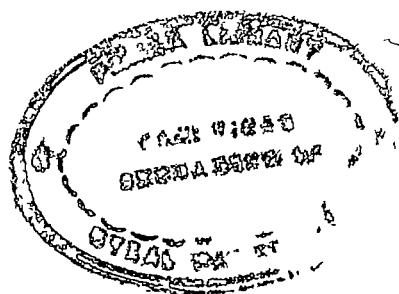


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UDAYAGIRI AND KHANDAGIRI CAVES IN ORISSA

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Chapter -VII.

RELIGION AND ICONOGRAPHY.

RELIGION. AND ICOROGRAPHY

Jainism attained its stronghold in the caves of Udayagiri and Khandagiri at the time of Kharavela. With a little interruption, it continued its hegemony even upto the medieval period. We have earlier discussed the status of Jainism under Kharavela. Here we will discuss the iconography of Jaina deities found in some caves in Khandagiri during the medieval period with a passing reference to the worship of symbols, sculptural representation and other structural embellishments often having relation with Jaina pantheon.

WORSHIP OF SYMBOLS:-

From the scanty evidence, it is clear that Jainism as practised in those days in this part of the country, did not involve the worship of images, for not a single Jaina Tirthankara appears in the original carvings in the caves. In the absence of any early image, it is difficult to identify the Jina of Kalinga mentioned in line thirteen of the Hāthi-Gumphā inscription of Kharavela with the image of a Tirthankara. On the other hand, it appears that the worship of symbols was in vogue at that time among the Jainas as among the Buddhists. Jayā-Vijaya-Gumphā (Pl. 21, Fig. 1) and Ananta-Gumphā (Pl. 24, Fig. 2) depict a tree being worshipped by devotees. Again Mañchapuri-Gumphā (Pl. 21, Fig. 2) shows an unidentifiable symbol being honoured by a royal family. On the back wall of Ananta-Gumphā (Pl. 83, Fig. 1) appears a nandipada on a pedestal flanked on either side by a set of three symbols, a triangle headed one, srivatsa and svastika without forming part of

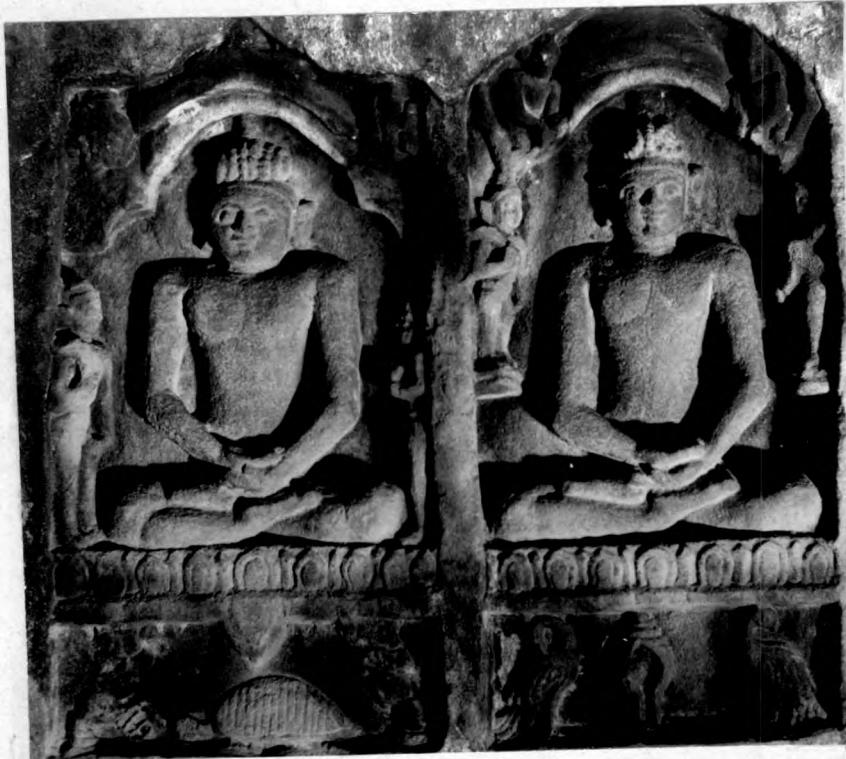
PLATE - 89



Chandraprabha &
Suvidhinātha &
their Sāsanadevis,
Bārabhuji - Gumphā .

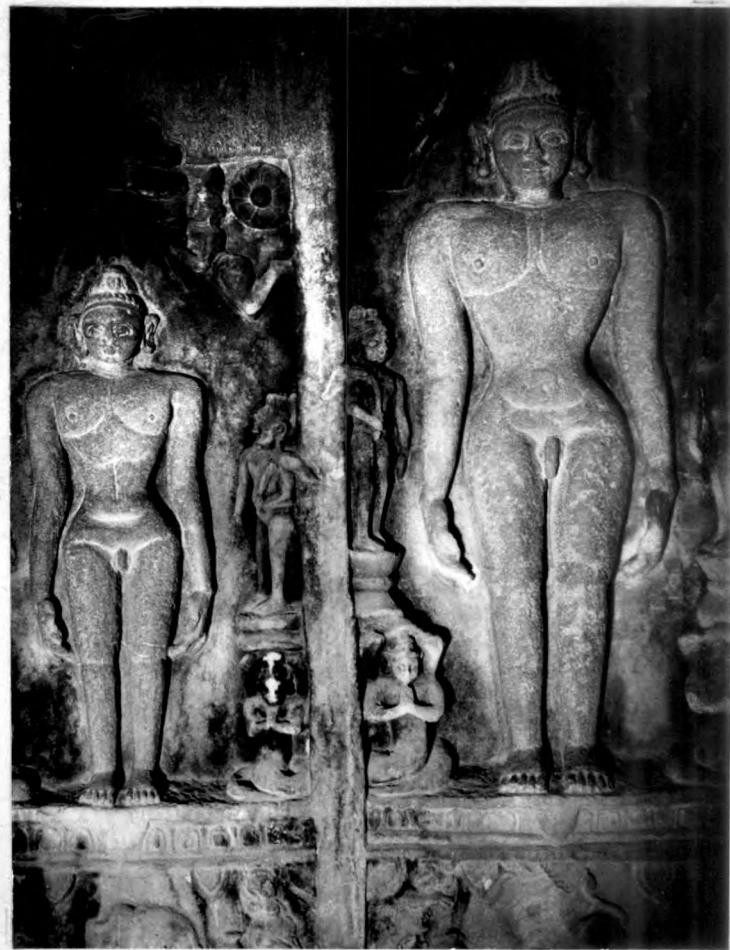


2 Sitalanātha , Sreyamsanātha &
vāsupujya & their Sāsanadevis ,
Bārabhuji - Gumphā .



1 Munisuvrata (20th Tīrthāṅkara as 21st figure)
& Neminātha, Mahāvīra-Gumpha.

Sreyamsanālīla
(11th Tīrthāṅkara
as 23rd figure)
& Mahāvīra,
Mahāvīra-Gumpha.



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are specially added to the figure in Bārabhujī-Gumpha. Similarly, pitchers, flanking the symbols below pedestal, trifoliated arch with makaratorana, parrots, nandipada and two nāga figures render more iconographic peculiarities to the figure carved in Mahāvīra-Gumpha.

11. Sreyamsanātha:-

Sreyamsanātha, the eleventh Tīrthāṅkara appears in its conventional position in Bārabhujī-Gumpha (Pl. 89, Fig.2) but occupies the twenty third place in Mahāvīra-Gumpha (Pl. 102, Fig.2). The one in Bārabhujī-Gumpha is in yogaśana whereas the other in Mahāvīra-Gumpha is in kāyotsarga pose. Rhinoceros, as the lāñchana occurs in both the cases along with other significant common features like chaurī bearers, lotus pedestals supported by lions, trilinar umbrella and cymbals played in hands. The two flying figures, at the top of the Tīrthāṅkara in Bārabhujī-Gumpha are shown with garlands in hands and their counterparts in Mahavira-Gumpha are noticed with cymbals played in hands. Tumbar or Tindika, the tree associated with his kavala knowledge, oval shaped halo and Gaurī as the Sāsanadevī of the Tīrthāṅkara attached to the figure carved in Bārabhujī-Gumpha. Similarly the pitchers flanking the mount below, pedestal, symbolical representation of lotus-marks and the semicircular arch over, are the other features with the figure in Mahāvīra-Gumpha.

12. Vāsupujya:-

The twelfth Tīrthāṅkara Vāsupujya, has been ropea-

repeated in Navamuni-Gumpha (Pl. 85, Fig.2), Barabhuji-Gumpha (Pl. 89, Fig.2) and Mahavira-Gumpha (Pl. 99, Fig.2) with buffalo as the mark of cognisance carved below respective lotus pedestals supported by lions. The two figures in Navamuni-Gumpha and Barabhuji-Gumpha are in yogasana while the one in Mahavira-Gumpha in khadgasana. The mount buffalo in case of the figure in Mahavira-Gumpha is partially covered by the chlorite image of Risabhanatha kept in front, on an elevated masonry structure. Chauri bearers on either sides and trilinear umbrellas are the other common attributes with the Tirthankara in all these caves where as cymbals played in hands at the top available with the figures in Navamuni-Gumpha and Barabhuji-Gumpha only. Patalika, the tree associated with his kevala knowledge and oval shaped halo behind head, two flying figures with garlands in hands and Gandhari as Sasanadevi appear with the figure depicted in Barabhuji-Gumpha. Similarly the two naga devotees in anjali, a pitcher in front of mount buffalo and the trifoliated arch containing makaratorana, pitchers, trident, creeper and parrots not only added to the decorative aspects but also becomes the special iconographic peculiarities of the Tirthankara image of Mahavira-Gumpha.

13. Vimalanatha:-

The figure of the thirteenth Tirthankara Vimalanatha occurs in Barabhuji-Gumpha (Pl. 90, Fig.1) and Mahavira-Gumpha (Pl. 100, Fig.1). The one carved in Barabhuji-Gumpha is in

a Simhāsana. Twenty of the seats available with the Śāsana-devīs in Barabhuji-Gumpha are legged seats, plain in design (except the fourth, sixteenth, twenty-second and twenty-third). Similarly Ganesa, three of the Tīrthāṅkaras and six of the Śāsanadevīs are shown seated on plain pedestals in Navamuni-Gumpha. Single-petaled lotus thrones are more prominent with Sitalānātha, Vimalānātha, Anantānātha, Dharmānātha and Santinātha, all in Mahāvīra-Gumpha and Chandraprabha of Navamuni-Gumpha. In a few instances of Barabhuji-Gumpha, the pedestals are badly damaged but their similarity with the group can be conjectured easily.

LĀNCHANA (Symbols):-

Except the early Mathurā statues, the Jaina Tīrthāṅkaras and their respective Śāsanadevīs have a lānchana or symbol which not only distinguishes them from other images, but differentiates them from each other. The fact that the Jaina images of the Kushāna period from Mathurā did not bear the lānchanas prove that in the earliest state of Jaina iconography, there had not been a practice of marking out a Jaina figure with a distinctive symbol. Next probably confusion arises to distinguish a Jaina figure from another having a stereotyped appearance. Thus images of Gupta and subsequent periods have invariably a lānchana and cannot be misapprehended. Although the Tīrthāṅkara images of the Kushāna age bear no lānchanas, in case of the Pārsva images, the Kushāna artist ~~might~~ have given a snake canopy behind the

head of the figure and we are enabled to identify the Jina without any difficulty.

Following the tradition of the later variations the Jaina Tīrthāṅkaras, and their respective Sāsanadevis here are invariably provided with their lāñchana below pedestal. Due to weathering conditions in some cases, these lāñchanas are badly eroded or damaged and in other cases, they are carved so crudely that it becomes difficult to identify the lāñchana prescribed in the text and carved with the image. These symbols though almost correspond to the textual prescriptions for the Tīrthāṅkaras, they are largely differ with the Sāsanadevis. Apart from this representation, these symbols are intimately connected with the Tīrthāṅkaras and their Sāsanadevis either hereditarily or associated with some particular event in his/her life. In individual discussions on the Tīrthāṅkaras and the Sāsanadevis, the respective symbols with variation as the case may be have been noted. For the sake of further convenience we have grouped all these symbols under the following categories irrespective of their representation with the images in different caves.

1. Animals including Garuda.
2. Birds.
3. Fishes and Reptiles.
4. Miscellaneous items.

Under item one, bull, elephant, horse, rhinoceros, buffalo, boar, deer, goat, lion, porcupine are prominently displayed.

Bull has been connected with the figures of the first Tīrthāṅkara, Rishabhanātha at the place as his mother like the mothers of all Tīrthāṅkaras saw certain dreams and the first dream was about a bull. It also finds further representation with Rohini and Mahākālī in Barabhuji-Gumpha. Elephant on the similar ground is connected with images of Ajitanātha and Sāsanadevis like Rohini in Navamuni-Gumpha and Sidhāyikā of Barabhuji-Gumpha. It is one of the most popular animals associated with kingly powers. Horse has become the symbol for Sambhavanātha, which in India regarded as auspicious and originates from the idea of good chance associated with his name. It also found below the pedestal of Anantamati in Barabhuji-Gumpha. Monkey has been represented as the vehicle of Abhinandanānātha in all the caves of his representation and Vajrasrinkhalā in Navamuni-Gumpha. Rhinoceros has been fittingly associated with Sreyāmsanātha for the qualities of its turbulence and forwardness. Buffalo has become the vehicle of Tīrthāṅkara Vāsupujya and Sāsanadevi Vijayā in Barabhuji-Gumpha. The sharpness (of intellect) of the Tīrthāṅkara Vimalanātha has been emblematised by the boar noted specially for its sharpness. Contrary to the depiction of a wheel flanked by two antelopes as found else where, Santinātha has been associated with a deer lying below his pedestal in all cases of Khandagiri caves. Similarly a goat with Tīrthāṅkara, Kunthunātha and Sāsanadevi Aparajitā of Barabhuji-Gumpha, lion with Mahāvīra and Jvalāmālinī of

Navamuni-Gumpha and Amra of Navamuni-Gumpha, Barabhuji-Gumpha and cave No. 10, percupine with Anantanatha are the available lanchanas represented with the images referred to above.

Garuda is the symbol of Chakresvari marked below her pedestal in Navamuni-Gumpha and Barabhuji-Gumpha. In front of the Garuda figure in Navamuni-Gumpha, a crane is available. We give below the details of their representation with particular reference to figures in various caves.

1. Bull- (Pl. 109, Fig.1)	Rishabhanatha Rohini (Barabhuji-Gumpha) Mahakali (Barabhuji-Gumpha)
2. Elephant- (Pl. 109, Fig.2)	Ajitanatha Rohini (Navamuni-Gumpha) Siddhayika (Barabhuji-Gumpha)
3. Horse- (Pl. 109, Fig.3)	Sambhavanatha Anantamati (Barabhuji-Gumpha)
4. Monkey- (Pl. 109, Fig.4)	Abhinandananaatha Vajrasrinkhalā (Navamuni-Gumpha)
5. Curlew- (Pl. 109, Fig.5)	Sumatinatha.
6. Lotus- (Pl. 109, Fig.6)	Padmapratha Suparsvanatha (Barabhuji-Gumpha) (6 petalled lotus)
7. Svastika- (Pl. 110, Fig.1)	Suparsvanatha (Mahavira-Gumpha)
8. Moon:- (Pl. 110, Fig.2)	Chandraprabha
9. Alligator- (Pl. 111, Fig.1)	Puspadanta Purusadatta (Barabhuji-Gumpha)
10. Srivatsa-	Sitalanatha (Barabhuji-Gumpha)
11. Vajra- (Pl. 110, Fig.4)	Sitalanatha (Mahavira-Gumpha) Dharmanatha
12. Rhinoceros- (Pl. 111, Fig.10)	Sreyamsanatha

PLATE - 109

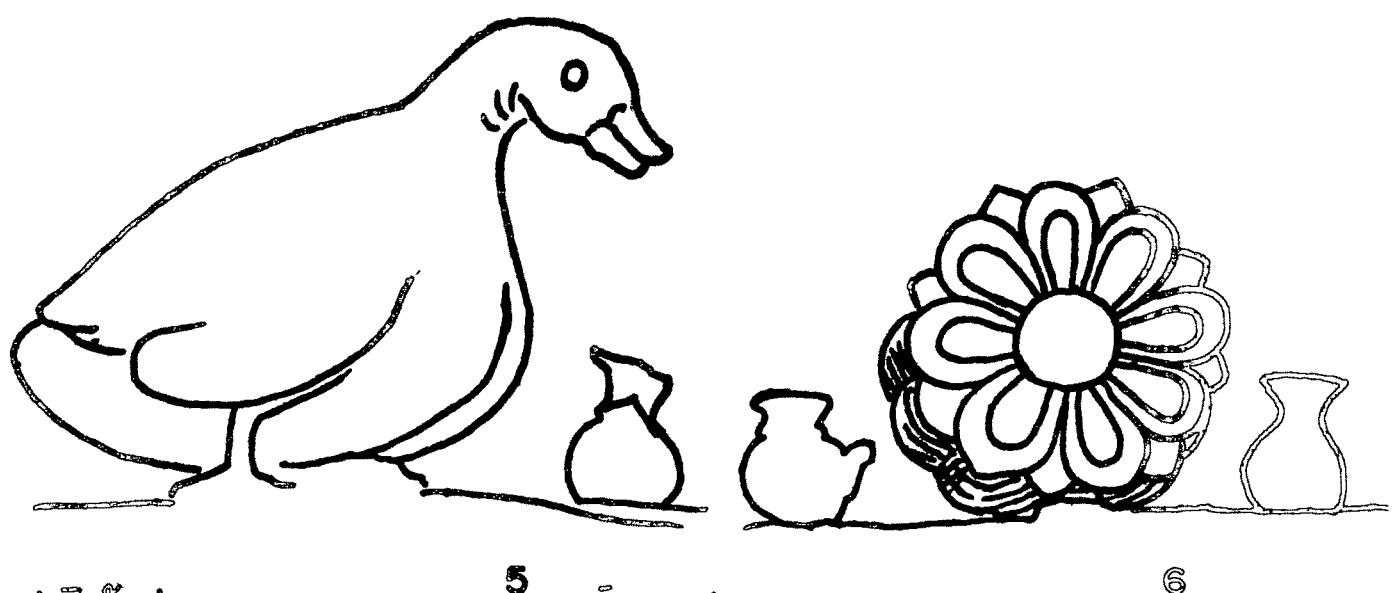
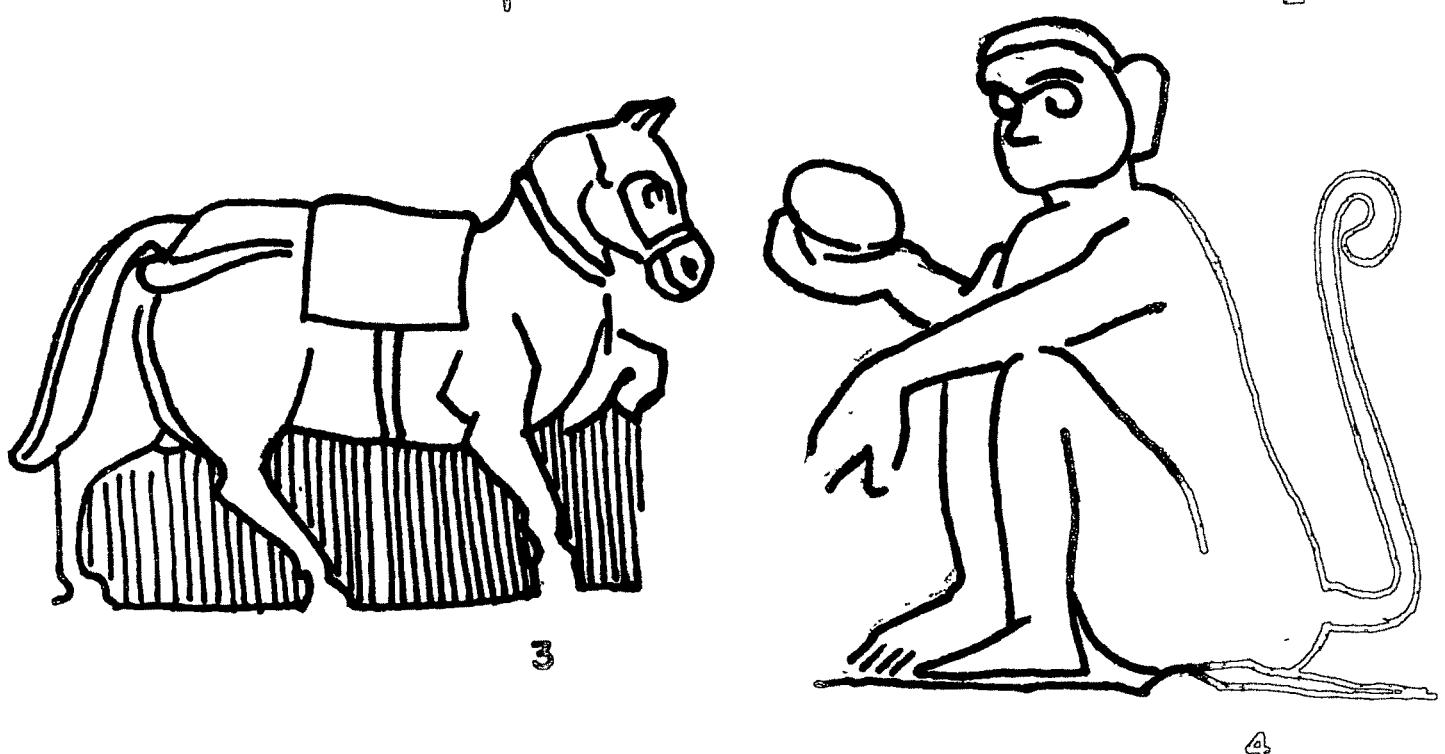
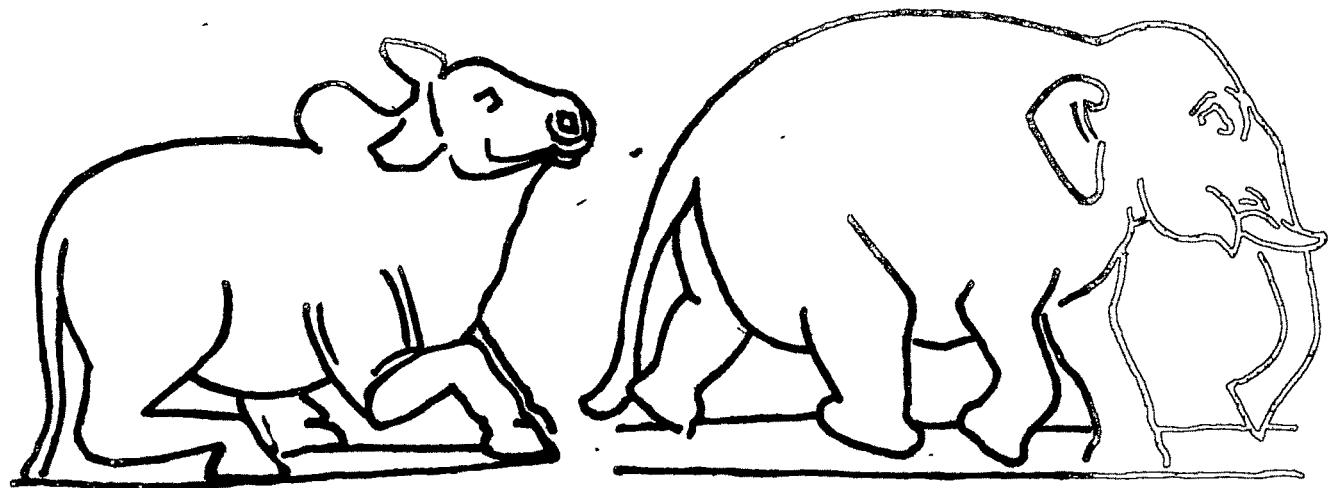
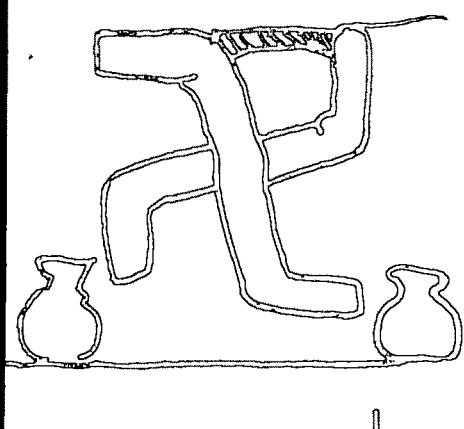
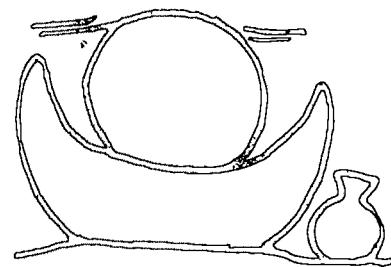


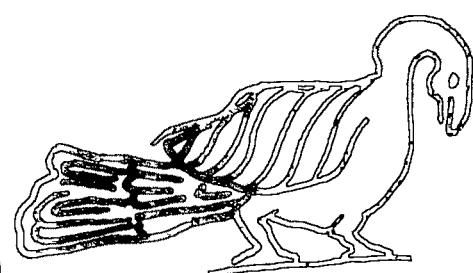
PLATE - 110



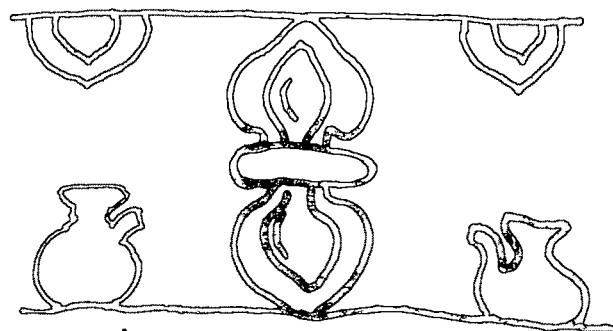
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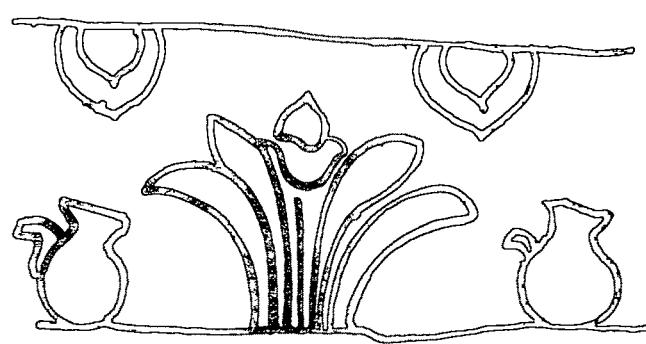
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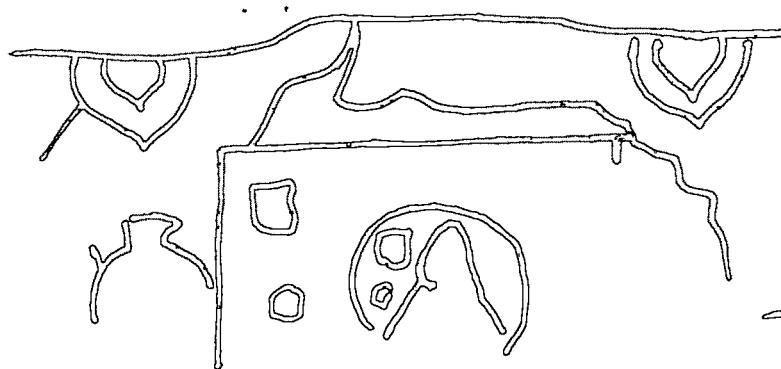
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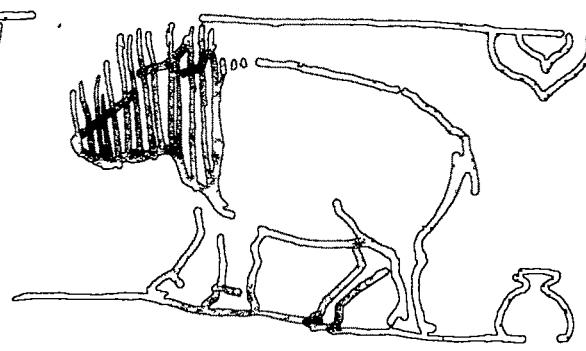
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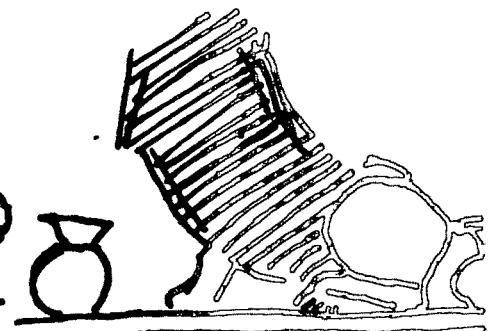
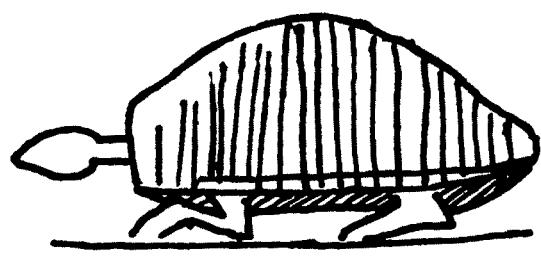
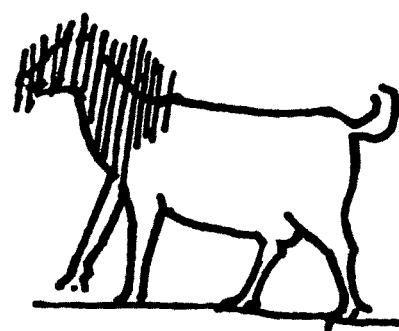
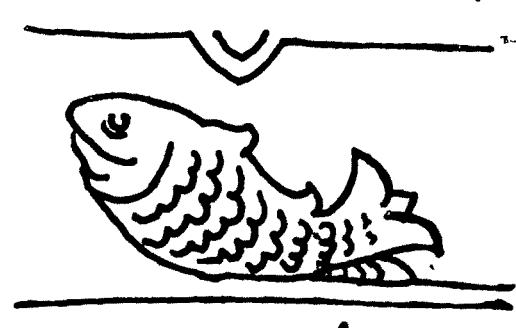
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Lāñchanas of Jaina Tērthāṅkāras.

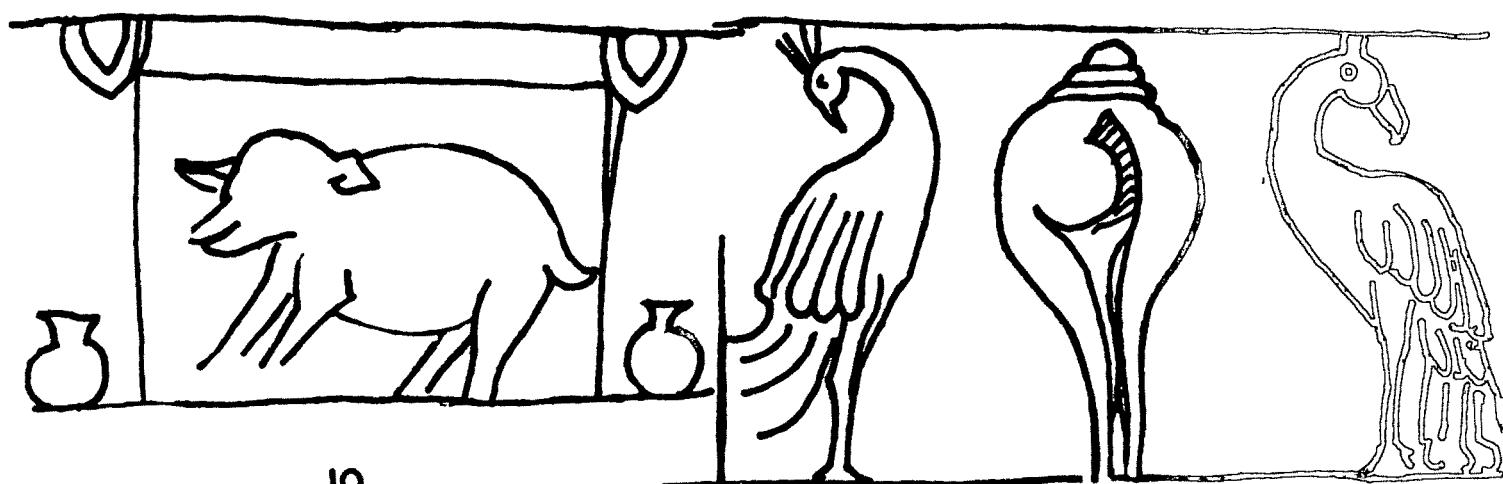
PLATE - III



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11

Lauhanas of Jaina Tirthankaras .

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13. Buffalo- (Pl. 110, Fig.6) Vāsupujya
Vijaya (Bārabhujī-Gumphā)

14. Boar- (Pl. 110, Fig.7) Vimalanātha

15. Porcupine- (Pl. 90, Fig.1) Anantanātha

16. Peacock (hawk?)- (Pl. 110, ninth figure (fourteenth
Fig.3) Tirthankara) (Mahāvira-Gumphā)
Anantanātha (Bārabhujī-Gumphā)
Gāndhāri (Navamuni-Gumpha)

17. Deer- (Pl. 111, Fig.3) Sāntinātha

18. Goat- (Pl. 111, Fig.7) Kunthunātha
Aparājita (Bārabhujī-Gumphā)

19. Fish- (Pl. 111, Fig.4) Aranātha

20. Tortoise- (Pl. 111, Fig.8) Munisuvrata

21. Pitcher- (Pl. 111, Fig.5) Mallinātha
Bahurupini (Bārabhujī-Gumphā)

22. Blue lotus- (Pl. 110,
Fig. 5) Naminātha

23. Conch-shell - (Pl. 111,
Fig.11) Neminātha (Navamuni-Gumphā and
Mahāvira-Gumphā)

24. Snake canopy- (Pl. 116,
Fig.2) Pārvanātha
Padmāvati (Bārabhujī-Gumphā)

25. Lion- (Pl. 111, Fig.9) Mahāvīra
Jvalamālinī (Bārabhujī-Gumphā)
Amra (Navamuni-Gumpha, Bārabhujī-
Gumphā and cave No. 10)

26. Garuda (Pl. 84, Fig.1) Chakrēśvari

27. Swan- Manovegā
Chāmunda (Bārabhujī-Gumphā)

28. Crane- (Pl. 84, Fig.1) Vairoti (Bārabhujī-Gumphā) and
as additional symbol of
Chakrēśvari in Navamuni-Gumphā.

AYUDHAS:-

Sāsanadevīs of Navamuni-Gumphā and Bārabhujī-Gumphā

are provided with various attributes in their hands which help us in distinguishing them from each other. These ayudhas normally based on the prescription of a particular scripture current in this part of the country. As indicated earlier, the ayudhas as well as the symbol attached to most of the Sasana-devis in Khandagiri hill widely differ from those known so far in the available texts. It naturally presupposes to the existence of another such text on the basis of which the artists reproduced them into live sculptures.

As the sculptures in Navamuni-Gumpha and Barabuji-Gumpha are ruined to a large extent we are in difficulty to trace the details of these attributes in the hands of the figures. Again many of these items are very often repeated in not only with the figures of other caves, but also in the same cave. These attributes on the other way are also found associated with deities of other religious faith.

With much difficulty, we have traced as many as twenty-three attributes in the hands of the figures of the caves. They range from various types of deadly weapons of war to manuscripts, musical instruments, baby on the lap, flowers and branch of a tree.

1. Sankha:- (Pl. 112, Fig.9)-

Sankha is the ordinary Chank-shell which is held in one of the hands. It is declared to have been employed by Visnu in war, by the flowing of this powerful conch-shell he often struck terror into the hearts of his enemies. It is