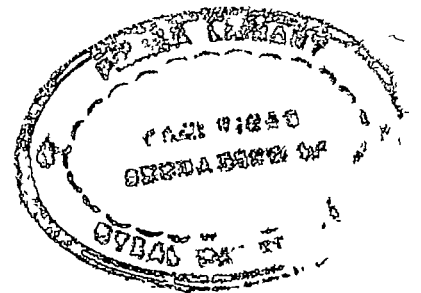


UDAYAGIRI AND KHANDAGIRI CAVES IN ORISSA

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degree of Doctor of
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Chapter -VII.

RELIGION AND ICONOGRAPHY.

RELIGION. AND ICONOGRAPHY

Jainism attained its stronghold in the caves of Udayagiri and Khandagiri at the time of Khāravela. With a little interruption, it continued its hegemony even upto the medieval period. We have earlier discussed the status of Jainism under Khāravela. 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 Tīrthāṅkara 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 Hāthī-Gumphā inscription of Khāravela with the image of a Tīrthāṅkara. 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-Vijayā-Gumphā (Pl. 21, Fig.1) and Ananta-Gumphā (Pl. 24, Fig.2) depict a tree being worshipped by devotees. Again Mañchapurī-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, śrīvatsa and svastika without forming part of

PLATE - 89



Chandraprabhā &
Suvidhinātha &
their Sāsana devīs,
Bārabhuji - Gumphā.

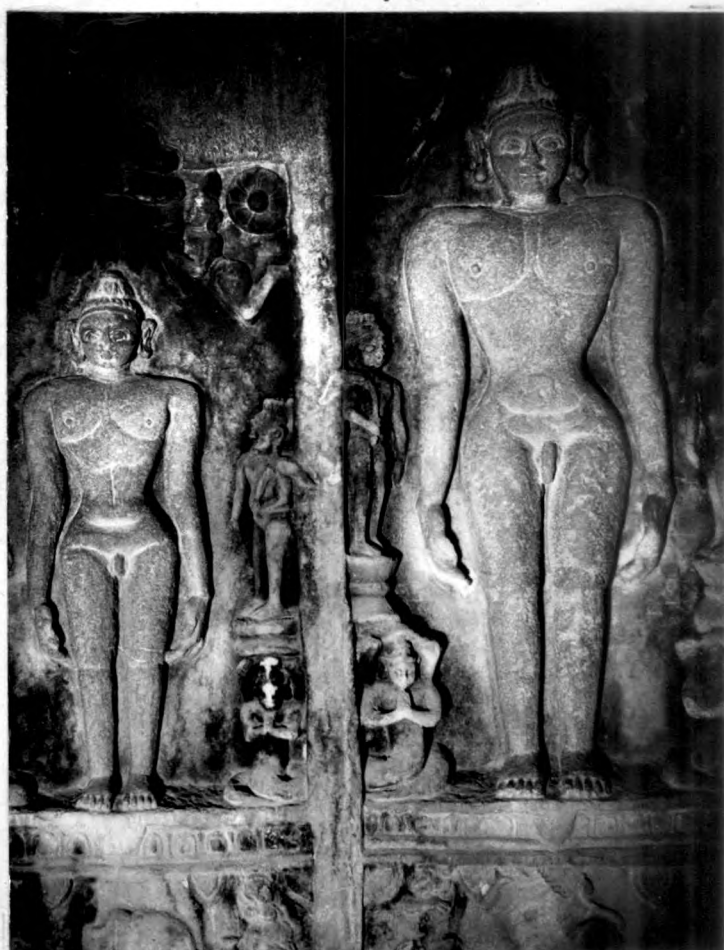


2 Sitalanātha, Sreyamsanātha &
Vāsūpūjya & their Sāsana devīs,
Bārabhuji - Gumphā.



1. Muniśuvrata (20th Tīrthāṅkara as 21st figure)
& Nemināthā, Mahāvīra - Gumphā.

Sreyamsanāthā
(11th Tīrthāṅkara
as 23rd figure)
& Mahāvīra,
Mahāvīra - Gumphā.



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

11. Sreyamsanātha:-

Sreyamsanātha, the eleventh Tīrthan̄kara appears in its conventional position in Bārabhuji-Gumphā (Pl. 89, Fig.2) but occupies the twenty third place in Mahāvīra-Gumphā (Pl. 102, Fig.2). The one in Bārabhuji-Gumphā is in yogāsana whereas the other in Mahāvīra-Gumphā 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, trilinear umbrella and cymbals played in hands. The two flying figures, at the top of the Tīrthan̄kara in Bārabhuji-Gumphā are shown with garlands in hands and their counterparts in Mahāvīra-Gumphā are noticed with cymbals played in hands. Tambar or Tindika, the tree associated with his kavala knowledge, oval shaped halo and Gaurī as the śāsanadevī of the Tīrthan̄kara attached to the figure carved in Bārabhuji-Gumphā. 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-Gumphā.

12. Vāsūpujya:-

The twelfth Tīrthan̄kara Vāsūpujya, has been repea-

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

13. Vimalanātha:-

The figure of the thirteenth Tīrthanāka Vimalanātha occurs in Bārabhuji-Gumphā (Pl. 90, Fig.1) and Mahāvīra-Gumphā (Pl. 100, Fig.1). The one carved in Bārabhuji-Gumphā is in

a Simhāsana. Twenty of the seats available with the Śāsana-devīs in Bārabhuji-Gumphā are legged seats, plain in design (except the fourth, sixteenth, twenty-second and twenty-third). Similarly Gaṇeśa, three of the Tīrthāṅkaras and six of the Śāsana-devīs are shown seated on plain pedestals in Navamuni-Gumphā. Single-petalled lotus thrones are more prominent with Sitalanātha, Vimalanātha, Anantanātha, Dharmānātha and Śāntinātha, all in Mahāvīra-Gumphā and Chandraprabha of Navamuni-Gumphā. In a few instances of Bārabhuji-Gumphā, the pedestals are badly damaged but their similarity with the group can be conjectured easily.

LĀŪCHANA (Symbols):-

Except the early Mathurā statues, the Jaina Tīrthāṅkaras and their respective Śāsana-devīs have a lāṅchana 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 lāṅchanas 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 lāṅchana and cannot be misapprehended. Although the Tīrthāṅkara images of the Kushāna age bear no lāṅchanas, in case of the Pārsva images, the Kushāna artist ~~xxxix~~ 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 Śāsanadevīs 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 largely differ with the Śāsanadevīs. Apart from this representation, these symbols are intimately connected with the Tīrthāṅkaras and their Śāsanadevīs either heriditarily or associated with some particular event in his/her life. In individual discussions on the Tīrthāṅkaras and the Śāsanadevīs, 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.

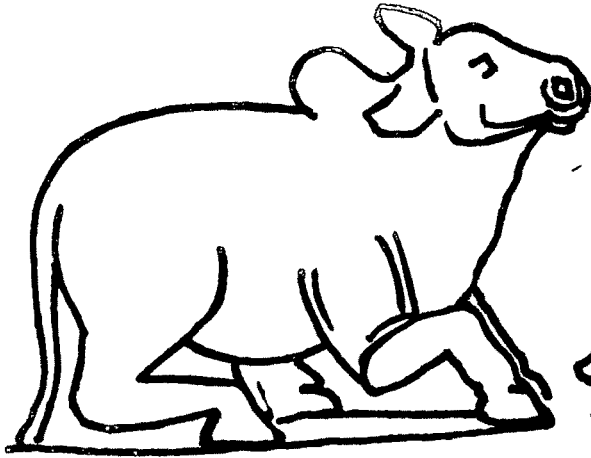
Under item one, bull, elephant, horse, rhinoceros, buffalo, boar, deer, goat, lion, porcupine are prominently displayed.

Bull has been connected with the figures of the first Tīrthāṅkara, Rīṣabhanātha 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 Rohiṇī and Mahākālī in Bārābhujī-Gumphā. Elephant on the similar ground is connected with images of Ajitanātha and Śāsanadevis like Rohiṇī in Navamuni-Gumphā and Sidhāyikā of Bārābhujī-Gumphā. 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 Anantamatī in Bārābhujī-Gumphā. Monkey has been represented as the vehicle of Abhinandanānātha in all the caves of his representation and Vajrasṅkhalā in Navamuni-Gumphā. Rhinoceros has been fittingly associated with Sreyāṁsanātha for the qualities of its turbulence and forwardness. Buffalo has become the vehicle of Tīrthāṅkara Vāsupujya and Śāsanadevī Vijayā in Bārābhujī-Gumphā. 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 Khundagiri caves. Similarly a goat with Tīrthāṅkara, Kunthunātha and Śāsanadevī Aparājitā of Bārābhujī-Gumphā, lion with Mahāvīra and Jvālāmālīnī of

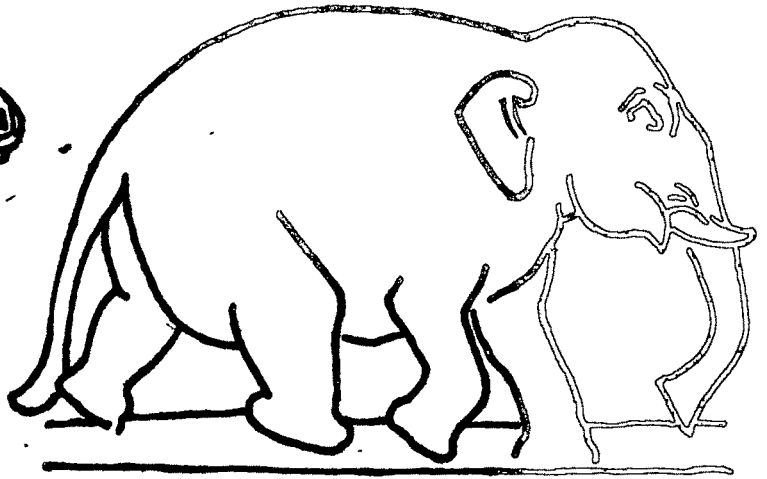
Navamuni-Gumphā and Āmra of Navamuni-Gumphā, Bārabhuji-Gumphā and cave No. 10, percupine with Anantanātha are the available lāñchanas represented with the images referred to above.

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

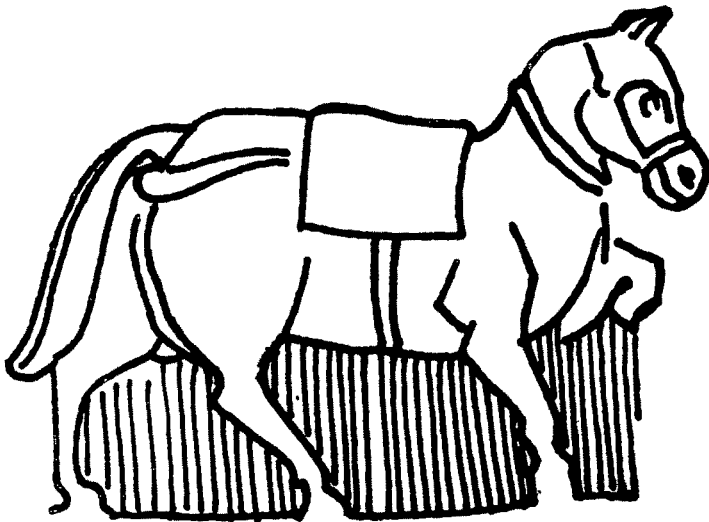
1. Bull- (Pl. 109, Fig.1) Riṣabhanātha
Rohini (Bārabhuji-Gumphā)
Mahākālī (Bārabhuji-Gumphā)
2. Elephant- (Pl. 109, Fig.2) Ajitanātha
Rohini (Navamuni-Gumphā)
Siddhāyikā (Bārabhuji-Gumphā)
3. Horse- (Pl. 109, Fig.3) Sambhavanātha
Anantamatī (Bārabhuji-Gumphā)
4. Monkey- (Pl. 109, Fig.4) Abhinandanātha
Vajrasrīnkhalā (Navamuni-Gumphā)
5. Curlew- (Pl. 109, Fig.5) Sumatinātha.
6. Lotus- (Pl. 109, Fig.6) Padmaprabha
Suparsvanātha (Bārabhuji-Gumphā)
(6 petalled lotus)
7. Svastika- (Pl. 110, Fig.1) Suparsvanātha (Mahāvīra-Gumphā)
8. Moon:- (Pl. 110, Fig.2) Chandraprabha
9. Alligator- (Pl. 111, Fig.1) Puspadanta
Purusadattā (Bārabhuji-Gumphā)
10. Śrīvatsa- Sitalanātha (Bārabhuji-Gumphā)
11. Vajra- (Pl. 110, Fig.4) Sitalanātha (Mahāvīra-Gumphā)
Dharmānātha
12. Rhinoceros- (Pl. 111, Fig.10) Sreyāmsanātha



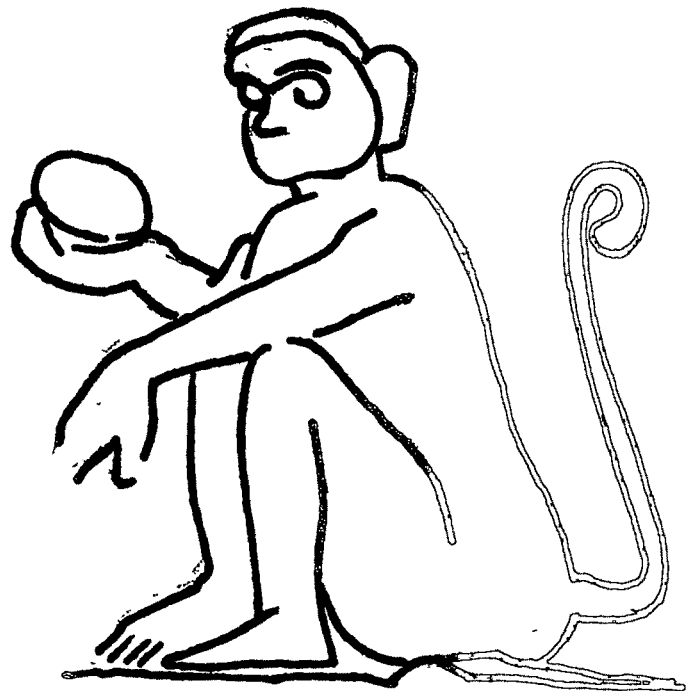
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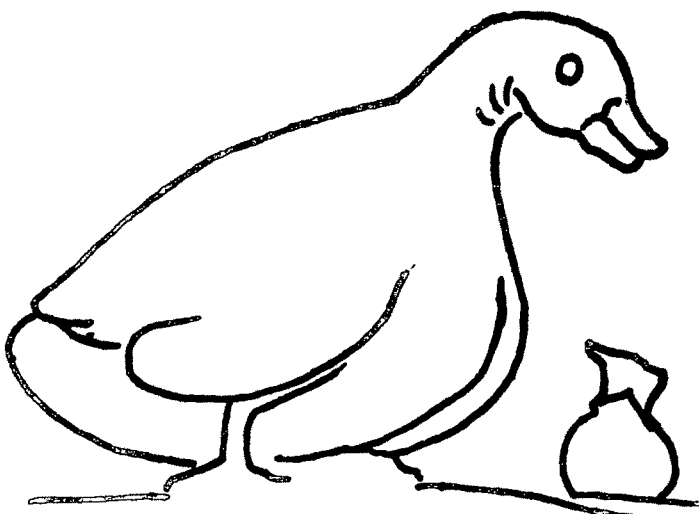
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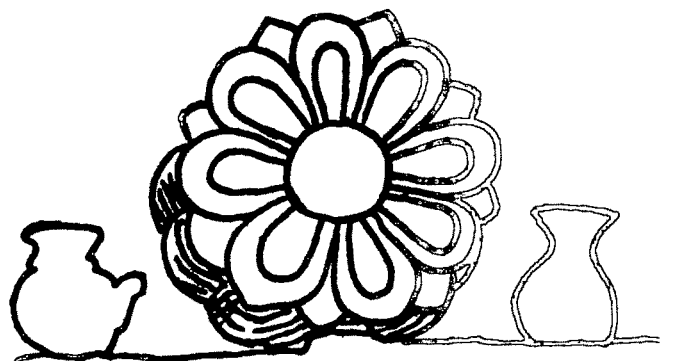
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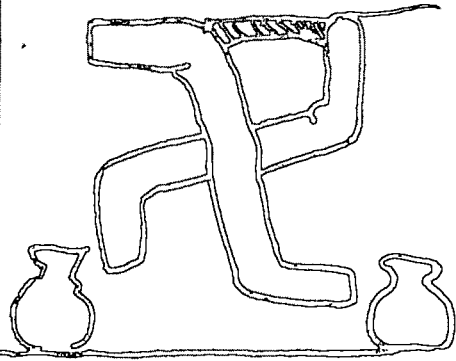


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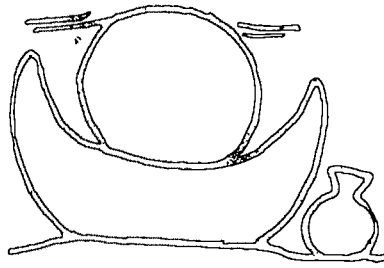


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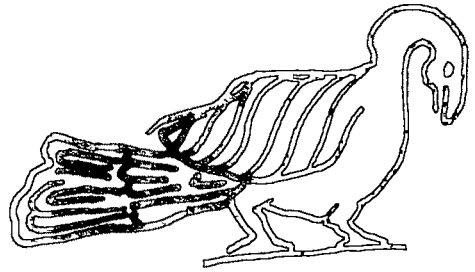
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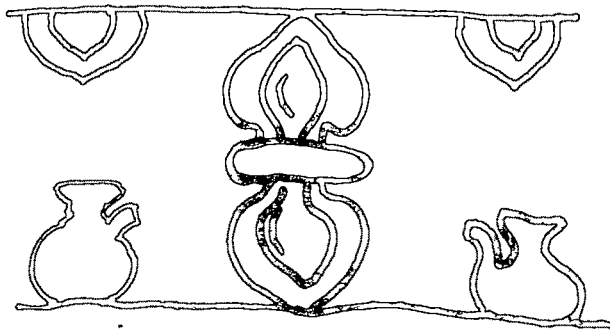
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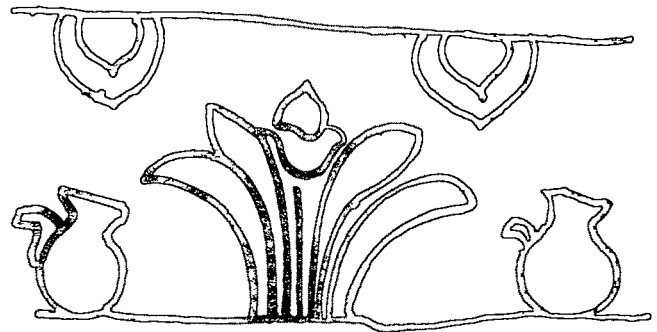
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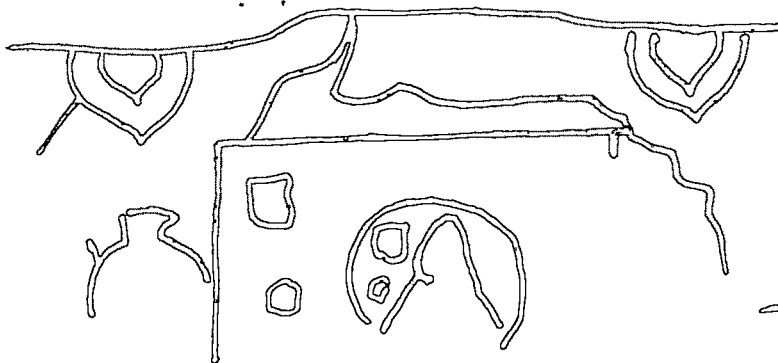
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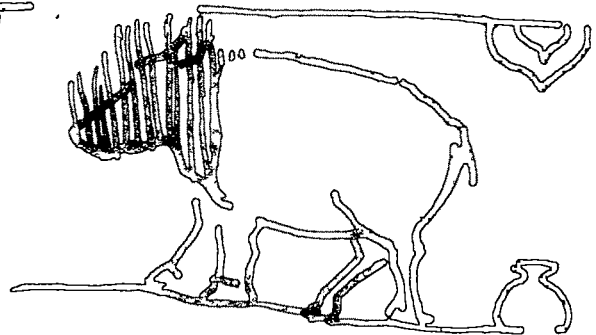
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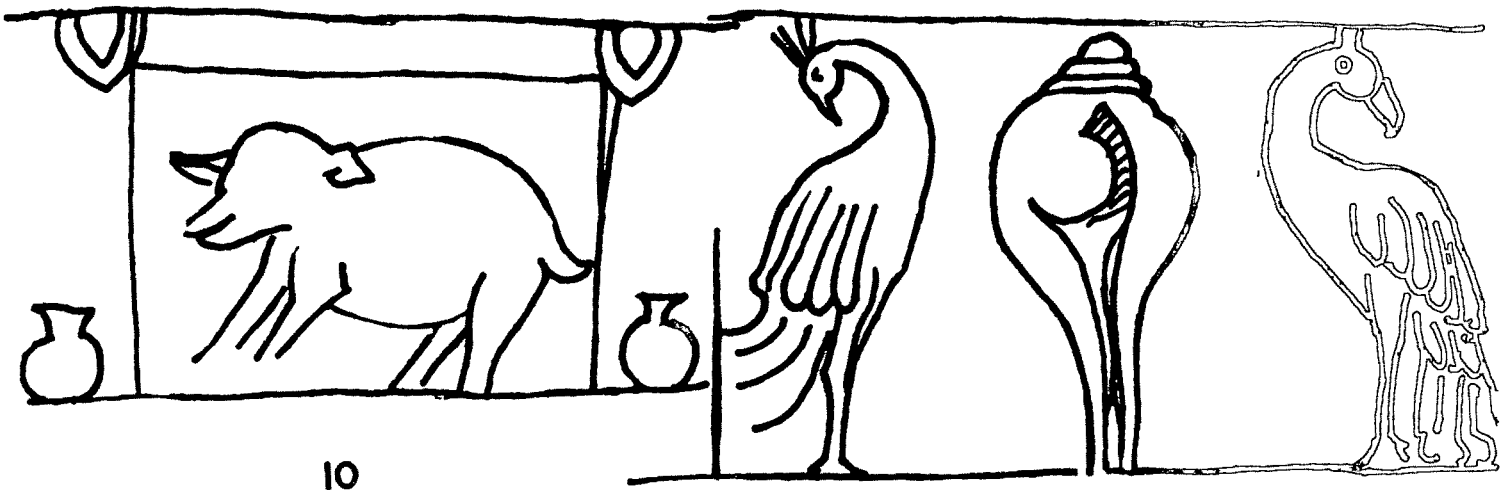
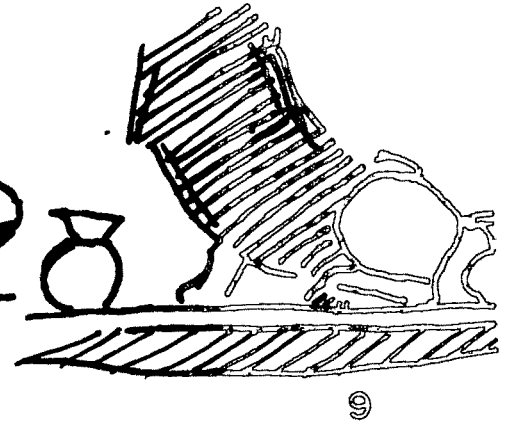
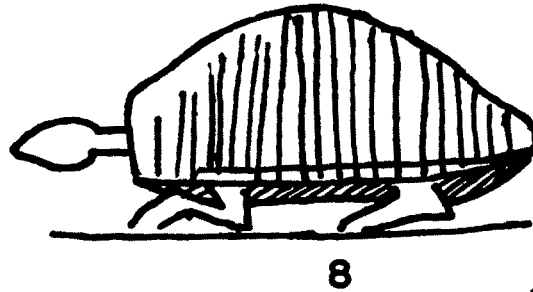
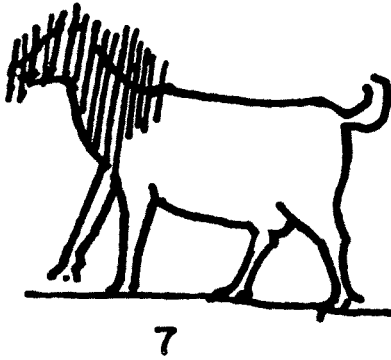
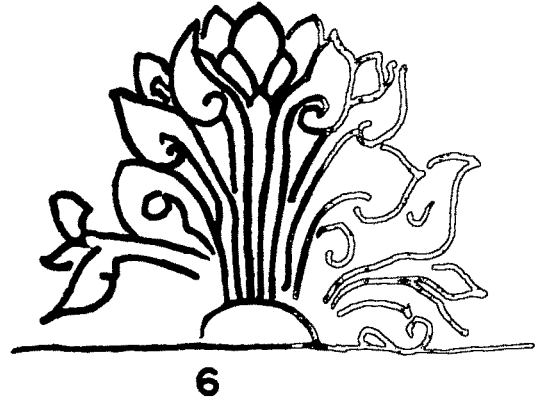
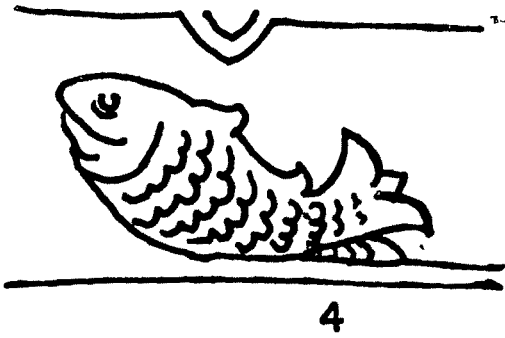
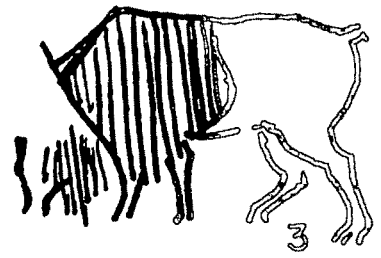
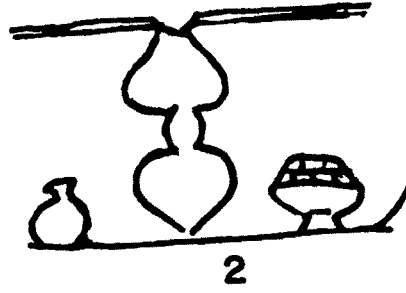
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7

Lāñchanas of Jaina Tīrthanikaras.

PLATE - III



11

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13. Buffalo- (Pl. 110, Fig.6) Vāsupujya
Vijaya (Bārabhuji-Gumphā)
14. Boar- (Pl. 110, Fig.7) Vimalanātha
15. Porcupine- (Pl. 90, Fig.1) Anantanātha
16. Peacock (hawk?)- (Pl. 110, Fig.3) ninth figure (fourteenth
Tirthankara) (Mahāvira-Gumphā)
Anantanātha (Bārabhuji-Gumphā)
Gāndhārī (Navamuni-Gumphā)
17. Deer- (Pl. 111, Fig.3) Śāntinātha
18. Goat- (Pl. 111, Fig.7) Kunthunātha
Aparājita (Bārabhuji-Gumphā)
19. Fish- (Pl. 111, Fig.4) Aranātha
20. Tortoise- (Pl. 111, Fig.8) Munisuvrata
21. Pitcher- (Pl. 111, Fig.5) Mallinātha
Bahurupini (Bārabhuji-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) Pārśvanātha
Padmāvati (Bārabhuji-Gumphā)
25. Lion- (Pl. 111, Fig.9) Mahāvira
Jvālāmālīnī (Bārabhuji-Gumphā)
Amra (Navamuni-Gumphā, Bārabhuji-
Gumphā and cave No. 10)
26. Garuda (Pl. 84, Fig.1) Chakreśvarī
27. Swan- Manovegā
Chāmunda (Bārabhuji-Gumphā)
28. Crane- (Pl. 84, Fig.1) Vairoti (Bārabhuji-Gumphā) and
as additional symbol of
Chakreśvarī in Navamuni-Gumphā.

AYUDHAS:-

Śāsanadevīs of Navamuni-Gumphā and Bārabhuji-Gumphā

are provided with various attributes in their hands which help us in distinguishing them from each other. These āyudhas normally based on the prescription of a particular scripture current in this part of the country. As indicated earlier, the āyudhas 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-Gumphā and Bārabhuji-Gumphā 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. Saṁkha:- (Pl. 112, Fig.9)-

Saṁkha 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 blowing of this powerful conch-shell he often struck terror into the hearts of his enemies. It is