 Plans of hall type temples of different sizes with one or several image pavilions, and with inserted galleries in the example below.

without altering the overall design of the structures. A person entering the temple has to walk around the screens, but as they are lightweight, they can be moved on festival days, when large numbers of devotees visit the temples. These light partitions have often been painted black and can simultaneously be used as black-boards or to fix temple announcements publicising important religious events, such as the dates and times of particular *pūjā* ceremonies.

A clear example of this modern hall type of temple from Shanti Vir Nagar is the Śāntinātha Digambara Jaina Temple, located to the right of the compound gate (Plate 557). The openness and ample space associated with this modern temple type seems to indicate a shift in Jaina aesthetics, but also a change in the ritual performed in Jaina temples. Jaina image veneration traditionally is not a communal activity and devotees conduct daily rituals individually. Due to this fact, no spacious halls were constructed in the past, as the accommodation of large numbers of people at a given time was unnecessary. Today, however, communal worship in the form of chanting and reciting religious texts have become more popular. Detached halls are regularly erected at the front of traditional temples to accommodate large crowds, when an important *sūri*, for instance, is visiting. On a certain level at least, Jaina hall temples represent a fusion of such assembly halls with their adjacent temple buildings,

558. Variant of the hall temple type, having an enclosed shrine inserted into the open space towards the end of the hall.

leading to the creation of large and spacious architectural structures. Without wanting to imply a direct Christian influence, these hall temples are in a way more closely reminiscent of church halls than ancient Jaina temples. In this respect it is interesting that many hall type temples also have galleries, inserted on their long sides. In a Jaina context, however, their primary reason is not to accommodate further members of the congregation, but to house pavilions or niches with further religious icons. From this point of few, they clearly stand in a long Jaina tradition of housing additional shrines, constructed on various vertical levels. From an aesthetic point of view, the temples reflect a move towards openness, so far unknown height, airiness and space, and are far removed from *maṇḍapa* sequences, continuously diminishing in size and light the further one penetrates into the sacred edifice. In the particular instance of the Śāntinātha Temple at Shanti Vir Nagar, the closeness to the large and very popular pilgrimage site of Mahavirji may have influenced the design. As modern travel allows considerable numbers of pilgrims to journey together by bus or train, large groups regularly arrive at the temple site simultaneously. In order to accommodate large assemblies of people concurrently, spacious constructions to ease the flow of the crowds are now required. In this respect it is of note that also another temple at the site, belonging to the courtyard-house temple type and already discussed above, also has a particularly large courtyard area.

The issue of multiple levels has been much discussed in connection with other temple types and also plays an important role in connection with modern hall temples. The Śāntinātha Temple at Shanti Vir Nagar has a *dharmaśālā* with guest rooms and storage space incorporated into its substantial terrace. Consequently, one enters the temple hall on the first floor. A third level has been provided at the front and parts of the sides of the tall hall through the integration of galleries. A fourth floor level on the roof of the temple, can be reached via wide stairs on the south side. No images or shrines have yet been positioned at the roof top, but it is part of the original plan for the temple design to erect further shrines at this level in the future. Jaina temples, which are continuously enlarged, normally allow for future extensions from the outset. Many more examples illustrating this will be encountered and discussed in the following chapters. A notable instance of a double hall temple is the Śaṅkeśvara Pārśvanātha Temple at Sadri. This twentieth-century construction combines a large and very wide hall, dedicated to Hindu worship, with a smaller immediately adjacent hall, which is used for Jaina worship, dedicated primarily to Śaṅkeśvara Pārśvanātha (Fig. 51).

559. The Munisuvrata Temple at Narlai contains an elongated *garbha-gṛha* but its layout is closely related to the openness of straightforward hall temples.

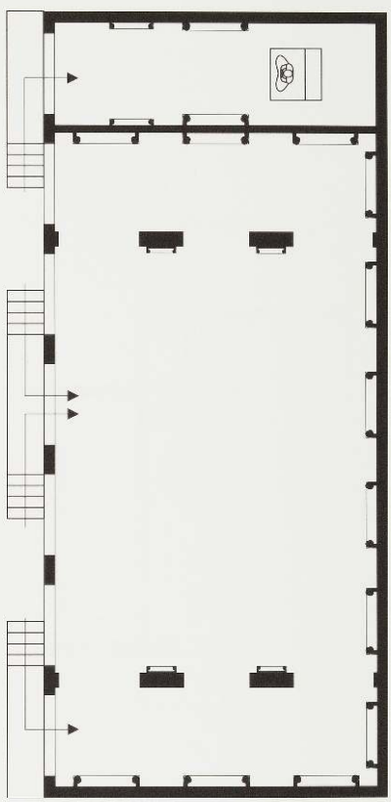


Fig. 51 Basic layout of the Śaṅkeśvara Pārśvanātha Temple, a double hall type temple at Sadri.

560. The Mahāvīra Temple at Mahavirji is a variant of the hall temple type. It has three aligned *śikhara* towers and expands over two superimposed storeys.

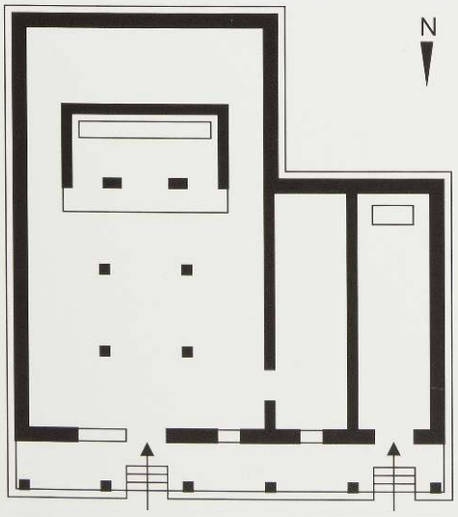


Fig. 52 Schematic layout of the Munisuvrata Temple at Narlai. The larger section of this double temple contains an enclosed shrine, while the smaller half is a straightforward hall temple with an image pavilion.

This modern phenomenon in Jaina temple building also has an important variant. In temples of this sub-group, the openness and ample space connected with straightforward versions of the hall type has been connected with the privacy and enclosed feeling of Jaina *garbha-gṛha*s connected with *maṇḍapa*-line temples. This has been achieved by placing a small square or oblong image chamber towards one end of a wide open hall. Important with respect to these examples is that the shrine has not usually been placed against the rear wall but has been slightly moved forward. This allows people to walk around the shrines freely and to participate in the important Jaina ritual of circumambulation, in order to express reverence to the statues contained inside (Plate 558). It is typical of hybrid constructions that sometimes aspects of one and sometimes those of the other temple type which have been merged, are emphasised more strongly. As a consequence, some temples are more closely related to *maṇḍapa*-line constructions, by narrowing towards the shrine section, as is the case with the Mahāvīra Temple at Mahavirji and the Ādinātha Temple at Amar Sagar (17th century), whereas others consist of open halls with entirely straight walls. The latter case is illustrated by the Munisuvrata Temple at Narlai (Plate 559) and the Sīmandhara Svāmī Temple at Jalor.

All four temples illustrate various aspects of multiplicity already discussed in connection with Jaina temples of other types. These examples further demonstrate the pervasive nature of these features in Jaina temple architecture in general. The Munisuvrata Temple is only one half of a double temple arrangement, which has clearly been conceived as a whole from the outset and does not represent an enlargement of a pre-existing temple building (Fig. 52).[130] The Mahāvīra Temple at Mahavirji has three *śikhara*s arranged in a row above an elongated image chamber. The temple is also double-storeyed with temple offices and storage vaults accommodated in the high terrace supporting the temple proper (Plate 560). Accessible roof sections open up a third floor level. The Sīmandhara Svāmī Temple at Jalor illustrates the superimposition of two shrine levels. It is not just the use of the temple platform below, or the integration of galleries, which make the temple structure double-layered. In this

130 In this case, a third spatial element, used for the preparation of *pūjā* materials, has been positioned between the two parallel sacred temple spaces. The larger temple segment, to the east, has been planned following the variant form of hall temples, and the smaller second temple half, to the west, is a *guru mandir* and follows the straightforward hall type temple layout.

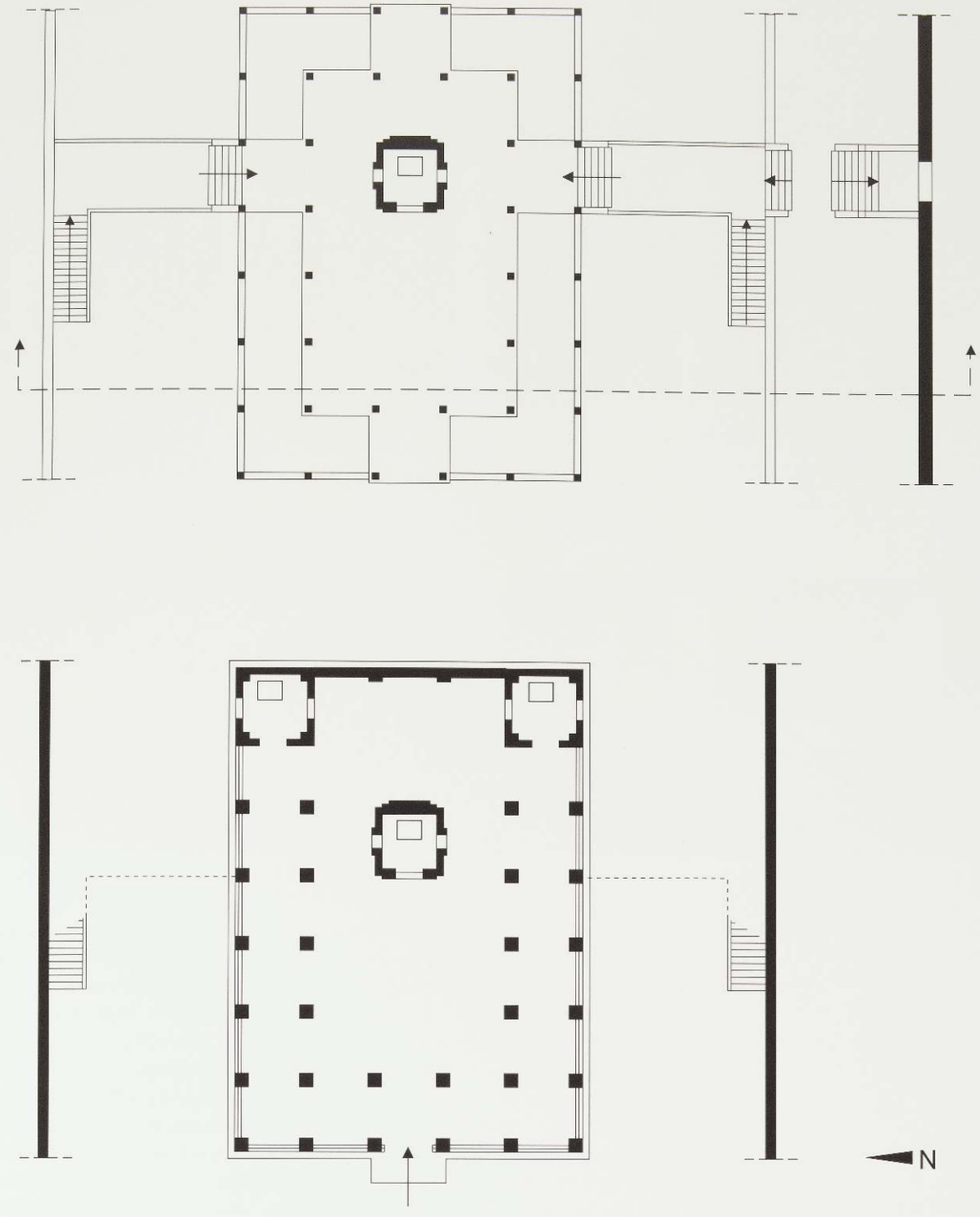
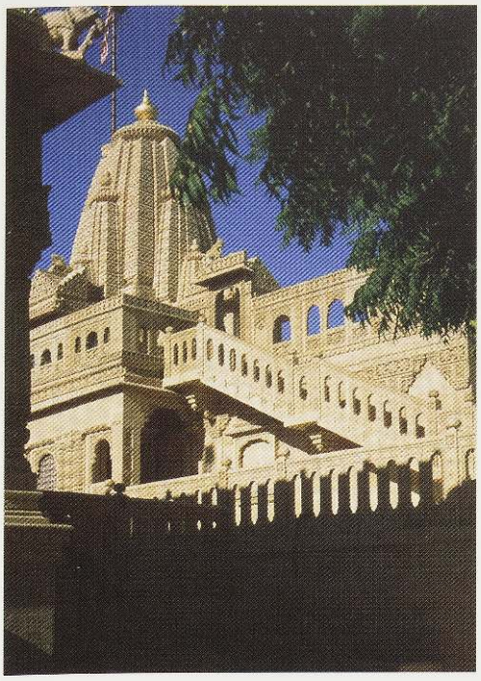


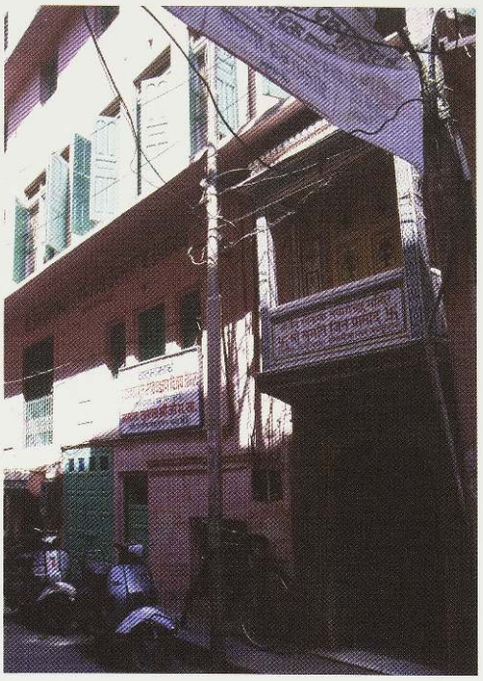
Fig. 53 The two floor levels of the Sīmandhara Svāmī Temple (above) and the Guru Mandir (below), and a section of the two-storeyed temple at Jalor.

561. The Sīmandhara Svāmī variant hall temple at Jalor has shrines on two superimposed floor levels.

instance, entire floor levels have been superimposed (Plate 561, Fig. 53). The lower temple section is called Guru Mandir, and the upper floor level, which is surrounded by a water channel and as such reminiscent of *jala-mandir*s, is dedicated to Sīmandhara Svāmī. Taken one step further, the Ādinātha temple at Amar Sagar, consists of three superimposed floor levels, of which the top floor is reached by an external stairways (Plate 562). The hall section in front is double-storeyed, imitating the design of *meghanāda-maṇḍapa*s. The ground floor shrine accommodates a statue of Ādinātha, flanked by Pārśvanātha and another representation of Ādinātha. The first floor image chamber houses three representations of Pārśvanātha, and the top floor a figure of Pārśvanātha, flanked by two Ādinātha sculptures. It is fascinating to observe, that the three superimposed groups of three images each, all represent variant combinations of just two Jinas: Ādinātha and Pārśvanātha. Undoubtedly, these epitomise the most popular Tīrthaṅkaras in the region of north-western India.

A further relatively recent development in Jaina architecture, is represented by temples which have either been integrated into multi-storeyed domestic houses, or which have been constructed in a similar style. These temples do not follow the traditional layout of *havelī* houses, by having an internal courtyard, but consist of superimposed floor levels, accommodating religious as well as more practical mundane functions. This temple type is particularly common in towns and cities, where Jaina merchants and business communities have settled to conduct business. Either because no traditional Jaina sacred places were located in or close to these settlements, or in order to establish new places of worship in the vicinity of their homes, inside often already densely packed and built-up cities, ordinary houses have frequently been converted into places of Jaina worship. In many cases, the external design of these buildings has not been altered and only small sign boards allow the identification of the edifices as Jaina temples (Plate 563). Some have small *śikhara* roof structures, towering far above the edifices. These,





however, are usually difficult to see from below, as the alleyways and streets of congested living quarters in towns and cities are frequently very narrow. Often invisible from below, temple superstructures serve more a symbolic than an actual practical purpose in identifying Jaina temple buildings.

Such temples regularly convey the feeling of Jainism in hiding, and indeed, we have reports mentioning prohibitions for Jainas to construct temples within central city areas. At places where they were allowed to raise temples, these often had to be unassuming constructions, not recognisable as temples.[131] As such, the architecture and design of these shrines says a lot about the way Jainas, as a minority, have been perceived in the past and are often still treated today.

On the other hand, the multi-storeyed nature of what look like residential houses, combining sequences of rooms on various superimposed levels, lends itself very well to the accommodation of Jaina temples. The multi-layered domestic house temples correspond well to ideas already expressed and discussed in relation with much earlier Jaina religious constructions. The ground floor of domestic temple buildings has often been taken up by shops, a feature also noticeable with other types of Jaina temple buildings. Possibly, this feature might also express the mercantile nature of the Jaina community (Plate 564).[132] In other cases, the ground floor levels accommodate temple offices or storage rooms. Very rarely, however, have shrines and statues been located on the ground floor. This corresponds to the general practice of raising Jaina image chambers on high terraces in order to lift the sacred space of the shrines out of the dust of the road and the sacred icons above the human level. On the inside, such externally plain and unobtrusive temples can be very elaborate and highly

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.

131 During the middle ages, for instance, Jainas were not allowed to construct their temples within the limits of the city of Arrah in Bihar. Kelting reports with regards to Pune, that in the nineteenth century, the Peśvās ordered a new Jaina temple to be constructed in as modest a way as possible in order to remain invisible. During the same period, the British required the outside of a Jaina temple to look like an ordinary house and for the domes on the roof to be enclosed within an obscuring construction in order not to offend local Christians (Kelting 2001: 13, 207 f. n. 17).

132 However, also other reasons will have played a role. When rented out, shops located below temple buildings create revenue for the upkeep of the temples. In other instances, probably only the upper levels of such multi-storeyed houses have been bought or rented by Jainas, as the ground floor levels with their entrepreneurial possibilities are the most expensive and desirable spaces of such buildings. From a religious point of view, however, the upper levels are regarded as purer spaces, as they have been raised above the ground. These can often be acquired or rented at lower rates than the space below, charged at commercial rates.

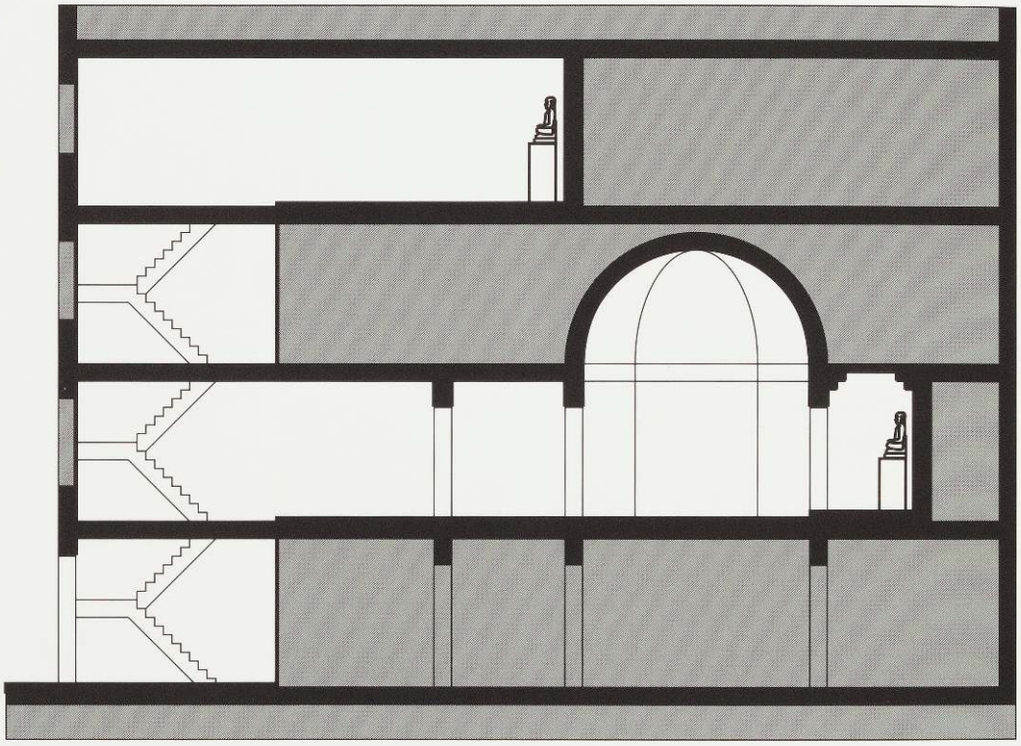
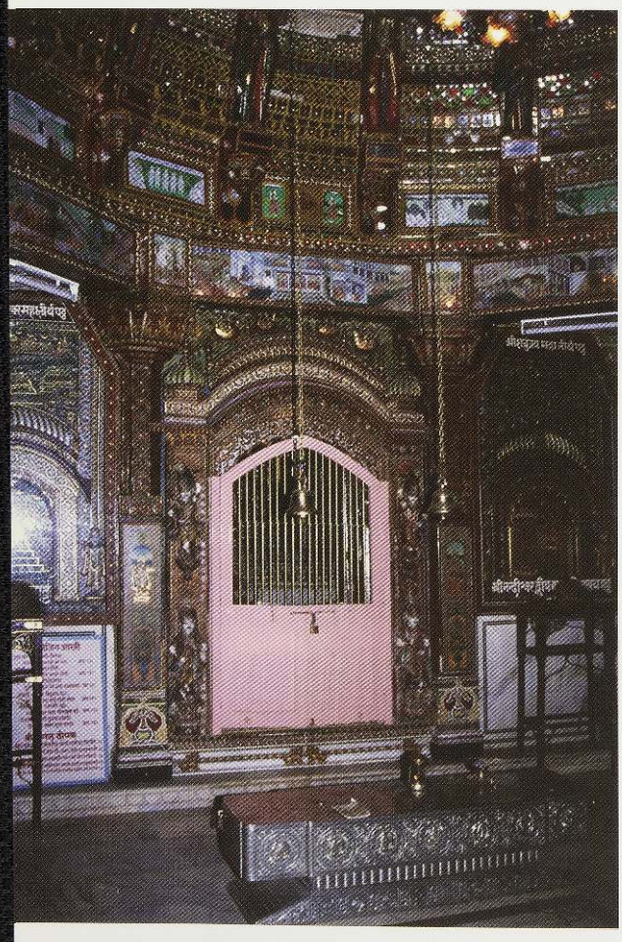


Fig. 54 Multi-storeyed domestic house type temple, notionally containing a *maṇḍapa*-line temple.



565. Section of the Tapā Gaccha Śvetāmbara Sumati Jina Prasād Temple in Jauhri Bazaar in the old city of Jaipur.

decorated with precious materials. This is reminiscent also of temples following other types. The temples on Mount Ābū, for instance, are entirely plain on the outside and overwhelm with their minute and intricate carvings adorning every section of the temple courtyards and their interiors. A striking example of a domestic house temple exhibiting this feature, is the Tapā Gaccha Śvetāmbara Sumati Jina Prasād Temple in Jauhri (Cauhrī) Bazaar in the old city of Jaipur. The temple is located in a small lane (*galī*) and is hardly distinguishable from the surrounding houses. The ground floor is used for storing temple paraphernalia, and the shrine parts extend over three raised floor levels above. It is striking that on the inside, the shrine located on first floor level imitates the layout of a *maṇḍapa*-line temple. In fact, it conveys the impression that a traditional *maṇḍapa*-line temple has been constructed inside, and been entirely enveloped by an ordinary domestic house, obscuring its sacred nature on the outside (Fig. 54). The small temple, constructed within this large multi-storeyed edifice has an image chamber, which is surrounded by a wide ambulatory. This is preceded by a *raṅga-maṇḍapa*, designed on an octagonal plan with a domed ceiling, spreading over two floors. At the front are a further three rooms, providing a staggered approach to the sanctum. The wooden pillars and moulded ceiling decorations in the *raṅga-maṇḍapa*, dating from the eighteenth to nineteenth centuries, have been elaborately carved and minutely painted. No section of a pillar or wall in this part of the temple has been left unadorned (Plate 565). Painted vegetal decorations and representations of sacred pilgrimage sites are found adjacent to ceramic tiles, representing Jinas and flowery design patterns. The side chapels flanking the *raṅga-maṇḍapa*, as well as the top storey of the temple, have been substantially rebuilt during the twentieth century. The image chamber located on the top floor has elaborate wall panels, depicting Jaina mythology and sacred places, as well as a large image pavilion containing a series of six Jinas.[133] Although

133 The shrine contains representations of Neminātha, twice Candraprabhu, Mahāvīra at the centre, and then Śānti, again Neminātha and last Ādinātha. Noteworthy is that the central figure of Mahāvīra is a standing statue, which in a Śvetāmbara context is relatively rare. Following Śvetāmbara dress conventions, Mahāvīra has been clad with a loin cloth. With seated representations, the difference between Śvetāmbara and Digambara images is much less pronounced or obvious. These issues have been discussed in more detail in Chapter Three on Jaina icons and iconography. Also of interest are the upper modelled decorations of the white marble image pavilion, which are model-like representations of three *śikhara* towers in a row. This is a feature encountered repeatedly in the temple architecture of the region. The presence of this design element, originally connected with Jaina roof constructions, might in this particular instance also compensate for the lack of a proper superstructure at the top of this ordinary domestic house temple.

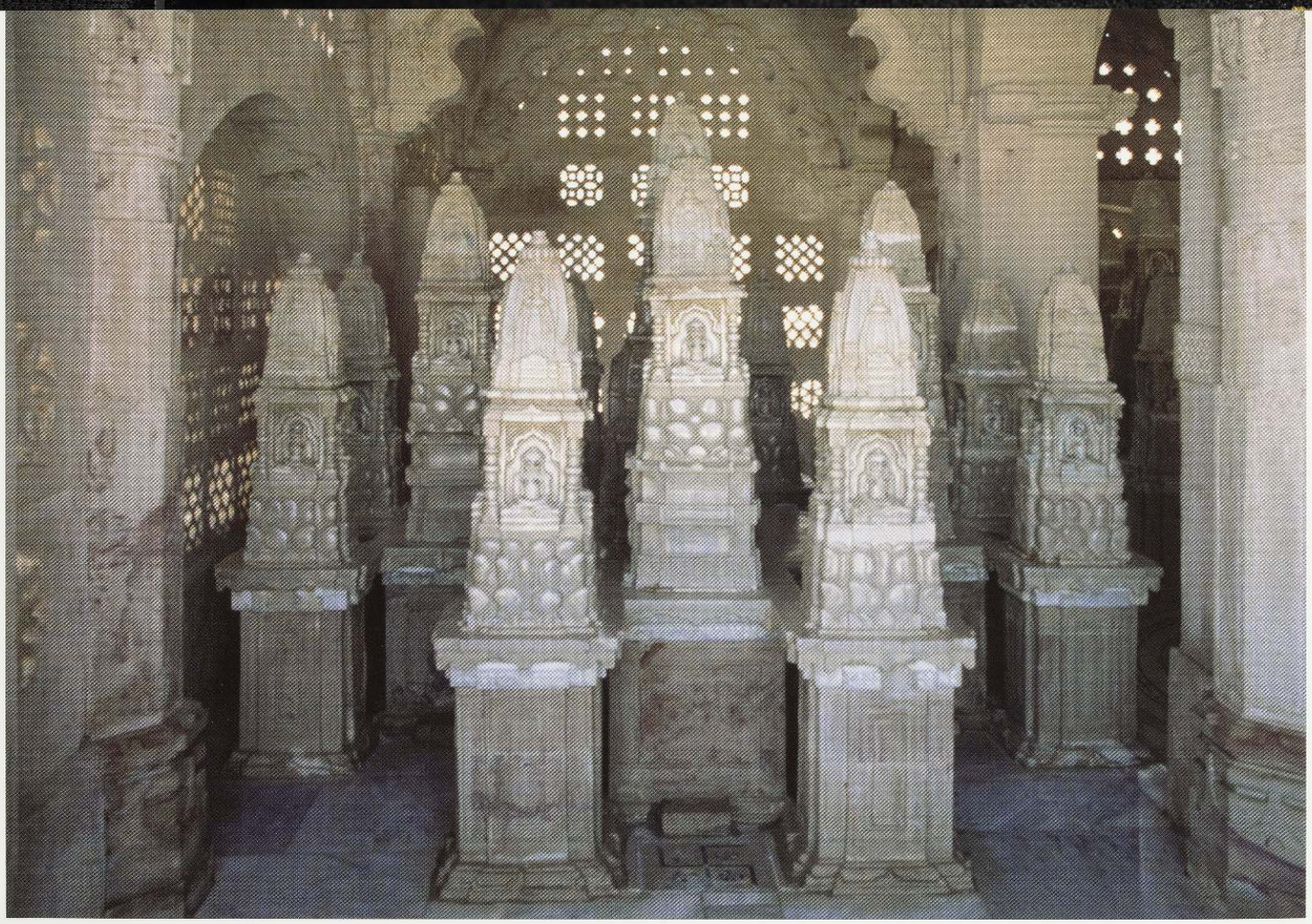
566. A large model of Jambū-dvīpa housed inside the Svarṇa Nagarī Hall, at the Śrī Siddh-kūṭ Caityā-laya in Ajmer.

temples of this type can be found throughout India, they are most frequent and numerous in the central region of northern India and in the east of the country. These will be discussed in the following chapter, Chapter Six.

4. Cosmological and Mythological Temples

The discussion in Chapter Two has illustrated that cosmology plays an important role in Jainism as a means of reaching salvation and also in the process of establishing and solidifying a Jaina group identity. Because of its particular importance for the Jaina community, cosmological themes have not simply been depicted in paintings and sculpture, as has been discussed so far, they have also been translated into large-scale architectural structures. Jaina cosmological temples are widespread throughout the subcontinent and constitute a further area where Jaina temple buildings differentiate themselves clearly from the religious architecture of other denominations in India.[134] Like the constructions discussed in the last paragraph,

134 The Buddhist stupa and the Hindu temple have also been interpreted as being imbued with cosmological significance (see, for example, Snodgrass 1992) but this is much less explicit than in a Jaina context. Less ambiguous representations of Buddhist cosmology have been preserved in South-East Asia, but we have no record of such constructions having been built on the Indian subcontinent.



cosmological temples too are usually of comparatively later dates, starting with the fifteenth to sixteenth centuries and continuously gaining in prominence to the present day. Carved panels depicting Jambū-dvīpa or the innermost two-and-a-half mountain rings of the Aḍhāī-dvīpa, numerous examples of which have been fashioned in this part of the subcontinent, have already been discussed. A very striking monumental representation of this motif is housed inside the enormous Svarṇa Nagarī Hall, located behind and attached to the Śrī Siddh-kūṭ Caityālaya, popularly known as the Nasinyān or Soni Jaina Temple in Ajmer, Rajasthan (Plate 566). The temple and adjacent cosmological hall were commissioned by a local Jaina jeweller and opened in 1864.

Even more prevalent in Rajasthan and Gujarat are temples in which Nandīśvara-dvīpa, the eighth island continent of the Jaina cosmos, is worshipped as main object of veneration. The popularity of this theme in Jaina temple architecture might be explained by the fact that this island of the Jaina cosmos is not accessible to human beings and only frequented by gods. As such, the architecture of Nandīśvara-dvīpa temples, reproducing this divine island in the human world, makes it at least in an indirect figurative way, by means of an architectural model, accessible although it is not in fact within human reach. Because the reproductions recreate a heavenly place, frequented by divine beings, they guarantee a sacred aura for the shrines. Although gods in Jainism are mortal and less powerful than the fully-enlightened Jinas, frequent depictions and figural representations of them found in Jaina temples show that their presence is considered to add auspiciousness to a sacred temple site. The fifty-two hills, topped by small Jaina temples, which are so characteristic of depictions of Nandīśvara-dvīpa, are in the temples represented by carved pillars topped by pavilions, which contain fourfold Jaina images. The examples from north-western India are relatively early with respect to similar constructions in others parts of the subcontinent. A square pavilion with pierced stone screens, located in the compound of the Ajitanātha Temple at Taranga and dating from about the fifteenth to sixteenth centuries, is amongst the simplest and earliest temples of this kind (Plate 567).

567. *Opposite top* Cosmological pavilion with pierced stone screens in the walled compound of the Ajitanātha Temple at Taranga.

568. *Opposite bottom* External view of the large Nandīśvara-dvīpa Temple in the Tunk of Ujambi Hema Bhāī.

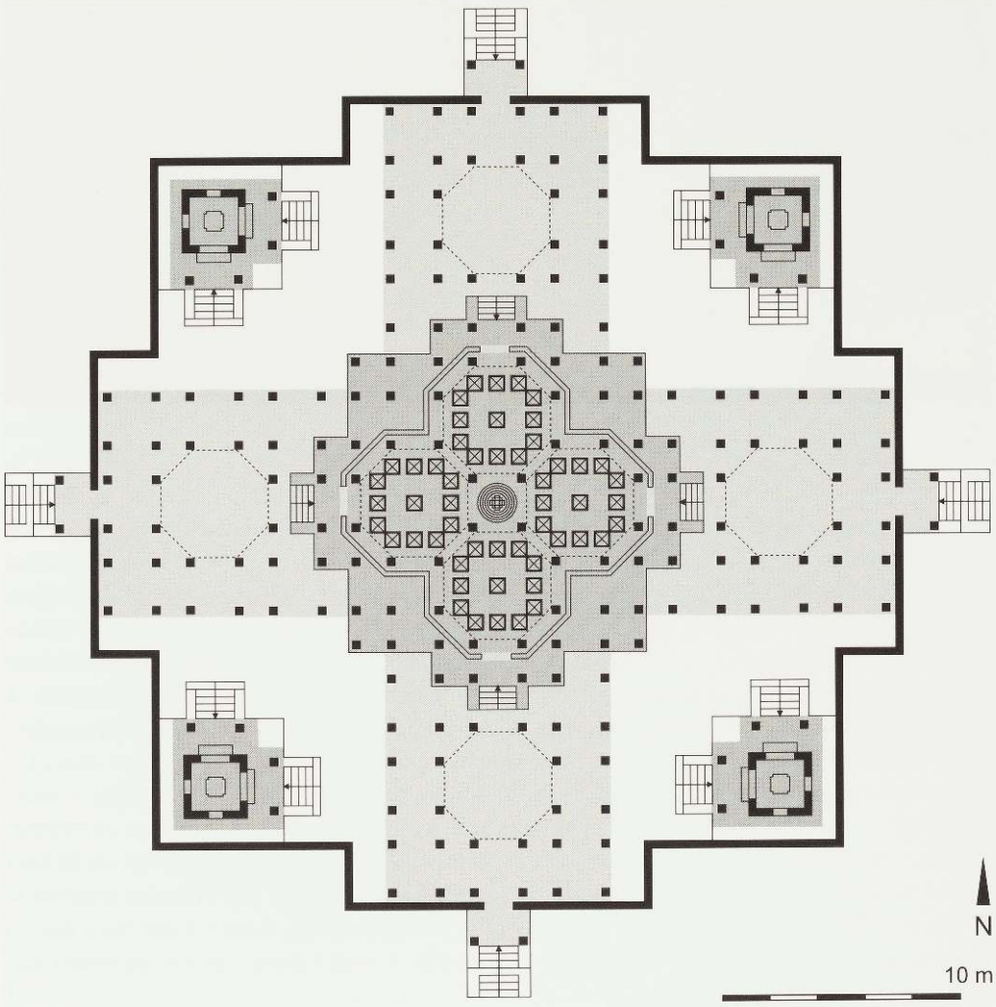
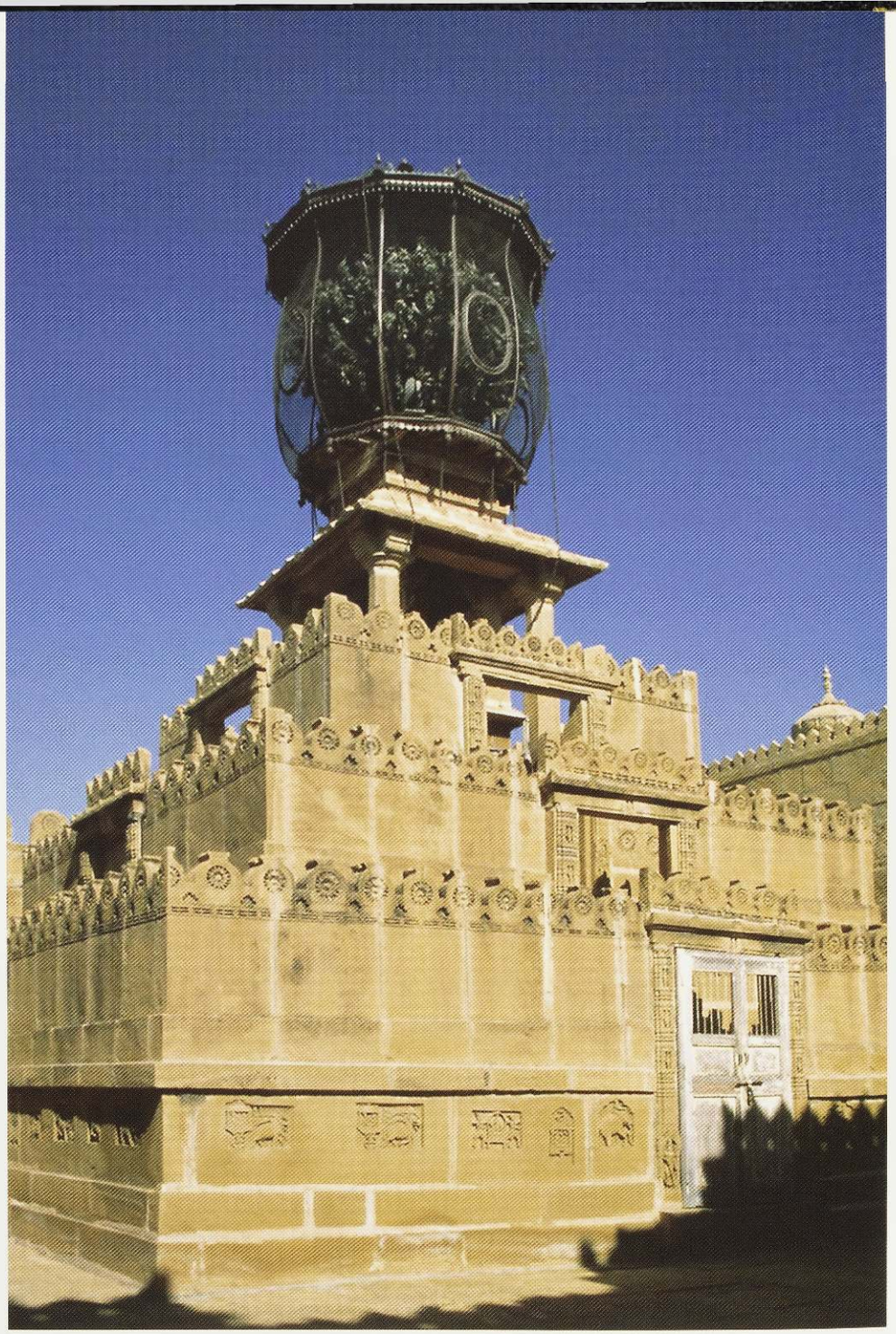


Fig. 55 Simplified spatial layout of the complex Nandīśvara-dvīpa Temple at Jalor.



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.

The latter example is only a subsidiary shrine. More commonly, this theme has been applied to the central and main temple structures of large Jaina complexes. This is the case in the Nandīśvara-dvīpa Temple (1840 CE) in the Tunk of Ujama Bhāī Hema Bhāī, also known as the Nandīśvara-dvīpa Tunk, on the northern ridge of Mount Śatruñjaya (Plate 568). Similar to the previous example at Taranga, the outer walls of this square temple too consist entirely of elaborately carved *jālī* stone screens. In this instance, these have been filled with coloured glass, admitting filtered light into the temple interior. A modern example of an even larger temple, housing sculptural representations of the eighth island continent, can be seen at Jalor. Most temple constructions of this kind were designed on a simple *caturmukha* plan. However at Jalor, the spatial planning of the temple is more advanced. It has a large basically square central shrine, entered through four doorways, which is surrounded by an ambulatory. *Raṅga-maṇḍapa*s have been positioned on all four sides, which lead to entrance gateways (Fig. 55). Similar to the *caturmukha* temples at Sirohi and Ranakpur, also at Jalor four subsidiary free-standing shrines have been placed in the four open courtyards, created by the central star-shaped temple, set into an essentially square walled compound.

571. Monumental representation of a *samavasaraṇa* at the foot of sacred Mount Śatruñjaya at Palitana.

The Nandīśvara-dvīpa Temple discussed last is situated in a spacious walled Śvetāmbara temple complex outside the town of Jalor, which largely dates from the twentieth century. This compound contains a series of other fascinating cosmological and mythological temple structures. Amongst the most unusual is the Aṣṭāpada Temple, consisting of a large hall of white marble. The open pillared temple houses a substantial sculptural model of the mythical Mount Aṣṭāpada. Particularly important are the carved panels at the bottom of this massive sculptural representation, depicting scenes relating to the mythical story of the climbing of the hill and the conversion of *brāhmaṇ*s, narrated in Chapter Two (Plate 569). There is a further Aṣṭāpada Temple in the fort, high up above the city of Jalor, and an even better known temple of the same name, sadly normally inaccessible to non-Jainas, in the fort at Jaisalmer. Aṣṭāpada sculptures have been enshrined in subsidiary temples or in *deva-kulikā* cells, then referred to as *aṣṭāpada-kulikā*s. A subsidiary shrine, dated to 1206 CE, located in the Śāntinātha Temple at Kumbharia, contains such a representation.[135]

Still at Jalor, located between the Aṣṭāpada and the elaborate west entrance of the Nandīśvara-dvīpa Temple, is a large circular concrete construction, resembling a circular pyramid in spiral-shape. Although some local Jainas refer to it as a *samavasaraṇa*, the shape is distinct and a panel fixed to its side identifies it as a Śrī Meru Śikhara Mandir, an architectural

135 For further information, photographic reproductions and drawings of the example from Kumbharia, refer to the publication by Dhaky & Moorti (2001: 63-69, plates 127, 128).

572. The Śrī Samavasaraṇa Mahā-mandir Tīrtha, a large-scale mythical teaching auditorium of the Jinas, under construction at Himacal Surya Nagar in 1998.

representation of Mount Meru or Sumeru, the sacred mountain positioned at the centre of Jambū-dvīpa. The *meru* construction is used during the ritual celebrating the five auspicious events in the life of a Jina, when an icon is placed on the summit of the structure to re-enact the birth ablutions performed as part of the Tīrthaṅkara's natal celebrations.[136] Following more clearly the design of a pyramid, is the large stepped sandstone base of the *kalpa-vṛkṣa* in the Pārśvanātha Temple complex at Lodruva in Rajasthan. At the tip is a metal reproduction of a tree, representing the wish-fulfilling creeper, so often described in Jaina cosmic mythology (Plate 570).

Most common amongst mythological representations in Jaina architecture, are *samavasaraṇa*s, the arena-like auditoria the gods create for the first sermon of a Jina. In addition to painted, carved and sculptural depictions, displayed in temples throughout Rajasthan and Gujarat, large-scale architectural structures representing the concept of the *samavasaraṇa* have been created at many sites. The question whether solid *samavasaraṇa*s should be described as architecture or simply as large memorials has been discussed in the previous chapter on architecture. It is

136 Fischer and Jain have jointly published reproductions of the same ritual, carried out on the summit of a very similar *meru* structure at Songadh, Gujarat, in February and March 1974 (Fischer & Jain 1974/75: 41 figs. 161, 162).

573. The unusual shape of the Samavasaraṇa Yukta Mahāvīra Svāmī Mandir in the lower part of the Vimala-vasahī Tunk.

574. The narrow water channel surrounding the Pāvāpurī Temple at Nadol.

worth pointing out that there are particularly many examples of relatively recent *samavasaraṇa* constructions in the region under discussion, which contain internal architectural spaces and can be entered by devotees. In these mythological temple structures, the classification as edifices is not problematic.

One such example is the monumental *samavasaraṇa* structure located at the foot of the sacred Mount Śatruñjaya at the edge of the town of Palitana (Plate 571). It has been constructed of sandstone and concrete, and contains a sacred pillar and Jaina images in its central area. This is surrounded by a corridor displaying paintings and photos from Jaina history and sacred pilgrimage sites. Similar structures, though on a slightly smaller scale and built of white marble, were under construction at Shri Himacal Surya Nagar in 1998 (Plate 572) and at the base of Mount Bāmaṇavāḍjī at Bamanvad in 2002. A fascinating aspect of the Śrī Samavasaraṇa Mahā-mandir Tīrtha at Shri Himacal Surya Nagar is, that the *samavasaraṇa* will be surrounded by four subsidiary shrines, creating a *pañcā-yatana* arrangement. This common spatial disposition of sacred structures has also been associated with Buddhist stupas and Hindu temples.

An unusual example of a relatively early representation of a mythical teaching auditorium is the Samavasaraṇa Yukta Mahāvīra Svāmī Mandir, situated in the lower part of the Vimala-vasahī Tunk at Palitana. The temple structure dates largely from the eighteenth

century and is also referred to as Bhūlavani, meaning labyrinth, which adequately describes its peculiar shape.[137] Instead of being round and consisting of solid platforms, as is the case at most other sites, this example has been based on a square plan and consists of consecutive narrow walled corridors arranged in a concentric nature. Although this layout is more unusual, it succeeds well in representing the series of concentric ramparts forming a *samavasaraṇa*, as described in Jaina literature (Plate 573). Also this example does not pose a problem in terms of its classification as a building, as devotees can enter the structure, circumambulate on three internal levels and then venerate the quadruple image of Mahāvīra housed in the square central shrine.

The *meru* temple at Jalor, which has been discussed in connection with cosmological architecture above, could also have been placed in this section on mythological temple forms. The *meru*, as the place where every infant Jina is taken after his delivery to receive his birth ablutions, is also a mythological structure. The *meru* is symbolic of the birth of a Jina, and the *samavasaraṇa* is representative of his enlightenment.[138] More specifically connected with the death and cremation of Mahāvīra, is the Mahāvīra *jala-mandir* temple type. As Mahāvīra's delivery occurred at the Bihari site of Pāvāpurī, these temples are closely associated with the story, the site and the visual characteristics of the sacred temple at Pāvāpurī. While the essential architectural features of a temple located on an island reached by a bridge is essential for this kind of mythological temple composition, the temples themselves usually follow the *maṇḍapa*-line type and as such do not represent a separate type of temple architecture. Pāvāpurī *jala-mandir*s are prevalent in the region but due to the arid climate prevalent in most parts of Rajasthan and Gujarat, the water tanks containing the temples of this group are usually smaller than those found in other regions, where water provision is often less of a problem. Consequently, the Pāvāpurī *mandir*s at Sadri (Fig. 47), Krishnaganj and Nadol (Plate 574) merely have narrow water channels remotely reminiscent of the large lotus lake at Pāvāpurī.[139]

5. Kīrtti-Stambhas and Unusual Temple Forms

A special case in Jaina temple architecture is presented by the *kīrtti-stambha*. *Kīrtti-stambha*s are relatively rare constructions but most examples are found in the region of north-western India. Despite their comparable infrequency, they embody essential aspects also typical of other types of Jaina temples in the region. Although a number of texts describing the construction and consecration of *kīrtti-stambha*s are available,[140] their meaning and particular Jaina significance remain to a certain extent unclear. Part of this ambiguity is caused by the confusing terminology in use to describe these tower-like edifices. Texts on architecture, building inscriptions and people today refer to them both as *kīrtti-stambha*s and as *māna-stambha*s. In order to provide some clarity in this study, slim pillars mainly associated with Digambara temples which have been raised on pyramidal pedestals and carry a fourfold image, usually contained in a small pavilion, will be referred to as *māna-stambha*s.[141] Tall tower-like buildings of the kind discussed in this section, will only be called *kīrtti-stambha*s.

The latter are of particular interest to the analysis and discussion of multiple storeys, typical of Jaina temple architecture. *Kīrtti-stambha*s accommodate a large number of religious images, arranged in shrines and pavilions on multiple superimposed levels. The Siṅghījī-kā Mandir at Sanganer is an unusual example of a Jaina temple with seven superimposed levels.[142]

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137 The temple name has been derived from the Hindi word for labyrinth, *bhūl-bhulaiyāṁ*, as its shape resembles that of a maze or labyrinth.

138 Artistic representations of the birth and enlightenment in Jaina art, architecture and temple paraphernalia, has been discussed in Hegewald (2005).

139 For photographic representations of the Jala Mandir at Pavapuri, further examples of this temple form from north-western India and also from other regions of the subcontinent, see Hegewald (2006a; forthcoming: b, e).

140 See the monographs by Nath (1994, 1999) dedicated to the structure and textual material relating to the *kīrtti-stambha* in Chitorgarh.

141 *Māna-stambha*s have been described in Chapter Four. See also Hegewald (forthcoming: h).

142 Also the Ādinātha Temple at Rankapur was planned to have a seven-storeyed central *śikhara*

575. The Jaina Kīrtti-stambha in the fort of Chitor is dedicated to Ādinātha and measures about twenty-five metres in height.

Most Jaina temple constructions do not have more than four shrine levels. In connection with the tower-like constructions of *kīrtti-stambha*s, however, it is characteristic to have six to nine floors, one arranged above the other, all displaying religious icons. According to architectural texts, *kīrtti-stambha*s should be multi-storeyed, tower-like constructions with an internal staircase leading to icons set into small shrines on various levels.

The oldest preserved example of its kind is the Jaina Kīrtti-stambha Temple in the fort of Chitor, also known as the Khavasan-stambha. It is dedicated to Ādinātha and measures almost twenty-five metres (about 80 ft) in height (Plate 575). Despite its fame, the precise date of the construction remains unclear. Local inscriptions referring to the erection and consecration of the *kīrtti-stambha* mention dates ranging from the thirteenth to the fifteenth centuries. The later dates might constitute information on re-consecration rituals, conducted after substantial reconstructions and enlargements were carried out. A merchant named Jīja, as well as Kumārapāla, both twelfth-century historical personalities, have been credited with having started the construction of this famous tower.[143] The outside of the Jaina tower at Chitor has been beautifully decorated with elaborate mouldings and standing Jaina statues. At the apex, it is crowned by an open pavilion, typical of similar towers dating from later periods. Following the construction of this Jaina *kīrtti-stambha*, Mahārāṇā Kumbha had a Hindu version of a similar tower erected inside his fort at Chitor. The Hindu structure is referred to as Jaya-stambha (Tower of Victory).[144]

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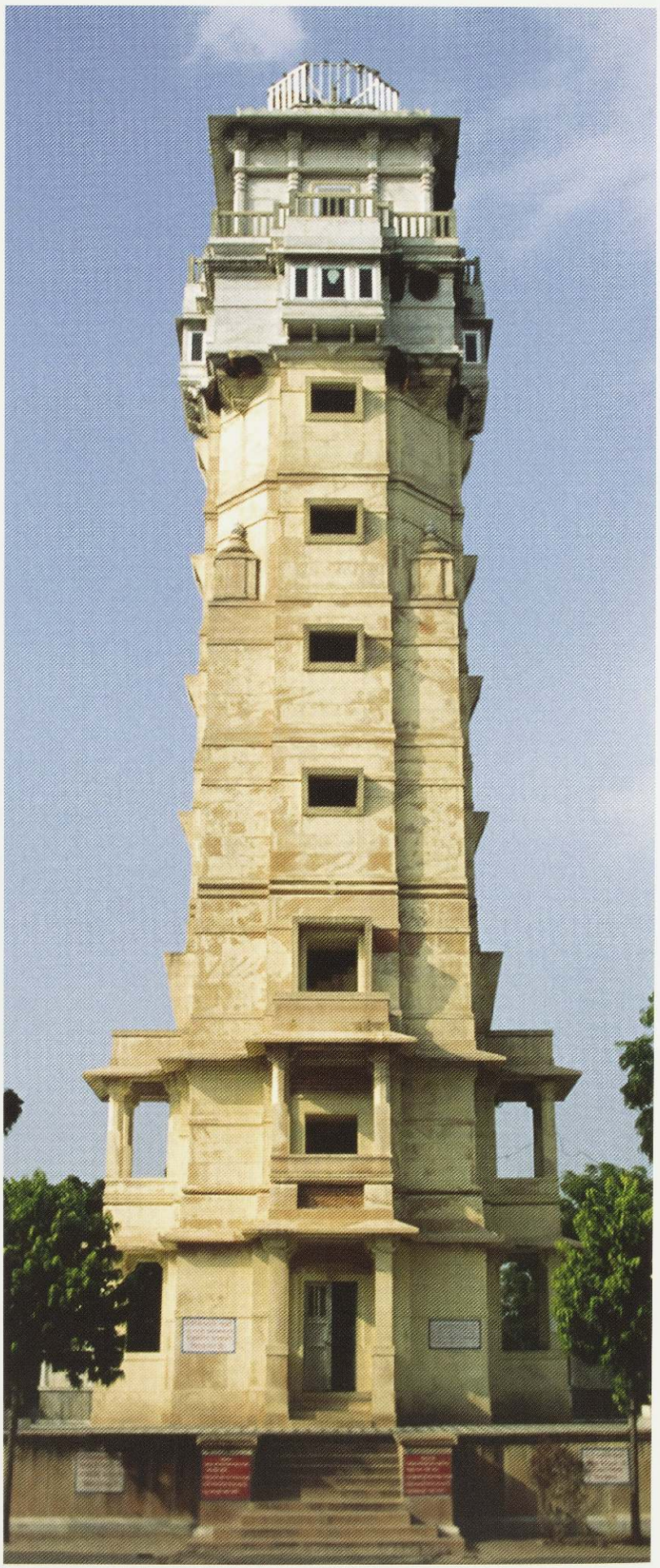
tower, but only four superimposed *caturmukha* shrines were built.

143 For the various dates which have been put forward for the commencement of this structure, see, for instance, Todd (1994: 1822), Nath (1994: 1) and Joshi (1975: 250). The tower is also known as Śrī Allata's Tower, named after Allata who lived in the tenth century and whom legend also credits with the erection of the *kīrtti-stambha* (Fergusson 1967 vol. II: 57). As this date, however, is too early with respect to the design of the present building, it might either refer to a similar but different structure or to an earlier version of the tower, now entirely replaced by the present example. A fourth name used in association with this unusual edifice is Kaitan Rānī's Tower. The historical identity of this queen, however, remains unclear.

144 The Jaya-stambha is widely believed to have been erected to commemorate Rāṇā Kumbha's victory either over the Muslim rulers of Delhi or the combined armies of Malwa and Gujarat. Bhandarkar, however, questions this interpretation and naming of the pillar (1933: 52-56). Below



No further *kīrtti-stambha*s, dating from the period up to the fifteenth century, appear to have survived intact. Following a cessation in the construction of similar pillars, however, it seems to have become fashionable again to construct tower-like temples during the nineteenth and twentieth centuries. A prominent and well-known example of this revival can be found in front of the Śeṭh Hāthīsiṅgh Temple at Ahmedabad (1848 CE). Also this tower has been made of yellow sandstone and consists of seven storeys (Plate 576). Dating from the twentieth century, is the particularly tall Śrī Vijaya Himācal Sūri Kīrtti-stambha near Rankapur, which has nine floor levels, topped by a viewing platform above (Plate 577). This huge modern edifice is raised in the middle of the flat Rajasthani desert and brightly lit at night. With nothing

578. Inside view of the pavilion on the top floor of the five-storeyed Kīrtti-stambha Temple at Jalor, housing a *samavasaraṇa* of Mahāvīra.

576. *Opposite left* The seven-storeyed sandstone *kīrtti-stambha* in front of the Śeṭh Hathīsiṅgh Temple at Ahmedabad.

577. *Opposite right* The twentieth-century Śrī Vijaya Himācal Sūri Kīrtti-stambha near Rankapur has nine floors.

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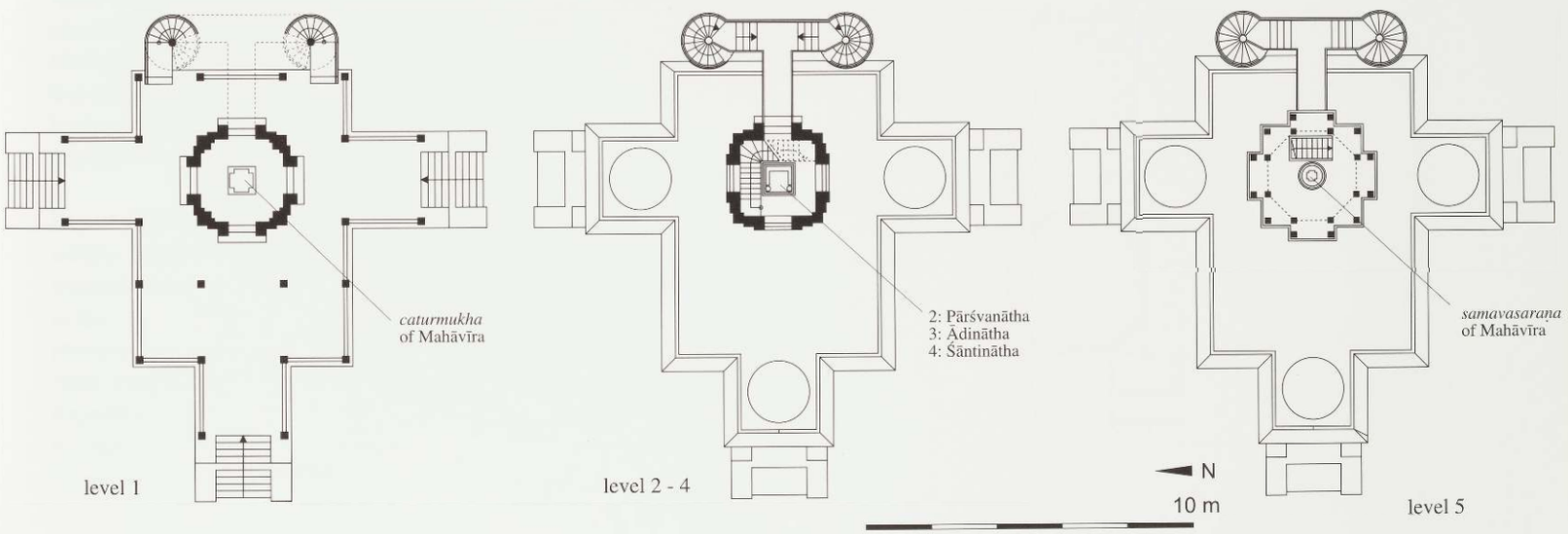
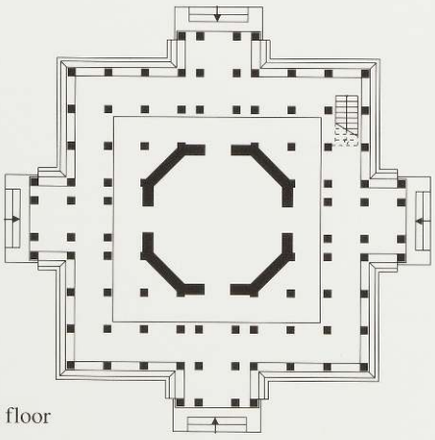
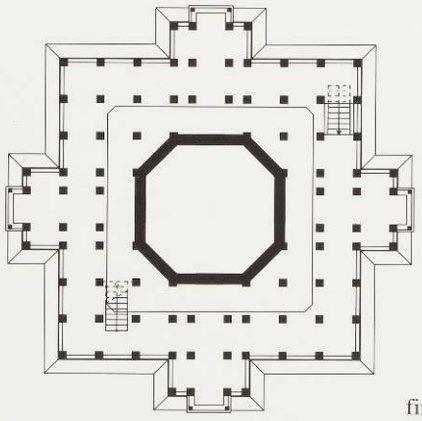
the tower lie the cremation grounds of the rulers of Chitor and their wives. An unusual case of a modern Hindu structure in Kerala, related to the design of Jaina *kīrtti-stambha*s, is the Śrī Ādi Śaṅkara Bhāgavatpādā Kīrtti-stambha Maṇḍapa at Kalady. The temple, which today is not usually accessible to non-Hindus, is dedicated to Śaṅkara, whose birthplace it marks. The structure is eight storeys high but has a larger diameter than comparable Jaina towers.

Fig. 56 Schematic plans of the five storeys and superimposed icons of the Kīrtti-stambha Temple at Jalor.

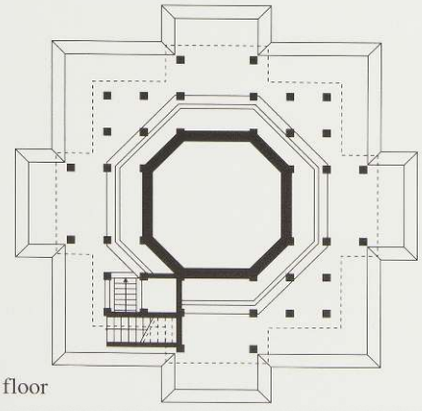




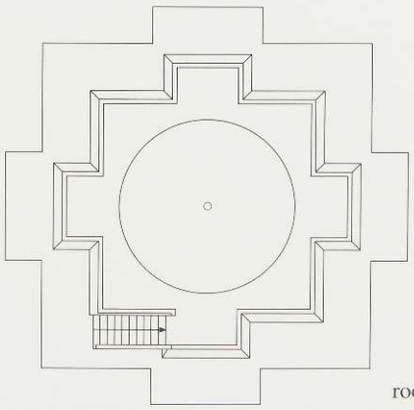
ground floor



first floor



second floor



roof level

much to compete with it in height, it appears like a skyscraper out of the dark. Whereas the latter example is unusual with respect to the large number of superimposed storeys, the Kīrtti-stambha Temple at Jalor is remarkable in providing a more open and accessible layout and in merging the idea of a *kīrtti-stambha* tower with that of a *caturmukha* temple below. The ground floor level of this temple consists of an ordinary *caumukhā* temple with a larger hall positioned in front of the west side. Porches have been constructed on the sides and two spiral staircases at the rear (Fig. 56). The icon contained on this level is a fourfold representation of the twenty-fourth Jina, Mahāvīra. The tower at Jalor contains five superimposed floor levels. Above the *caturmukha* image on the ground floor are figural representations of Śrī Sahasra-phaṇa Pārśvanātha on the first, Ādinātha on the second and Śāntinātha on the third floor. Raised above, in the larger pavilion positioned at the apex of the construction, is a *samavasaraṇa* of Mahāvīra (Plate 578). Based on the examples mentioned here, tower-like *kīrtti-stambha* temples can contain at least up to nine superimposed shrines. Particularly when this tower-like construction method has been combined with *caturmukha* representations, this leads to the accommodation and veneration of an exceptionally large number of sacred statues arranged on superimposed levels.

Due to constraints of space, the emphasis in this study will clearly have to be placed on typical temple designs. As with every kind of architecture, however, there always are exceptions and unusual examples. These are often amongst the most impressive and idiosyncratic constructions in the region. Only one of these, which illustrates particularly well important points made in previous sections, will be mentioned here. This example of an atypical temple form is the first Jaina temple located inside the walled enclosure at the entrance to the fort of Kumbalgarh, Rajasthan. It dates from the late fifteenth century. The temple has been constructed on a square ground plan, made star-shaped through the addition of porches on four sides. From the outside, it strongly resembles a *caumukhā* shrine with doors on four sides. The temple is three-storeyed

579. Outside view of the unusual triple-storeyed temple located in the Jaina precinct at the entrance to the fort of Kumbalgarh.

Fig. 57 *Opposite* Perspectival section and four floor plans indicating the basic structure of the Jaina temple at Kumbalgarh.

with an additional roof level surrounding a large dome (Plate 579). The peculiarity lies on the inside of the structure, which is an empty triple-storeyed octagonal space, culminating in a large circular domed ceiling (Fig. 57). No statue has been preserved inside the structure which might well have housed a central *caturmukha* image. Arcades and gangways surrounding the central area are arranged on four superimposed levels. As most of them have either been provided with balustrades, *jālī* screens or stone seats, its seems that these would have been accessible to people for religious purposes. As no niches and no sculptures, however, have been preserved, it is difficult to reconstruct its precise use and meaning. One might, however, point out the strong Islamic tomb-character conveyed by the architectural layout of the temple, which is also typical of other Jaina shrines constructed during this and later periods.[145] As Chapters Six and Seven will show, highly centralised building types are more typical of Jaina temples constructed in the Gangetic plain and the region of east and central India.

The discussion above has shown that in the region of north-western India, Jainism and Jaina temple building have enjoyed a long and uninterrupted history. This may possibly start with remains dating from the Indus Valley civilisation, and clearly reaches up to the present day. Jaina places of worship and larger pilgrimage sites are widespread throughout the modern states of Rajasthan and Gujarat, and many of the temples are highly evolved constructions. A variety of different temple types are discernable in the area under discussion, and whilst temples following the multi-storeyed domestic type are generally common in towns and cities, *havelī* temples in the region are more regularly found in smaller towns and villages. Most prevalent and regular in this part of the subcontinent are temples consisting of a sequence of aligned halls.

There are two significant phenomena in Jaina temple architecture in north-western India. The first is connected in particular with the *maṇḍapa*-line type, and relates to the idea of adding further building elements to a small shrine in order to elongate the axis of approach and to accommodate more and more additional religious icons. This can already be noted in connection with early Jaina temple foundations, which repeatedly have been modified and enlarged. However, also many modern temple developments have been planned with a multitude of subsidiary elements from the outset, and others clearly allow for further additions and expansions to be made in the future. These examples convey the feeling, that complex temple arrangements and multiple shrines have become so closely associated with Jaina temple architecture, that even a new temple is expected to have multiple additional shrines and to follow a complex spatial planning, to be perceived as being truly Jaina in layout. A second, and to a certain extent counteractive tendency, discernable with regards to modern Jaina temple architecture, aims at abolishing spatial divisions, fragmenting traditionally small entities, and at creating large more open constructions. To a limited extent, this can already be observed with the *havelī* temple type, which has a wide open shrine cum-*maṇḍapa* section. This phenomenon, however, is even clearer in hall type temples, which have a single large open airy space, along the sides of which additional images and paintings can be positioned.

This study concentrates on the spatial organisation and plan of Jaina temples. However, an important and influential element in the Jaina architecture of this region is the intricate design and rich ornamentation of the Solaṅkī style. The Solaṅkī style of architecture, with its pronounced architectural, sculptural and decorative features, is a rich and very distinct regional style. It's close association with Jaina temple building, the wealth of the Jaina community in north-western India which has led to a sizable number of large and famous temples constructed during this period, and the fact that in recent centuries Rajasthan and Gujarat have acquired a kind of homeland status for the Śvetāmbara community, have resulted in a firm association of Jainism with the Solaṅkī temple style. This is particularly noticeable when Śvetāmbaras migrate to other parts of India, if in large groups such as the movement back into eastern India which commenced during the sixteenth century, or on a more individual level, as can be noticed in the south of India today. In these new locations, Śvetāmbaras in particular, but also Jainas more generally, frequently build temples in imitation of the Solaṅkī style. This happens in spite of the presence of often equally rich and distinct local architectural traditions in other parts of the subcontinent. The fact that to a large extent Jainas consider this thirteenth-century north-western temple style typical of their religion, if not the 'Jaina temple style' par

145 Reasons for this design choice have been suggested in Hegewald (2007b).

excellence, becomes evident when Jaina temples, raised in distant countries of the world, also show strong visual and stylistic affinities to the temple examples discussed in this chapter.[146] The Solaṅkī style of architecture, however, has not exclusively been associated with Jaina constructions, and there is no decorative style unique to Jainism. It is in the distinct and highly complex spatial organisation of the temples, outlined in this and the following chapters, that Jaina temple buildings are different from those sacred structures built by the members of other religious groups in the area.

146 Jaina temples from other countries, such as Great Britain, the United States and Kenya, many of which display certain similarities with the Solaṅkī style of architecture, will be discussed in Chapter Nine.