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James Fergusson Edited by James Burgess and Richard Phené Spiers

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A HISTORY
OF
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VOL. II.

A

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BOOK V.
JAINA ARCHITECTURE.



CHAPTER I.

INTRODUCTORY.

THE Jaina sect sprang up almost contemporaneously with the Buddhist: Vardhamāna, their last apostle, was a native of Vaisālī, in Tīrhāt, a contemporary of Sākyamuni Buddha and died at Pāwā in Bihār, during the lifetime of the latter.¹ They are in two divisions—the Digambaras, that is, those “whose covering is the air,” who regard nudity as a sign of holiness, though they are now obliged to part from the outdoor practice of their theory; and the Swetāmbaras, who are “clad in white.” The Jaina religious theories and practices, in many respects, closely resemble those of the Buddhists. They acknowledge no supreme governor, believe in transmigration, regard all animal life as sacred, reverence the Jinas or Tīrthankaras, because they believe them to have overcome all human desires, and to have attained Nirvāna; but they have no veneration for relics. They consist of ecclesiastics—Yatis or Sādhus—and lay hearers or Srāvaks. The laity are chiefly engaged in trade and banking.² Jains are numerous in the larger towns all over India, but especially in Rājputāna, Gujarāt, and neighbouring provinces, and also in Kanara and Mysore, where they are mostly Digambaras.

¹ *Ante*, vol. i. p. 130.

² For a sketch of their history and doctrines, see Bühler's ‘Indian Sect of the Jinas,’ English translation (London, 1903); and for their ritual, ‘Indian Antiquary,’ vol. xiii. pp. 191ffg.

Altogether the Jains form a small section of the population of India, according to the last census, numbering about 1,334,000 or scarcely 1 in 221 of the whole population.¹ They are by far more numerous in western India and Rājputāna than elsewhere; thus in Rājputāna there are 111,600 of the Digambara division, and fully twice as many Svetāmbaras; whereas in Mysore where the Digambaras outnumber the others by 6 to 1, they only count 11,700, and, whilst numerically fewer, they are equally less influential than their co-religionists farther north.²

The proper objects of worship are the twenty-four Jinas or Tīrthankaras, but, like the Buddhists, they allow the existence of Hindū gods, and have admitted into their sculptures at least such of them as are connected with the tales of their saints—among which are Indra or Sakra, Garuda, Sarasvatī, Lakshmī, Asuras, Nāgas, Rākshasas, Gandharvas, Apsarasas, etc., forming a pantheon of their own, divided into four classes—Bhavanādhīpatis, Vyantaras, Jyotishkas, and Vaimānikas.³

The Tīrthankaras are each recognisable by a cognizance or *chihna*, usually placed below the image; and they are sometimes represented as of different colours or complexions: thus the first five are of yellow or golden colour, as are also the 7th, 10th and 11th, 13th to 18th, 21st and 24th; the 6th and 12th are red; the 8th and 9th, white or fair; the 19th and 23rd are blue; and the 20th and 22nd, black. Each has his own sacred tree, and is attended by a male and female Yaksha or spirit, usually represented on the right and left ends of the *āsana* or throne of the image, whilst a third attendant is carved on the centre of it. The Tīrthankaras with their distinctive signs, etc., are given in the following table:—

¹ The following statement, from the census returns of 1901, will indicate the distribution of the Jains:—

In Bombay Presidency, Barodā and smaller states	584,240
Rājputāna including Ajmīr	362,517
Panjāb	50,020
United Provinces and Oudh	84,582
Central India	112,998
Central Provinces and Berār	67,822
Haidarābād	20,345
Mysore and Coorg	13,709
Madras Presidency	27,437
Bengal, Āsām, Kashmīr, etc.	10,478
Total Jaina population	<u>1,334,148</u>

² The Digambaras seem to have migrated to the south, owing to a severe famine in Hindustan, somewhere about 50 B.C. perhaps under the leadership of the later Bhadrabāhu.—'Indian Antiquary,' vol. xx. pp. 350f; and xxi. pp. 159f.

³ Appendix to Bühler's 'Indian Sect of the Jainas,' English translation, pp. 61 *et seqq.*

No.	NAME.	DISTINCTIVE SIGN.	BORN.	DIED.
1	Ādi-nātha or Rishabha . . .	Bull	Vinitanagarī . . .	Ashtāpada
2	Ajita-nātha	Elephant	Ayodhyā	Samet Sikhar
3	Sambhava	Horse	Srāvastī	"
4	Abhinandana	Ape	Ayodhyā	"
5	Sumati-nātha	Curlew	"	"
6	Padmaprabha	Lotus	"	"
7	Supārsva-nātha	Swastika mark	Kausāmbī	"
8	Chandraprabha	Crescent-moon	Benares	"
9	Pushpadanta	Crocodile	Chandrapura	"
10	Sitala-nātha	Srivatsa mark	Kānandinagarī	"
11	Sreyāmsa-nātha	Rhinoceros	Bhadrapura	"
12	Vāsapūjya	Buffalo	Simhapura	"
13	Vimala-nātha	Boar	Champāpurī	Champāpurī
14	Ananta-nātha	Falcon	Kampilyapura	Samet Sikhar
15	Dharma-nātha	Thunderbolt	Ayodhyā	"
16	Sānti-nātha	Antelope	Ratnapurī	"
17	Kunthu-nātha	Goat	Gajapura	"
18	Ara-nātha	Nandyāvarta mark	or Hastinapura	"
19	Malli-nātha	Water-jar	Mathurā	"
20	Munisuvrata	Tortoise	Rājagriha	"
21	Nami-nātha	Blue water-lily	Mathurā	"
22	Nemi-nātha	Conch shell	Sauripura	Mt Girnār
23	Pārsva-nātha	Serpent	Benares	Samet Sikhar
24	Mahāvira, or Vardhamāna	Lion	Kundagrāma	Pāvāpurī

Among these the most frequently represented are the first, sixteenth, and last three.

There are few of the problems connected with this branch of our subject so obscure and so puzzling as those connected with the early history of the architecture of the Jains. This style, always singularly chaste and elegant, was essentially Hindū, and was doubtless largely common to all Hindū sects in western India, but in its evolution it became modified by Jaina taste and requirements. And, the Brāhmins in turn, through the influence of the workmen, gradually accepted most of the stylistic improvements of their rivals. This seems to have been more especially the case in Gujarāt and Rājputāna, where the Jains were very numerous and influential, and we might almost with equal propriety designate their style of architecture as a Western Hindū style; but this would lead to the inclusion of examples of greater diversity, and interfere with clearness of treatment. When we first practically meet with it in the early part of the 11th century at Ābū, or at Girnār, it is a style complete and perfect in all its parts, evidently the result of long experience and continuous artistic

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development. From that point it progresses during one or two centuries towards greater richness, but in doing so loses the purity and perfection it had attained at the earlier period, and from that culminating point its downward progress can be traced through abundant examples to the present day.

When, however, we try to trace its upward progress the case is widely different. General Cunningham found some Jaina statues at Mathurâ belonging to the period of the Kushan kings, and excavations there in 1887 and following seasons, brought to light portions of a carved rail, statues, and numerous other sculptures, belonging to a stûpa, and two or more ancient temples there; but among them were images belonging to so late a date as the 11th century.¹ Before this last period, we have only fragments of temples of uncertain origin and date, and all in so very ruined a condition that they hardly assist us in our researches. Yet the Jains during the whole of this interval were a flourishing community, and had their temples as well as their rock-cut sanctuaries, such as we see at Khandagiri in Orissa, at Junâgadh, Elûrâ, Ankai, Aihole, and elsewhere.

Meanwhile one thing seems tolerably clear, that the religion of the Buddhists and that of the Jains were so similar to one another, both in their origin and their development and doctrines, that their architecture must also at first have been nearly the same. In consequence of this, if we could trace back Jaina art from about the year 1000, when practically we first meet it, to the year 600 or 700, when we lose sight of Buddhist art, we should probably find the two very much alike. Or if, on the other hand, we could trace Buddhist art from A.D. 600 to A.D. 1000, we should as probably find it developing itself into something like the temples on Mount Âbû, and elsewhere, at that period of time.

A strong presumption that the architecture of the two sects was similar arises from the fact of their principal sculptures being so nearly identical that it is not always easy for the casual observer to distinguish what belongs to the one and what to the other; and it requires some experience to do this readily. The Tîrthankaras are generally represented seated in the same cross-legged attitude as Buddha, with the same curly hair, and the same stolid contemplative expression of countenance. Where, however, the emblems that accompany the Jaina saints can be recognised, this difficulty does not exist. Another test arises from the fact that the Digambara

¹ 'Archæological Reports,' vol. i. pp. 231-244, plates 39 and 40; vol. iii. pp. 31 et seqq., plates 13 and 15; vol. xi. p. 75; vol. xvii. pp. 107-112, and plates 30 and 31; vol. xx. pp. 30-39, and plates 2-5; V. Smith, 'The Jain Stûpa, etc., of Mathurâ.'

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CHAP. I.

INTRODUCTORY.

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Jaina saints are represented as naked which, in ancient times, was perhaps the orthodox sect, though the Svetâmbaras are clothed much like the Buddhists. When, therefore, a figure of the class is represented as naked it may certainly be assumed to belong to the Digambara sect; the Svetâmbara images have a loin-cloth; these and other traits, as the attendant Yakshas and Yakshinis carved on the thrones, and the position of the hands, enable us to distinguish between Buddhist and Jaina bas-reliefs and sculptures. Probably all the earlier Jaina caves were excavated for Digambara Jains.¹

It is now quite apparent that, in consequence of our knowledge of Buddhist architecture being derived almost exclusively from rock-cut examples, we miss a great deal which, if derived from structural buildings, would probably solve this question of early similarity among other problems that perplex us.

The same remarks apply equally to the Jaina caves. Those at Udayagiri, Junâgadh, Bâdâmi, Elûrâ, and Ânkai, do not help us in our investigation, because they are not copies of structural buildings, but are rock-cut examples, which had grown up into a style of their own, distinct from that of structural edifices.

The earliest hint we get of a twelve-pillared dome, such as those universally used by the Jains, is in a sepulchre at Mylassa in Caria,² probably belonging to the 4th century. A second hint is found in the great cave at Bâgh (Woodcut No. 113) in the 6th or 7th century, and there is little doubt that others will be found when looked for—but where? In the valley of the Ganges, and wherever the Muhammadans settled in force, it would be in vain to look for them. These zealots found the slender and elegant pillars, and the richly carved horizontal domes of the Jains, so appropriate and so easily re-arranged for their purposes, that they utilised all they cared not to destroy. The great mosques of Ajmîr, Delhi, Kanauj, Dhâr, and Ahmadâbâd, are merely reconstructed temples of the Hindûs and Jains. There is, however, nothing in any of them that seems to belong to a very remote period—nothing in fact that can be carried back to times long, if at all, anterior to the year 1000. So we must look further for the cause of their loss.

As mentioned in the introduction the curtain drops on the

¹ In Jaina images the hands are always laid in the lap, the clothing is scanty even on Svetâmbara images, and the thrones and attendants differ, whilst the Jinas or Arhats only have cognisances, and the Srivatsa figure on the breast. The figures of Pârswanâth are distinguished by snake-hoods over them; and with the

Digambaras, Supârsva—the seventh Jina—has a smaller group of hoods over his head. The Svetâmbaras also decorate their images with crowns and ornaments; the other sect do not.

² 'Ancient and Medieval Architecture,' vol. i. p. 371, Woodcut No. 242.

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drama of Indian history about the year 650, or a little later, and for three centuries we have only the faintest glimmerings of what took place within her boundaries. Civil wars seem to have raged everywhere, and religious persecution may have prevailed. When the curtain again rises we have an entirely new scene and new *dramatis personæ* presented to us. Buddhism had disappeared, except in a corner of Bengal, and Jainism had continued in influence throughout the west, and Vaishnavism had usurped its inheritance in the east. It was most probably during these three centuries of misrule that the structural temples and vihâras of the Buddhists disappeared, and the earlier temples of the Jains; and there is a gap consequently in our history which may be filled up by new discoveries in remote places,¹ but which at present separates this chapter from the account of Buddhist Architecture in Book I. in a manner it is not pleasant to contemplate.

¹ The antiquities of Java will probably, to some extent at least, supply this deficiency, as will be pointed out in the account of the architecture of the island.



264. Yavana guard at Râni-ka-naur Cave, Udayagiri.

CHAPTER II.

JAINA CAVES.

CONTENTS.

Orissa Caves—Bâdâmi and Aihole—Dhârâsinvâ—Ânkai—Elûrâ.

The Jains, like the other sects, excavated cave-dwellings or *bhikshugrihas* for their recluses; but the nature of their religion did not require large assembly halls like the chaityas of the Buddhists. They naturally followed the fashion of the other contemporary sects, to which indeed all India was accustomed. We find them, consequently, excavating caves in Orissa and at Junâgadh or Girnâr in Gujarât, as early as the 2nd century B.C., and at later dates at Bâdâmi, at Pâtna in Khandesh, at Elûrâ, Ânkai, and elsewhere.¹ And before entering upon the characteristic examples of the later Jaina Architecture, it may be as well, at this stage, to give some account of the cave architecture of the sect.

ORISSA CAVES.

The Orissa caves have already been referred to, as they were long mistaken as a group of Buddhist excavations.² They are probably as old as anything of the kind in India and, unless some of the Bihâr excavations were Jaina, they are the earliest caves of the sect. The oldest and most numerous are in the hill on the east called Udayagiri; the more modern in the western portion designated Khandagiri. The picturesqueness of their forms, the character of their sculptures and architectural details, combined with their great antiquity, render them one of the most important groups of caves in India, and one that is most deserving of a careful scientific survey. The accompanying plan (Woodcut No. 265) will help the reader to understand their arrangement.

What we know of the age of the older caves here is principally derived from a long inscription on the front of one of the oldest,

¹ Buddhist and Jaina caves are known all over India as *lenas*.

² *Ante*, vol. i. p. 177.

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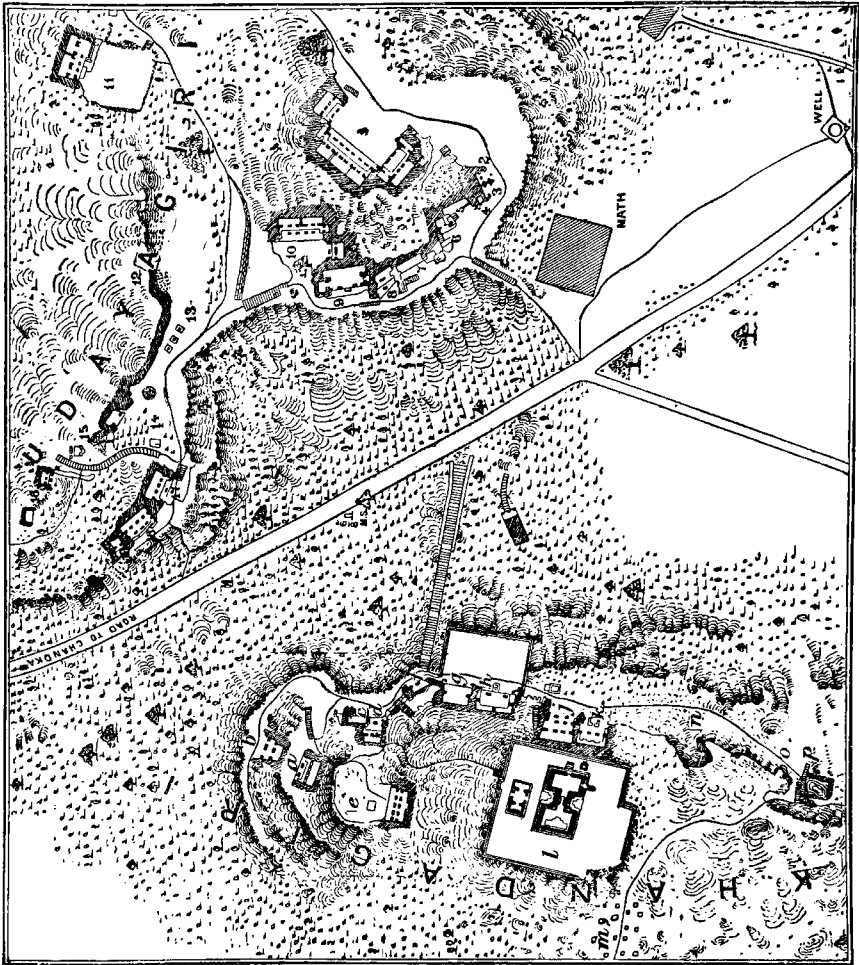
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JAINA ARCHITECTURE.

BOOK V.

known as the Hâthî-gumphâ or Elephant Cave. It is unfortun-



Udayagiri and Khandagiri Caves in Orissa. 1 Scale 150 ft. to 1 in.

265.

ately in a very dilapidated condition, but from the latest and

¹ REFERENCES:—

Udayagiri caves:—1. Rânî Hansapûra cave; 2, 3. Vajadâra caves; 4. Chhotâ Hâthî-gumphâ; 5. Alakâpûri; 6. Jayavijaya; 7. Thâkurani; 8. Panasa-gumphâ; 9. Pâtâlapûri; 10. Manchapûri; 11. Ganesa-gumphâ; 12. Dhânagarha; 13. Hâthî-gumphâ; 14. Sarpa-gumphâ; 15. Bâgha-gumphâ; 16. Jambesvara; 17. Haridâsa-

gumphâ; 18. Jagannâtha; 19. Rasui. Khandagiri caves:—*a, b.* Tâtwâ-gumphâ, Nos. 1 and 2; *c.* An open cave; *d.* Tentuli; *e.* Ananta-gumphâ; *f.* Khandagiri-gumphâ; *g.* Dhânagarha; *h.* Nabamuni; *j.* Bârabhuji; *k.* Trisula-gumphâ; *l.* Jain Temple; *m.* Small votive stûpas; *n.* Ruined caves; *o.* Lalâ-tendra-gumphâ; *p.* Akâsa-gangâ.