

# THE CEILINGS IN THE TEMPLES OF GUJARAT



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THE  
CEILINGS  
IN  
THE  
TEMPLES OF GUJARAT



BY  
J. M. NANAVATI  
AND  
M. A. DHAKY

DEPARTMENT OF ARCHAEOLOGY  
GOVERNMENT OF GUJARAT.



**To**  
**THE MASTER SCULPTORS AND ARCHITECTS OF GUJARAT**  
**WHOSE CHISELS CARVED THE VITĀNAS**  
**THAT ARE THE WONDERS OF MEDIAEVAL INDIA**



## FOREWORD

It gives me great pleasure to write a foreword to this important publication of the Baroda Museum.

Like very few museums in India, the Museum and Picture Gallery, Baroda, has since 1943 been regularly publishing a Research Bulletin having an international reputation and has been receiving valuable Journals in exchange from all over the world.

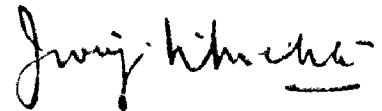
However, this issue has a special significance for Gujarat, as it deals with varieties of interesting ceilings from the temples and mosques in ancient Gujarat.

The authors have taken great pains in collecting and illustrating photographs of various ceilings which are of interest from architectural and canonical point of view.

I am sure this publication will be received with great interest by the scholars in India as well as abroad, specially because the authors have brought to light quite a large number of ceilings for the first time.

Sachivalaya, Ahmedabad,  
Dated 23rd April, 1963.

}



( JIVRAJ N. MEHTA )

Chief Minister,  
Government of Gujarat.



### III

#### EDITOR'S NOTE

The Indian Archaeological section of the Baroda Museum houses a rich and interesting collection of objects ranging from prehistoric times to the late medieval period collected from various parts of India. It is, therefore, quite natural that a large number of interesting inscriptions, sculptures and architectural pieces from Gujarat have found their way in this collection.

On account of their antiquarian, iconographical, historical or artistic importance, several of these objects have been published from time to time in a Research Bulletin which is being published by this institution every year since 1943. However, three very interesting ceilings — one from an ancient temple at Roda, another from an old temple at Vasai near Dwarka and the third from Sheikh Farid's tomb at Patan — belonging to our collection have not so far been published with full details. I was, therefore, considering the possibility of publishing these three important ceilings in our Bulletin along with selected comparative illustrations from other places. In the meanwhile, I came to know that Shri J. M. Nanavaty, the Assistant Director of Archaeology and Museums, Government of Gujarat, was conducting a detailed survey of the ceilings in the monuments of Gujarat with special reference to their style and correlation with canonical texts, jointly with Shri M. A. Dhaky of the same department. I, therefore, requested the authors to discuss the three ceilings in their monograph and contribute the same for publication in the Bulletin of the Baroda Museum which they kindly agreed to do.

It would be interesting in this context to note some salient features of Indian Architecture and its growth. Of the various visible and material records of man's intellectual evolution, architecture should be considered as principal. For, it reveals to us in substantial form not only the aspirations of the people of those times but even their way of life. And, as far as India is concerned, its architectural heritage is very rich in comparison to most other countries.

The outstanding feature of Indian architecture is its spiritual contents, as, people tried to give concrete shape to their religious consciousness through

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their edifices. Naturally, therefore, side by side with secular architecture such as residential mansions, forts, palaces etc., a large beautiful and complicated net work of religious structures in the form of Chaityas, Viharas, Stupas, Temples and Mosques also grew up. Moved by religious sentiments, the sculptors put their heart and soul in the work resulting in the creation of a vivid array of superb and exquisite masterpieces of art.

Though the Brahmanical form of worship was in existence at the beginning of Christian Era, no temples dedicated to the worship of Siva or Vishnu dating before 400 A. D. have survived. This is the rectangular shrine at Sanchi which for the first time shows the nucleus of a Hindu temple *viz.*, Garbha griha with one entrance and a porch. But, it has a flat roof. Gradually, the flat roof was replaced by a Sikhara in the 6th century A. D.; but it was not before the 10th century A. D. that decorative ceilings became prominent in Indian temples, though a few Western Calukyan and Rashtrakuta temples had good decorated ceilings in 6th and 8th centuries respectively.

The earliest temples of Gujarat are located in Saurashtra region and were erected between 550-900 A. D. but these are not known to have decorated ceilings. The embellishment of ceilings of temples in Gujarat started in late 8th century A. D. when the existing old temples at Roda, Than etc. were constructed and it continues uninterrupted till the end of the Solanki period in about 1300 A. D.

Thus, on the whole, the temple architecture of India can be said to be at its zenith in the medieval period.

The authors have made a detailed and painstaking study of the old ceilings of the types and periods referred to above and have brought to light more than sixty ceilings for the first time. Moreover, the monograph embodies criticism of architectural and sculptural aspects which is so rare to meet with unlike criticism on sculptural art. The study made by the authors will certainly be of immense interest to the scholars in this field. As the monograph is exhaustive and shows a large number of interesting illustrations, it is thought desirable to publish it as a double number of the Bulletin.

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I would like to take this opportunity to record my thanks to Shri R. G. Thakar, the Manager, Government Press, Baroda, for his interest and co-operation at various stages of the printing work. Under his instructions, his staff members, especially Shri A. V. Mehendale bestowed scrupulous care upon the printing work for which they deserve our appreciation.

I am also thankful to Shri M. A. Dhaky, the joint author of this publication and to Shri P. G. Gupte and Shri S. G. Khangiwale my staff for their considerable help in reading proofs, checking the arrangement of plates tallying the labels etc.

Museum and Picture Gallery,  
Baroda. }  
30th March 1963.

B. L. MANKAD,  
Editor.



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### ACKNOWLEDGEMENTS

The authors are deeply indebted to Archaeological Survey of India for according permission for publishing the photographs of the ceilings of Sun temple, Modhera and Mosques at Dholka, Ahmedabad, Sidhpur, Khambhat and Broach, which are under their protection.

The authors' gratitude to Sheth Anandji Kalayanji for permitting the photographing and publishing of the ceilings of the Jain temples at Kumbharia and likewise to Sheth Anandji Parmanand for the photographs of the Dilwara temples should also be recorded here.

The gratefulness of the authors to Shri Prabhashankar O. Sompura should also be expressed here in connection with the generous permission for incorporating certain unpublished stanzas on Vitānas that are found in the manuscripts in his valuable collection.

It was at the instance and initiative of Shri B. L. Mankad, Director, Baroda Museum and Picture gallery, Baroda, that the authors decided to discuss the three ceilings preserved in the Baroda Museum in the entire architectural and canonical background of the ceilings of Gujarat.

In this effort, the authors had been actively assisted by Shri V. P. Parekh ( Photographer ), M/s. P. S. Khatri, G. S. Telang and O. P. Ajawalia ( Draftsmen ), P. D. Chudasama ( former Site Supervisor ) and V. V. Dave ( Laboratory Assistant ), Department of Archaeology, Gujarat State.

Rajkot, }  
30th March 1963. }

J. M. NANAVATY  
M. A. DHAKY



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## INTRODUCTORY

Mediaeval Indian temples have many wonderful treasures to offer. Their resources are illimitable: their facets of beauty are infinite: their embellishment is one of the richest and the most varied of its kind in the whole world. Their ceilings, the *vitānas*, are among the most fanciful creations of human hands. The *vitāna*, which is the inner canopy of the *maṇḍapas*,<sup>1</sup> is at its best as profound, solemn and bountifully rich as the sky. Within its finite periphery, it encompasses the infinity of the heavens.

The varieties of *vitāna* are bewildering: the rhythms of their layout are intricate: the forms of their components are 'grace incarnate'. Above the pillars bedecked with floral and figural belts, rest the carved architraves. And above them rests, like the heaven supported by the earth, the *vitāna*. The *vitāna* in one of its most evolved expressions, unfolds the drama of the cosmos. It starts with a circular *cyma reversa* with *arris* followed by a ring of imagery. The *nāgas* and the *vidyādhara*s, the *nāyikās* or the *Vidyādevīs* take their positions in the coffered courses. Above them come the cusped girdles of *gajātālus* like the waves of the Eternal Sea; and finally in the centre opens up the vista of the heaven itself, the nebula with encircling constellations (*tārāgaṇa*) crystallized as a symbolic lotus pendant (*padmaśilā*) attended by *lumās*. The Indian vision of the cosmos on the exterior of the temple is condensed and collated in the converging shell of the *vitāna*.

A number of homages have been paid to these ceilings in the most florid and apt of phrases. True, nowhere in the world whether in the Tholos of the Classical Greece or in the cathedral in the Flamboyant Gothic a parallel was conceived with such a delicacy in designs, imaginativeness in forms, and elegance both subtle and dynamic, in execution. In India itself, whatever tributes may be reserved for the glory of the Gupta Art,

1. Shri K. V. Saundara Rajan very kindly pointed out the references of *vitāna* in Rāmāyaṇa to the second author. These occur according to this authority in the description of the palace of Rāvaṇa in *Sundarakāṇḍa*.

it should be conceded that the architectural monumentality, especially of the temples, was realized in the Mediaeval Period only. It is in that epoch that *vitāna* achieved its highest peak of perfection.

And yet it is a fact, a glaring and a tantalizing one, that almost nothing is known about its origin, the course of development and diversifications into its multitudinous varieties and finally its degeneration and decay. The very nomenclature of its components was unknown and to-day when the ancient canonical stanzas are coming to light after the centuries of obscurity, they speak in a language that is familiar and flowery but whose contents are sealed up in the iron chasses of slippery, often formidable terms or bound up by the barriers of terse and pedantic phraseology. The living tradition of this ancient school of architecture which otherwise proves to be a valuable guide on a number of other aspects, falters if not totally fails on this issue ; it provides but a very partial and at times a vague help. This is pardonable on the ground that the knowledge of the construction of the decorated ceilings went into oblivion since at least the last three centuries of our time. The problem of the correct interpretation of these texts is one of the most difficult to handle. Only the most critical and minute study of the existing examples of the ancient ceilings suggests some clues which do not, however, solve all the problems in their entirety. Yet the texts are of immense value and it is solely with their aid that we can aspire to-day to probe through the mysteries of the *vitānas* and the minds of the ancient architects who shaped them.

The ceilings are, of course, not uniformly represented in all the styles of mediaeval Indian architecture : nor all regions are fortunate in possessing or preserving all its varieties or the links in their completeness in the story of their evolution. In Eastern India, for instance, two styles prevailed, the Vaṅga and the Kalinga where the ceilings do not play any prominent rôle at all in the interior decorations of the *mandapas*. In fact, in the temples in Bengal style represented by such beautiful examples as at Boram (late 10th cent.), Behulara (Siddheśvara temple, c. early 11th cent.) and the Bengunia group at Barakar, there had not been any conception of a *mandapa* appendage as was the case with the very early examples of Kalinga and the latter's off-shoot in Utkala such as at Kiching

and as far as Telkupi in Manhhum area<sup>2</sup>. At Bhubaneshwar, only two temples are reported to possess ornate ceilings, viz, Mukteśvara (mid 10th cent.) and Brahmeśvara (c. 1060 A. D.)<sup>3</sup>. The Kaliṅga architect of the later period was concerned, rather obsessed, with the exterior grandeur, at once superlative and second to none, of the temple to the indifference towards the interior embellishment of the *mandapas*. The constructional peculiarities such as the *mandapas* with too thick walls and almost no windows render the interiors of Orissan temples sombre and cavernous where decorations remain redundant. Out of disuse perhaps, the *vitāna* disappeared from Kaliṅga.

Central India, rich in the remains of Gupta temples such as at Sanchi, Eran, Tigowa, Nachna-Kuthara, Bhumara, Deogadh, etc., does not enlighten us, with particulars about the kinds of ceilings in vogue in that age. Subsequently, in Kośala area under the hegemony of the Pāṇḍuvarṃśī kings during the late 6th and early 7th century, fine temples and *vihāras* were erected at Sirpur (Śripura). At Kharod and Rajim also temples in this style are located. But although some of them prove very important as the specimens of early Nāgara school, and even stand to-day as the potential contributors to the formation of the early Kaliṅga style, the nature of the ceilings of their *mandapas* is unfortunately not known.

Next stage of brisk architectural activities in Central India falls in the Pratīhāra Period when a number of temples in a very bold and beautiful style were erected. Shri Krishna Deva now recognizes a cognate group of temples with very distinctive features attributable to this period and which represent according to this authority, what should be called the Pratīhāra style of Central India.

The latter style of this region is closely akin to that of Rajasthan; but its roots lie deeper in the soil of Central India itself with antecedents for a number of decorative motifs in the earlier temples of the Gupta

2. The temples in Kāmarūpa such as at Tejpur etc., are, curiously, allied more to Central Indian rather than Bengali instances.

3. See Debala Mitra, 'Bhubaneshwar', pp. 39 and 48.

Period of the area. Beginning with the examples at Amrol (early 8th cent.) and Naresar (late 8th cent.), under the aegis of the Imperial Pratihāras after their shifting of the seat of power from Maruṇḍala to Kanauj, an era of hectic architectural activities was introduced in this territory in the 9th century. Some of the Jain temples at Deogadh and Badoh, Śiva temple at Indore, Jarai Mātā temple at Barwasagar, Sun temple at Mankhera<sup>4</sup>, Telī-kā-mandir at Gwalior, Gāḍarmal temple at Badoh, the latter two being aptly acclaimed as the “two grandest Pratihāra monuments of Central India”<sup>5</sup>, and the Jain temple called temple of Mālādevī at Gyaraspur are amongst the most notable examples of this style. But the incidences of ceilings in these temples are very few and far between. In fact, most of the temples of this group are destitute of the *maṇḍapa* annexe to the shrine proper<sup>6</sup>. Besides setting up a general background for the future developments that were to take place in Central India, these temples of the transition period do not, on the whole, furnish sufficient material for the extensive study of the subject.

The temples of about the same time and in a style closely related to the Pratihāra style, were erected in Himalayan territories of Chamba (Campā), Kulu (Kīrā), and Kangara (Trigarta). Commencing from the temple group at Masrur, Jageshwar and Dwarhat, the style continued in Vaidyanātha, Śiva temple at Bajaura and temples at Chamba, Lakhamandal and Hardwar area. Most of these temples likewise lack in the *maṇḍapa* appendage and hence are not useful for the purpose of this brochure.

By about the tenth century three kindred but distinct styles were developed in Central India in the territories of the Haihayas, the Chandellās and the Kacchaphātas. The temples in the ancient Ḍahāla where Kalcuri-Cedis or Haihayas ruled are on the whole limited in number as well as dimensions. Śiva temples at Nohta, Chandrehī and Masaun (early 10th cent.), Śiva temple at Marai (early 11th cent.), temples of Pātāleśvara, Macchendranātha, Keśavanārāyaṇa and the Tripuruṣa-prāsāda

4. K. Deva, 'Ancient India' No. 15.

5. K. Deva, Presidential address, All India Oriental Conference, Srinagar, 1961.

6. Gāḍarmal temple at Badoh and Mālādevī temple at Gyaraspur being some of the few exceptions.

(mid 11th cent.) at Amarakantak, and finally the temples at Markandi, Sohagpur, Narayanpur, and Arang (late 11th cent.) and Śiva temple at Janjgir (12th cent.) are the principal surviving temples in the Cedi style. Most of them possess the *maṇḍapa*. But except for the ceiling of the *gudha-maṇḍapa* of Sohagpur temple nothing is known about the rest of the temples.

In Jejakbhukti area, at Khajuraho, the mediaeval capital of the Chandellā monarchs, were raised some of the grandest and the handsomest temples of India and in prolific number too. Among those that survive, Lakṣmaṇa temple (c. 954 A. D.), Pārśvanātha temple (c. A. D. 955), Ghaṇṭāi temple (c. late 10th cent.), Viśvanātha temple (c. A. D. 1001-2), Devī Jagadambi and Citragupta temples (c. early 11th cent.), Kandariyā Mahādeva temple (mid. 11th cent.), Vāmana and Javārī temples (late 11th cent.) and Dulādeo temple (early 12th cent.) possess ceilings of considerable interest<sup>7</sup>. A steady course of evolution can be traced from the archaic ceilings of Lakṣmaṇa and Pārśvanātha, through Viśvanātha and Kandariyā to the last one in Dulādeo. Ceilings in Kandariyā represent the high water mark of Chandellā style as does the entire temple itself. One of the reasons for the beauty of these ceilings is the presence of powerful Rājasthānī element in the fabric of these temples as correctly estimated by Shri Krishna Deva. But two limitations of the examples in this splendid style should be reckoned. The vast, highly evolved central ceilings resting on an octagonal arrangement of pillars are to be missed at Khajuraho. The lofty pyramidal *phānsanā* roofs over their *maṇḍapas* were too heavy to permit this feature in planning. And when it does occur as in the *gudhamanḍapa* of Dulādeo temple where the covering external roof has collapsed long back, it is prosaic and possesses none of the rich and varied details seen in the temples of Western India. Secondly, the style met almost an abrupt end at Khajuraho. As Shri Krishna Deva puts it, the style "languished for patronage" and died. Thus the subsequent period of glory in the development of the *vitāna* seen elsewhere is absent here.

The Kacchapaghātas of Gopagiri were ruling in the area that abounds in the older Pratīhāra monuments. They carried the torch of evolution

7. The chronology has been followed here after Shri Krishna Deva.

of this style that gradually took a distinctive shape<sup>8</sup>. After the temples that mark a transition from the Pratīhāra to the true Kacchapaghāta style such as at Tumain, Ranod, early temples at Kadvaha, some of the Jain temples at Badoh, ruined Viṣṇu temple at Gyaraspur, Terahi, etc. the temples in full-fledged Kacchapaghāta style were next erected at Padhavli (late 10th cent.), Jain temple at Jhalarapatan (c. end of 10th cent.), the great temple of Suhania (c. 1001-10 A. D.), Viṣṇu temple at Kohla and two celebrated 'Sās-bahu' temples (c. 1094 A. D.) in Gwalior Fort. The published accounts inform us about the ceilings at Terahi and Gwalior. But the data is altogether insufficient to work out a connected story in the evolution of the ceilings in this regional style.

The Paramāras represented the fourth great dynasty of Central India. Unfortunately most of their earlier monuments erected upto first half of 11th century such as at Ujjain and Dhārā, the strong-holds of the Paramāra sovereigns, were destroyed long back and the starting point for the study of Paramāra style is furnished by the surviving monuments constructed during the time of Paramāra potentate Udayāditya.

To judge from the monuments of this period, the Paramāras appear to have possessed their own style which combines the features of the Kacchapaghāta style on the one hand and those prevalent in Maharashtra and Karnāṭa on the other. The *bhūmija* mode of the *śikharas* of their temples is the chief cognizance of their style. The finest and the most representative temple in Paramāra style is the celebrated shrine of Udayeśvara (A. D. 1059—80) at Udayapur. The great ceiling of the *guḍhamanḍapa* of this temple is noteworthy. Siddheśvara temple at Nemavar also possesses a fine ceiling in its *raṅgamanḍapa*. The temples at Un in this style are rather ruined and those at Omkaramandhata are, save for one *manḍapa*, badly renovated. The *raṅgamanḍapa* of Śiva temple at Ramgadh does possess some ceilings which deserve publication. It is not certain whether the *bhūmija* temples such as at Konārbari, Jamli, and Badnawar, Malvai temple, etc., have decorated ceilings. Paramāra temples at

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8. Recently, Shri Krishna Deva has recognized the Kacchapaghāta style of architecture and has worked out its origin and evolution.

Bhilsa have been unfortunately almost completely destroyed. On the whole, the surviving Paramāra temples are relatively very few in number and do not cover a wide chronological range thus obstructing the fuller assessment of the position of the *vitāna* in Mālava territory.

The *bhūmija* style was also prevalent in the adjoining Maharashtra country. The temples were erected in fairly large number in this area. These are datable from the middle of 11th century to the close of 13th century. The more northerly temples of this region show strong influences of the regional style of Mālava and Gūjarat. The southerly temples appear to be under the powerful spell of the Cālukyan style. The oldest and the precisely dated temple of the region is that of Ambaranātha (A. D. 1060) near Bombay. Its magnificent *gudhamandapa* possesses a few very fine ceilings to which there will be occasions to refer. The six temples at Balsane including the famous triple shrine (late 11th cent.), Mudhai devī temple and Kṛṣṇa temple at Vaghli (A. D. 1060), temples at Jhodga and Satgaon, (12th cent.), Siddheśvara at Akola (late 12th cent.), etc., are among the relatively earlier temples of this area. Most of these are either in Śilāhāra or in the early Yādava style. It was from the last quarter of 12th century to the end of 13th century that Yādavas rose to ascendancy and numerous temples were built in the typical style of the region during this age. The most notable among these are the wellknown *pañcāyatana* temple (Gonḍeśvara) at Sinnar, Maheśvara at Patan (A. D. 1152), Saṅgameśvara temple, Triple shrine of Jageśvara at Devlana, Triple shrine of Bhavānī at Tahkari, Kālikā temple at Barsi Takli, Jagadambā devī at Kokamthan, Lakṣminārāyaṇa at Pedgaon, three shrined temple at Kothali, the great temple of Daityasūdana at Lonar, the large Mahādeva temple at Anwa, the vast double temple of Ānandeśvara at Lasur, Mahādeva temple at Mankesar, Khanquch Deval at Bir, Cāmuṇḍā temple at Gazanikhari, the great temple of Mahālakṣmī at Kolhapur and the grand temple of Nāganātha at Aundha. Several of these temples are known to possess ceilings in their *mandapas* in a style closely allied to the one perceived in the temples of Western India and these will be alluded to in the proper context. As a region, however, like the Mālava territory it suffers from a relatively shorter chronological span embraced by its temples; and secondly, complete information on the

ceilings of its shrines is still wanting as judged from the reports and articles so far published on the Deccanese temples.

Proceeding from this region to South India, the information on the monuments of Śālañkāyanas of Veñgi is negligible. Whether the rock-cut caves at Undavalli and Mogalrajapuram excavated under the aegis of Viṣṇukuṇḍins who succeeded the former in Veñgi, possess ceilings or not is not known through published sources. The temples of the Pallavas, the Pāṇḍyas, the Cerās and the Coḷas are hardly known to possess decorated ceilings in the *maṇḍapas* of their temples. And if the information on the temples of early Kadambas in South-West India is meagre the temples of their neighbours—the Western Cālukyās—in ancient Karnāṭa or Kuntala region exhibit ceilings right from their earliest monuments. The Cave III at Badami (c. 578 A. D.), the oldest temples at Aihole, Pattadakal, Mahākūṭeśvara and Alampur are reported to possess excellently carved *vitānas* in the halls of the temples. After the fall of the Cālukyās in mid 8th century, the next phase of early Karnāṭa school is to be seen at Ellora under the hegemony of the Rāṣṭrakūṭas in such rock-cut shrines as the world renowned Kailāsa, Indrasabhā, Jagannātha sabhā, etc. After an eclipse of about two centuries, in the middle of 10th century, once again the Cālukyās rose to ascendancy with their capital at Kalyāṇī. Under the patronage of these later Cālukyās and subsequently of the Kalcuris, Hoysaḷas and Yādavas, the later Karnāṭa style of architecture made phenomenal development in Canarese country. Beginning with the Navaliṅga temple at Kukkanur, Temple 39 at Aihole and the large Jain temple of the tenth century at Pattadakal, the momentum now gathers as illustrated by Kalleśvara temple (early 11th cent.) at Kukkanur, Trikūṭeśvara (A. D. 1062) and Sarasvatī temple (late 11th cent.) at Gadag, Siddheśvara (A. D. 1087) at Haveri, Kāśiviśveśvara (A. D. 1087 and early 12th cent.) at Lakkundi, three-shrined temple of Dakṣiṇa—Kedāreśvara and the temple of Tripurāntaka at Balgamve (late 11th cent.), the exquisite Mahādeva temple (A. D. 1112) at Ittagi and other early 12th century temples such as Mallikārjuna at Kuruvatti, Doḍḍa-basappā temple at Dambal, Nanneśvara and Nāganātha temples at Lakkundi, Mukteśvara temple at Chaudadampur, triple shrine of Someśvara at Harhalli, Siddharāmeśvara at Niralgi, Jain temple (before A. D. 1174)

at Lakkundi, Śambhuliṅga temple at Kundgol, Kadambeśvara ( before A. D. 1174 ) at Rattehalli, Kalla-guḍi temple at Degamve ( A. D. 1175 ), the other shrines contemporary with the last two being the Galageśvara at Galagnātha, Kaithabheśvara at Anavatti, Śānteśvara at Tillivalli, Someśvara and Rāmeśvara at Gadag; those of the last quarter of 12th century being Candramauliśvara at Unkal, two Jain temples and Śiva temple at Belgaum, and finally among the thirteenth century temples of the region, the more notable are Tārkeśvara temple, Gaṇapati temple and Jain temple at Hangal, Tateśvara temple at Gokak Falls, Jain temples including the Caturmukha shrine at Gersappa and Koppesvara at Kedrapur, the last named signalling the end of this style in this territory. A number of these temples possess very fine ceilings some of which are known through published accounts.

In Karṇāṭa proper the temples built under the tutelage of Hoysaḷas were in the typical Canerese style. In their homeland ( in the Mysore region ) where they succeeded the Western Gaṅgas, however, they followed a modified Canerese style which was at once more elaborate and extremely lavish in embellishment. The typical Hoysaḷa temples are in general located in a relatively smaller area. The more important of these are the quadruple Lakṣmidevī shrine ( A. D. 1113 ) at Dodda-Ouddavali, Canna-Keśava temple ( after A. D. 1117 ) at Belur, the great double shrine of Hoysaḷeśvara ( A. D. 1150 ) at Halebid, triple shrine of Keśava ( A. D. 1170 ) at Nagamangal, Buceśvara temple ( A. D. 1173 ) and a *mandapa* at Koramangal, double shrine of Īśvara ( A. D. 1220 ) at Arsikere, Harihara temple ( A. D. 1224 ) at Harihara, Keśava temple ( A. D. 1234 ) and a similar Someśvara temple at Haranhalli, Lakṣmi-Nṛsiṃha temple ( A. D. 1249 ) at Nuggihalli, and the famous triple shrine of Keśava ( A. D. 1268 ) at Somnathpur. The ceilings of a few of these temples which have been published, are extremely rich and differ in general from those of the Central and Western India.

The Eastern Cālukyas who occupied the Veṅgi country from 624 A. D to 1118 A. D. ( except for a short Telugu-Coḷa interregnum covering A. D. 973-1075 ) were great patrons of art and architecture. Unfortunately, not many monuments, early or late, of this period have come down to us intact. Those of import among the surviving ones are the Goliṅgeśvara and Rājarāja temple ( latter half of 9th cent.) at Biccavol,

Bhimeśvaram ( early 10th cent.) at Samalkot, Bhimeśvaram at Drakshararam, and Pārthasvāmi on Indrakil Hill at Vijaywada of about the same period as the Samalkot temple. But almost nothing is known about the ceilings in these temples.

In the latter half of 12th century, the Kākatīyas rose to great prominence in Veṅgi now better known as Tailangaṇa. An appreciably large number of temples in a style affiliated to Cālukyan were erected in their kingdom upto about the first quarter of 14th century when the rule of the dynasty came to an end. The temples of special note of this phase are the great triple shrine ( A. D. 1163 ) at Hanumkonda, temple at Uparpalli ( late 12th cent.), Nṛsiṃhadeva temple ( A. D. 1195 ) and Someśvara and Mukundeśvara temple of about the same date at Pillamarri, Rāmappā temple ( A. D. 1213 ) and two other temples at the lake at Palampet, temples at Ghanpur, Temple No. 2 ( A. D. 1234 ) and No. 1 ( A. D. 1258 ) at Nagulpad, Pañceśvara temple and Someśvara temple at Pangal, triple shrine at Nagnur and temples at Manthani, Machrala, Gurzala and Gabbur. With the exception of one or two instances, the nature of the ceilings in these fine temples is equally unknown.

The Western Gaṅgas of Talakad were ruling in Gangawadi area of Mysore before Hoysaḷas displaced them. Some important temples in their characteristic style are to be found at Chandragiri near Shravana Belgola. But whether the ceilings exist in such important temples as Cāmuṇḍarāya Vasati or not is not clearly reported so far.

The neighbours of the Western Gaṅgas were the Nolambas of Nolambwadi with their capital at Hemavati. Very fine temples in a style akin to Cālukyan were erected in their principality especially in the tenth century. Unfortunately, the Coḷa invaders destroyed several temples of Nolambas, pilfered their material and transported to their own kingdom. The surviving temples in Nolamba style are few and far between. The temples at Hemavati and Bhoganandīśvara and Aruṇācaleśvara temple at Nandi are perhaps the only groups of consequence that remain as the mute witnesses of the vanished glories of the Nolambas. But nothing is particularly known about the *vitānas* in these temples. In fact, the temples

built in Cālukyan style and its ramifications are so numerous that a serious study of the ceilings contained in several of them would surely reward the pains taken after them.

In the upper Deccan, the Vākāṭaka monuments are chiefly in the form of rock-cut caves at Ajanta, Aurangabad and Ellora, the structural temples that can be indubitably ascribed to Vākāṭaka style are almost next to none. Some of these caves had painted ceilings which followed an independent tradition that has on the whole not much bearing on the structural *vitānas*. The caves at Elephanta built probably during the rule of the Mauriyas or the later caves at Ellora built during Rāṣṭrakūṭa régime also do not enlighten us on the issue of the ceilings.

Proceeding now to upper India, the Karkoṭa and Utpala temples of Kashmir, saturated with the residual Gāndhāra traits, are almost entirely useless from the view point of ceilings. The Western Punjab had very few localized centres teeming with temple building activities such as at Kafirkot. But the temples in the individualistic style of this area shed no useful light on the subject of *vitāna*.

In Western India, Sind had almost ceased to be active and important in temple building activities from 8th century onwards. But the two contiguous art provinces-Rajasthan and Gujarat-inspite of wanton destruction of their monuments, still preserve sufficient number of temples with a large variety of decorated ceilings in their internal embellishment.

Western Rajasthan (Marumaṇḍala), the early seat of the Pratīhāra emperors is dotted with some of the handsomest temples known in India. Bhinnamal (Bhillamāla), Jalor (Jābālipura), Medta (Medāntaka), Nagaur (Nāgapura), Osia (Ukeśa), Amvan and Mandor (Māṇḍavyapura) were the chief centres of activities during the Pratīhāra age. It is only at Osia that the most representative group of temples ranging in date from the latter half of 8th century to 12th century can be studied with advantage. The other temples of this territory are Kāmeśvara temple at Anwa (9th cent.), temples at Harsha, Lamba and Kekind (10th cent.), and Chohtan, Kiradu and Pali (11th century).

In Abu area ( Arbuda-maṇḍala ) a number of ornate shrines were erected. Those of note are the Sun temple at Vasantagadh (early 10th cent.). Brahmāṇasvāmi temple at Varman (early 10th cent.), Mahāvīra temple at Ghanerav ( A. D. 954 ), temple of Karodidhvaja ( mid 10th cent.) on Mt. Abu and Tapeśvara at Nadulai. The temples at Candrāvātī, the capital of Arbuda-maṇḍala, had been thoroughly destroyed.

In Śākambharī or Sapādalakṣa area embracing the region from Ajmer to Jaipur are preserved a few early temples such as the Pratīhāra temple at Abaneri and Harṣanātha temple at Sikar ( late 10th cent.)

In Medapāṭa area, early temples are found at Chitor such as the Kālikā temple, the Kumbhaśyāma temple and the Sun temple (9th cent.), Ambikā temple at Jagat (early 10th cent.), temple of Ekliṅgaji and early temples at Arthuna ( late 10th cent.) and Sās-bahu temples at Nagda ( 11th cent.). These are among the more important monuments in the regional style of this area.

In Further Eastern Rajasthan, the temples such as Śitaleśvara ( early 7th cent.) at Jhalarapatan, rock-cut shrines at Dhanmar ( early 9th cent.) and temples at Badoli ( late 9th cent.) are among those that survive. The temples at Ataru ( early 11th cent.) are in lamentable ruins.

But the ceilings in the Rajasthan style with its variations in its sub-regions are yet to be published. A few known so far will be alluded to in the sequel. In fact, besides temples, the old mosques at Jalor, Bhin-namal, Ajmer and other places possess very fine ceilings of the earlier temples, the study of which would throw considerable sidelights on the *vitāna* types prevalent in Rajasthan.

Gujarat is equally rich in ancient monuments which preserve some of the finest ceilings known in India. The enormity even of its surviving material is simply staggering. Since it forms the subject of this memoir it will be desirable to go in some details on the point. In the independent section which follows this one, the matter has, therefore, been treated at some length as a prelude to the discussions that are to follow.

## II

### THE ARCHITECTURAL BACKGROUND

“*Vitāna* should be constructed in all kinds of *maṇḍapas* ;”<sup>1</sup> “They should also be constructed above the *alinda*, in the *valabhī* and *catuṣkī*”<sup>2</sup>. So enjoin the texts. The monuments of Gujarat almost fully endorse these injunctions. It is in the *maṇḍapas* of the temples that they are frequently found. Since the temples erected in Gujarat far outnumber other kinds of structures, by far the largest number of *vitānas* were constructed in the past directly in the context of the temple.

The number of temples erected in Gujarat in the Mediaeval Period is indeed enormous. The political and socio-religious factors were instrumental not only in promoting the growth and development of the regional style of Gujarat but also in permitting the construction of religious edifices in large number, some of these being stupendous in size as well. The momentum gathered by the architectural activities had been on such a colossal scale that even after a constant dissipation through the centuries the Gujarat style of architecture has managed to survive to this day.

From the very beginning, the sculptors of Gujarat had been quite careful about the embellishment of the ceilings of the temples. What is implied here by the term ‘beginning’ is the late eighth century when the oldest ornate temples now extant were erected in Gujarat such as at Roda and Than. The temples of the Maitraka and the Saindhava Periods in Saurashtra territory of Gujarat erected between, say, 550-900 A. D. belonged to a kindred but independent tradition and are not known to possess decorated ceilings, nor that particular style is ancestral to the Solankī style of Gujarat<sup>3</sup>. The story of the *vitāna* in Gujarat begins with the former temples located in North Gujarat and is threaded through the continuous chain of temples, which for all practical purposes will have to

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1. Aparājita-prechā, 189/3.

2. Samarāṅgaṇa sūtradhāra, 54/28.

3. The problem has been discussed by the second author in ‘The Chronology of The Solankī Temples of Gujarat’ (J. M. P. I. P. No. 3).

be ended at about 1300 A. D. when Solañkī Period terminates. Not that there will not be occasions to allude to some of the most interesting examples known from subsequent centuries, but the main tenor of survey is confined here upto the limit just mentioned.

At Roda, Temple Nos. I and II, V and VI ( late 8th cent.) possess *vitāna* in their *mukha catuṣki*. Next, these are found in the temple named Hariścandra-nī corī ( early 9th cent.) at Shamalaji and Rāñī Rājai's temple at Puarñ Rā'-no gaḍh, Kutch. Among the notable examples of tenth century may be recounted those in Śītalā mātā temple at Vadnagar and Śīva temple at Kotai in Kutch. The eleventh century examples of import are located in the *maṇḍapas* of Rudreśvara temple ( c. 1027-30 A. D. ) and Arkasthala at Prabhas Patan, Sun temple at Modhera ( 1027 A.D.), temples at Dhinoj, Sander, Gorad, Mulamadhavpur, Sunak and the Main Shrine of Limboj-mātā temple at Delmal. Those that are seen in the *trika* of Vimala vasahi at Abu and in the Mahāvīra temple ( A. D. 1062 ) and Śāntinātha temple ( A. D. 1082 ) at Kumbharia must also be ascribed to this age. During the first half of twelfth century, Pārśvanātha temple at Kumbharia, Śrī Kṛṣṇa temple at Valam, the three minor shrines behind Rudramahālaya at Sidhpur, the Main Temple of Jasmalanāthajī at Asoda, the back shrines in Limboj mātā group and the shrine of Brahmā at Delmal, Neminātha temple ( A. D. 1137-50 ) at Kumbharia and Bahusmarṇādevī temple ( A. D. 1146 ) at Kanoda are among those temples of the age that preserve the older ceilings in their porches or halls. In the latter half of twelfth century, the temples which possess ceilings of note in their *maṇḍapas* are the great temple of Ajītanātha ( A. D. 1165 ) at Tarānga and the temple of Gaḷateśvara on Mahi. The *raṅgamaṇḍapa* and the surrounding cloisters ( A. D. 1150-89 ) at Vimala vasahi also fall in this phase.

Out of the large number of thirteenth century shrines very few preserve their ceilings intact. Harṣad mātā temple at Miani, Luṇa vasahi ( A. D. 1231 ) at Abu and the *maṇḍapa* of Ādinātha temple at Vadnagar are the most useful temples for the study of the *vitānas* of the period.

During fourteenth century, the architectural activities by the Brahmanists and the Jains were considerably impeded on account of the occu-

pation of the Muslims at the end of thirteenth century. A short renaissance followed in the 15th century when a large number of temples were erected. Useful for our purpose are the Melak vasahi and Sagram Soni's temple on Girnar and the Jain temple in the jungles of Polo near Vijayanagar in Idar area. Once more the architectural activities were retarded in the sixteenth century. In the time of Akbar and Jahangir, however, there came about a revival of temple building activities when the last examples of ceilings in the older tradition were built in the Śāntinātha temple ( A. D. 1622 ) at Jamnagar, and the temple of the same name ( A. D. 1635 ) at Porbandar, the temples at Kavi, Gandhar, Shatrunjay, etc.

Besides temples, early mosques and tombs which were built largely or in some cases partly of the materials from older Brahmanical and Jain shrines exist in good number in several of the former important centres of religious activities in Gujarat. These also prove very good sources for the study of the *vitānas*. A number of illustrations in this memoir were, therefore, selected from these edifices for supplementing the data available from the extant old temples.

At Patan Anhilvad once existed a mosque which had been the largest and the earliest of its kind in Gujarat. This Adina Masjid ( c. A. D. 1305 ) possessed no less than one thousand older pillars and the wealth of ceilings within must have been enormous. Patan was the capital of Gujarat and the number of Brahmanical and Jain shrines of major importance alone at this place were not less than fifty in number. The former mosque had unfortunately disappeared in the eighteenth century. Still there are quite a few early Muslim edifices in this city which are built out of older material. The Mosque near Pipli Gate possesses a large ceiling of the 12th century ( plate 81 ). The Shaikh Farid's tomb preserves a magnificent central ceiling ( plate 86 ) and one minor ceiling ( plate 46 ). A third ceiling belonging to this tomb is now preserved in Baroda Museum ( plate 22 ). In Bhāwā Qaji's tomb a few older ceilings are perceived<sup>4</sup>.

The next important centre was Khambhat, ancient Stambhatīrtha, where also not less than thirty-five temples of consequence were erected

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4. A. A. N. G. plate XVII.

during the Solāṅkī Period. The Jumā Mosque ( A. D. 1325 ) possesses as many as nineteen major ceilings, some of which are of great beauty ( plates 76, 80, 87 and 90 ). Curiously, none of the minor ceilings, except two, are from the older structures. The former are contemporary with the Mosque and were carved on a uniform pattern. The Gavārā Mosque in the city also possesses a fine ceiling in its entrance porch ( plate 61 ).

The third great centre was the complex of the twin cities of Āśāpalli and Karnāvātī whose sites are now within the area of modern Ahmedabad. At least fifteen temples of recognition existed here before the advent of the Muslims as rulers in Gujarat. The oldest of all the existing mosques *viz.* Ahmedshah's Mosque ( A. D. 1414 ) contains five major ( plate 92 ) and about six minor ( plates 2 and 4 ) ceilings of considerable interest. The Haibat Khān's Mosque built by about the same time also utilized four older ceilings ( plates 66, 67, 83 and 89 ) and about six smaller ones. The great Jumā Masjid ( A. D. 1423 ) harbours six major ( plate 83 ) and nine minor ceilings.

Dholka, ancient Dhavalakakka, was known as an active centre in the eleventh and twelfth century but assumed importance in the early thirteenth century as the seat of the Vāghelā sovereigns. There were at least ten Brahmanical and Jain shrines of note in the city. The Hilāl Khān Kāji's Mosque ( A. D. 1333 ) is largely built of the fresh material, but the three minor and decorated ceilings in the Mosque ( plate 38 ) surely belonged to older edifices<sup>5</sup>. In Tāṅkā Masjid ( A. D. 1361 ) are used a large number of pillars and lintels from older temples. The number of older ceilings in this great mosque is, strangely, very small unlike other earlier mosques in Gujarat. One major and four minor ones ( plates 41 and 91 ) are the only examples known from it<sup>6</sup>.

In Saurashtra proper, Prabhas Patan was the greatest centre of religious activities. Besides numerous smaller shrines, the larger ones of importance erected between tenth and thirteenth century were not less than twenty-five in number. The Jumā Masjid preserves two major ( plates 70 and 73 )

5. Also A. S. I. W. I. Vol. VI, plates XXXI-II.

6. *Ibid.*, plates XXXIX, XL and XLIII.

and about eighteen minor ceilings ( plate 78 )<sup>7</sup>. The Māipurī Mosque reveals one major<sup>8</sup> ( plate 88 ) and three minor ceilings and so does the Cogāna Mosque ( plate 58 ). The Raiyā Pīra's tomb and Bharāṅga's Corā also shelter fine ceilings of the older period.

Vanthali, ancient Vāmanasthali was the seat of the Cuḍāsamā kings of Sorāṭha. Although the ancient relics of the temples are very few in the town, the Jumā Masjid preserves the best of the material from the older temples. There are three large and three small ceilings ( plates 33 and 34 ).

Mangrol, known as Maṅgalapura in Solaṅkī Period, was a sea-port town of some importance. But all its ancient temples have now disappeared. The great Jumā Masjid ( A. D. 1364 ) has a fine ceiling as a centre piece of the .Prayer House ( plate 72 ). The Rāvalī Masjid ( A. D. 1401 ) also shelters a few ceilings.

Broach, Bṛgukaccha of the mediaeval period, was the focal centre of activities of the Brahmanists and the Jains. The Jumā Masjid in the city contains the material of the great Jain temple called Śakunikā vihāra of the 12th century. The ceilings of major dimensions are absent here. But the minor ceilings ( plates 40 and 54 ), some thirteen in number, are of considerable importance<sup>9</sup>.

It would be interesting to note, at this juncture, some of the characteristics of the *vitānas* through the ages in Gujarat. The earlier examples are few in number, less varied, but very bold and vigorous in workmanship. These generalities continued till tenth century. After the rise of the Solaṅkīs of Patan Anhilwad, marked increase is shown in the building activities. At the end of tenth century, the Rājasthānī trends entered in Gujarat and were fused with the indigenous style of Gujarat. The emergent style at the beginning of eleventh century shook down the archaism of the older period and attained a balanced expression where the elements of elegance and feeling for varied designs are blended. From the latter half of 11th century, a decline in the quality of carving and plastic treatment

7. H. Cousens, 'Somanātha and Other Mediaeval Temples in Kāṭhiāwād' plate XI.

8. *Ibid.*, plate XIX.

9. A. S. I. W. I. Vol. VI, plate X.XVI,

sets in in the architectural and sculptural aspects. But the *vitānas* continued to develop further. The first half of 12th century was the phase when Gujarat reached the peak of its political power. The opulence of the Solankī empire is liberally reflected from the number of monuments raised during this age. However, the decadence in the quality of carving had advanced further during this period. The *vitānas*, too, experienced the set back of this era of stagnancy. In the time of Kumārapāla, the style again began to move. The number of temples and other structures erected during the time was equally large. The *vitānas* now evolved further with an accent towards variation in designs and virtuosity in the details. These trends became predominant in the time of Bhīmadeva II and the early Vāghelā rulers. The finicky details of the *vitānas* are now completely baroque in class and the latter see the second peak of excellence. The standards set during the Vāghelā Period continue with slow deterioration till early seventeenth century.

The Solankī monarchs of Gujarat were great builders. Equally great were their Jain ministers and merchant princes of the empire, who far excelled their brethren elsewhere in India in the quantity of lavishly decorated temples erected by them and the sustained patronage they accorded to the architects and sculptors. It is in the Jain temples of Gujarat that the largest number of ceilings and these too in great varieties are encountered. The peculiar plan of the many Jain temples where the *trika*, the great *raṅgamaṇḍapa* and the surrounding cloisters with 24,52 or 72 *devakulikās* play a prominent part, needed *vitānas* for covering each *catuṣkī*. The wealth of the Jains permitted the necessary expenditure for chiselling a fully carved *vitāna*. Where many *vitānas* were needed in a single complex and the cost did not matter, the variety together with lavishness was the expediency of the day. This gave a potent stimulus to the development of *vitāna* in all its classes; the imagination of sculptor had the fullest scope. And all this had not been invain<sup>10</sup>. Together with some of the examples from Rajasthan, the ceilings in the Jain temples of Gujarat are amongst the loveliest gems of Indian decorative art<sup>11</sup>.

10. About ninety percent of the older ceilings from the mosques of Gujarat, as the recent studies by H. P. Shastri and the second author revealed, originally belonged to Jain temples of the Solankī Period.

11. Although Dilwara is to-day within the territory of Rajasthan, the Vimala temple and the Tojapāla temple were built there respectively by the ministers of Gujarat when the area formed the part of the kingdom of Patan Anhilvad. The temples are in the typical Solankī style of Gujarat and the architectural wealth of their interiors is of considerable importance and specially so for the study of the *Vitānas*. Hence these two temples have been included in the Memoir in the context of Gujarat.

## THE TEXTS

The indispensibility of the texts for the correct appreciation of the *vitānas* has been already pointed out in the introductory. There are about eight canonical texts which dwell at varying lengths on this subject. Some of these are yet unpublished and available in manuscript form in the collections of public institutions or private individuals, the latter being mostly the hereditary architects, the Somapurās. The relevant Saṁskṛta verses from all these available and accessible texts have been compiled, arranged subjectwise and appended at the end for ready reference.

Out of these Vāstu treatises, Samarāṅgaṇa sūtradhāra (SS) of Bhojadeva of Dhārā (1st half of 11th century), is the earliest one to treat the subject at some length: it gives some very valuable and detailed information<sup>1</sup>. While expounding the characters of Bhadra maṇḍapa and elsewhere in the same chapter, it devotes three verses on the general features of the *vitāna*. It also gives fourteen verses on the details of *lumās*, and twenty-nine on the twenty-five types of *vitānas*<sup>2</sup>, and lastly, a short but a useful discussion on the specifications for the construction of *karotaka* of the *maṇḍapas* has been given in eleven verses. The text was composed when the mediaeval Nāgara school of architecture had already entered the phase of early maturity. And although the text belongs to Mālava, several of its canonical injūctions are either directly applicable or otherwise useful from certain points of view to the temples of Gujarat and Rajasthan, since the architectural styles prevalent in the latter two art provinces are generically related to those prevalent in Central India. The actual examples of ceilings from Mālava, too, resemble those found in Gujarat and Rajasthan. The canonical details of SS in regard to *vitānas* likewise agree on a number of points with those propounded in the texts on Gujarat style of architecture.

Pramāṇamañjarī, like the preceding SS, appears to be a text from Mālava territory and was, according to its colophon, composed by Sūtra-

1. The text has been published by Oriental Institute, Baroda.

2. Samarāṅgaṇa sūtradhāra, chapter 54. The text has been likewise published by Oriental Institute, Baroda.

dhāra Malla, son of Śilpi Nakula probably in the time of the Paramāra potentate Udayāditya or slightly later, say, in the beginning of 12th century<sup>3</sup>. This concise text is a special work on wooden architecture to the exclusion of other aspects of civic architecture. It makes a cursory but a very important reference to a few architectural members involved in the construction of wooden ceilings in the balconies. Jayapṛechā, the text on which Pramāṇamañjarī is based, might have given some more details, but unfortunately, only a few chapters of this text are at present available and these, too, in a fragmentary state.

The oldest *vāstu* text from Gujarat was probably Vāstuśāstra of Viśvakarmā datable to about the latter half of 11th century<sup>4</sup>. Unfortunately, it is available in stray fragments only. The excerpts from this text occur in a later compilation Śrijñānaratnakośā. As surmised from the latter work, Vāstuśāstra appears to have devoted some sixteen verses on the construction of the central *karōṭaka* of the *maṇḍapas* of the temple. The exposition therein is lucid, fairly detailed and very illuminating on this important topic.

The next text in sequence from Gujarat was the Vāstuvidyā of Viśvakarmā. It is likewise available in fragments only. Some of its contents are also known through quotations in Śrijñānaratnakośā. The text appears to have been composed in early 12th century<sup>5</sup>. The later text Dīpārṇava, too, drew copiously from it.

Vāstuvidyā gives the longest and the finest description of the *karōṭaka* covering almost all its details in as many as forty-two verses<sup>6</sup>.

Aparājitapṛchhā ( AP ) of Bhuvanadeva, the third known canonical work from Gujarat is like SS, one of the best texts on mediaeval architecture known in Northern India. The date of its composition appears

3. This text has been also published by Oriental Institute, Baroda. For its date see Dhaky M. A., "The problems on Pramāṇamañjarī", Bhāratīya Vidyā, Vol. XIX, Nos. 1-4.

4. The point has been discussed at some length by the second author in his introduction to Prāsādamañjarī being edited by Shri Prabhashankar O. Sompura.

5. Ibid.

6. These were collected and connected with considerable difficulty from a number of stray manuscripts and quotations from Śrijñānaratnakośā by the second author.

to be the third quarter of 12th century and most probably falls in the time of the Solāṅkī emperor Kumārapāla<sup>7</sup>. It has utilized both Samarāṅgaṇa sūtradhāra and Vāstuśāstra to a considerable extent<sup>8</sup>. It is, however, the most detailed and informative text on the subject of *vitānas*. It devotes as many as four independent chapters on the structural and typological classification of *vitānas* where a number of ancillary details such as *lumās* etc. have been also treated<sup>9</sup>. In doing so, at places, it appears to have been inspired by Samarāṅgaṇa sūtradhāra. AP albeit amplifies the whole subject considerably. Unlike SS which uses a dynamic but a difficult expression, at times obstructive to the complete grasping of its contents, AP utters a very simple and easily comprehensible language which adds much to its usefulness. Besides these four chapters, in the chapter on the *maṇḍapas*<sup>10</sup> it specifies seventeen verses on the construction of the *karōṭaka*. Here, however, it drew almost *verbatim* from Vāstuśāstra, for the same verses appear in Śrijñānaratnakośā under the acknowledgement of Vāstuśāstra and not Aparājitapṛcchā with which it is otherwise quite conversant. The last three verses in AP differ from those in VŚ on certain points.

Kṣirārṇava or Nāradapṛcchā, still unpublished, is not available in its entirety though its nineteen chapters so far known are almost intact. It is the fourth text on Gujarat style of architecture, the date of which appears to be the first half of 13th century<sup>11</sup>. The text concentrates its attention on the metrical and morphological aspects of mouldings almost to the exclusion of detailed descriptions of the decorations of these in the architectural context. It devotes only three verses on the construction of the *karōṭaka*.

Vṛkṣārṇava is a very rare text, likewise unpublished, and available in a few corrupt, confused and incomplete manuscripts. Its provenance

7. See Dhaky M. A. and Vora M. P. 'The Date of Aparājitapṛcchā', J. O. I. Vol. IX, No. 4.

8. See Dhaky M. A. 'The Influence of Samarāṅgaṇa Sūtradhāra on Aparājitapṛcchā', J.O.I. Vol. X, No. 3.

9. Aparājitapṛcchā, chapters 189-92.

10. Ibid, chapter 184.

11. Although not stated, these verses are utilized by late Shri Narmadashankar Sompura in his compilation 'Śilparatnākara' pp. 142-43. These were compared with the manuscripts in possession of the illustrious architect Shri Prabhāshankar Sompura to whom the authors are indebted.

appears to be Rajasthan and it seems to have been composed in the first half of 15th century as its internal evidences amply indicate<sup>12</sup>. It alludes to the construction of *karotaka* at three places. While describing Hamśa jāti sabhā, it devotes three verses. At another occasion it reserves about ten verses for the subject. While at both these places it gives the sequence of mouldings, it is silent on their metrical aspects.

Prāsādamaṇḍana is the latest text which gives some information on the *karotaka vitāna*. It was composed in Rajasthan in the 3rd quarter of 15th century by the illustrious Sūtradhāra Maṇḍana of Chitor, the Architect Royal of the court of Mevād. It is one of the series of the texts on architecture written by this erudite scholar. Although he depends for a number of points on such earlier texts as Aparājitapṛcchā, in the case of *vitāna vidhāna*, the small information given in his guide-book-like text appears to be original. He has devoted some eight verses which, like Kṣirārṇava, treat the metrical aspects alone of the mouldings involved. His exposition is, however, clear and precise, the fact that stands for the merit of the text<sup>13</sup>.

12. The text is at present being edited by Shri Prabhāshankar O. Sompura and the second author of this monograph. The authors are deeply grateful to Shri Prabhāshankarbhāi for permitting the inclusion of the relevant verses from Vrksārṇava in this brochure.

13. Prāsādamaṇḍana, Chapter 7. Four different editions of this text are at present available; one in 'Calcutta Sanskrit Series', the second in 'The Kashmir Series of Texts and Studies', the third with a translation in Gujarati has been edited recently by Pt. Bhagwandas Jain and the fourth one is reported to have been published by M/s. Mahadev Ramchandra Jaguste, Ahmedabad.

## THE TERMINOLOGY

Until recently, the terms used in the description of the ceilings were either corrupt or colloquial as is the case with a number of terms used in the context of Orissan architecture. The ancient texts now available have changed the situation and if the contents of all of them could be interpreted correctly, we shall be in a position to describe almost each and every moulding and decorative element as it was known to its creator of that age. A brief discussion on the meaning of these terms, which in some cases is quite certain, and for the rest only the probable guesses, will prove fruitful in appreciating the constitutional details of the ceilings.

(1) *Karṇadardarikā* (*cyma reversa* with *arris*).—This is normally the lowermost moulding of the larger circular *vitānas*. It is decorated with lotus petals in most cases. Rarely, it is further enriched with stencilled patterns as at Tejapāla temple, Abu. The earliest instance of *karṇadardarikā* is found in the ceiling of the *raṅgamaṇḍapa* of Muni Bāwā temple (mid. 10th cent.) near Than. It is a member invariably present in the large central ceiling (*karoṭaka*) of the *raṅgamaṇḍapas*. *Karṇadardarikā* is usually topped by a minor *grāsapaṭṭikā*. An unusual feature to be noticed is the presence of a *rūpapattikā* displaying human figures below the *karṇadardarikā* at the Dancing Hall, Modhera, as well as at Nīlakaṇṭha Mahādeva temple at Sunak. At Vimala vasahi, Dilwara, Abu, is seen a *gajapattikā* and in Luṇa vasah a *rūpapattikā* plus a deep *kaṇṭha* bearing discretely seated (what seem to be) Jain munis. In Mahāvīra temple at Kumbharia, however, a bold *grāsapaṭṭikā* is found at this position while *ratnapaṭṭa* is seen where *grāsapaṭṭikā* is normally met with elsewhere.

(2) *Rūpakaṇṭha*.—A belt bearing figural work and *vidyādhara* brackets follows the *karṇadardarikā*. The figural work features in the space between the *vidyādharas*. It normally comprises seated and niched figures of goddesses. In the ceilings from Prabhas Patan, seated Jina figures flanked by elephants are seen instead. In Mahāvīra temple at Kumbharia, Yakṣīs replace the Jina, but that feature appears on cardinal points only.

The *vidyādhara*s are either 8, 12 or 16 in number. Aparājitaprecchā confirms this<sup>1</sup>, but also gives such numbers as 24, 32 and 64<sup>2</sup> never met in actual examples. The *vidyādhara* figures are normally seen depicted with four hands: with two they uplift the bracket while with the remaining two they play a musical instrument such as *vanśī*, *mṛdaṅga*, *vīṇā*, *ghaṭa* etc. On the brackets stand the *nāyikā*s<sup>3</sup>, *nartakī*s<sup>4</sup>, *surāṅganā*s<sup>5</sup> or *śālabhañjikā*s.<sup>6</sup> In the major ceilings of the dancing halls of the Jain temples, Vidyādevīs come to view. The earliest instance of *vidyādhara* brackets (not only in Gujarat but also perhaps in the whole of India) is to be seen in the *raṅgmaṇḍapa* of Muni Bāwā temple near Than where, however, they are articulated to *karnadardarikā*. *Rūpakaṅṭha* is absent there and the earliest extant example of the latter is furnished by the *guḍhamaṇḍapa* of the Sun temple at Modhera (1027 A. D.).

(3) *Kola* courses, - one, rarely two, but most often three in number-usually follow the last noted moulding. *Kola*, literally a pig's tusk<sup>7</sup> is a coffer or a rib carrying a *gagāraka* at its terminal. Its earliest instance in Gujarat is seen again in Muni Bāwā temple near Than. Since the main ceiling of Hariścandranī corī at Shamlaji consists merely of the plain superimposed courses of *dardarikā*s we miss the probable earlier antecedents of this member in Gujarat. At Osia it is seen in Harihara No. 3 (9th cent.). Tenth century temples of Gujarat such as Trinetreśvara temple near Than and Kotai and Kerakot temples in Kutch show *Kola* corbelling in the *maṇḍapas*. This feature is also paralleled in Jagat temple (early 10th century) in Mevād<sup>8</sup> and in almost all the temples at Khajuraho ranging between

1. Aparājitaprecchā, 190/14.

2. *Ibid.* Prāsādamaṇḍana follows AP except that it is silent on figure 64 for *vidyādhara*s. (See Prāsādamaṇḍana, chapt. 7/31). Vāstuśāstra, Vāstuvidyā, as well as Aparājitaprecchā recommend 16 *vidyādhara*s in the construction of *karotaka* i. e. the central ceiling of the *maṇḍapa*, which rests on the octagonal arrangement of free standing pillars or dwarf pillars on the *vedikā*.

3. Vāstuvidyā, maṇḍapa lakṣaṇa.

4. Prāsādamaṇḍana, chapt. 7/32.

5. Aparājitaprecchā, chapt. 190/14, where, however, the word is *vārāṅganā* though *surāṅganā* appears to be more correct. Vr̥kṣārṇava mentions *surāṅganā* above the *vidyādhara*s in the *karotaka* of Meghanāda maṇḍapa (chapter 148).

6. Aparājitaprecchā chapt. 85/26.

7. This is the considered opinion of Shri Krishna Deva.

8. The authors are deeply indebted to Shri Krishna Deva, Deputy Director General of Archaeology in India for this valuable information.

Lakṣmaṇa temple ( A. D. 954 ) and Vāmana temple ( last quarter of 11th cent. )<sup>9</sup>. In Gujarat, the latest instance of such a construction is encountered in the ambulatory of Rudreśvara temple at Prabhas Patan ( c. 1026-30 A. D. ). The *kola* courses provide a useful foil to the more ornate central setting of the ceiling. The origin of the *kolas* is to be sought in the wooden architecture. Its remote ancestors are the curved wooden rafters seen in the earliest rock-cut caves of the Āndhra Period in the Deccan. The development of the *kola* courses from the middle of 10th century to the first half of 13th century as seen in the temples of Gujarat has been illustrated in Fig. 1. The *kolas* of the earlier date are bold and heavy. The *gagārakas* at their tips are also bold and beautiful. The latter deteriorated as the time advanced.

(4) *Gajatālu*.— Like *kola* the term *gajatālu* or *hastitālu* is metaphorical and literally means ' elephant's palate ' because of the semblance of its form to it. Its origin is shrouded in mystery though it must likewise be in the wooden architecture of the earlier epochs. The radiating rafters above the apse of the early Āndhra caves might have been the original source of the *gajatālu*<sup>10</sup>. After all, an individual *gajatālu* is nothing else but a series of *kolas* radiating from a common centre and forming a cusped hemicycle bounded by a *cippikā* and *kāmarūpikā*. A *gajatālu* may comprise 3, 5, 7, or 9 ribs decorated with *campaka* buds in very early instances. In the first half of 10th century these are replaced by lotus petals. Subsequently, that decoration goes out of vogue. The centre of a *gajatālu* is generally occupied by a flower bud ( *mukuli* ) with spread out calyx. In the earliest instance the form of the individual *gajatālu* is simple. The latter is *monoformis*. While the *mono-gajatālu* continues till seventeenth century, a complex form was introduced apparently for the first time from the latter half of eleventh century. In such a kind, a package of small *gajatālus*, in the first instance four in number, is formed in two strata and does the same function as a *mono-gajatālu* would do. This variety continued till later times but in the twelfth and thirteenth century also gave birth to such combinations as seven, nine and eleven minor

9. See K. Deva, ' Ancient India ' No. 15.

10. Outside India very large *gajatālus* appear in the dome in front of the *mīhrāb* of the Great Mosque ( A. D. 728-29 ), Quarwān, ( See K. A. C. Creswell, ' A Short Account of Early Muslim Architecture ' plate 63. ).

*gajatālu*s arranged internally in a variety of modes. The progressive changes in the *gajatālu* and its elaborations have been demonstrated in Fig. 2. To the local *salāta*, *gajatālu* is known as a *kācalā* (nut-shell). Some of the corrupt derivations of the term found both in the texts and used by the Sompurā śilpis are *gayavālu*, *gavālu(ka)*, *gyālu*, etc.

(5) *Valikā*.— *Valikā* in the context of the *vitāna* appears to be the circular rafter that takes its position in between the two courses ( *starāntara* ) thus separating individual *kola* as well as *gajatālu* courses. This interpretation is apparently confirmed by a verse in Aparājitapṛcchā<sup>11</sup>. It is usually provided with a *cippikā* decorated with lotus petals. Its profile is carved with creepers in earlier instances. In the 12th and 13th cent., miniature *lumās*, *lumbikās*, *ḷalikās*, etc., are sometimes attached to its soffits. *Valikās* act as binds ( *nibandhanas* ) of the skeleton of the ceilings. They define as well as delimit the character of each integral moulding especially of the lower part of the ceiling. *Valikā* is also wooden in origin. The terms such as *Valinī* and *Valaṇam* used in the texts appear to be synonymous with *valikā*. *Valikā* could also mean the whorl of the central lotus pendant of the ceiling according to Vāstuvidyā.

(6) *Lumā*.— *Lumā*, also spelt as *lūmā*, is mentioned in Samarāṅgaṇa sūtradhāra, Vāstuvidyā and Aparājitapṛcchā. It is one of the most important components in the *décor repertoire* of the *vitāna*. Its importance can be realized by the eulogies lavished on it by Aparājitapṛcchā which explicitly states that a ceiling without a *lumā* is like a woman without ornaments, a male without a progeny, the earth without water, the universe without living beings, etc., etc.<sup>12</sup>.

Samarāṅgaṇa sūtradhāra is the earliest known text to give a detailed account of *lumās*. SS enumerates seven *lumās* by name<sup>13</sup>. These are (1) Tumbinī, (2) Lambinī, (3) Helā, (4) Śāntā, (5) Kolā, (6) Manoramā and (7) Adhmātā. Out of these seven *lumās* the detailed specifications for the construction of only two - Tumbinī, the first one and Adhmātā, the last one - alone are stated; the rest being treated summarily.

11. *dvī-bhāg=oktā ca valikā sarvaṃ starāntar=eṣu-ca. Aparājitapṛcchā 184/27*".

12. Aparājitapṛcchā, 192/1-2, and 6.

13. Samarāṅgaṇa sūtradhāra, chaps. 30/130"-31'; and 54/30"-31'.

Aparājitapṛcchā is the second text to take cognizance of the *lumās* in some details. It proposes nine *lumās*, the names of the first five are also found in the list of SS<sup>14</sup>. In fact, AP has depended on SS for the information on *lumās* and then elaborated the topic together with certain adjustments to conform to the tradition prevalent in Gujarat.

*Lumās* in SS are of the *utkṣipta* type as stated in the selfsame text. Each one of those mentioned in AP, however, is stated to possess a different structure. AP also alludes briefly to the composition of each one although it is silent on the rules of their construction. The available details may be tabulated as under :—

Name of <i>lumā</i>	Structure	Composition
Tubminī	<i>kṣipta</i>	<i>padma-patra-yukta</i>
Lambinī	<i>utkṣipta</i>	<i>eka-kolajā</i>
Helā	<i>samatala</i>	<i>dvi-kolā</i>
Śāntā	<i>gajatālu-vṛṭṭa</i>	<i>tri-kolakā</i>
Manoramā	<i>gaja-danṣṭroka-mānā</i>	<i>catuṣ-kolā</i>
Gāndhārī	<i>vidyādharma-yuktā</i>	<i>pañca-kolā</i>
Hastijivhā	<i>lambita</i>	<i>eka-tālukā</i>
Nāgāṅgā	<i>kṣipt = utkṣipta</i>	<i>dvi-gaja-ālukā</i>
Puṣpāvalī	<i>mandāraka</i>	{ <i>tri-gajatālukā,</i> <i>danṣṭrā,</i> and <i>vidyādhara = oklā</i>

From the detailed but pedantic specifications given in SS, the forms of the *lumās* are not quite intelligible. In AP, however, those of the last two at least are serviceable in the identification of this member. Some sort of aid also comes from the references to the use of *lumās* in the context of certain types of *vitānas* described in AP<sup>15</sup>. From these it may be inferred that the *lumās* are probably of the forms illustrated in Fig. 3. The study of these *lumās* in the ceilings fully endorses the comment of Aparājitapṛcchā on them, for there the decorative members act *par excellence* as beautifying agents in the *vitāna*.

14. Aparājitapṛcchā, 192/4.

15. *Ibid.*, 192/15-16 and 18.

The oldest known examples of *lumās* date from the early 11th century. Their *kṣipta* varieties are seen in the ceilings of the Nābhicchanda order. Their complex types occur in Padmaka, Padmanābha and Sabhā-mandāraka groups to be discussed in the sequel.

In the 11th and the 12th century, the form that comes to view is a serrated diamond one composed of *gajātālus* so arranged. From the centre of such *lumās* blossoms a bud or a staminal tube, the latter sometimes bearing *vidyādhara* figures. (Plates 32-46).

The hexagonal *lumās* are also known in a few instances<sup>16</sup> (Plate 55). From the latter half of 12th century, an octagonal variety came into use. (Plates 61 and 82). It grew extremely popular since 13th century and threw all other forms into the background. (Plates 83-6 and 88). The peak of excellence of this form is seen in the early 13th century examples.

(7) *Padmaśilā*.—The central lotus pendant of the ceiling is traditionally known as *padmaśilā* in Gujarat and Rajasthan. Local *salāṭas* called it 'Jhummar' (chandelier) owing to some semblance between the two. It is also known as 'Cāvī' (key) since it is a key-stone (albeit, non-operative) by virtue of its position at the apex of the corbelled *karōṭaka*. It is strange, however, that no other text except *Pramāṇamañjarī* alludes to *padmaśilā* directly in the context of *vitāna*<sup>17</sup>. Again, with the exception of *Aparājita-prcchā* which takes its notice at about five places, no other text (save PM just mentioned) seems to refer to it<sup>18</sup>. Out of these references in AP, two are particularly helpful in the determination of its location and hence its identification. In the construction of *garbhagrha*, AP mentions it soon after the capital of the pillar and the architrave<sup>19</sup>. *Padmaśilā* possesses the distinction of being installed ritually along with other important architectural (and symbolic) members of the temple. The second reference in AP is gleaned in the prescription of fourteen ceremonies where, in the

16. The earliest instances are from the ceilings from the *trika* of Śāntinātha temple at Kumbharia (c. A. D. 1082).

17. *Pramāṇamañjarī*-171. The context here is the ceiling of the wooden balcony.

18. *Aparājita-prcchā* chapt. 113/16 : 114/14 ; 129/7 ; 147/2-3 and 6-7.

19. *Śiṛṣaṇ bhāga* = *mekaṁ tu ardhāṁ paṭṭa-sam* = *occhayaḥ*  
*garbha-vyās* = *ārdha-bhāgena kuryāt padmaśil* = *odayaṁ*.

sequence it comes soon after the architrave and before the *śukanāśa*.<sup>20</sup> These are then the pointers to the position of *padmaśilā* which by inference should be in the *vitāna*. AP qualifies *padmaśilā* as *padmākārā* (lotus shaped) which renders the identification quite complete<sup>21</sup>.

An interesting epigraphic reference to the construction of *padmaśilā* is found in the inscription of A. D. 1186 at Varman in the temple of Mahāvīra.<sup>22</sup>

The origin of *padmaśilā* is still unknown. In a flat ceiling, the depiction of a lotus in full bloom carved in the centre in bas-relief would have sufficed to symbolize the presence of the sacred *padma*. In the concentric *karōṭaka*, however, something more tangible, a centre piece in 'alto-relievo' was needed. Perhaps such an exigency may have quickened its formulation. And once conceived, it eventually began to evolve organically as indeed is the case with the entire corpus of Indian architectural members.

The earliest instances of *padmaśilā* in Gujārāt and possibly in the whole of North India are to be found in the *karōṭaka* of Gāyatrī temple (early 8th cent.) at Pasnavada near Prabhas Patan and Hariścandra-nī corī (early 9th cent.) at Shamlaji (Fig. 4, a & b) respectively. The ceilings in the late 9th and early 10th century temples of Gujarat are only partially preserved; while those of the late 10th and early 11th century examples which once existed at such important centres as Patan Anhilvad, Candrāvati, Vadnagar and Prabhas Patan have been entirely swept away by the hands of man so that there is at the moment a yawning lacuna of about two centuries and a half between the Shamlaji instance and the earliest dated example from Mahāvīrā temple at Kumbharia assignable to A. D. 1062. (Fig. 4, c). The latter example bears almost no resemblance to the one from Shamlaji. What happened in the course of evolution in the period

20. *Bhūm-gārambha-pade kūrme śilāyām sūtrapātane  
khure dvār=odaye stambhe paṭṭe padmaśilā-ṣu ca . . 6*"  
*Śuk=āgre puruṣe ca=iva ghaṇṭāyām kalāś=occhaye  
ākhyātānī dhvaj=ārope śāntikānī catur-daśa . . 7*"

21. *Padm=ākārā padmaśilā pratiṣṭhā sā caturthikā  
Aparājītaprccā chapt, 147-3*.

22. Muni Shri Jayantavijayaji, 'Arbudācala Pradaśinā Jain Lekha Sandoha', p. 35. The inscription is engraved on a ceiling slab in front of the second cell (Ajitanātha Devakulikā) as one enters from the *mukhacatuṣkī* of the temple of Mahāvīra. This reference and the fact that *padmaśilā* is actually found in that ceiling is also conclusive on the point of its identification.

intervening between the two is a mystery. Perhaps the example from Kumbharia is not wholly indigenous. The character of Gujarat style of architecture had altered since the commencement of 11th century. The potential influx of Rājasthānī elements in Gujarat at the moment commingled with the local style and this fusion gave rise to the Solāṅkī style which is marked by the harmonized and thoroughly integrated features of both the regional schools of architecture. Besides the 'time factor', this may also be instrumental in the morphic differences patently marked between Shamlaji and Kumbharia instances. The difference between the two lies at the very structural root of both. The superimposed belts of lotus petals, rosettes, etc., seen at Shamlaji are completely absent at Kumbharia. Instead, each whorl is formed by a *gajatālu* course proceeding with a centripetal force towards the terminal. The whole structure assumes the form of a highly conventionalized lotus. But its impact is more powerful than the archaic Shamlaji example. It almost dazzles the onlooker when he views it from below in the *raṅgamaṇḍapa* of Mahāvīra temple.

Eventually, however, the potency of this form weakened. It is met again in Śāntinātha temple (c. 1082 A. D.) and Pārśvanātha temple (c. 1100 A. D.) at Kumbharia and with a few variations at Kaṇḍavātī, Patan and Stambhatīrtha. (Plates 67, 81 and 87). Its last example, the date of which is known, is to be seen in the great ceiling of the *raṅgamaṇḍapa* of Vimala vasahi at Abu of about 1150 A. D. (Plate 79). Compared to the example from Kumbharia, this one looks positively sick and plainly demonstrates the marks of decadence. At this juncture, a fresh vigour in the conception of *padmaśilā* was instilled by its complete restatement. A new principle was introduced in the layout of its form. In the earlier class, the *gajatālus*, quite large in size in an individual whorl, betrayed harmonical regression in relation to those in the succeeding one. In the new design, *gajatālus* were reduced in size and increased in number in each single whorl, the total number of whorls was also increased; and these whorls were subjected to co-radial regression where the number of *gajatālus* did not diminish in a succeeding course (as was the case with the former) but their size alone was proportionally reduced in successive whorls for effecting a comparable adjustment on common radii. The earliest example of this category is seen in the Meghanāda maṇḍapa of Neminātha temple at Kumbharia of

about 1137 A. D. or later by a decade or so. ( Fig. 4, 9, and plate 68 ). The energies packed in this subtle design were more potential and persistent and as the time advanced it began to develop slowly but surely and with a sustained force. The *padmaśilā* of this inspiration sees its apogee in that wondrous instance from Tejapāla temple ( A. D. 1231 ) at Abu. ( Fig. 4, h and plates 84-85 ). In fact, in the temples as late as 15th century in Gujarat and Rajasthan, excellent examples of this mode are encountered, an evidence indicative of its great latent power of endurance. We see it, for instance, in the Jain temples of Jesalmer, Mirpur, Dilwara and Ranakpur in Rajasthan and in the contemporaneous temples on Girnar and Shatrunjay in Saurashtra. Perhaps the finest example of this age is furnished by the exquisite *padmaśilā* of the ceiling of the two stroeyed *raṅgamaṇḍapa* built by Samarasiṅha in A. D. 1428 at Girnar<sup>23</sup>.

A third mode of *padmaśilā* is the kind where the whorls consist of *kolas* instead of *gajatālus* as exemplified in the *vitāna* from Karṇāvātī ( plate 71 ). Sometimes the cusp of the *kola* is decorated with *utkṣipta lumās* as seen in an instance from Prabhas Patan ( plate 73 ) and another one at Khambhat in the Jumā Masjid ( not illustrated ). In one rare case, the one from Mangrol, the whorls themselves consist of *kṣipta lumās* with the inner corner cut for coupling ( plate 72 ).

The rarest type of *padmaśilās* to be seen are those with a square form. Only two instances are known and these are contemporaneous. The one is from Prabhas Patan and belonged to the temple either of Vastupāla or Tejapāla there ( plate 78 ). The second one, still 'in situ', is from Tejapāla temple at Dilwara ( plate 77 ). The whorls of the former one consist of contracting *kola* courses decorated with miniature *lumās* and flowers. The example from Abu is formed by *gajatālus*.

The fashioning of the *padmaśilā* appears to have continued in the epochs subsequent to 15th century also. The examples hail for the most part from the mosques of the Sultanate Period, the temple building activities were considerably retarded in this period. With the commencement

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23. Sarabhai Nawab, ' Bhārata Nā Jain Tīrtho ', Figure 213.

of 17th century, however, temples began to be erected in fairly large number in Gujarat, thanks to the tolerant policy of Akbar and his successor Jahangir. By this time *padmaśilā* had lost much of its former vigour. Yet a few good examples are to be seen in the Navacaukī of Śāntinātha temple built by Vardhamānaśā at Jamnagar in A. D. 1622 and in the *raṅgamaṇḍapa* of Śāntinātha temple at Porbandar ( 1635 A. D. ). After this period *padmaśilā* is seldom seen and attempts to revive it had not been so successful owing to lack of systematic and conscious field studies to back such efforts.

(8) *Padmakeśara*.—*Padmakeśara* is the staminal tube hanging from the centre of the *lumās*, the *padmaśilās* and at times from the centre of the *gajātālus*. A grace ornament of considerable merit, it gives a sweet and an effortless full-stop to the whole scheme of the *vitāna*. Since *lumās* and the *padmaśilās* have been conceived as lotus flowers, *padmakeśara*, the 'stamens of the lotus', is naturally concomitant to them.

The earliest instance of *padmakeśara* in Gujarat is to be found in the recently rebuilt ceiling of the cella of Rāṇī Rājai's temple, Puam Rā' no gaḍh in Kutch ( Fig. 3 ). The temple ( and hence this archaic and heavy looking *padmakeśara* ) is datable to the end of 9th century. The few ceilings wherever surviving in the extant 10th century temples of Gujarat are damaged and the next report of this elegant ornament comes from Mahāvīra temple at Kumbharia ( c. 1062 A. D. ). This hiatus is, however, bridged by instances from Rajasthan and Khajuraho. Shri Krishna Deva, our best authority to-day on the temples of North India, has noticed it in the fine ceiling of the *gudhamaṇḍapa* of Ambikā temple at Jagat, the date of which has been determined by the same authority to c. 925 A. D. At Khajuraho, they are encountered in Lakṣmaṇa temple ( 954 A. D. ) in all its ceilings<sup>24</sup>. In Pārśvanātha ( c. 955-75 A. D. ) and Viśvanātha temple ( 1001-2 A.D. ), too, this decorative member occurs. Shri Krishna Deva has also come across tubes that resemble palm cones in Central Indian temples though not so far known from Gujarat. On the petals of the terminal floral bud of the *padmakeśara*, examples from Abu and Kumbharia sometimes show the

24 See ' Ancient India' No. 15, plate XXVI, for the *padmakeśara* in the ceiling of the *gudhamaṇḍapa* of Lakṣmaṇa temple.

standing human figures in a variety of stances surrounding the stamens. ( plates 51, 52, 64 and 79 ).

Among the texts, only Vāstuvidyā and Aparājitapṛcchā refer to *padmakeśara*, the context of which leaves no doubt as to its identification.

(9) *Puṣpaka*.—Besides *padmakeśara*, the application of a variety of flowers in suspension add considerable charm to the ceiling already rendered rich and picturesque by other basic elements. While all other texts describe the integration of a floral ornament in a general way with the *vitāna*, Aparājitapṛcchā proposes a long list of the flowers of a variety of plants the likeness ( *saṅkāsa* ) of which can be selected for the purpose<sup>25</sup>. These are :—

(1) Ketakī	<i>Pandanus odoratissimus</i> ( Roxb. )
(2) Bakula	<i>Mimusops elengi</i> ( Linn. )
(3) Rambhā	<i>Musa sapientum</i> ( Linn. )
(4) Mucakanda	<i>Pterospermum suberifolium</i> ( Lamk. )
(5) Mallikā	<i>Jasminum sambac</i> ( Ait. )
(6) Pāṭala	<i>Stereospermum chelonoides</i> ( DC. )
(7) Rājacampaka	[ <i>Michelia champaca</i> ( Linn. ) ] (?)
(8) Nāga ( campaka ? )	<i>Artabotrys odoratissimus</i> ( Br. ) (?)
(9) Kadamba	<i>Anthocephalus indicus</i> ( Rich. )
(10) Punnāga	<i>Ochrocarpus longifolius</i> ( Benth. Hook. f. )
(11) Nāgakeśara	<i>Mesua ferrea</i> ( L. )
(12) Śvet = otpala	<i>Nymphaea pubescens</i> ( Hook. f. ) and
(13) Rakt = otpala	<i>N. rubra</i> ( Roxb. ex Salisb. )

It is not easy to identify one and all of these flowers in actual examples since they are not free from stylization. The earlier example of a *puṣpaka* is to be spotted in the ceiling piece from Roda ( c. 775 A. D. ) where it occupies the centre of a *gajatālu* ( plate 26 and Fig. 3 ). It is the lotus flower in full bloom. After a gap of some centuries a flower in the context of *vitāna* is once more seen and now at Dholka where it is datable on stylistic

25. Aparājitapṛcchā, chapt. 189/13-16.

grounds to latter half of 11th century ( plate 91 ). In the *trika* ( 3rd quarter of 11th century ) of Vimala vasahi, too, one variety *viz.* Bakula Puṣpa meets our gaze. It is, however, from the second half of 12th century that larger number of varieties begin to appear. In Vimala vasahi, some of the ceilings of the portions added by Mantrī Pṛthvipāla and his descendents ( c. A. D. 1146-89 ) display sparkling floral appendages in the centre of the *lumās*. ( plates 53 and 55 ). These are possibly *campaka* flowers. The latter are seen more frequently in the 13th century and presently with a touch of realism as seen in the ceilings from Karṇāvati ( plate 92 ) and Prabhas Patan ( plate 78 ). In Luṇa vasahi at Abu, jasmine flowers, most delicately chiselled, are encountered in a number of ceilings ( plates 36, 77 and 85 ).

(10) *Mukula* :—*Mukula* or *mukuli* is the floral bud found, as remarked previously, in the centre of the *gajatālus*<sup>26</sup>. It is also found in the centre of the *lumās* and at the tips of *padamakeśaras* and *padmaśilās*. Wherever this ornament is mutilated, it leaves a frowning and an unpleasant scar of imperfection. This itself is a proof positive of its usefulness in the decorative *repertoire* of the *vitāna*.

(11) *Patras* and *Pallavas*.—Aparājitapṛcchā is again the only text which recommends the decoration of lotus petals ( *padma-patra* ) and the leaves ( *pallavas* ) of Susāra ( *Acacia catechu* ? ) and Aśoka ( *Saraca indica* )<sup>27</sup>. Lotus leaves are seen on *cippikās* of *gajatālus* and *valikās*. Sometimes, when a *karotaka* is treated in simple fashion, it consists mainly of the courses of *karṇadardarikā* decorated with thinly indented, lanceolate leaves of Aśoka.

26. Pramāṇamañjarī-172 and Aparājitapṛcchā 192/15 and 18. According to AP, *mukuli* is *padmākṛti* ( lotus shaped ).

27. Aparājitapṛcchā, chapt. 189/15.

( Note.—The terms such as *ghaśikā*, *ṭekara* and *churāvali* used in Vāstuvidyā could not be interpreted satisfactorily. These may be the *deśya* terms used by the śilpīs of that age and partially sanskritized in the text. ).

## THE CLASSIFICATION

The texts expound two types of classifications in regard to the ceilings. The first is 'structural' and is based on the kind of plan and elevation. Thus, according to Samarāṅgaṇa sūtradhāra, ceilings are divisible into two classes, viz. *samatāla* and *utkṣipta*<sup>1</sup>. Aparājitapṛcchā adds *kṣipta* to the preceding two<sup>2</sup>. These terms are, however, not defined in either of the texts and their meaning is taken for granted. Three scholars have attempted to interpret them in their learned writings. Shri Popatlal Ambashankar Mankad thus explained these in his introduction to Aparājitapṛcchā<sup>3</sup>.

"1. *Samatāla vitāna* has a uniform flat terrace throughout the entire length of the *maṇḍapa* and that too on the same level.

"2. *Kṣipta vitāna* has a flat surface but in different levels, the central portion running through the entire breadth of the *maṇḍapa* being raised above the level surfaces of the sides by means of *stambhikā* (pillarets) over the main pillars either with or without the brackets or struts for projecting over side terraces.

"3. *Utkṣipta vitāna* has its surface raised upward *i. e.* it has a dome or vault, semicircular, segmental or pointed and may or may not have *kaṇṭhaka* (ribs) to the vault varying in number."

Shri Prabhashankar O. Sompura, in his lucid and learned commentary (in Gujarati) of the text Dīpārṇava edited recently by him, reads three classes as *samatāla*, *kṣipta* = *otkṣipta*, and *udita* and thus defines them<sup>4</sup>.

(1) *Kṣipta* = *otkṣipta* is a type of ceiling where the corbelled coffers at first recede in, next proceed forth, and again recede in and cover the *maṇḍapa*.

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1. 'Samarāṅgaṇa sūtradhāra', 54/28.  
 2. 'Aparājitapṛcchā', 2/25 and 189/4.  
 3. *Ibid.*, p. CXXXII.  
 4. 'Dīpārṇava', p. 139.

(2) *Samatala* is a ceiling covered by straight planks. The latter are either kept plain or carved like a *paṭṭa* in low relief.

(3) *Udita* means the ceiling formed by the superimposition of courses such as *kolās* and *gajātālus*. Alternatively, it can be formed by plain *dardarikā*. In its centre the lotus pendant hangs like a chandelier.

Pandit Bhagvandas Jain in his Gujarati introduction to *Prāsādamaṇḍana* ( recently edited and translated in Gujarati by him ) gives his own interpretation and contradicts the one expounded by Shri Prabhashankarbhai<sup>5</sup>. This authority states that “*vitāna*” means a canopy. The ceiling of the temple is known as the *vitāna*. There are three principal classes of it.

(1) If there are hanging figures in the ceiling, it is called ‘*kṣipta vitāna*’.

(2) If the ceiling has been raised up, that is to say if the vault ( or dome ) has been constructed, it is called *utkṣipta vitāna*.

(3) If the ceiling is in a uniform level, it is called ‘*samatala vitāna*’. In this class the ceiling is either plain or painted or carved.

Further, he discredits the existence of *udita* type of *vitāna* and adds “as I understand in the phrase *uditāni tridhā kramāt* the word *uditāni* is the past participle of the root *vad* and hence it should be interpreted in the predicative sense as ‘said’<sup>6</sup>.”

The plausible interpretation of these terms can be arrived at only by applying their literal meanings to actual examples in the field. The combined evidence of these two sources does illumine the problem and lead us above the sphere of sheer conjectures. *Samatala* would then mean a kind of flat ceiling ( which should not be construed to mean plain and smooth ) the examples of which occur in fairly large number and in a wide range of varieties especially in later times. This class has been discussed in details

5. ‘*Prāsādamaṇḍana*’, Introduction, p. 10.

6. *Ibid.*

in this monograph in the sequel ( plates 1-25 ). The interpretations put forward by the three authorities for this term appear to be more or less correct. *Kṣipta* literally means 'thrown'. In practice, this would imply a ceiling where the component courses 'recede in'. A good number of varieties in this class exists. ( plates 31-39 ). The interpretation put forward by late Shri P. A. Mankad for *kṣipta* does not seem to be convincing. There is no textual basis for it. The one given by Pt. B. Jain is equally unfounded. A composite ceiling combining *samatala* and *kṣipta* elements is also in evidence in very early examples ( plates 25-30 ). *Utkṣipta* means 'thrown out'. That will convey a ceiling where the courses proceed forth so as to project out. Quite a few examples of this class are encountered in some of the extant temples and mosques ( plate 40 ). The interpretations given by the first and the third proponents are not supported either by the etymological meaning of the terms or by the examples in the field. It is true that *udita* is non-existent<sup>7</sup>. Similarly, *kṣipt = utkṣipta* in the text does not stand for a single class of ceiling. In fact the text Aparājitaṭṭchā ( and Dīpārṇava where the same verse occurs<sup>8</sup> ) obviously advocates *kṣipta* and *utkṣipta* as separate classes. Yet, Shri Prabhashankarbhai is in a way correct. There does exist a composite class *kṣipt = utkṣipta* as evidenced by a large number of actual examples ( plates 42-46 ). Verily, AP does speak of a structural combination of this sort in the context of *lumā* called Nāgāṅgā.

The second classification is based on the rhythm ( *chanda* ) of the ceilings. The only known text to propose this classification is Aparājitaṭṭchā according to which there are four classes *viz.* (1) Padmaka, (2) Nābhicchanda, (3) Sabhāmārga and (4) Mandāraka. These terms are likewise not defined although a very dim light is shed through the descriptions of the varieties grouped under each one of these classes in AP<sup>9</sup>. The criteria of classification as gleaned from these descriptions appear primarily to be the decorative elements involved in the formation of the ceiling. Padmaka sub-class appears to include such ceilings where the *lumās* and floral components play prominent rôle in the composition.

7. The *udita* here appears to be identical with Sabhāmandāraka order.

8. 'Dīpārṇava', 10/22.

9. 'Aparājitaṭṭchā', Chapt. 192.

Nābhicchanda would literally mean 'concentric' and should in reality be relegated to *kṣipta* in the first classification based on the structural consideration. The ceilings that come nearest to this sub-class in description are of the kind illustrated on plates 32-39. Sabhāmārga type of ceiling is possibly the one that is seen in the *sabhāmaṇḍapas* especially of the Brahmanical shrines (plates 59-61). The study of the eight varieties described by AP under this sub-class partly supports this conjecture since the courses of *kolās* and *gajatālus* participate therein as revealed from the prescriptions of its varieties enjoined by AP. Again, an indirect support is lent by a verse in AP where it recommends a composite type Sabhāmandāraka for the Jain temples<sup>10</sup>. According to AP, the latter type resolves into two components where lower one is Sabhāmārga and the upper (*i. e.* central) one is Mandāraka. The study of the ceilings in the Jain temples reveals that the lower portion consists of the courses of *kolās* and *gajatālus* in sequence as has been presumed to be associated with the Sabhāmārga sub-class. Mandāraka is rather difficult to interpret. If it is thought to be the kind where *mandāra puṣpa* dominates the theme, it may mean a ceiling generally with a very large single *lumā* or *padmaśilā*. The description of *lumā* called Mandāraka ostensibly supports this inference. The description of the eight varieties subsumed under this Mandāraka class in AP is rather terse and does not help much except lending a very feeble support to the above conjecture. If however, we examine the Mandāraka component in the Sabhāmandāraka ceilings of the Jain temples, stronger support is permitted since there is found the *padmaśilā* at that location. Out of twenty-five types of *vitānas* described in Samarāṅgaṇa sūtradhāra, there is also one called Mandāraka<sup>11</sup>. Its description approaches the above interpretation for the latter and would then correspond to the types illustrated on plates 47-50. Mandāraka ceilings are very common in the Jain temples especially in the *trika* and in the bays where *khattakas* are located. They are found in that position in Mahāvīra temple, Śāntinātha temple and Neminātha temple at Kumbharia and Vimala vasahi and Luṇa vasahi at Abu.

10. 'Aparājitaprechā 190/12'.

11. 'Samarāṅgaṇa sūtradhāra', 54/67.

Aparājitapṛcchā further elaborates this classification into four categories<sup>12</sup>. The first is Śuddha *i. e.* pure or simple which embraces the above noted four classes in their pure forms. Padmaka, Nābhicchanda, Sabhāmārga and Mandāraka are thus of the 'Śuddha' category and each kind appears singly in its own category of *vitāna*. The remaining three categories are composite. In 'Saṅghāṭa', any two of the above noted four Śuddha categories are involved; in 'Bhinna', the three and in 'Udbhinna' all the four are present. The combinations under the 'Saṅghāṭa' category are thus specified in AP.

<i>Lower</i>	+	<i>Upper</i>	=	
(1) Padmaka		Nābhicchanda	=	Padmanābha
(2) Sabhāmārga		+ Padmaka	=	Sabhāpadma
(3) Sabhāmārga		+ Mandāraka	=	Sabhāmandāraka
(4) Padmaka		+ ( Mandāraka ? )	=	Kamalodbhava

The combinations subsumed under 'Bhinna' and 'Udbhinna' category are not mentioned in AP.

Aparājitapṛcchā further details the number of *vitānas* that come under each of these categories<sup>13</sup>.

		Padmaka	Nābhicchanda	Sabhāmārga	Mandārakā
Śuddha ..		64	24	16	10
( Uni-component )					
Saṅghāṭa ..		36	40	36	15
( Bi-component ).					
Bhinna ..		200	100	48	40
( Tri-component )					
Udbhinna ..		200	136	100	48
( Quadru-component )					
		500	300	200	113
				Total ..	1,113

12. 'Aparājitapṛcchā', 189/17.; 190/3-13.

13. *Ibid*, 190/8-26.

This theoretical calculation by AP arriving at a total number 1,113 for the varieties of *vitānas* does not seem to have mathematical validity. Laws of permutation do not endorse it. Similarly, field observations, too, do not admit of such a figure. In fact, the architects normally followed certain chosen and fixed patterns in a given class where minor variations alone are noticeable in their distribution in space and time. If the above noted figure sounds magalomaniac, at least the relative proportions of these classes have a sort of general validity in that the ceilings under Padmaka class number the highest and those of the Mandāraka are of least frequency in actual examples.

Aparājitaprechā mentions eight varieties by name under each of the four Śuddha and four Saṅghāṭa chanda respectively.<sup>14</sup> ( See Table No. 1 )

The text gives the specifications for the varieties of Śuddha-chanda exclusively; and there, too, except for Padmaka, Mālādhara, Nābhya, Nandākṣa and Kambala, its statements are laconic.

If we compare the corresponding treatment on this point in Samarāṅgaṇa sūtradhāra, the latter is much less elaborate and indicates an earlier stage in the conceptions of *vitāna*. In fact, SS gives a single and an unencumbered list of twenty-five *vitānas* by name as follows.<sup>15</sup>

1. Kola, 2. Nayanotsava, 3. Kolāvila, 4. Hastitālu 5. Aṣṭapatra, 6. Śarāva, 7. Nāgavīthi, 8. Puṣpaka, 9. Bhramarāvalī, 10. Haṁsapakṣa, 11. Karāla, 12. Vikāṣa, 13. Śaṅkhakuṭṭima, 14. Śaṅkhanābhi, 15. Sapuṣpa, 16. Śukti, 17. Vṛttaka, 18. Mandāraka, 19. Kumuda, 20. Padmaka, 21. Vikāsa, 22. Garuḍa, 23. Purohata, 24. Purāroha, and 25. Vidunmandāraka.

As it can be seen, Padmaka, Vikāsa, Aṣṭapatra, Nāgavīthi and Puṣpaka also occur in AP under Padmaka order. Haṁsapakṣa comes under Sabhāmārga, while Mandāraka forms an independent order with sub-varieties-

14. 'Aparājitaprechā', Chap. 191.

15. 'Samarāṅgaṇa sūtradhāra' Chapt. 54.

in AP. The latter text appears to have been inspired by SS in this nomenclature and later it built up its own classification.<sup>16</sup>

In SS, only Nayanotsava, Hastitālu and Nāgavīthi have been treated in some details, the rest have been glossed over summarily.<sup>17</sup>

Turning once more to Aparājitapṛcchā, a few last observations on its remaining contents may be noted. AP assigns each class to a particular deity.<sup>18</sup>

Padmaka	..	Tripurāntaka ( Śiva )
Nābhicchanda	..	Garuḍadhvaja ( Viṣṇu )
Sabhāmārga	..	Parmeśvara ( Brahmā ? )
Mandāraka	..	Bhāskara ( Sūrya )
Padmanābha	..	Īsvari ( Pārvatī, Caṇḍikā and other goddesses )
Sabhāpadma	..	Gaṇādhipa ( Ganeśa )
Sabhāmandāraka	..	Vītarāga and Buddha ( Jina and Buddha )
Kamalodbhava	..	Sarvasurāḥ ( All the gods )

What is revealed in field studies does not quite confirm the above-noted directions of AP. In Brahmanical shrines, irrespective of the enshrined god, Sabhāmārga and Nābhicchanda orders are employed. In Jain temples almost all the types of ceilings occur.

Aparājitapṛcchā associates different castes and colours to different classes of *vitānas*, a bias from which no useful deductions can be made in this milieu.<sup>19</sup>

16. Aparājitapṛcchā was surely in acquaintance with SS as gleaned from a number of other topics also.

17. 'Samarāṅgaṇa sūtradhāra', Chapt. 54.

18. 'Aparājitapṛcchā', Chapt. 191.

19. *Ibid.*, 189/7-8.

TABLE No. 1

	<i>Padmaka</i>	<i>Nābhicchanda</i>	<i>Sabhāmārga</i>	<i>Mandāraka</i>
1.	Padmaka ..	Nābhya	Kambala	Vyoma
2.	Vikāsa ..	Nābhyodbhava	Kambalodbhava	Vyomārka
3.	Aṣṭapatra ..	Śrivatsa	Saṅkhāvarta	Kiraṇa
4.	Chatra ..	Mālādhara	Meghodara	Vyomākṣa
5.	Sukarṇika ..	Nandākṣa	Mahāpadma	Sarvasundara
6.	Nāgavīthi ..	Sūryodbhava	Mahākānta	Meghacchatra
7.	Puṣpaka ..	Garuḍa	Harṣa	Mahābimba
8.	Bhramarāvalī	Vaiṣṇava	Harṣapakṣa	Dipta

	<i>Padmanābha</i>	<i>Sabhāpadma</i>	<i>Sabhāmandāraka</i>	<i>Kamalodbhava</i>
1.	Padmanābha	Sabhāpadma	Sabhāmandāraka	Kamalodbhava
2.	Sugambhira ..	Kuñjara	Ramya	Ramya
3.	Simhakarṇa ..	Megharājya	Harṣa	Vicitra
4.	Patākina ..	Meghodbhava	Vasantodbhava	Citrakarmaka
5.	Ghaṇṭānāda ..	Harṣa	Vasantatilaka	Tārāgaṇa
6.	Mahānāda ..	Modaka	Sainya	Vṛddhisama
7.	Tilaka ..	Śānta	Vicitra	Succhatra
8.	Sarvasundara	Vijaya	Cuḍāmaṇi	Vimānaka

## VI

### THE CLASSES

The textual classification may now be applied to actual examples of ceilings found in the extant temples or those which once belonged particularly to the temples that have now vanished. The texts, of course, point out a general line of approach only, the sub-groupings under each class are to be effected on the basis of the observations of the details characteristic to each group. Often a ceiling may stand on a border line and may as well be grouped under more than one category. There also exists a number of ceilings to which the textual categorization can be applied in a rather loose or a most general way only. At the outset, the classification based on structural analysis may be dwelt upon and discussed in some details.

#### 1. SAMATALA CLASS

##### A. Panel Type

- (a) Floral motifs in panels
- (b) Figural motifs in panels

##### B. Box Type

- (a) Floral motifs in boxes
- (b) Figural motifs in boxes

##### C. Narrative Type

- (a) With larger figures
  - (i) Nāgadamana scene
  - (ii) Nṛsīṃha-avatāra
  - (iii) Rāsamaṇḍala scene
  - (iv) Kautukī figures
  - (v) Jain goddesses
- (b) With smaller figures
  - (i) Mythical or biographical episodes.

## (c) Scrolled type

- (i) With *kalpalatā* or *urmivelvā*
- (ii) With lotus creeper

By far the oldest of all these sub-groups of *samatala* ceilings, is the sub-group A. Its earliest instances are available from at least the last quarter of 8th century.

## A. Panel Type

(a) *Floral motifs in panels*.—The oldest ceilings of this group resemble the painted ceilings in Ajanta caves in a most general way only<sup>1</sup>. In their mannerisms, they are strongly reminiscent of wood carving.

At Roda are encountered some four instances of this class, each differing from the other in minor details only. They are seen in the *catuṣkī* as well as the cella (the latter, a rather unusual feature) of Temple I, in the mono-celled Temple II and in the porch of Temple V. The finest of these is the one from Temple II, which is illustrated here (plate 1). The temples containing these ceilings at Roda are datable to about 775 A. D. on stylistic grounds<sup>2</sup>. Very few 9th century temples of Gujarat are now extant. The only one that possesses decorated ceilings (in the central bays only) is Rānī Rājai's temple, Puañ-Rā' no gaḍh in Kutch (c. late 9th cent.). The ceilings here are rectangular on plan and accommodate three small lotuses in a row (plate 3). There is, however, an instance from Āśāpallī (Ahmedabad), which is not now '*in situ*' but otherwise datable to early 10th century on stylistic and circumstantial evidences (plate 2)<sup>3</sup>, which reminds of Roda conventions inasmuch as a large lotus figure in the centre of the ceiling. The workmanship is vigorous, but the composition reflects none of the grace of Roda examples. With variations, the tradition is carried further in subsequent eras.

Ceilings of the derivative kind occur, for instance, in the porch of Bhadeśvara temple (c. 1000 A. D.) Kutch, and Viṣṇu temple

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1. The circular belt of vegetal scrolls seen in the ceilings at Ajanta is not paralleled here.  
 2. Dhaky M. A. 'The Chronology of The Solanki Temples of Gujarat' (J. M. P. I. P. No. 3).  
 3. The ceiling is at present in Ahmedshah's Mosque, Ahmedabad.

( c. 1000-25 A. D.) at Sander. With a variation and simplification it occurs above the transepts of the Main Shrine at Modhera ( c. 1027 A. D., plate 5 ) and the *antarāla* of Rudreśvara temple ( c. 1027-30 A. D.) at Prabhas Patan. In the latter half of 11th century, such ceilings are seen in Arkasthala temple at Prabhas Patan, Nīlakaṇṭha Mahādeva temple and Goddess temple at Sunak. In the 12th century it is already rarer and is seen in the three instances of the porches of the *raṅgamaṇḍapa* of Bahusmarṇā devī temple ( c. 1146 A. D. ) at Kanoda. In the 13th century it almost disappears. In the 12th and 13th centuries, however, a multi-petaloid lotus with long and thin petals occurs in a number of examples from Abu and Prabhas Patan. The latter variety persisted in the 14th century also as judged from the instances in Jumā Masjid, Khambhat.

(b) *Figural motifs in panels.*— A fragment of a lotus medallion once occupying the centre of a large *samatala* ceiling in the *antarāla* of Kerakot temple ( and now preserved in Bhuj museum ) depicts seated figures on the petals<sup>4</sup>. Sometimes the lotus medallion is completely replaced by what appears to be a *rāsamaṇḍala* comprising female figures standing in a circle as seen in the *antarāla* ceiling of the Śiva temple, Kotai ( early 10th century, plate 7 ) and another one of the same date from Vadnagar<sup>5</sup>. In a second variety, three medallions, each set in a panel, and containing tableaux, parties of musicians, etc., come to view such as for instance at Trinetreśvara temple near Than ( plate 6 ). A fragment of such a medallion from Kerakot possibly gracing the ceiling of the *mukhālinda* of the *gudhamaṇḍapa* there, is also seen at that place. In a third variety, figural work is carved in the depressions between the strips of the *samatala* ceiling such as for example in a specimen from Rāṇī Rājai's temple ( plate 8 ).

### (B) *Box Type*

(a) *Floral motifs in boxes.*— A few examples where floral motifs occur in well formed boxes are known from eleventh and twelfth century. The earliest one is to be found in the porch of Someśvara temple ( mid 11th

4. Rathod Ramsinhaji, 'Kutch Nuṁ Samskrīti Darśana' ( Gujarati ), plate on p. 150.

In Sāntinātha temple at Kumbhariā, a ceiling with a large lotus on whose sixteen petals seated Vidyādevīs and Yakṣīs are found, is to be seen in the eastern bay connecting the corridor.

5. A. A. N. G. plate LVIII.

cent.) at Gorad<sup>6</sup>; a second one from Ahmedabad, where boxes are filled with various types of lotus flowers, lotus buds with coiling shoots, etc., are filled, belonged to some shrine of late 11th century (plate 4); a third one is traceable at Dholka where, however, the lotuses are much more formal and almost *lumā* like<sup>7</sup>.

(b) *Figural motifs in boxes.*—The beginning of this convention is seen in the *samatala* portion of the *samakṣipta* ceiling of Temple VI at Roda (plate 25). With slight changes they were present at Trinetreśvara temple near Than (plate 30). But the earliest known examples of *samatala* ceilings entirely filled with figures in boxes are seen in the Mahāvīra temple at Kumbharia (c. 1062 A. D.)<sup>8</sup>. At Khajuraho, figures in boxes occur in the *samatala* portion of the *sama-kṣipta* ceiling in the *mukhamanḍapa* and in the *samatala* ceiling of the *gudhamanḍapa* of Ghantāi temple datable to late 10th century<sup>9</sup>. It appears that earlier antecedents of this class of ceilings have all vanished from Gujarat. In the celebrated Dancing Hall of the Sun temple at Modhera, four ceilings of this kind, one in each of the four corners, are available. The date of this magnificent Hall has now been surmised as the 3rd quarter of 11th century.<sup>10</sup> Each box harbours an independent tableau on a small scale and is normally based on the episodes from Rāmāyaṇa, Mahābhārata, Purāṇas etc. The ceiling from Dwarka, now preserved in Baroda Museum, belongs to the same class but appears to be slightly younger in age.<sup>11</sup> Similar ceilings of a comparable date existed at Patan Anhilvad<sup>12</sup>, and Prabhas Patan<sup>13</sup>. At Kumbharia they are again seen in Śāntinātha temple (A. D. 1082) where, however, they lack in essential decorative minutae and the figural work is not of the same high quality as the one observed in Mahāvīra

6. *Ibid*, plate CIII.

7. A. S. I. W. I. Vol. VI, plate XL.

8. These are located in the bays connecting the eastern corridor with the *raṅgamanḍapa*.

9. 'Ancient India' No. 15, plate XXXVII. The authors are deeply indebted to Shri Krishna Deva for the information on the ceiling of the *gudhamanḍapa* of this temple.

10. The second author had recently read a paper at the Gujarat Research workers' conference at Ahmedabad where the date of this structure had been discussed in details.

11. Dr. H. Goetz is inclined to put this ceiling about a century or two later. (see 'East and West' New Series, vol. 10. Nos. 3-4, September-December 1959). The style of the figures, however, favour, an earlier date.

12. A. A. N. G. plate XVIII 3.

13. A fragment of this class has been preserved in Prabhas Patan Museum.

temple there. The next report comes in the form of two ceilings located in the Eastern Corridor, right wing, Vimala vasahi at Abu where their dates appear to fall in the latter half of 12th century. In fact, by 12th century, such ceilings had already become rare and almost go out of vogue in the 13th century. A crude survival in one of the derelict early 15th century Jain temples at Polo in Idar area is observable in the débris of its collapsed *maṇḍapa*. When at its best, this variety of *samatala* ceiling is singularly attractive, as examples from Modhera and Mahāvīra temple at Kumbharia do not fail to show. In the temples in the Cālukyan style this variety seems to be popular as shown by examples from Sinnar, Haveri, Balgamve, Ganjigatti and other places<sup>14</sup>.

(C) Narrative Type

(a) With large figure.

(i) *Nāgadamana scene*.—The ceilings where larger figures participate in the composition were known in Karṇāṭa as early as the last quarter of sixth century (Badami cave III) and some of the oldest temples at Aihole (early 7th century). In Gujarat, the oldest example of this type belongs to about the close of 9th century as represented by the *Nāgadamana* scene in the porch of the small Viṣṇu temple at Odadar near Porbandar (plate 12). The *Nāgadamana* theme appears to enjoy great popularity with the sculptors of the Solāṅkī Period and even subsequently. A lower half of such a ceiling has been recovered from Prabhas Patan<sup>15</sup>; it is stylistically datable to early 11th century. The finest one of the kind is still to be found in its original position in the porch of Śiva temple at Mulmadhavpur<sup>16</sup> datable to middle of 11th century. The next example in time existed above the *mukhālinda* of the *gudhamanḍapa* of the great temple of Somanātha (A. D. 1169) at Prabhas Patan. Within two decades after this, it is met in Vimala vasahi at Abu<sup>17</sup>. In the 13th century examples from Manund and Karṇāvatī, Kṛṣṇa is replaced by

14. Aṣṭadikpāla ceiling in the Īśvara temple, Sinnar (see H. Cousens, 'The Mediaeval Temples of the Deccan', plate XLIX); also H. Cousens, 'The Chālukyan Architecture', (Mātrkā ceiling, Siddeśvara at Haveri; plate LXXXIII); and Aṣṭadikpāla ceilings in the temple at Balgamve (plate XIV) and a ceiling slab from Ganjigatti (plate LIX).

15. The piece is now preserved in Prabhas Patan Museum.

16. See 'Somanātha and Other Mediaeval Temples in Kāṭhīāwād' plate LXXVII, Cousens wrongly locates it in Jumā Masjid, Mangrol.

17. 'Tiratharāja Abu' (Gujarati), plate 29.

Viṣṇu himself<sup>18</sup>. An example assignable to 14th century is to be spotted in Bhāṇa vāv at Vanthali. And lastly in the small Bhairava shrine at Math near Kasangadh, an example of 15th century workmanship comes to view<sup>19</sup>.

(ii) *Nṛsimha avatāra*.— Unlike Nāgadamana, this theme having equal dramatic force and appeal is not at all of frequent occurrence. It is seen in the only one instance of its kind and that too from a Jain temple like Vimala vasahi at Abu (plate 13).

(iii) *Rāsamaṇḍala scene*.— Equally rare is the scene where Kṛṣṇa is engaged in a *rāsaka* with *gopas*. Its only one example is met in Mangrol<sup>20</sup>. Although associated not with the *vitāna* as such, this theme betraying movements of considerable tensional dynamism is carved in high relief on a large *paṭṭa* from Madhavpur in Saurashtra and is now preserved in Junagadh Museum<sup>21</sup>.

(iv) *Kautukī figures*.— These are rather bizarre figures where a male with one head and five bodies is depicted in 'alto-relievo' in the ceiling. Such examples are so far known from 15th century temples only. At least two are seen in the great Dharaṇa vihāra at Ranakpur in Rajasthan;<sup>22</sup> in Gujarat proper two such ceilings are known from Melaka vasahi on Girnar<sup>23</sup>. Curious, rather than beautiful, these figures are indicative of the direction to which the fancy of the later sculptors ran.

(v) *Jain goddesses*.— The depiction of Vidyādevīs and Yakṣīs in the ceilings is known from only two Jain temples and these are none else but the celebrated temples of Vimala and Tejapāla at Abu. In the Northern Corridor of Vimala vasahi, the ceilings depicting Vajraśṛṅkhalā, Vai-

18. A. A. N. G. page 109, fig. 10. The Karṇavati slab is at present in the collection of B. J. Research Institute, Ahmedabad.

19. Pandharinath Inamdar, 'Some Archaeological Finds in The Idar State', plate XX. Fig. 43.

20. H. Cousens, 'Somanātha and Other Mediaeval Temples in Kaṭhiāwād', plate XCII.

21. A ceiling resembling this composition is known from the temple of Kṛṣṇa at Vāghali in Maharashtra. See 'The Mediaeval Temples of The Deccan', plate XX XVI.

22. Pt. Ambalal Premchand Shah, 'Ranakpur-nī pañcatīrthī' fig. 23.

23. Sarabhai M. Nawab, 'Bharata-nām Jain Tīrtho ane Temnuṁ Śilpa-sthāpatya' (Gujarati), figs. 195. and 197.

rotyā, Sarasvatī and others are found. In Tejapāla temple, Ambikā and another devī are met with. (Plates 14 and 15).

(b) *With small figures.*

(i) *Mythical or biographical.*—Such themes are again observable in Jain temples exclusively. In Mahāvīra temple at Kumbharia, about six rectangular ceilings of this class are known in the bays connecting the Western Corridor. The *kalyāṇakas* and the lives of Jain Tirthaṅkaras have been depicted in such instances (plate 18).<sup>24</sup> In Vimala vasahi, Abu, about four ceilings of this category are known. There, the figural disposition is cyclic unlike the examples from Kumbharia. These ceilings are located in the *catuṣkīs* of Cell Nos. 9, 10, 12 and 47.<sup>25</sup> The first three are cluttering with figures executed rather badly. The one against Cell No. 47 is better rendered.<sup>26</sup> The scenes depicted in the above noted four ceilings are the *pañca-kalyāṇaka* of a Jina, marriage and renunciation of Neminātha, the legend of king Megharatha and Kapota and *janma-kalyāṇaka* of a Jina respectively.

In the neighbouring Tejapāla temple, there are about five ceilings of this category. They are seen in the *catuṣkīs* against Cell Nos. 9, 11, 14 and 16. Scenes such as renunciation of Neminātha etc. are depicted there. Such ceilings are divided into long, six or seven strips each of which bears crowded figures participating in the narration of the theme depicted there.<sup>27</sup> Such ceilings are valuable for the history of Jain mythology; a dramatic effect is also displayed with some force at places. As ceilings, however, such ones totally fail to impress the observer.

(c) *Scrolled type.*

(i) With *kalpalatā* or *urmīvelā*.—*Kalpalatā*, the “wishing creeper” motif was known at Ajanta, at both the early and late temples in Karṇāṭa, at the Kailāsa temple at Ellora, in the door frames, and at times along the *janghās* of the temples of the Bhauma-Kar Period in Kaliṅga. In

24. These are important for the study of Jain legends; some of these being the earliest concrete representations of the same.

25. See ‘Tirtharāja Abu’ plates 26, 27, 28, 31 and 48 respectively.

26. *Ibid.*, plate 31.

27. *Ibid.*, plates 50–53.

Gujarat, its earliest occurrence is reported from the door frames of temples at Roda. The lintels of Trinetreśvara temple also bear this pattern, since which date the convention continued throughout the Solañkī Period. It is, however, in the versatile use of the motif in the context of the ceiling that it attains its fullest dimension and must be classed as one of the most beautiful of its kind, to be sure, in India.

The earliest depiction of the *kalpalatā* in the context of the ceilings in Gujarat is to be found on the soffits of the northern and southern projections of Mahāvīra temple as well as Śāntinātha temple at Kumbharia (plate 21 a and b). One of the ceilings in the *trika* of Vimala vasahi also possess a fine example of the kind (plate 20). None of the examples of the ceilings of twelfth century bearing this motif have survived. But by far the largest, and the finest of the kind is at present preserved in Baroda Museum. It came from Shaikh Farid's tomb at Patan Anhilwad where, in turn, it came from some early 13th Jain structure of note. In the fifteenth century, such a ceiling is not known from Gujarat. In Rajasthan, however, a fine example exists in Dharaṇa vihāra at Ranakpur<sup>28</sup>. In the sixteenth century, it is once again met in Gujarat and this time in Jumā Masjid (A. D. 1508) at Champaner (plate 23). The example rivals the earlier work in the grace of its subtle curves and displays the virtuosity typical of the Sultanate art of these decades. The ceilings with this motif were continued to be carved even during the first half of the seventeenth century as instanced at Bhulavanī temple at Shatruanjay and temple of Śāntinātha built by Neṅśīśā at Jamnagar. But these, and particularly the last one, are clearly decadent and show perhaps their last instances in Gujarat.

(ii) With lotus creeper.—The only instance of its kind is known from Luṇa vasahi at Abu (plate 17). Its conception is entirely different from the last noted one. The remote origin of the motif may be in the 'peopled scroll' of the Roman Art which began to be assimilated and Indianized in the early Gupta Age. Its kindred instances are seen in the *manuṣya kautukī* pattern in the door-frames of the temples of Kośala and Kalinga.

28. S. M. Nawab, Bhārata nam Jain tirtho, fig. 132.

## II. KSIPTA CLASS

The class as such is subservient to the second mode of classification, and does not require to be treated in details at this juncture.

## III. UTKSIPTA CLASS

This class is likewise ancillary to the classification based on decorative components and hence need not be dwelt on separately.

The second classification is far more important, for therein are found the largest number of ceilings under its different categories either single or composite and in a large number of varieties.

### I. PADMAKA CLASS

Very few ceilings belonging to this class are now extant and these are not found in structures older than twelfth century. Structurally, they are seen in *kṣipta* as well as *kṣipt = utkṣipta* order ( plates 41 and 42 ). Normally, the Padmaka element is found in combination with one or more in composite ceilings.

### II. NĀBHICCHANDA CLASS

The Nābhicchanda component on a circular or orbicular plan is traceable as early as the last quarter of eighth century as seen in the example from Roda ( plate 25 ) in the *sama + kṣipta vitāna* there. Structurally, Nābhicchanda element is *kṣipta*. It is found in the subsequent ceilings from Shamalaji ( plate 27 ), Vadnagar ( plate 28 ), Kotai ( plate 29 ), Trinetreśvara temple near Than ( plate 30 ), Sun temple at Modhera ( plate 31 ) and a number of subsequent examples from Kumbharia, Prabhas Patan and other places. In its second variety, on a diamond pattern, it is seen in the *antarāla* and *mukhālinda* of the *gudhamandapa* of the Sun temple at Modhera ( plate 32 ), in the central bay of the Dancing Hall of the selfsame temple, in the portals of Dhinoj,<sup>29</sup> Sander,<sup>30</sup> and Sunak<sup>31</sup> temples, in the *trika* of Mahāvīra temple at Kumbharia ( plate 37 ) and Luṇa vasahi at Abu ( plate 36 ), in Jumā Masjid at Vanthali ( plates 33

29. A. A. N. G. plate XCVIII.

30. It is similar to the above noted one.

31. This is similar to what is seen here under plate 33.

and 34 ), Broach ( plate 35 ) and Ahmedabad<sup>32</sup>, Hilāl Khān Kāji's Mosque at Dholka<sup>33</sup> ( plate 38 ) and finally at Ahmedshah's Mosque at Ahmedabad<sup>34</sup>.

This order is also known from a number of temples in Rajasthan and Central India. The ceilings with a circular plan in the latter province are known for instance, from the temple at Surwaya ( late 10 cent.)<sup>35</sup> Uṣā Mandira at Bayana<sup>36</sup> and temples at Khajuraho. The ceilings with a diaper plan are known at Viśvanātha temple ( 1001-2 A. D.) and Kandariyā Mahādeva temple ( c. 1050 A. D.) at Khajuraho<sup>37</sup>. They are also found in some of the Deccanese temples<sup>38</sup> and in those situated in the Cālukyan country<sup>39</sup>. The latter examples resemble in general aspects those from Sunak and Vanthali but surpass them in rendering.

The Nābhichanda order is based on the succession of *gajatālu* courses or the linkages of the same.

### III. SABHĀMĀRGA CLASS

The Sabhāmārga class is verily the extension and amplification of the circular type discussed under Nābhicchanda order. The circular courses of *gajatālus* form the central part of the ceilings, the lower ones are those of *karnadardarikā*, *rūpakaṅṭha* and *kolas*.

The ceilings of this class are seen at Muni Bāwā temple at Than (plate 57), Goddess temple at Dhinoj,<sup>40</sup> Limbojī mātā temple at Delmal, Śiva temple at Sander, Raiyā, Pīraṅṅat Prabhas,<sup>41</sup> Nīlakaṅṭha Mahādeva temple at Sunak,<sup>42</sup>

32. It is located high just inside the great central arch there.

33. A. S. I. W. I. Vol. VI, plate XXXI.

34. It is to be found near the Zanana gallery inside the Prayer House.

35. See M. B. Garde, 'Archaeology in Gwalior' plate XLIII.

36. A. S. I. W. C. 1920, plate XXXIII.

37. 'The Art of The Chandelas', plate 5, 'Khajuraho' plate 16.

38. See A. S. I. IS. Vol. XLVIII, plate VIII for the ceiling of the *gudhamandapa* of Ambariātha temple.

39. See 'The Cālukyan Architecture', plate CVII for the ceiling of Mahādeva temple at Ittagi. *Gajatālus* are, however, absent here.

40. The ceiling has been recently whitewashed.

41. It is one of the most beautiful of its kind in its class.

42. A. A. N. G. plate LXXXVI.

Jumā Masjid and Gavārā Masjid at Khambhat, ( plate 61 ), in the *mandapas* of the two minor shrines at Sidhpur<sup>43</sup> ( plate 60 ), Jasmalnāthjī temple at Asoda, Navalakhā temple at Sejakpur, Gaḷateśvara temple near Thasra, Harṣada mātā temple at Miani, Cogān Masjid at Prabhas Patan ( plate 58 ) and a few other places.

The number of *vidyādhara* brackets are eight at Dhinoj and Sander, twelve at Sunak, Khambhat, Asoda, Gaḷateśvara and Miani and sixteen at Mūlmadhavpur. At Sander seven *nāyikās* are still in their original position. Sunak temple preserves only four, a few are also available at Asoda.

The number of *gajatālu* courses in such ceilings generally depends upon the size of the ceiling. There are two at Dhinoj and Sander, three at Sunak, Miani, Prabhas Patan ( Cogān Masjid ) and Khambhat ( Jumā Masjid ), four at Asoda, Gaḷateśvara and Khambhat ( Gavārā Masjid ) and five at Mulmadhavpur.

In rare cases, the Sabhāmārga ceiling is provided with a *padmakeśara* in the centre as at Dhinoj, Khambhat ( Gavārā Mosque ) Sidhpur and Miani.

On the whole this class is of the most frequent occurrence in the *mandapas* of the temples of Gujarat.

In Rajasthan such a ceiling has been noticed by Shri Krishna Deva in Mahāvīra temple at Ghanerav in the eleventh century additions. According to the same authority it is also seen in the Closed Hall, Udayeśvara temple at Udayapur and Siddheśvara temple at Nemavar in Central India.

#### IV. MANDĀRAKA CLASS

The ceilings of this class are on the whole very few in number. A Mandāraka ceiling consists of singly rendered *padmaśilā*. They are found in the *trika* at Vimala vasahi ( plate 49 ) and Luṇa vasahi, Abu, ( plate 50 ), Mahāvīra ( plate 47 ) and Śāntinātha temples at Kumbharia, Śaśibhūṣaṇa

43. These had been whitewashed some years back.

temple at Prabhas Patan and Jumā Masjid at Sidhapur ( plate 94 ) and at Broach.<sup>44</sup> The class by itself is not so important. But in the composite class, the Mandāraka element assumes considerable importance in lending a character of magnificence to the ceiling. The class appears to have come in vogue first in the early 11th century.

It is, however, the composite classes that excel the above-noted four orders in point of beauty and impressiveness. The classes with more important and frequent combinations are as follows.

### A. SAṄGHĀTĀ CLASS

I. *Padmanābha order*.— The ceilings of the order are for the most part confined to Jain temples only. Therein the *lumās* are applied on a Nābhicchanda base. Some of its finest examples are seen at Mahāvīra temple at Kumbharia ( plate 43 ), Vimala vasahi at Abu ( plate 44-45 ) and Shaikh Farid's tomb at Patan Anhilvad.

II. *Kamalodbhava order*.— The ceilings of this order are also very handsome, some of them being unsurpassed for the beauty of their designs. A group of *lumās*, usually eight in number, surround a central *padmaśilā* in the *vitānas* of this order. Their earliest report is from the twelfth century only. They are found in Vimala vasahi ( plates 51-53 and 55 ), Luṇa vasahi ( plate 56 ), Jumā Masjid at Broach ( plate 54 ) and the mosque of the same name at Prabhas Patan.

Ceilings of this order are seldom found outside Gujarat and Rajasthan, the ceiling in Mudhai Devī temple at Vaghli in Maharashtra being one of the few exceptions.<sup>45</sup>

III. *Sabhāmandāraka order*.— The Sabhāmārga ceiling when possessing a *padmaśilā* in the centre, remains converted into Sabhāmandāraka. In Gujarat they are most frequently met with in the Jain temples, the only exceptions being the ceiling in one of the minor shrines at Rudramahālaya and

44. A. S. I. W. I. Vol. VI, plate XI.

45. A. S. I. I. S. Vol. XLVIII, plate XXXV.

the Kanoda temple. In such ceilings, and that is again the peculiarity of the ceilings in the Jain temples, the *vajraśṛṅgas* are hollowed out. Some of the finest examples of the order are found in the Jain temples at Kumbharia ( plates 62-65 and 68 ) and Vimala vasahi ( plates 69 and 74 ) and Luṇa vasahi ( plates 75 and 77 ) at Abu.<sup>46</sup> Among the mosques, Jumā Masjid at Prabhas Patan possesses three such ceilings ( plates 70, 73 and 78 ) and Jumā Masjid at Khambhat ostensibly shows four such ceilings ( plate 76 ). The Mosques at Ahmedabad are also rich in this order of ceilings. For example, Jumā Masjid preserves four, Haibat Khān's Mosque has three ( plates 66, 67 and 71 ), and Ahmed Shah's Mosque possesses two ceilings of the order. The three great ceilings in the Mosque at Vanthali are also of this order.

Outside Gujarat, it is found in the temple of Bhavānī at Tahakari in the Deccan.<sup>47</sup> In Karṇāṭa proper, it is met with in the temple at Annavatti.<sup>48</sup> In the Hoyasāla country, the most notable example is to be seen in the celebrated triple shrine at Somnāthapuram.<sup>49</sup>

## B. BHINNA CLASS

I. *Sabha-Padma-Mandāraka order*.— The *vitānas* in this complex order are the glory of Gujarat. These highly evolved *vitānas* combine Sabhāmārga, Padmaka and Mandāraka orders to their fullest advantage. This order was begun to be known from at least the middle of twelfth century such as seen at Vimala vasahi ( plates 79 and 62 ) at Dilwara. It is also seen in Luṇa vasahi ( plates 84 and 85 ). But most of the ceilings of this order have now passed to the earlier mosques of fourteenth and fifteenth century. In Jumā Masjid at Khambhat there are seven such ceilings ( plates 80 and 87 ); In Jumā Masjid at Ahmedabad two such examples come to view ( plate 83 ); in Haibat Khān's Mosque, one is to be met with;

46. The ceiling of this order seen in one of the minor shrines at Rudramahālaya appears to have been constructed by a guild accustomed to build Jain shrines. It differs in its inflexions from the two examples of Sabhāmārga ceiling in the neighbouring chapels.

47. A. S. I. I. S. Vol. XLVIII. plate LXXI.

48. 'The Cālukyan Architecture' plate XCIX.

49. Louis Frederic, 'The Indian Temples and Sculpture', plate 323, p. 356 The *padmasīlā* here, unlike Gujarat examples, terminates into a heavy banana cone (*rambhā puṣpa*).

while in Ahmed Shah's Mosque two instances are seen. At Patan Anhilvad, the Mosque near Pipli Gate and Shaikh Farid's tomb (plates 81 and 86) possess one example each in this order. In such ceilings normally three courses of *kolās* are followed by two of *gajatālus*, the latter either *mono* or multiple in form or both. Next comes the girdle accomodating either 8, 12, 16, 18 or 30 *lumās* in number. Rarely there are found two consecutive belts of *lumās* as known from one example each from Jumā Masjid at Khambhat and Ahmedshah's mosque at Ahmedabad.

The girdle of *lumās* usually encircles the central *padmaśilā*. But at times a course of *gajatālus* intervenes in between the two as at Luṇa vasahi at Abu. In one rarest instance, *lumās* do not form a belt but radiate from the centre along the radii of the *karotaka* as at Prabhas Patan.

The ceilings in the Sabhā-padma-mandāraka order are capable of attaining great size as seen in Vimala vasahi at Abu.<sup>50</sup> One might as well think that in the great temples of Rudramahālaya and Somanātha, where the ceilings have been estimated to be 33 feet and 34 feet in diameter respectively, the probable order might have been none else but this one.

This order is known from the Cālukyan territory as shown by the great *vitāna* of the *maṇḍapa* of Tārakeśvara at Hangal<sup>51</sup> and Kallā Guḍi temple at Degam.<sup>52</sup> Before ending this section, a note may also be taken of the peculiar triangular ceilings called *vikarṇa vitāna*. When an octagonal or a circular ceiling is encompassed in a square frame supported by four pillars, the corners are subtracted out in the plan. These leave a triangle in each of the four corners where the space is skilfully filled with appropriate carving. On a larger scale when the great central ceiling is supported on the octagonal arrangement of the pillars, leaving the four corners out, a triangle is once more formed at each of the corners which is canopied by a carved triangular slab.

50. The great ceilings at Ajitanātha temple at Taranga and Ādinātha temple at Vadnagar (where each one of them is 25 feet in diameter) are hidden from view by the insertion of wire net.

51. 'The Cālukyan Architecture', plate XC.

52. *Ibid*, plate CXXXIV.

The most frequently carved motif on such triangular slabs is a great mask of the *kīrttimukha* from whose mouth the undulating creeper emanates.<sup>53</sup> At times *kinnara yugmas* are depicted.<sup>54</sup> In Abu and Kumbharia, a pair of playful elephants occupies the space. One of the rarest of instances is the depiction of Yakṣīs and Vidyādevīs at this place as seen at Kumbharia and Dilwara. In Rajasthan, a pair of *hamsas* are sometimes used as at Kekind. In Tailangaṇa from the relics of the temple at Warangal, triangular ceiling slabs depicting dancing and combating Skanda are known.<sup>55</sup> Verily, these pieces discharge their functions with appropriateness and lend their own share in beautifying the *maṇḍapas*.

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53. Mahāvīra temple at Kumbharia possesses excellent *vikarṇa vitānas* with this motif. These are also encountered in a few Cālukyan and Kākatīya temples of the south. Some of the painted circular ceilings at Ajanta show this motif at the corner thus suggestive of the earlier origin of this convention.

54. These are found in the Jumā Masjid and Māipuri Masjid at Prabhas and a few other places both in Gujarat as well as Rajasthan and Central India.

55. 'Annual Report of The Archaeological Department of H. E. H. The Nizam's Dominions', 1938, plate VI b and C.

## EXPLANATION OF FIGURES

### Figure 1

The *kola* courses reproduced here from selected examples of the central ceilings of the *maṇḍapas* illustrate the changes that they underwent in their form with the passage of time. *a* represents the example from the Sabhāmārga ceiling, Muni Bāwā temple near Than. The *kolās* here are bold, *valikās* are also heavy but decorated with vigorous *padma-patras* and *valli*. By the middle of 11th century, vigour diminished in the form of the *kola* and gave place to elegance as seen in *b* from the Sabhāmārga ceiling of the Śiva temple at Mulamadhavpur. Further loss of vigour coupled with the increase in number of *kolās* in a course and shortening of their length are detected in *c* hailing from the Sabhāmārga ceiling of Jasmalanāthajī temple (mid. 12th cent.) at Asoda. *Valikās* here are decorated with greater pomp but the motifs are weakened in strength. The last example shown as *d* is from the Sabhā-padma-mandāraka ceiling once belonging to Ādinātha temple built by Tejapāla at Prabhas Patan. Mannerisms of the previous example continue but with one more elaboration, *viz.*, the application of *kalikās* along the *valikās*.

### Figure 2

The evolution of the *gajatālu* is shown here from the earliest example (represented by *a*) selected from the ceiling of temple VI at Roda. It lacks the depth, the form is still primitive but full of vigour, the ribs are decorated with *campaka* buds. In the 10th century, the same conventions prevail with a few progressive changes. The *gajatālus* are still heavy and with cut-out-centres and the successive courses betray co-radial regression. The ribs are now decorated with lotus petals. By the middle of 10th century, the coradial regression gives way to harmonical regression and the application of lotus petals on the ribs goes out of vogue as was seen once in Muni-Bāwā temple (not illustrated). By the middle of 11th century, *gajatālus* attain a perfect form that persists till seventeenth century with progressive deterioration. In the illustration *c* drawn after the ceiling in Raiyā Pīra's tomb at Prabhas Patan, the *vajarasṅgas* in the first course are filled with

beautifully stencilled *ṭhakārikās* and with *kīrttimukhas* in the second course. This convention had already started from the middle of 11th century. Only the relative heaviness of the latter is absent here. In the latter half of 11th century, a multiple variety of *gajatālus* came to be used. The type *d* is to be noticed in the ceiling of the *raṅgamaṇḍapa* of Mahāvīra temple at Kumbharia. In the 12th century, this type persists and its further elaboration can be seen in 13th century examples (*i* and *h*) selected from Jumā Masjid, Khambhat and Shaikh Farid's Tomb, Patan Anhilvad. Originally, the ceilings bearing the latter two examples belonged to Jain shrines. During 12th century another type represented by *f* where the multiple *gajatālus* are encompassed in a pointed frame, became very popular. The single *gajatālu* within a pointed frame had, of course, an earlier beginning as seen in the ceiling of Lakulīśa temple (late 11th cent.) on Pavagadh and the ceiling of Gavārā Mosque at Khambhat. The present illustration comes from Karṇāvātī, now observable in Ahmed Shah's mosque. The variety *g* denotes a further elaboration of *f* without, of course, the frame. It is from the great ceiling of the Tejapāla temple at Dilwara.

### Figure 3

The *padmaśilās* seen in the Mandāraka, Sabhā-mandāraka, and Sabhā-padma-mandāraka ceilings of the Solaṅkī temples had a fairly early beginning. The one designated as *a* is from the *karotaka* of Gāyatrī temple at Pasnavada near Prabhas Patan. The form of *padmaśilā* in this earliest instance is one of a lotus flower. The individual whorl consists of lotus petals. A century after this one, comes the example from the ceiling of the Hariścandra-nī corī temple (c. early 9th cent.) from Shamalaji. With a slight variation, it still belongs to the same class as the preceding one. The first whorl consists of lotus petals with incised decoration. The next whorl bears half rosettes, eight in number. The subsequent portion lacks clear definition and co-ordination.

After these examples, the next instances of *padmaśilā* in Gujarat are available from the latter half of 11th century only. There must have been some instances in the 9th and 10th centuries but are now lost. The lacuna

is filled to some extent by an example from the ceiling of Brahmāṇasvāmi temple at Varman in Rajasthan.

*Padmaśilā* shown as *c* is from the *raṅgamaṇḍapa* of Mahāvīra temple ( c. 1062 A. D. ) at Kumbharia. It bears no generic relation to the previous two examples. It consists of four whorls of *gajatālus* in harmonical regression and ends in a *padmakeśara*. This form continues with some loss of strength as seen in *d* from the ceiling of Pārśvanātha temple at Kumbharia. Its further deterioration is seen in the instance from the ceiling of the *raṅgamaṇḍapa* of Vimāla vasahi ( c. A. D. 1150 ). After this date this type of *padmaśilā* disappears from the scene. But contemporaneously with the last noted example, another mode of *padmaśilā* where *gajatālus* in the whorls exhibit co-radial regression comes in vogue. Number of whorls is also increased. Tendencies towards refinement are fully at play. The earliest dated example of this kind is represented by *f* which hangs from the centre of the ceiling of Neminātha temple ( c. A. D. 1137-50 ) at Kumbharia. Its technically flawless and highly refined form is encountered in the great ceiling of the Tejapāla temple at Abu as represented by *g*. This mode continues till at least the 15th century. An instance from Jumā Masjid at Khambhat belonging to the late 13th century is demonstrated by *h*.

#### Figure 4

Herein the types of *lumās*, the *padmakeśaras* and the *puṣpakas* are illustrated. *Lumās* are known from the 11th century onwards only. Type 1 from Mahāvīra temple at Kumbharia is the kind of a *kṣipta lumā* whose complicated forms exist in a large number of varieties as witnessed by examples in the 12th and 13th centuries. Type 2 is a diamond-shaped *utkṣipta lumā* of the type popular in 11th and 12th centuries. No. 4 is one of the many such *lumās* seen in Vimāla vasahi at Abu. The type illustrated under No. 3 is a pointed octagonal variety whose predecessor with a hexagonal form is to be seen in Śāntinātha temple ( c. 1082 A. D. ) at Kumbharia. This one is from Vimāla vasahi. Its finicky but beautiful form is suggested by No. 5 from a ceiling from Shaikh Farid's tomb at Patan. No. 6 is the kind of *lumā* allied to the last noted one and was ubiquitous in

the ceilings of early 13th century temples. This one is from Tejapāla temple, Abu.

No. 7 represents the earliest instance of *padmakeśara*, heavy looking and shorter in stature. A belt of half rosettes in semicircles surrounds and provides a background to it. It belongs to Rāṇī Rājai's temple ( c. late 9th cent. ), Puam Rā'-no gaḍh, Kutch. In Gujarat, instances of tenth century are all lost. They are found again from the 11th century onwards. No. 8 is from Śāntinātha temple, Kumbharia. In the twelfth century, the form continues with slight changes as seen in No. 9 ( from Vimala vasahi ) and No. 10 ( from Karṇāvatī, now in the ceiling of Haibat Khān's mosque, Ahmedabad). The 13th century example is represented by No. 11 hailing from Tejapāla temple, Abu.

The application of *puṣpakas* had a very early beginning in the context of *vitānas* of Gujarat. No. 12 is a lotus flower from Roda and datable to last quarter of 8th century. There is no information regarding its position in the 9th and 10th centuries. In the latter half of 11th century, they once more return as evidenced by the example from Dholka under No. 13. A mid 12th century variety in the likeness of *bakula* flower is shown by No. 14 from Vimala vasahi. A *campaka* flower from the same shrine is the one represented by No. 15. In the 13th century, the latter continues to be used as seen under No. 16 from Karṇāvatī. There are, however, three more varieties seen in Tejapāla temple, Abu. No. 17 is essentially derived from No. 14. The jasmine flower is seen under No. 18 while by No. 19 is conveyed the common blue water lily ( *nīlotpala* ) in full bloom.

#### Figure 5

This is a *karotaka* of a Sabhā-padma-mandāraka class gracing the *raṅgamaṇḍapa* of Tejapāla temple. Its successive ring courses and decorative features have been demonstrated by their names. This one is fully representative of the *vitāna* of Gujarat at its height of evolution.

## DESCRIPTION OF PLATES

1. This superb ceiling in the cella of the mono-celled Temple II at Roda is composed of a lotus medallion in a beaded circle encompassed by a frame of four intersecting strips. The strips are carved with exquisite scrolls, arabesque and half rosettes. The points of intersection of the strips bear vigorous miniature lotuses. The central lotus has been executed with considerable boldness and is reminiscent of a series of such ones found in beaded circles in the trellis of the *mukhamandapa* at Kadvar ( A. S. I. (IS) XLV, plate XXIX ). The examples from Temple I at Roda are slightly inferior to this one although betraying the same technique. That in the porch of Temple V is rectangular in plan and has suffered from erosion more than those in Temple I. It is likewise not so fine in workmanship. The illustrated example is the best preserved and one of the finest of its class in the whole of India. Parallel instances of this class are perhaps to be found at Osia and other sites where temples of comparable or slightly later date exist. The ceiling is 3' 4'' square.

2. This ceiling is found to-day in Ahmedshah's mosque at Ahmedabad. It is, however, very old in age and appears to have belonged to some early tenth century shrine at the ancient township of Āsāpallī whose site lies somewhere within the boundaries of modern Ahmedabad. In the same Mosque are found two large and about a dozen smaller Bhadraka type of pillars of the kind seen in the temples of this date in Kutch and Saurashtra. All these pillars together with this ceiling could have belonged to one and the same temple and the latter of the size slightly larger than Kerakot temple in Kutch. The workmanship of the central lotus in the ceiling in question is commendable and reveals a spark of life usually absent in later schematized representations of this motif. There are two more smaller ceilings of this kind in this Mosque, square in plan, but otherwise later in age.

3. This is one of the larger ceilings in the central bays of Rāñī Rājai's temple, Puañ Rā'-no-gaḍh, Kutch. (c. late 9th cent.). Here the lotuses are reduced in size and multiplied in number. This practice grew popular in the Solāñkī Period where panels were either allowed to

be present or dispensed with. On the whole, though old, the workmanship of this and other similar ceilings in this temple is not of so high an order; but they are important in being the earliest antecedents of their kind in Gujarat. The type of the form of the lotus here is also paralleled at Muni Bāwā temple near Than and subsequently on the centre of the soffits of the lintels in the *maṇḍapas* of Solāṅkī temples.

4. This is a box type of *samatala* ceiling where lotuses of varied forms and lotus buds fill the boxes. The ceiling once belonged to some late 11th century shrine at Karṇāvati (a city established by Solāṅkī monarch Karṇadeva in 3rd quarter of 11th century) and is now observable in Ahmedshah's mosque, Ahmedabad.

5. In the transepts of the Main Shrine at Modhera (A. D. 1027) are found some five instances of this kind of ceiling. On the whole, it is too simple and a cheap variety that has no pretensions of high aesthetic merits. It is found in a number of temples of 11th and 12th centuries already noted in Section VI.

6. This is a copy of the original ceiling to be seen in the recent erection of Trinetreśvara temple. The frame work with its decorative scrolls appears to follow the original pattern quite faithfully. The figures though imitating the original themes, are banal and not free from intrusions of very late elements in head-dresses and ornaments. But still the ceiling is important, for it preserves in itself the older and a very rare type of its class.

7. In this example from Śiva temple, Kotai, the usual lotus in the medallion has been substituted by sixteen female figures with intertwined arms, arm of every one figure is wielding a stick. The scene probably depicts the *rāsaka* so popular till this day in Gujarat. A parallel of this ceiling is to be seen in Śitalā mātā temple at Vadnagar and is of the samedate.

8. This fine fragment of a ceiling from Rāṇī Rājai's temple, Puam Rā'-no-gaḍh, Ktuch (c. late 9th cent.) shelters musicians, *pramathas*,

couples, etc., in the long depressions between the decorated strips. The latter continues to emulate the wood-like effect as in Roda examples.

9. This exquisite ceiling from Mahāvīra temple, Kumbharia, ( c. 1062 A. D.) reflects the most evolved and a completely sophisticated derivative form of the type seen in the ceiling of Roda Temple VI, Rāñī Rājai's temple at Puañ Rā'-no-gaḍh ( discussed under plate 8 ), and Trinetreśvara temple near Than. At the same time, the elegant frame work seen here is not derivable from any of these examples from Gujarat. The antecedents of it are rather to be found in the earlier box-type trellises seen at Osia and elsewhere. A number of elements from Rajasthan were steadily drifting towards Gujarat from at least the last quarter of 10th century and Solañkī style was born out of the fusion of the indigenous and these intrusive elements. The figural work in this ceiling, however, betrays the marks of the waning elegance in postures. The animal figures albeit, are endowed with powerful movements, the stances of the elephants and the horses are dynamic. About six such ceilings including this one occur in the eastern bays connecting the Dancing Hall with the corridor. The size of the entire ceiling is 4' 10'' × 10' 6''. ( see plate opp. p. 149, ' Śilparatnākara' and ' Vijaya Vallabha Sūri Smāraka Grantha' plate opp. p. 2 of Gujarati Section ).

10. The ceiling under illustration occupies the NE corner of the *rañgamandapa* at Modhera ( c. 3rd quarter of 11th century ). Those in the remaining three corners are also of identical workmanship. Very interesting tableaux are seen in the boxes of this impressive ceiling. Scenes from the epics, such as Matsyavedha, Kṛṣṇa as Arjuna's charioteer, Bhīmasena against Bhūriśravā, Hanumāna and the demoness and Bhīṣma on the bed of arrows, are particularly noteworthy. Unlike the human figures in the Jain ceilings of this class where they look decorous but not dynamic, those which participate in each dramatic scene in this example are very spirited and portray the themes rather convincingly. The iconographic interest of these ceilings is considerable and owing to the rarity of such themes in the temples of Gujarat their importance cannot be overrated. The aesthetic appeal of this type of ceiling is equally high.

11. This mutilated ceiling, the fine figural work of which has suffered considerably, belongs to the same class as those at Modhera, but appears to be later by at least a generation. It is not easy to identify the dramatic scenes in all the panels owing to severe mutilation. In one particular instance Indrajita or Rāvaṇa (?) is seen performing a sacrifice. On the spot some monkeys appear on the scene possibly with the intention to undo the sacrifice. The ceiling, carved out of coarse marble, belonged to some temple at Vasai near Dwarka in Saurashtra. It is now preserved in Baroda Museum.

12. This is the oldest known example of the ceiling depicting the well known Kṛṣṇalīlā theme, the trampling of the serpent Kāliya. The central medallion is framed by the encircling body of the serpent whose upper part is human and is shown with his hands in supplication. Kṛṣṇa is engaged in noosing the 'irrepressible one'. Six nāginīs, the wives of Kāliya are begging of Kṛṣṇa for the life and freedom of their husband. The presence of the waters of river Yamunā is suggested by the *hamsas* and the lotus stalks. Terrible forms of *kīrttimukha* occupy the corners of the panel and the whole is framed by an arabesque scroll. The ceiling belongs to the *prāgrīva* of a small Viṣṇu shrine at Odadar. The temple is in Saindhava style of Saurashtra. ( c. late 9th cent.)

13. This ceiling rests above the second *catuṣkī* confronting the Devakulikā No. 46 in Vimala vasahi and is datable to about 1189 A. D. In the central medallion is shown Nṛsimha killing the demon Hiranyakaśyapu. The central figures are executed in very high relief : these exhibit a sort of pseudo dynamism characteristic of this age.

14. This is one of the two ceilings in the Northern Corridor of Vimala vasahi where Vidyādevīs are depicted. This one represents an unusual form of Vajraśṛṅkhalā with sixteen arms. Each of the two attendant female chauri-bearers is four armed and also carries *ghaṅṭā* and *mālā* and *dīpa* and *mālā* respectively besides the *cāmara*. The eyes and brows of the goddess are finely painted and lend added expression of compassion to the visage. This ceiling is located in the second *catuṣkī* of the Cell

(Bk) Y-7—9

No. 43. Those in a similar position against the Cell Nos. 44 and 45 are Sarasvatī and Vairoṭyā respectively.

15. The figure of Yakṣī Ambikā attended probably by the *ārādhakas* or donors standing beneath a tree is inset, unlike examples from Vimāla vasahi, in very beautiful and deeply set frame. The use of landscape had come into popularity in 13th century. Landscape, often with trees, is seen in quite a few other ceilings from Luṇa vasahi in the Western Corridor (left wing) to which this ceiling also belongs. In Hīrā bhāgoḷ at Dabhoi also schematized landscapes come to view. On the *paṭṭas* depicting Śakuni *vihāra catritra* from Abu and Kumbharia, landscape is once more seen. The trees treated in this fashion are seen in the context of a number of images of Jina Vāsūpujya belonging to this epoch. Our ceiling is located in the *catuṣki* in front of Cell No. 1. Another ceiling of similar setting showing some other Yakṣī is also found in the Northern Corridor of this temple (c. 1231 A. D.).

16. An attractive composition formed by four goddesses along the diagonals of this square ceiling graces one of the *catuṣkīs* of the Northern Corridor of Vimāla vasahi. It depicts Yakṣī Cakreśvarī and the three Vidyādevīs - Rohiṇī, Vajraśṛṅkhalā and Prajñaptī - each flanked by their attendants. The eyes and brows of the goddesses were painted in ancient times. (c. 1189 A. D.).

17. This is an instance of a *samatala* ceiling bearing a triplicated lotus creeper where each loop bears *kinnara yuḡmas* in particular. Normally, this type of creeper is restricted to the lintels below the *tantraka*. The finest and the earliest examples of this creeper occurs in the *trika* of Mahāvīra temple at Kumbharia. This ceiling is one of those several which reveals the whim of the carver rather than the usual tradition. Its antecedents are unknown.

18. This is the third part of a long rectangular ceiling from Mahāvīra temple, Kumbharia (A. D. 1062) depicting the *pañcakalyāṇakas* of Jina Śāntinātha. The central portion of this ceiling depicts the *samavasaraṇa*. The counter part of this at the other end (not illustrated) depicts simi-

larly the incidents from the life of Neminātha. About five other ceilings (with some variations) of this class are seen in juxtaposition with this ceiling in the bays connecting the Western Corridor of the temple. For more illustrations, see 'Śilpartnākara,' opp. pp. 150-51 and 153; also see U. P. Shah, 'Studies in Jain Art' plate XXXIII.

19. This is the best ceiling in its category in Luṇa vasahi at Abu and notable for its fine, symmetrical composition. The external belt of *lumās* acts as an exquisite foil to the central figural theme. The theme itself pertains to the birth of Kṛṣṇa.

20. The ceiling is of a special type where almost the entire surface is covered by a single motif, the undulating and curling *kalpavallī* that recalls some rare underwater vegetal creeper. The force of its sensitive line flows with ease and the creeper ramifies into graceful branches and coils that hang out just enough to give depth without masking the organic unity of the whole. This beautiful ceiling is one of those six early ceilings in the *trika* of Vimala vasahi, Abu. (c. third quarter of 11th cent.)

21. (a) and (b). These instances are found respectively on the soffits of the northern and southern projections of the ceiling of the *raṅgamaṇḍapa* of Śāntinātha temple (c. 1082 A. D.) at Kumbharia. Here, the motif appears to be *kalpadruma*, the vigorous convolving emanations from its trunk in each case fill up the crescent shaped soffit quite pleasingly.

22. But by far the finest development of the same theme executed on a larger scale is to be gleaned in this illustration which represents a *samatala* ceiling which once occupied an important place in some Jain shrine at Patan Anhilvad. It later went into Shaikh Farid's tomb where eventually it collapsed into the river that flows past the tomb. From there it was recovered and subsequently transferred to Baroda Museum. The impulse of the convolution is expressed through further elaborations partly because the space, some 8 feet square, permitted such an expansion and partly because, it is later in age. The age appears to be early 13th century in view of the tendencies towards baroque delicacies so prominently reflected in its workmanship. Burgess who normally wrote

with restraint, regarded this ceiling as "...one of the finest pieces of carved stone work, perhaps in Western India...." ( A. A. N. G. p. 42 ).

23. The *kalpavallī* motif had been carried through all subsequent ages upto seventeenth century. This fine illustration canopies high near the central *mihirāb* of the Jumā Masjid ( c. 1508 ) at Champaner. The ceiling, originally of sandstone, has been covered with a polished thin layer of stucco which emulates the look of marble or quartzite. The ceiling belongs to the age of the Mosque and was executed by artisans of Muslim origin in whose heritage this Hindu theme lingered. The presence of four flowers at the corners of the ceiling, so typical in the Muslim architecture of Gujarat and elsewhere in India clearly endorses this view. Although rendered as late as the beginning of sixteenth century, the vitality of its flow has not been diminished, only looking a bit diffused in its smaller details. ( Burgess does not take notice of this fine ceiling in his report on this mosque ).

24. The *samatāla* ceiling reproduced here from Burgess belongs to Śitalā mātā temple at Vadnagar. As usual with the early tenth century examples of its class, the wooden strips vigorously carved with scrolls, intersect to form a frame. The central rectangular space is occupied by a jewelled ornament from which the *kalpalatā* proceeds in the four directions. The *vikarṇas* are occupied respectively by *kinnara*, *haṁsa*, *grāsamukha* etc. The composition of the ceiling is indeed very beautiful.

25. This *sama-kṣipta vitāna* from the ceiling of the porch of Temple VI at Roda shows to-day the earliest surviving example of *gajatālus* in Gujarat. The strips of the *samatāla* portion are covered with scrolls and each box at the corner is occupied by a figural group. The ribs of the *gajatālus* are decorated with *campaka* buds. The second course of *gajatālus*, sparingly preserved, indicates the co-radial regression so characteristic of this age. The *gajatālus* were to show amazing development in the times that were to follow. ( About 775 A. D. ).

26. The culminating circular *gajatālus* with a lotus in the central one now preserved in Baroda Museum belonged originally to the ceiling of Temple VI at Roda as now ascertained. ( About 775 A. D. ) The *gaja-*

*tālus* follow the co-radial regression. The ribs of the archaic piece are decorated with *campaka* buds as had been the case in the last noted example. A larger version of such *pūrṇa gajatālus* covering the whole ceiling is to be seen in the *raṅgamaṇḍapa* of Harihara No. 3 (9th century A. D.) at Osia. ( see 'Lalit Kalā' No. 8, pl. III, fig. 7 )

27. This *sama-kṣipta* type of ceiling is found in the *mukha-catuskī* of the *raṅgamaṇḍapa* of Hariścandra-nī-corī at Shamalaji, North Gujarat. The frame work is of *samatala* class where *pattikās* are decorated with bold flowers. The *gajatālus* follow an oblong pattern, an instance of a very rare occurrence not only in Gujarat but also at the places where ceilings of similar class are found. The lack of essential decorations, such as scrolls on the strips and within the depressions between them together with the absence of lotus petals along the *cippikās* of *gajatālus* make it appear bolder than it really is. At the same time the grace conspicuous in Roda ceilings is missing in this instance. ( c. early 9th cent.).

28. The ceiling illustrated here is again of *sama-kṣipta* class and is a square version of the last noted example. The *samatala* component is, however, richly decked though *gajatālus* are similar to the instance from Shamalaji and treated severely. The boxes in the corners contain *gan-dharava* couples, a continuum of the tradition seen at Roda. The scroll work and other details are inferior to Roda parallels and in fact closely agree with the 10th century examples. The ceiling is at present found in the oft-renovated Śitalā mātā temple at Vadnagar ( c. 900 A. D. or slightly later ).

29. One more instance of the foregoing composite class, this belongs to the *gudhamaṇḍapa* of Śiva temple at Kotai in Kutch. ( c. early 10th cent.). The ceiling, as is the case with the 10th century temples of Gujarat ( and in fact of Central India where the practice continued till at least the end of 11th century ), is supported by the centrally situated four pillars of the *maṇḍapa*. The novel feature of the ceiling lies in the introduction of another square frame intersecting transversely to form a diamond. The *gajatālus*, now eight in number in the course, show a few advances over previous instances. In fact, they remind of a contempo-

raneous example from Brahmāṇa svāmi temple ( early 10th century ) at Varman in Abu area of Rajasthan ( see 'Dharmayuga' Sept. 27. 1953, p. 7 and plate there of ).

30. This illustration shows the recent and a very faithful copy of the original ceiling in the portal of Trinetreśvara temple near Than. Within the usual *samatala* frame, five courses of *gajatālus* beautifully co-radiate and despite their archaism, the whole ceiling looks fairly impressive. Since the ceiling is rectangular in plan, the square field is obtained by subtracting a broad belt on either side of the longer axis. These belts harbour frolicsome *pramathas* which enliven the whole composition. ( Original ceiling was datable to early 10th century ).

31. This circular ceiling is located in the north-east corner of the *gudhamaṇḍapa* of the Sun temple, Modhera ( c. 1027 A. D.). It shows a departure in a number of points from the tenth century examples. The *samatala* frame encompassing the central *kṣipta* part is absent. The *gajatālus* are not 'quarter-cut' but display perfect semi-circularity within. They are not archaic in appearance. The presence of *vajraśṛṅgas* filled with *kīrttimukhas* at the junction of two *gajatālus* is also noteworthy. This feature, however, in its transitional form appears in the Sabhāmārga ceiling of Muni Bāwā temple near Thān, now very much ruined; it is also paralleled in Lakṣmaṇa temple at Khajuraho ( 'Ancient India' No. 15, plate XXVI.) But the form of the *gajatālus* in the latter two examples is still heavy.

32. This is a *kṣipta* ceiling of the Nābhicchanda order, again from the Sun temple at Modhera where it rests above the pillars of the *antarāla*. The *gajatālus* in linkage are distributed on a diaper pattern forming a large *kṣipta lumā*, the repetition of which imparts its distinct character to this formal but beautiful ceiling. The concentric rhythm within each serrated diamond and half diamond formed by *lumās* in file create a subtle play of flatness and depth, light and shade, all in various gradations. This ceiling and an identical one in the *mukhālinda* of the *gudhamaṇḍapa* possess more chaste details than similar but slightly more elaborate ceilings in the Dancing Hall in its front; the date of the latter appears to fall in the 3rd quarter of 11th century.

33. When the above theme is duplicated, the result is this extremely elegant composition set within a square frame. It once graced some Jain temple at Vanthali, ancient Vāmanasthalī, in Saurashtra and now preserved in Jumā Masjid there. The ceiling is datable to mid 12th century. Earlier and exactly similar examples but with superior details, though damaged, are seen in the portal of Nīlakaṇṭha Mahādeva temple, Sunak ( North Gujarat ) and at Dholka in Tāṅkā Masjid there. A later parallel from Karṇāvātī is observable in Ahmedshah's mosque, Ahmedabad.

34. Here is seen a further elaboration -*navanābhya*- of the same subject. The sequence of *lumās* is triplicated, but this complication is not an improvement on the simpler but more forceful composition of the last one. It also belonged to a Jain temple at Vanthali and is now seen along with the previous example.

35. A still further elaboration on the last-noted instance is viewed here with a few notable differences in that the course of eight *gajatālus* is set in a pointed frame. Compared to Modhera instance, the interplay of light and shade is better shown in this example. The ceiling once in Śakunikā vihāra, Bṛgukaccha, is now noticeable in Jumā Masjid there, ( c. 1157 A. D.).

36. This ceiling stands on the other extreme of the spectrum and shows how far the same theme can be carried out to its farthest limits. The *gajatālus* of the *lumās* now dissolve into tender but almost characterless forms whose multiplicity alone dominates the whole composition. The delicate *campaka* and the *mallikā* ( jasmine ) flowers in the centre of each *lumā* relieve the monotony of this baroque beauty from Tejpāla temple, Abu, ( c. 1231 A. D.).

37. To return once more to 11th century, this bold and extremely beautiful ceiling from the *trika* of the Mahāvīra temple ( c. 1062 A. D.) at Kumbharia where it poses just above the doorway of the *guḍhamanḍapa*, is, in its disposition of pattern, essentially similar to No. 33 with the difference that the central portion has been thrown one step further deep. The square frame of the latter overlaps on a quarter part of each *kṣipta*

*lumā* where it comes into their contact. The insertion of the pieces of scroll work with *grāsamukhas* builds up a gorgeously decorated setting for the *lumās*. In size, the ceiling is 5' 4" square.

38. A ceiling younger by about a century than the preceding example reflects an elaboration of the same pattern and although its elements do not possess the same vitality, the rhythm of its composition is undoubtedly appealing. Once it must have graced some twelfth century Jain shrine at Dholka, perhaps one of the *catuṣkīs* of Udayana vihāra. Its mannerisms are those of that age. At present it can be seen in Hilāl Khān Kāji's Mosque there.

39. Slightly rectangular in plan, its composition is basically similar to No. 33. But here, as is in fact in all the finest ceilings from this temple, the form of the *lumās* has been subordinated to sheer elegance, the crystallized delicacy of technique to be certain. It reflects the ideals of the age which need not be criticised too much, for after all, the ceiling does possess the pretensions of beauty. It is located in the *trika* of Luṇa vasahi, Dilwara, Abu. (c. 1231 A. D.).

40. This is an instance of an *utkṣipta vitānā*, the reverse of the examples so far noticed. The assembly of *lumās* of a rare type, each formed by quadruple *gajatālus*, tends to step out from its very setting, almost bursting in its bountiful over-flowing. With its unusual composition, it once graced the Śākuni caitya built by Āmrabhaṭṭa, son of Mantrī Udayana, in about A. D. 1157. The Shrine had been a large caturviṃśatī prāsāda, where consequently a number of minor ceilings must have graced its interior. This one was most probably amongst that assembly. Now it can be seen in Jumā Masjid at Broach.

41. The ceiling has suffered of late from bad handling and although not showing itself to advantage, it possesses a distinction in that it is of a very rare type in plan and composition. The plan is, of course, simple; a rectangular frame encompassing a deeper, smaller, but a similar frame and this in turn enclosing finally a rectangular furrow. But each frame bears *lumās* in rows, twenty in the first, twelve in the second, and

three in the centre. The ceiling belongs to the Padmaka order. It must have graced one of the Jain temples at Dholka and is datable to mid 12th century. At present it is found in Tānkā Masjid in that city. ( Burgess does not take cognizance of this one in his report on Tānkā Masjid ).

42. Indeed, instances of Padmaka ceilings are of rare occurrence and this one from the Northern Corridor of Vimala vasahi, is a charming little poem in marble designed in its simple elegance by just nine *lumās* of the same type formally arranged in three rows. From the centre of each *lumā* emanates a small *padmakeśara* terminating in a graceful half opened bud of a water lily. The one in the central *lumā* is a later substitution. ( c. A. D. 1189 ).

43. The ceiling illustrated here is one of the finest of its kind in India. It belongs to that 'petite' caturviṃśati temple of Mahāvīra at Kumbharia where it is stationed just above the steps of the *trika*. The study of the Jain temples reveals that the choicest of the ceilings was reserved for this location; and this one is easily the finest one in that temple and in that age indeed. Structurally, it is composite and combines *kṣipta* and *utkṣipta* elements. It is the *utkṣipta* element in its make up that renders it so impressively beautiful. Had this element been absent, the ceiling could hardly have looked different from the one illustrated under No. 33. It is composite from another point of view as well, for it mixes the decorative components Padmaka and the Nābhicchanda in its composition. It will thus be of Padmanābha order according to Aparājitapṛcchā. The projecting *lumās* from the five sectors fill it with a forceful impulse of bursting with life and vitality as the mature lotuses do in the morning. The whole ceiling looks like some formal pool teeming with lotuses and over-hanging upside down in the heaven. The staminal tubes of the *utkṣipta lumās* have all been of recent restoration. The ceiling is 4' 1" × 5' 3" in size. ( c. 1062 A. D. ) ( Also see plate opp. p. 147 in 'Śilpartnākara' ).

44. A larger but a very similar ceiling of a comparable date exists in an identical position in the *trika* of Vimala vasahi at Dilwara. Though quite pleasing, unlike the latter example, it has not been finished with

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all the details of carving, a peculiarity observable in all the ceilings of the *trika* of this temple. ( c. third quarter of 11th cent.).

45. Another, but a slightly different variety of Padmanābha category is again to be seen in the *trika* of Vimala vasahi. The ceiling closely resembles the one from Kumbharia illustrated under No. 37. The difference lies in the chiselling of the central portion which is *kṣipta* in the latter but *utkṣipta* in this example. This small change alters the order from Nābhicchanda to Padmanābha and to that extent the character and the appearance of the ceiling. ( c. third quarter of 11th cent.).

46. The extant examples of Padmanābha order are very rare in the 12th century. This one from Patan Anhilvad, is a pretty ceiling of the early 13th century displaying the virtuosity so characteristic of the times of Vastupāla and Tejapāla. Its marble is not of so superior a kind as the Abu and Kumbharia instances show. But its details exhibit the same finesse and the niceties of the best ceilings in Tejapala temple at Abu. Although a portion alone of the whole is illustrated here, it fully gives an idea of its complete composition. Among the minor ceilings, this is a fairly large example as is the case with some of the ceilings at Broach. Once decorating some Jain shrine, it can now be seen in the Western porch of Shaikh Farid's tomb at Patan. ( see A. A. N. G. plate XV. ).

47. In this Mandāraka ceiling, *padmaśilā* dominates the whole composition as is the case with all the ceilings of this group. Located in the *trika* of Mahāvīra temple at Kumbharia, it is one of the two almost identical ones found there. The *padmaśilā* at this stage is still bold and a bit heavy. ( c. 1062 A. D.). Similar examples are found in Vimala temple at Abu.

48. The ceiling from the *trika* of the Śāntinātha temple at Kumbharia illustrates the Mandāraka order at its best. The *padmaśilā* is formed by the whorls of pointed *gajatālus*. As is the case with some of the ceilings in the *trika* of Vimala temple, Abu, the corners here are occupied by Vidyādevīs attended by *kinnaras*. Beginning from north-east and ending at north-west are seen Rohiṇī, Sarasvatī, Cakreśvarī and Vairoṭyā respectively. ( c. 1082 A. D. ).

49. Strictly speaking, this handsome ceiling is not an instance of a pure Mandāraka order. It is one of those complex varieties which were invented by the artists' own freedom of imagination (*manodharma*). The Mandāraka element has been encompassed by Nābhicchanda; while the centre is occupied by the Padmaka ingredient. It is observable in the Southern Corridor of Vimala vasahī, Abu. (c. mid 12th cent.).

50. A Mandāraka ceiling of a peculiar type revealing a baroque fashion though not invested with all the details necessary in a perfect example of that technique. Seen in the bay connecting the Southern Corridor with the *raṅgamaṇḍapa* in Luṅa vasāhī, it is pointed out to-day as one of the best ceilings in that temple. (c. 1231 A. D.).

51. By far the handsomest of all the minor ceilings in Vimala vasahī, by virtue of its ingenious composition and delicacy of execution, this ceiling has been regarded as one of the finest instances of marble work in India. (Alfred Nawrath, 'Glories of Hindustan'). It belongs to the class called Kamalodbhava in Aparājitpṛcchā and combines the Padmaka and Mandāraka elements to matchless perfection. The eight elegant stellate *lumās* each with a *padmakeśara* encircle the central *padmaśilā* which is nothing else but an enlarged version of the *lumā* itself. The depth of the whole composition lends a singularly eloquent character to this ceiling and helps to show itself off to the best advantage. Alfred Nawrath's remark on this ceiling in his recent publication is worth quoting. "Inexhaustible was the imagination of the unknown artists. All technical difficulties are playfully overcome; both figures and ornaments are so deeply graven that doves can nest behind the marble work without being seen. Only their cooing betrays them." ('Immortal India', p. 30)

52. This ceiling interposed between the last noted two identical ones, has so far attracted the attention for its depiction of 'The War of the Brothers' a Jain mythological scene of considerable religious significance, on its *samatala* portion. But the aesthetic interest is centred around the middle part which displays a Kamalodbhava composition which could have looked much better if sufficient depth had been permitted to it. The *lumās* here are of the serrated diamond kind. (c. 1150 A. D.).

53. With a few alterations, the Kamalodbhava order can assume this form which though very neat, likewise suffers from the lack of depth. The *campaka* like flowers resembling rather the single oleandar flowers which spring from the centre of each *lumā* are specially noteworthy. The ceiling is located in Northern Corridor of Vimala vasahi, Abu. (c. A. D. 1189).

54. One of the most impressive of the minor ceilings, it must have graced some place of importance in Śakunikā vihāra at Broach. (c. 1157 A. D.). The ceiling, though damaged, makes the power of its vigorous composition felt to anyone who had an occasion to see it in Jumā Masjid there. Four large corner-cut *lumās* of the pointed octagon variety embrace the central vast *padmaśilā* of a special kind where width dominates the length.

55. The ceiling of the Kamalodbhava order from the Northern Corridor of Vimala vasahi resembles No. 51 in essential points. The *lumās* here possess one whorl less than the latter; and secondly, the *padmakeśara* in each *lumā* is replaced by a *puṣpaka* of the kind seen also in No. 53.

56. A Kamalodbhava ceiling of an unusual pattern and depth. Had all the usual decorative details on the individual elements been slashed in their fullness of form, this would have easily ranked amongst the finest ceilings known in India. The whole composition casts a simulation of a stylized underwater landscape where the deeply decked central *lumās* with the *padmaśilā* struggle to emerge from the depths. The *lumās* as well as the *padmaśilā* possess an unusual form and it is not quite certain whether the representation of the sacred Nandīśvara dvipa was intended to be carved here. The ceiling is located in the Western Corridor, right wing, of Luṇa vasahi. (c. 1231 A. D.).

57. The illustration shows a fragment of an archaic ceiling of the Sabhāmārga order now surviving in ruins in the delapidated *raṅgamaṇḍapa* of Muni Bāwā temple near Than. (c. mid 10th cent.). The *karṇadardarikā* is bold but undeveloped and *rūpakaṇṭha* appears to be still unknown at this age. But the beginnings of the *vidyādhara* brackets are surely in evidence here. Curiously, they are articulated with *karṇadardarikā* since *rūpakaṇṭha* as remarked just before, was probably unknown.

The *kolās* and the *valikās* are heavy looking, though forcefully carved. About two courses of *gajatālus* survive above the latter. They anticipated features so typical in the *gajatālus* of early 11th century temples of Gujarat, but were rendered with a heaviness characteristic of the 10th century.

58. The illustration shows the central part of a Sabhāmārga ceiling which once belonged to temple of Neminātha probably built by Pethaḍaśā in about A. D. 1264 at Prabhas Patan. The ceiling, however, appears to have been built by architects who inherited some of the traditions of designing noticed in the eleventh century. But the details of carving including the eighteen lotuses in the centre and the stencilled decoration on the inner *karṇadardarikā* clearly reveals the idioms of late 13th century. The original span of the whole ceiling is estimated to be 15 feet. ( see Dhaky M. A. and Shastri, H. P. 'Prabhas Patan nā Prācīna Jain Mandiro' ( Gujarati ) to appear in due course in an independent illustrated booklet ).

59. This magnificent ceiling of Sabhāmārga order is fully expressive of all members needed for its composition. Above the *karṇadardarikā* an unusual feature is the presence of second and a simpler repetition of the same member. The second unusual feature is the presence of *tilakas* with *lumbikās* below the *vidyādhara* brackets. The sixteen dancing girls once reposing above the *vidyādharas* are now missing. The three courses of *kola*, each diminishing in width from the preceding, are separated from each other by *valikās*. The five courses of *gajatālus* in harmonical regression impart necessary depth and play of light and shade so essential for the effectiveness of the design. The last course ends up in a completely circular *gajatālu*. Each *gajatālu* possesses a bud in the centre : some of these are not mutilated. The *vajrasṅgas* of the *gajatālus* are filled with *kīrtti-mukhas* in second, third and fourth courses. The ceiling about 17 feet in diameter, forms the *karōṭaka* of the *raṅgamaṇḍapa* of the ruined Śiva temple at Mulmadhavpur. ( c. mid. 11th cent. ).

60. The illustration represents the *karōṭaka* of Sabhāmārga order and belongs to one of the minor shrines behind Rudramahālaya. Its fine details are masked by the whitewash now peeling off gradually. The

ceiling is smaller in diameter than the preceding example by about 3 feet but is essentially similar except for the presence of a prominent *padma-keśara* in the centre. It also possesses sixteen *vidyādhara* brackets. Since the example belongs to about A. D. 1142, its details are not so fine as seen in the last noted example. (see also H. D. Sankalia, op. cit., plate XXVI. Fig. 47 ).

61. This fine ceiling of Sabhāmārga order once belonging to some Brahmanical temple at Stambhatīrtha is now observable in the entrance porch of Gavārā mosque at Khambhat. There are 12 *vidyādhara* brackets so characteristic of a Brahmanical *raṅgamaṇḍapa*. Following the three *kola* courses come the usual five courses of *gajatālus*. From the centre of the last *gajatālu*, dangles a dainty little *padmakeśara*. The whitewash conceals some of its finer details but its general appearance points out its date to be early 12th century. The original diameter of the ceiling was 12'-9".

62. This impressive ceiling of Sabhā-mandāraka order belongs to the *raṅgamaṇḍapa* of Mahāvīra temple, Kumbharia ( A. D. 1062 ). Two unusual features here are the presence of *grāsapaṭṭikā* below *karnadardarikā* and only one *kola* instead of the normal three. The *rūpakaṇṭha* contains seated and niched figures of goddesses flanked by elephants on cardinal points only. The sixteen brackets show figures of *vidyādharas* playing the musical instruments. After the single course of *kola* starts the courses of *gajatālus*; while the first course comprises *mono-gajatālus*, the subsequent three are composed of multiple ones. In the centre hangs the huge *padmaśilā* of the type seen in the Mandāraka ceiling in the *trika* there but larger in dimensions. The ceiling is 16'-10" in diameter: it looks very large owing to the skilful manipulation of the *gajatālu* courses on the one hand and the imposing lotus pendant on the other.

63. This is how the last-noted marble ceiling looks when viewed from below the *padmaśilā* in the *raṅgamaṇḍapa*. The whorls of the great pendant, four in number, are composed of large *gajatālus* in harmonical regression. These are, from whorl to whorl in the order of 20, 12, 8 and 4. From the centre of the last stems up the *padmakeśara*. The *padmaśilā* looks like a huge, highly stylized lotus flower.

64. This *Sabhāmandāraka* ceiling decorates the *raṅgamaṇḍapa* of Śāntinātha temple (c. A. D. 1082), Kumbharia. As the latter temple was erected within a generation after the Mahāvīra temple, the differences between the two ceilings are on minor points only. Here the *rūpapattikā* below the *karṇadardarikā* contains seated figures of goddesses while the figural work is replaced by *ratnapaṭṭa*. Only a single course of *kola* is present. The following two courses show *mono-gajatālus*; the next two are formed by *gajatālus* of multiple variety. The *padmaśilā*, although on a plan similar to the instance from Mahāvīra temple, consists of three whorls only and is elongate, ending in a long, slender *padmakeśara* where human figures are grouped around the stamens. The ceiling is 14' - 3" in diameter.

65. Within two decades, a third temple in marble was raised at Kumbharia. The ceiling of *Sabhāmandāraka* order from this Pārśvanātha temple, larger than the preceding one, being about 16' - 6" in diameter, shows the inclusion of the normal sequence of three *kola* courses. But the novel feature consists in the substitution of a *rūpapattikā* bearing *kalyāṇaka* scenes for the middle *kola* course. The *gajatālu* courses are now three in number and each one is formed by a multiple variety diminishing in size progressively towards the centre. The *padmaśilā* comprises four whorls, each of the last two is formed by *gajatālus*, four in number. The *padmakeśara* shows two whorls of petals. (c. 1100 A. D.)

66. The *Sabhāmandāraka* ceiling illustrated here once belonged to some Brahmanical shrine at Karṇāvātī. At present it covers the portal of Haibat Khān's mosque at Ahmedabad. The mortices in the *vajrasṛṅgas* of the *gajatālus* are twelve in number indicating that originally there were twelve *nāyikās* standing on the *vidyādhara* brackets of this ceiling. The three courses of *gajatālus* are composed of mono-variety as usually seen in Brahmanical shrines. The *padmaśilā* looks like an enlarged *padmakeśara*. The original diameter of the ceiling was about 12' 9". (c. late 12th cent.).

67. This *Sabhāmandāraka* ceiling belonged to some larger Brahmanical shrine at Karṇāvātī and is now to be seen in Haibat Khān's mosque at Ahmedabad. The *gajatālu* courses, four in number, do not reveal the

harmonical regression but in each succeeding course the size of the individual *gajatālu* is diminished. The *padmaśilā* consisting of only two courses, still follows the conventions seen at Kumbharia with a few local touches. The details of the carvings, the number of ribs of the *gajatālus* etc., point out the last quarter of 11th century for its date. The original width of the ceiling was about 15' - 3". The ceiling, it might be conjectured, may have belonged to one of the Brahmanical temples built by Karṇadeva at Karṇavatī.

68. After a hiatus of more than a generation, one more Jain temple was added to the group at Kumbharia. This ceiling belongs to the grand two storeyed Meghanāda maṇḍapa of Neminātha temple built by Pāsila and consecrated by Vādi Deva Sūri in A. D. 1137. The *maṇḍapa* was, however, added by Śrāvikā Hānsi of Patan soon after. This ceiling of Sabhāmandāraka order reflects the typical traits of the guild working at Kumbharia with a few changes. The *rūpapattikā* found below the *karṇadardarikā* in previous instances from Kumbharia is absent in this ceiling. The middle one of the three *kola* courses is replaced, as in Pārśvanātha temple there, by a *rūpapattikā* displaying such incidents as *janma kalyāṇaka* of Neminātha. Three courses of *gajatālus* (of the multiple variety) next follow in the sequence. But the beautiful *padmaśilā* in the centre now strikes a departure in its form, and signals the advent of a new wave of thought at this age. It comprises as many as seven whorls in its formation and the miniature *gajatālus* in each whorl are now in co-radial regression. This changes the appearance of *padmaśilā* known in previous instances. This new mannerism was to capture the fancy of the sculptors very soon and was to oust completely the former variety in subsequent century. Compared to earlier examples, the treatment here tends to be delicate. The ceiling is painted in gay colours as far back in the time of Jahangir when the shrine was reconsecrated. The creamy marble painted in sweet pigments of the Mughal Period simulates the effect of a painted ivory. The ceiling, some 21' - 10" in span is one of the most imposing examples from the temples of Gujarat.

69. This is a miniature ceiling of Sabhāmandāraka order from the left wing, Eastern Corridor of Vimala vasahi, Abu. *Rūpakanṭha* is absent

here. The soffit of the *valikā* that follows the first course of *kola* is decorated with flowers and *lumbikās* alternately. The *gagārakas* at the tip of the *kolās* are replaced here by *nāga* figures. The second *valikā* is decorated with *nāgabandhana* or *nāgābharana*. The fine *padmaśilā* in the centre dominates the whole theme. It combines the principles of the two varieties of *padmaśilā* discussed in the foregoing notes.

70. The illustration represents the central part of Sabhāmandāraka ceiling that once belonged to Kumāra vihāra, a temple sacred to Pārśvanātha built by the Solāṅkī monarch Kumārapāla in the third quarter of 12th century at Prabhas Patan. (For details, see Dhaky M. A and H. P. Shastri 'Prabhas Patan-nā Prācīna Jain Mandiro' to appear in due course as an independent booklet). The *padmaśilā* of the ceiling strongly resembles the one seen in the ceiling of Neminātha temple at Kumbharia. In the first *gajatālu* course there are sixteen mortices for holding the sockets behind the heads of the Vidyādevīs. In the second as well as the third course again there are mortice holes from where, however, were once suspended the *puṣpakas*. The ceiling is about 17'-6" in diameter and is now seen in Jumā Masjid at Prabhas Patan.

71. This is a rare instance of Sabhā-nābhi-mandāraka ceiling once existing in some Jain shrine at Karṇāvatī and now forming the central ceiling of Haibat Khān's mosque, Ahmedabad. After the usual *kola* courses comes a course of sixteen *kṣipta lumās* which add Nābhicchanda element in its constitution. The *padmaśilā*, too, is unusual inasmuch as it consists of *kola* courses to the exclusion of *gajatālus*. The original width of the ceiling was about 17 feet. (c. late 12th cent.).

72. In this Sabhāmandāraka ceiling once belonging to some Jain shrine at Maṅgalapura now known as Mangrol, the unusual feature is the *padmaśilā*, the lower three courses of which carry *kṣipta lumās*. The ceiling is at present seen in Jumā Masjid, Mangrol. The original breadth of the ceiling was about 17'-6" (c. mid. 12th cent.).

73. The Sabhāmandāraka ceiling illustrated here once belonged to the Aṣṭāpada prāsāda built by Prime Minister Vastupāla at Prabhas Patan. It now

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covers the two storeyed entrance porch of Jumā Masjid there. In its *rūpakaṅṭha* bearing sixteen *vidyādhara* brackets, are carved seated Jina figures flanked by elephants ( not seen in the illustration ). The three *kola* courses are followed by three courses of multiple *gajatālus*. The *padmaśilā* is rather flat, perhaps consciously kept in order not to collide with the apex of the soaring Aṣṭāpada which the ceiling once sheltered beneath it. The two whorls of the pendant display an unusual feature in that they are decorated with octagonal *lumās*, 12 large and 12 small on the first and 8 large and 8 small on the second whorl. The *padmakeśara* is missing. ( About 1234 A. D.).

74. This is one of the miniature Sabhāmandāraka ceilings met in Vimala vasahi at Abu. The ceiling is observable in the left wing of the Eastern Corridor. Here, below the *karnadardarikā* is a *paṭṭikā* bearing *simhavyālas*. Above the former rests a *kola* course. But the remarkable feature about this ceiling is the unusual constitution of its *padmaśilā* where the courses in the second and the third whorl are reversed. From the centre of the last whorl emanates a fine little *padmakeśara*.

75. This wondrous miniature Sabhāmandāraka ceiling as can be promptly conjectured by its sweet immateriality, belongs to no other temple but Luṇa vasahi at Abu where indeed it graces the *trika*. The whole ceiling appears as though wrought by chiselling the raw ice. The form loses its meaning in the fretted mass. The refined, minute intricacies remain as its sole residue. What we miss in the illustration are the subtle tints of mother-of-pearl with which the marble of this master piece is suffused as is indeed the case with a number of other ceilings in this world famous temple. ( c. 1231 A. D.).

76. This is one of the larger ceilings of the Sabhāmandāraka order that once formed part of some Jain shrine of pretensions at Stambhātīrtha and is now seen above the north-east corner of Jumā Masjid at Khambat. The workmanship betrays now the symptoms of fatigue that are conspicuous in the architectural style of Gujārat towards the end of 13th century. The *padmaśilā* of this *vitāna* is actually more beautiful than the photograph professes to show it. Unlike a number of earlier examples, the *cippikās* of the *gajatālus* of *padmaśilā* are carved with minute lotus petals. The original diameter of the ceiling was slightly above 18 feet.

77. This splendid Kamalodbhava ceiling occupies the position of distinction in the *trika* of Luṇa vasahi, Abu and can be viewed as one climbs the middle flight of steps confronting the ornate doorway of the Closed Hall. In the ceiling, the graceful *lumās* file in a formal but impressive way along the two successive belts that recall a convention seen earlier in the ceiling from Dholka ( No. 41 ). But the most remarkable feature is its *padmaśilā* which is not of the usual circular mode but is square in conception and is indeed an example of matchless beauty in its class. The ceiling is lightly rectangular in plan which necessitated the inclusion of one more *lumā* on the longer NS axis. This also explains the depression left on either side of the pendant. Delicate *puṣpakas* liberally used in this *vitāna* enhance its charm. This ceiling, too, is tinged with subtle shades of coloured pearls.

78. Had it not sustained lamentable damages, this ceiling could have been classed as the most splendid gem of Indian *vitānas*. Some 6'-6" square, it is more perfect in designing and *décor* than the last instance to which it strongly resembles in matter of conception and the form of *padmaśilā*. The eight *nāyikās* once occupying the *vidyādhara* brackets must have rendered this Sabhā-mandāraka ceiling more dignified. In fact, the courses bearing the *lumās* are not very broad unlike Dilwara instance and the presence of *cippikās* here lends better definition to each belt. The monotony of the arrangement of the *lumās* is also broken down by the introduction of large but delicate *campaka* flowers in alternating rhythm. The ceiling is perfectly square and the birth of the square *padmaśilā* from its navel is extremely natural and in tune with the whole composition. While the *padmaśilā* in Abu example is composed of four whorls of minute *gajatālus*, in this instance from Prabhas Patan it is *kolaja* where each of the whorl, except the fourth one, perpetuated the same rhythm of miniature *lumās* and *puṣpakas* progressively diminishing in size. The *padmakeśara* is missing. The ceiling once belonging either to Aṣṭāpada prāsāda of Vastupāla or Ādinātha temple of Tejapāla, is now found above the central *mihṛāb* of Jumā Masjid. ( About 1234 A. D. ).

79. The illustration shows one of the two familiar ceilings from the world famous Jain temples at Dilwara and as one can recognize, it is the great *vitānu* of the *raṅgamaṇḍapa* of Vimala vasahi. Added by Pṛthvipāla,

minister of Solānkī sovereign Kumārapāla in about A.D. 1150, it to-day remains one of the largest extant ceilings in Solānkī style, being about 22'-4" in diameter. The ceiling betrays several abnormal features such as the presence of a *gajapattikā* below the *karṇadardarikā*, two courses of *kola* alternated with *narapattikā* and *vājipattikā* respectively and the substitution of the third *gajatālu* by a broad belt of human figures etc. Unlike the examples of its order, the central portion of this *vitāna* is rather flat. Eight large diaper *lumās* discretely encircle the central blossom. Percy Brown comments on this assemblage as "... a grouping of pendants not unlike festoons of foliage suspended from the high trees of a forest." *Padmaśilā* itself is in fact too small for this vast ceiling. The *lumās* however, considerably assist in annulling the imbalance between the size of the pendant and the width of the ceiling. The *padmaśilā* is the last of its kind in its class as has been discussed in the foregoing pages. The *pinḍa* between its whorls is rather too thick and its effect is, however, improved by promiscuity of figural carving which it carries.

80. Although not possessing the majesty of the *karṇataka* of Vimala vasahi, this Sabhā-padma-mandāraka example from Khambhat has certain points common with the latter. For instance, the *padmaśilā* has an *entourage* of the same type of *lumās*, only closely packed, and sixteen in number. The latter are divested of their *padmakeśaras*. The first course of the *gajatālu* shows the multiple variety while the second one comprises mono-made. Originally in some Jain shrine, it is now found in Jumā Maşjid (c. mid. 12th cent.).

81. A *karṇataka* that greatly resembled the last noted example in its Kāmalodbhava component is the one presented here from Patan Anhilvad where it once graced, according to Shri Kanaiyalal Bhaishankar Dave, the Jain temple called Kokā vasati of the middle of 12th century and now exists in the defunct mosque near Pipli Gate. The two courses of the multiple *gajatālu* courses have unusually large *vajrasṛṅgas*. The ceiling once possessed sixteen *vidyādhara* brackets ; it had a width of about 17 ft.

82. This miniature Sabhā-padma-mandāraka ceiling is one of those beautiful minor ceilings found in the left wing of the Eastern Corridor, Vimala vasahi, Abu. Like No. 69, the soffits of the *kola* courses are decorated

with *lumbikās*, *nāgābharaṇa*, etc. The central Kamalodbhava component consists of eight *lumās* surrounding a larger replica of the same that stands as a *padmaśilā*. The *lumās* betray transition towards the type that was to be universal in 13th century erections. ( c. mid. 12th cent. ).

83. Karṇāvati was rich in architectural wealth. This great *karotaku* of Sabhā-padma-mandāraka order once in some Jain temple is seen in the Jumā Masjid at Ahmedabad where it is located behind the central arch and supported on triplicated pillars. The chief attraction of this ceiling is the circle of twenty stellate *lumās* which follow the double course of multiple *gajatālus*. The ceiling is about 18 ft. in diameter. The union of *padmaśilā* with the whole composition is not organic owing to a rather inadvertent intervention of a *kola* course between the latter and the *lumās*. ( c. early 13th cent. ).

84. This marvellous ceiling decorating the *raṅgamaṇḍapa* of Tejapāla temple at Dilwara, Abu, represents the quintessence of *vitāna* construction in the mediaeval temples in India. Perfect in orchestration and delicately wrought out, its components harmonize in cadence and surge up in a crescendo till the whole conception culminates in the most lyrical of all the pendants in the world. The base of the composition is a ring harbouring what are almost carved in round and *acroteria* like but small seated figures of Jain munis (?). Above it comes the usual *karṇadardarikā* thinly indented with lotus leaves. Then follows the *rūpakāṇṭha* whose *vidyādhara* brackets support the sixteen Vidyādevīs most of which are albeit later substitutions. This course is topped by three courses of *kolās* and next comes a broad belt of nine-fold *gajatālus*. Now starts the circle of the *lumās* followed once again by a course of *gajatālus*, the latter of the mono-variety. This course acts like a buffer between the *lumās* and the gamut of the whole composition, the *padmaśilā* and serves in displaying both the components to the fulness of grace, an advantage not seen in other ceilings of this class. The perfect balance of proportions is also one of the secrets of the breath-taking beauty of this ceiling. The diameter of the ceiling is about 19'-4" ( c. 1231 A. D. ).

85. The ceiling viewed from whatever angle, presents a facet of singular beauty. Its impact from below the *padmaśilā* is enchanting in the extreme. Its appreciation has been graphically portrayed by Benjamin

Rowland. "Looking up at this ceiling is to behold a dream-like vision looming in the half-light, like some marvellous underwater formation in coral and mother-of-pearl. The deeply pierced working of the figures and unbelievably delicate foliate motifs have the fragility of snow flakes." "There is, to be sure, true beauty in the pearly radiance reflected from what seems like a huge and weightless marble flower." ('The Art And Architecture of India' p. 179). The structure of the *padmaśilā* can be best appreciated from this point. The co-radial regression of the *gajatālus* is seen here in a perfect march to meet ultimately into the apex formed by a graceful *padmakeśara*. This wondrous lotus pendant has been compared with the Gothic parallels by Tod as well as Fergusson and of late by A. Nawrath all of whom admit the relative excellence of the former. Fergusson avers that this *padmaśilā* is ".... finished with a delicacy of detail and appropriateness of ornament which is probably unsurpassed by any similar example to be found anywhere else". (History of Indian Architecture, Vol. II, p. 41). Tod's remark may also be recalled here. ".... where it drops from the ceiling it appears like a cluster of the half disclosed lotus, whose cusps are so thin, so transparent and so accurately wrought, that it fixes the eye in admiration." ('Travels in Western India,' pp. 106-09).

86. Of the same class and age is this exquisite Sabhā-padma-mandāraka ceiling from Patan Anhilvad. It once decorated the *raṅgamaṇḍapa* of some Jain shrine and now covers Shaikh Farid's Tomb at the bank of Saraswati. In size, this one is smaller than Abu example being slightly above 15 ft. originally. This explains the reduction in the number of *lumās* which are here sixteen, and diminution in the size of *padmaśilā*. The forms of the *lumās* as well as the technique of the whole ceiling closely resemble Tejapala's parallel with a few local accents in details which distinguish the work of the two independent but contemporary guilds working in different centres but in the same general style of Solaṅkī school of architecture. (For the view from below the pendant, see 'Annual Bibliography of Indian Archaeology', Vol. XII, 1937, Plate VI. (C).

87. The ceilings of this order with similar *lumās* are also found in such other centres as Khambhat where three examples with their central pendants now missing, are seen in Jumā Masjid. The segment of one of

these two is illustrated here. Both these ceilings belonged to some Jain shrines at Stambhatīrtha.

88. Another magnificent ceiling of Sabhā-padma-mandāraka order of this age is to be sought in this *karotaka* which once belonged to Ādinātha temple built by Tejapāla in about A. D. 1234 at Prabhas Patan, and which now covers Māipurī mosque situated between Veraval and Prabhas Patan. Some imaginative innovations of the guild working at this centre may be noted. The *lumās* are not grouped around the *padmaśilā*. They start from around the centre of the *vitāna* with a centrifugal force along sixteen radii that bisect the intervening space between the brackets in the *rūpakaṇṭha* and just stop above it in the first course of the *kola*. *Padmaśilā* comprising five whorls is *kolaja* and each of its whorl carried *lumās* diminishing in size in successive whorls till checked at the apex. Almost all except one of the *lumās* have vanished. The novel way in distribution of the *lumās* in the totality of the *vitāna* imparts a character that is both unusual and charming. The ceiling looks like a huge parasol with decorations applied on the inner side. The progression introduced in the size of the *lumās* in the three *kola* courses and those in the *gajatālu* courses is remarkable for its subtle calculations. The designer of the ceiling, like his contemporary Śobhanadeva of Dilwara fame, must be the most talented architect of his age in Gujarat. The *rūpakaṇṭha* shows the seated Jina figures flanked by elephants in between the sixteen *vidyādhara* brackets. The *valikās* show *kalikās* in suspension. The ceiling is supported by columns forming a pseudo double storey and is raised up sufficiently high and in proportion to its diameter which is as much as 20 ft.

89. A segment of Sabhā-padma-mandāraka ceiling once probably the integral part of some Jain shrine at Karṇāvati, now seen in Haibat Khān's mosque at Ahmedabad. The ceiling is not particularly charming but the interest here is centred on the rare type of *lumās*, the circular, found around the mutilated *padmaśilā*. The *lumās* lacking in applied decoration are not particularly inviting in look. The original width of the whole ceiling was about 10 ft. There were twelve *vidyādhara* brackets also. ( c. mid. 12th cent. ).

90. The illustration pertains to a segment of a large and what could have been a Sabhā-mandāraka ceiling belonging to some Jain *maṇḍapa* of

late 12th century and now found amongst the assemblage of the ceilings of this class in Jumā Masjid at Khambhat. Apart from its three attractive courses of complex *gajatālus*, this ceiling is of commendable size, some 20 ft. wide, and has been selected here for illustrating the rarest feature, the presence of miniature *lumās* on the soffits of the two *valikās* that separate the *kola* courses. In the lower course these are 124 and in the upper 112 in number.

91. This is a sector of a Nābhicchanda ceiling originally of some Brahmanical or a Jain shrine at Dholka and now seen in Tānkā Masjid in that city. The fine *puṣpaka*, half blossomed in the centre of the *lumā*, is worthy of note ( c. late 11th cent.).

92. The segment of what was probably a Sabhā-mandāraka ceiling of some early 13th century Jain *maṇḍapa* at Karṇāvātī has been chosen here for demonstrating a feature now lost in almost all the ceilings shifted and re-erected elsewhere. This is the presence of the *campaka* flowers in the hollowed *vajrasṛṅgas* between the *gajatālus* in the second course. The diameter of the ceiling was about 18 ft. and is at present to be seen in Ahmed Shah's mosque, Ahmedabad.

93. This rectangular ceiling covers the *antarāla* of Śaśibhūṣaṇa temple at Prabhas Patan. The central part comprises a Kamalodbhava group formed by *lumās* encircling a *padmaśilā*. On either side is found a Mandāraka component. ( c. 1169 A. D. ).

94. One of the two very small ceilings of Padmanābha order near central *mihṛāb* in Jumā Masjid, Sidhpur, it is unusual in that it comprises very large single *utkṣipta lumā* with a floral pendant hanging from its centre. ( c. early 12th cent.).

95. During the recent clearance of Roda Temple III, the fragments of the ceiling of its collapsed porch were recovered. These have been re-assembled to its original appearance as seen in this illustration. The ceiling is of the *sama-kṣipta* class and of Nābhicchanda order of the kind seen at Roda Temple VI. ( See here plate 25. ) Only it is oblong in plan as is the case with Shamalaji instance.

# वितान सम्बन्धि वास्तुशास्त्रोक्त मूलपाठाः

(Bk) Y-7-12

# (१) वितानलक्षणाधिकारः

## (अ) साधारण लक्षणम्

### अपराजितपृच्छायाम्

मण्डपानां समस्तानां मध्ये कुर्याद्वितानकम् ॥ ३ ॥

अ. १८९

वितानैर्विविधाकारैः पद्मपत्रोपशोभितैः ॥ १७ ॥

मण्डपं दिव्यमाख्यातं पुरे च निलयोपमम् ॥ १८ ॥

अ. १४७

विचित्ररत्नवर्णाढ्याः पद्मपत्रमिवाम्भसि ।

पद्मोद्भवास्तथा लूमा नागवीथिपरिभ्रमाः ॥ ९ ॥

पद्मोद्भवं बन्धसन्धौ नागविद्याधरोदितम् ।

कीर्त्तिमुखपत्रशाखा वज्रशृङ्गैर्निरन्तरम् ॥ १० ॥

गजतालु तथापर लूमा छन्दक्रमोद्गता ।

श्वेतरक्त हरिर्त्पीतैर्वलिकाकारशोभितम् ॥ ११ ॥

क्वचित्तु हेमवर्णं च मेघोदरनिभं क्वचित् ।

क्वच्च श्वेतवर्णं स्यात् क्वचिन्नीलोत्पलप्रभम् ॥ १२ ॥

विचित्रवर्णसंकाशं गन्धर्वगणसेवितम् ।

किन्नरविद्याधरोक्त गीतवाद्यसुनृत्यकम् ॥ १३ ॥

केतकीबकुलै रम्भामुचकुन्दैश्च मल्लिकैः ।

पाटलै राजचम्पाभिर्जातिनागकदम्बकैः ॥ १४ ॥

सुसाराशोकपत्रैश्च पुन्नागैर्नागकेशरैः ।

श्वेतरक्तोत्पलैः पद्मपत्रैः संस्कारशोभितैः ॥ १५ ॥

वितानं पुष्पसंकाशं पुष्पजातमनेकधा ।

रम्भापुष्पसंकाश वितानाग्रं तु यादृशम् ॥ १६ ॥

अ. १८९

अष्ट द्वादश द्विरष्ट चतुर्विंशतिर्द्वित्रिंशत् ।  
 चतुः षष्टिर्विद्याधरास्तदूर्ध्वे च ( व ? सु ) राङ्गनाः ॥ १४ ॥  
 ततानद्धधनाद्यैश्च वादित्रैः सस्वरैस्तथा ।  
 नाटकैर्नृत्यरङ्ग्यैर्गीतनादैरनेकधा ॥ १५ ॥  
 पटिपाटपटैश्चैव नेत्रपाटैः सुयान्महोमकैः ? ।  
 क्षीरोदकैस्तु भरवामैः पवनाप्लुतैः सुहारिकाः ॥ १६ ॥  
 सुवर्णरेखानुमानाक्ष पुष्पप्रकरमेव च ।  
 वितानाग्रविद्याधरैर्नागविद्याधरादिकम् ॥ १७ ॥  
 वस्त्रस्य लम्बनं सर्वं देवदेवैस्तुरम्यकम् ।  
 विचित्रोत्पलसंकाशं कुङ्कुमारुणमोदितम् ? ॥ १८ ॥

अ. १९०

### समराङ्गणसूत्रधारे

गजतालुलुमाकर्म द्रव्यैः स्यादुत्तरोत्तरैः ।  
 एते नानाविधाः कार्या द्रव्यैरविकलैस्तथा ॥ २८ ॥  
 वितानैर्विविधाकारैः रूपकर्मोपशोभितैः ।  
 एवंविधा विधातव्या सीमातुल्यास्तुलोदयाः ॥ ३२ ॥

अ. ६६

खेचरैर्माल्यबन्धैश्च नानाकर्मवितानिभिः ।  
 मन्दारकैः शुक्तिभिर्वा पद्मैर्वा नागपाशकैः ॥ ९६ ॥

अ. ६७

## (आ) लूमाधिकारः

### समराङ्गणसूत्रधारे

लक्षणेन च युक्तानि विदधीत यथोचितम् ।  
 लूमाः फलकवर्तिभिः कृताः समभिदधमहे ॥ २९ ॥

उत्क्षिप्तानां च ये भेदा जायन्ते सर्ववास्तुषु ।

तुम्बिनी लम्बिनी हेला शान्ता कोला मनोरमा ॥ ३० ॥  
आध्माता चेति ससैता नामतः कथिता लुमाः

### तुम्बिनी

चतुरश्रीकृते क्षेत्रे कान्ते भूमितले शुभे ॥ ३१ ॥

सूत्रं क्षेत्रसमं कृत्वा कर्णात् कर्णं विभाजयेत् ।

विन्यस्येद् गर्भसूत्राणि तयोर्मध्यगतानि च ॥ ३२ ॥

भूयश्चान्यानि मध्येषु सूत्राणि विनिवेशयेत् ।

मध्ये वृत्तं समालिख्य तुम्बिका कमलोपमा ॥ ३३ ॥

कार्या भागीकृतं तत्र वृत्तं क्षेत्रे प्रवर्तयेत् ।

सूत्रे सूत्रे तु पिण्डस्थां लुमां सूत्रेण चालिखेत् ॥ ३४ ॥

लुमान्तरेषु सर्वेषु वैकटयेन वृत्तिकृतम् ।

तयोरन्तरयोर्मध्ये लुमामूले विकर्करम् ॥ ३५ ॥

द्विगुणं त्रिगुणं वा स्यात् ततश्च बलिनीं लिखेत् ।

व्यासार्धेनोदयश्चेह कर्तव्यस्तत्र मण्डले ॥ ३६ ॥

### आध्माता

सम्पातात् तलसूत्राणां तुम्बिका चोर्ध्वसूत्रिता ।

उदयस्तलसूत्रस्य तुम्बिकायास्तथान्तरम् ॥ ३७ ॥

पूर्वसूत्रे लुमाग्रेषु कण्टकान् कल्पयेद् ऋजून ।

बहिस्थानेषु चान्तेषु लक्षं कुर्यात् सुनिश्चितम् ॥ ३८ ॥

लक्षं गृहीत्वाधः सूत्र मूर्ध्वसूत्राणि लक्षयेत् ।

उदये कण्टकस्यान्ते तद्वदेवानुसन्ततम् ॥ ३९ ॥

दापयेदुत्तरं सूत्रं लुमानां खल्वकानि च ।

पिण्डव्यासं बलिनां चाप्येषु क्षोभणविस्तृती ॥ ४० ॥

लुमा कर्णगता या स्यादाध्माता सा प्रकीर्तिता ।

## शेषा :

छेदे प्रवर्तितान्या स्यात् किञ्चिद्दूना मनोरमा ॥ ४१ ॥

कोला तृतीया शान्तेति चतुर्थी परिकीर्तिता ।

हेलाख्या पञ्चमी षष्ठी लम्बिनी नामतो लुमा ॥ ४२ ॥

सप्तमी तुम्बिनीत्येता मार्गसूत्रविनिर्गताः

अ. ५४

लूमामूलस्य स्तम्भार्धं विस्तारः परिकीर्तितः ॥ १२९ ॥

तत्त्र्यंशादग्रविस्तीर्णा मूले साष्टांशयुग्ं भवेत् ।

तुम्बिनी लम्बिनी हेला शान्ता कोला मनोरमा ॥ १३० ॥

आध्माता चेल्यमूः प्रोक्ता लुमाः सप्त मनीषिभिः ।

ऋजुः सा लम्बिनी तासामाध्माता कर्णगा स्मृता ॥ १३१ ॥

अन्तराले क्रमेण स्युः पञ्चान्याः परिकीर्तिताः ।

अ. ३०

## अपराजितपृच्छायाम्

लूमांश्चाऽथ प्रवक्ष्यामि वितानच्छन्दकोद्भवाः ।

शृङ्गारो विनाङ्गनाश्च विना लूमैर्वितानकम् ॥ १ ॥

पुमान् विना च सन्तानैः पुत्रपौत्रादिकैस्तथा ।

राष्ट्रं विना दन्तिभिश्च सर्वथैव न शोभते ॥ २ ॥

यथोदकं विना भूमिर्लौका जीवादिकं विना ।

तथा वितानं निर्लूमं योषितः पुरुषं विना ॥ ६ ॥

तदनुक्रमयुक्तिश्च नामानि लक्षणादिकम् ।

कथयामि समासेन विश्वकर्मवचोयथा ॥ ३ ॥

तुम्बिनी लम्बिनी हेला शान्ता चैव मनोरमा ।

गान्धारी हस्तिजिह्वा च नागाङ्गा च पुष्पावली ॥ ४ ॥

उक्ता लूमा नवत्वेवं सुरूपाः स्युर्वितानकैः ।

लूमानुक्रमसंयुक्तं वितानं दिव्यकं भवेत् ॥ ५ ॥

क्षिप्ते तु तुम्बिनी ज्ञेया उत्क्षिप्ते लम्बिनी तथा ।  
 हेला समतले चोक्ता त्रिधोदितक्रमागता ॥ ७ ॥  
 शान्ता गजतालुवृत्ते मेघोदरे मनोरमा ।  
 गजदंष्ट्रोक्तमाना च गान्धारी च विद्याधरैः ॥ ८ ॥  
 लम्बिते गजजिह्वाख्या नागाङ्गा क्षिप्तोत्क्षिप्तके ।  
 मन्दारके पुष्पावली इत्थं लूमाः प्रकल्पिताः ॥ ९ ॥  
 तुम्बिनी पद्मपत्रे च लम्बिनी त्वेककोलजा ।  
 द्विकोला च भवेद्हेला शान्ता चैव त्रिकोलका ॥ १० ॥  
 कार्या मनोहराकारा चतुष्कोलैर्मनोरमा ।  
 गान्धारी पञ्चकोलैश्च हस्तिजिह्वैकतालुका ॥ ११ ॥  
 नागाङ्गा द्विगजतालु खितालु स्यात्पुष्पावली ।  
 दंष्ट्रा विद्याधरोक्ता च तयोर्भवाद्यसूत्रतः । ॥ १२ ॥

अ. १२२

## (२) वितानभेदप्रभेदछंदादिलक्षणम्

### समराङ्गणसूत्रधारे

अलिन्दे मण्डपे वापि चतुष्के वलभीषु वा ।	
वितानानि विचित्राणि समुत्क्षिप्ततलानि च	॥ २८ ॥
लक्षणेन च युक्तानि विदधीत यथोचितम् ।	
एताभिः कारयेत् कोलं वितानं नयनोत्सवम्	॥ ४३ ॥
कोलाविलं हस्तितालु चाष्टपत्रं शरावकम् ।	
नागवीथिवितानं च पुष्पकं भ्रमरावली	॥ ४४ ॥
हंसपक्षं करालं च विकटं शङ्कुकुट्टिमम् ।	
शङ्कुनाभिः सपुष्पं च शुक्तिवृत्तकमेव च	॥ ४५ ॥
मन्दारं कुमुदं पद्मं विकासं गरुडप्रभम् ।	
पुरोहतं पुरारोहं विद्युन्मन्दारकं तथा	॥ ४६ ॥
एतान्येवं वितानानि सङ्ख्यया पञ्चविंशतिः ।	
एतेषां रूपनिर्माणमधुना संप्रवक्षमहे	॥ ४७ ॥

### कोल

समन्ताच्चतुरश्रे च चतुरश्रायतेऽथवा ।	
क्षेत्रे वृत्तीकृते नाभ्यैकया तत् कोलमुच्यते	॥ ४८ ॥

### नयनोत्सव

चतुरश्रे यदा क्षेत्रे कर्णस्थानेषु कृत्स्नशः ।	
चतुरश्रनिबन्धेन चतुरश्रनिबन्धेन	॥ ४९ ॥
वलिनी विकटाकारा पूर्ववृत्तान्यधस्तथा ।	
भङ्गवृत्तं च यन्मध्ये परं तत्रा परा लुमाः	॥ ५० ॥
क्रियन्ते तुम्बिकाः पञ्च यत्र सुस्थाः सुसंवृताः ।	
मार्गं (?) स्तलेऽघः सूत्रस्य तद् भवेन्नयनोत्सवम्	॥ ५१ ॥

## कोलाविल

?

## हस्तितालु

कोलाविलं समे क्षेत्रे भागाष्टकविभाजिते ।  
 मध्ये द्विभागे विलिखेद् वृत्तं तुम्बिकयान्विते ॥ ५२ ॥  
 तत्र भ्रमान्ते च सूत्रे भ्रमान् षोडश कारयेत् ।  
 ऋजूनि यानि सूत्राणि लूमास्ताः परिकल्पयेत् ॥ ५३ ॥  
 यानि शेषाणि सूत्राणि वलिनीस्ताः प्रकल्पयेत् ।  
 तुम्बिन्यां कारयेद् वृत्तं गजतालुकमुच्यते ॥ ५४ ॥

## अष्टपत्र

अष्टपत्रे चतुष्पष्टिभागं क्षेत्रं प्रकल्पयेत् ।  
 लुमास्थानेषु पत्राणि खाण्डतान्यन्तरैस्तथा ॥ ५५ ॥

## शराव

सम्पातेषु समस्तेषु तुम्बिकाः सन्निवेशयेत् ।  
 वृत्ताकारं शरावं स्याद् विन्यासं च धरैश्च तत् ॥ ५६ ॥

## नागवीथि

चतुरश्रेऽथवा वृत्ते भागत्रयविभाजिते ।  
 निवेशयेन्नागवीथी सम्पाते वलिसूत्रयोः ॥ ५७ ॥  
 वितानमेतत् कथितं यश्चिकीर्षति नामतः ।  
 ऊर्ध्वतिर्यग्गतैर्नालैः क्रियते यन्निरन्तरम् ॥ ५८ ॥

## पुष्पक

पुष्पमालाकुलं श्रीमत् पुष्पकं तदुदाहतम् ।  
 अशोकपल्लवाकीर्णलुमाभ्रमनिबन्धनम् ॥ ५९ ॥

## भ्रमरावली

चतुरश्रक्रियायुक्ता सा प्रोक्ता भ्रमरावली ।

आध्माता कर्णमायाता तुम्बिकास्थानसंश्रया ॥ ६० ॥

## हंसपक्ष

तुम्बिनी यत्र मध्ये तु हंसपक्षं तदुच्यते ।

अस्यैव पक्षे तु यदा सम्बध्येत मनोरमा ॥ ६१ ॥

## कराल

तुम्बिनी च विपक्षेषु करालं तदुदाहृतम् ।

## विकट एवं शङ्खकुट्टिम

कोला लुमा स्याद् विकटेशङ्खेशान्ताप्रकीर्तिता ॥ ६२ ॥

## शङ्खनाभि

शङ्खनाभिसमं सूत्रं तुम्बिकायाः प्रवर्तते ।

सर्वेष्वपि लुमास्थानेष्वेकरेखान्वितं भवेत् ॥ ६३ ॥

शङ्खनाभिरिति प्रोक्तं वितानमिदमुत्तमम् ।

## सपुष्प

एतस्यैव लुमास्थाने तुम्बिका पद्मकावृता ॥ ६४ ॥

वलयैर्भूषिता यत् स्यात् सपुष्पमिति तद् विदुः ।

## शुक्ति

क्षेत्रे वृत्तायताकारे कारयेच्छुक्तिसंज्ञकम् ॥ ६५ ॥

## वृत्तक

वृत्ताकारे भवेत् क्षेत्रे वृत्तं वलयकर्मणा ।

चतुरश्रे समे क्षेत्रे यल्लुमार्धलुमर्धतः ॥ ६६ ॥

## मन्दारक

वृत्तक्षोभणभङ्गानि तन्मन्दारकमुच्यते ।

## कुमुद

कुमुदं कुमुदस्येव लुमाक्षेपादिहार्धतः ॥ ६७ ॥

## शेषः

पद्मके स्यादधः क्षिप्ता विकासेमध्यमालुमा ।

गरुडे गरुडो मध्ये नागाभरणशोभितः ॥ ६८ ॥

पुरोगतं तद् यदधो गत्वा स्यादूर्ध्वगं पुनः ।

अधो गत्वा पुरारोहमूर्ध्वमूर्ध्वं ततोऽप्यधः ॥ ६९ ॥

विचित्रक्षोभणाकीर्णमन्ते वृत्तं मुहुर्मुहुः ।

अष्टभिश्चाश्रिभिर्मध्ये विद्युन्मन्दारकं भवेत् ॥ ७० ॥  
अ. ५४

## अपराजितपृच्छायाम्

वितानानि विचित्राणि क्षिप्तान्युत्क्षिप्तकानि च ।

समतलानि ज्ञेयानि उदितानि त्रिधा क्रमात् ॥ ४ ॥

त्रयोदशाधिकशतं सहस्रं च वितानकाः ।

प्रोक्ताश्च विविधाश्छन्दा लुमास्तत्र त्वनेकधा ॥ ५ ॥

पद्मको नाभिच्छन्दश्च सभामार्गस्तृतीयकः ।

मन्दारक इति प्रोक्तो वितानाश्च चतुर्विधाः ॥ ६ ॥  
अ. १८९

वितानानि विचित्राणि क्षिप्तान्युत्क्षिप्तकानि च ।

पद्मकं नाभिच्छन्दं सभामार्गं मन्दारकम् ॥ २५ ॥  
अ. २

वितानानि विचित्राणि क्षिप्तान्युत्क्षिप्तकानि च ।

मन्दारसभापद्मानि ज्ञायन्ते सूत्रकर्मणा ॥ १८ ॥  
अ. ५०

लम्बिन्याख्यवितानानि विचित्राणि च मध्यतः ।  
 अनेकाकाररूपाश्च राजक्रीडोचिताः स्थिताः ॥ ९ ॥  
 अ. ७७  
 वितानानां प्रभेदाश्च सम्प्रोक्ता वास्तुवेदिभिः ।  
 शुद्धाश्च छन्दसंघाटा भिन्ना उद्भिन्नास्तथा ॥ १७ ॥  
 एकत्वे च भवेच्छुद्धः संघाटश्च द्विमिश्रणात् ।  
 त्रिमिश्राश्च तथा भिन्ना उद्भिन्नाश्चतुरन्विताः ॥ ३० ॥  
 अ. १९०  
 पद्मके शुद्धच्छन्दाश्च चतुःषष्टिः प्रकीर्तिताः ।  
 षट्त्रिंशच्चैव संघाटास्तथैव परिकीर्तिताः ॥ १८ ॥  
 शतद्वयं च भिन्नाश्च उद्भिन्नास्तत्समास्तथा ।  
 एवं पद्मोद्भवे छन्दे शुद्धाद्याश्च प्रकीर्तिताः ॥ १९ ॥  
 चत्वारिंशच्च संघाटाः शतं भिन्नास्तथैव च ।  
 उद्भिन्नाश्च समुत्पन्नाः षट्त्रिंशदधिकं शतम् ॥ २० ॥  
 शुद्धाश्चतुर्विंशतिक सङ्ख्याकाः सम्प्रकीर्तिताः ।  
 एवं नाभ्युद्भवच्छन्दे वितानानां शतत्रयम् ॥ २१ ॥  
 सभामार्गं द्विरष्टौ च शुद्धाश्चैव समीरिताः ।  
 षट्त्रिंशच्चैव संघाटा भिन्ना वस्वब्धिभेदतः ॥ २२ ॥  
 उद्भिन्नाश्च शतं त्वेकं सभामार्गविनिर्गताः ।  
 एवं सभामार्गजातवितानानां शतद्वयम् ॥ २३ ॥  
 मन्दारके तथा प्रोक्ताः शुद्धच्छन्दा दशैव च ।  
 संघाटा वै पञ्चदश चत्वारिंशच्च भिन्नकाः ॥ २४ ॥  
 अष्टचत्वारिंशदेवमुद्भिन्नाश्च प्रकीर्तिताः ।  
 एवं मन्दारकभवा त्रयोदशाधिकं शतम् ॥ २५ ॥  
 वितानानि समस्तानि एकादशशतानि च ।  
 त्रयोदशाधिकान्येव विचित्राणि भवन्ति च ॥ २६ ॥  
 अ. १८९

## प्रासादमंडने

एकादशशतान्येव वितानानां त्रयोदश ।  
शुद्धसंघाटमिश्राणि क्षिसोत्क्षिप्तानि यानि च ॥ ३५ ॥  
अ. ७

## अपराजितपृच्छायाम्

पद्मनाभं सभापद्मं सभामन्दारकं तथा ।  
कमलोद्भवमाख्यातं मिश्रकाणां चतुष्टयम् ॥ ४ ॥  
अधस्तात् पद्मकं छन्दं नाभिच्छन्दं तदूर्ध्वतः ।  
पद्मनाभं च तन्नाम मिश्रकं चादिजातकम् ॥ ५ ॥  
अधस्तात्तु सभाच्छन्दं पद्मछन्दं तदूर्ध्वतः ।  
सभापद्ममितिख्यातं द्वितीयं मिश्रकं तथा ॥ ६ ॥  
अधस्तात्तु सभाच्छन्दं मन्दारकमथोर्ध्वतः ।  
सभामन्दारकं नाम तृतीयं मिश्रजातकम् ॥ ७ ॥  
पद्मके च यथा छन्दे पद्माकृति च लम्बितम् ।  
कमलोद्भवमाख्यातं चतुर्थं मिश्रजातकम् ॥ ८ ॥  
(पद्मोद्भवादिकं) सर्वं वितानच्छन्दसम्भवम् ।  
कर्तव्यं सर्वदेवानामीश्वरे तु विशेषतः ॥ ९ ॥  
नाभिकं विष्णुदेवेशे सभा वै ब्रह्मणस्तथा ।  
सूर्ये मन्दारकं चैव शुद्धच्छन्दाः प्रकीर्तिताः ॥ १० ॥  
पार्वत्यादिकदेवीनां सर्वासां पद्मनाभकम् ।  
गणनाथे सभापद्मं कर्तव्यं शान्तिमिच्छता ॥ ११ ॥  
सभामन्दारकं नाम वीतरागेऽतिशान्तिदम् ।  
कमलोद्भवमेवं च सर्वदेववितानकम् ॥ १२ ॥  
यद्देवाग्रे वितानं स्यात्तद्गुणं तदाच्छादनम् ।  
सेवितं गन्धर्वगणैः शान्तिदं श्रीपदं तथा ॥ १३ ॥  
अ. १९०

वितानांश्च प्रवक्ष्यामि भेदैस्तच्च चतुर्विधम् ।  
 पद्मकं नाभिच्छन्दं च सभा मन्दारकं तथा ॥ १ ॥  
 अ. १९०  
 पद्मको विप्रजातिः स्यात् क्षत्रियो नाभिच्छन्दकः ।  
 सभामार्गो भवेद्वैश्यः शूद्रो मन्दारकस्तथा ॥ ७ ॥  
 पद्मकः श्वेतवर्णः स्यात् क्षत्रियो रक्तवर्णकः ।  
 सभामार्गो भवेत्पीतो मन्दारः सर्ववर्णकः ॥ ८ ॥  
 अ. १८९

### पद्मकच्छन्दोद्भववितानम्

पद्मं चैव विकाशं च ह्यष्टपत्रं सुकर्णिकम् ।  
 छत्रं च नागवीथि च पुष्पकं भ्रमरावली ॥ १ ॥  
 आद्योत्पत्तिर्वितानानां सूत्रसम्पातचित्रकम् ।  
 एते चाष्टवितानाश्च कर्तव्यास्त्रिपुरान्तके ॥ २ ॥  
 अ. १९१

### पद्मक

चतुरस्रं समं शुद्धं भागमेकं वेदाश्रकम् ।  
 तत्प्रमाणं चाष्टकोणं भिन्नसूत्रैः प्रभेदितम् ॥ १३ ॥  
 कक्षान्तरे गर्भसूत्रं व्यक्तादिग् विदिग् मध्यतः ।  
 क्षोभणा चार्धभागोक्ता अष्टलूमाः पद्माम्भसा ॥ १४ ॥  
 मुकुली भागपादेन अधिकास्य (?) पद्माकृतिः ।  
 लूमन्तरे चान्तरस्थं कर्तव्यं पद्मकेशरम् ॥ १५ ॥  
 वृत्तास्था चाष्टलूमनां परिधौ पद्मपत्रिका ।  
 (स्रगग्रकोपम ?) च लूमाग्रे च गगारकम् ॥ १६ ॥  
 बाह्यकर्णं परित्यज्य पद्मकं नाम नामतः ।  
 अर्धभागं तस्य बाह्ये पङ्क्तौ स्याद् गजतालुका ॥ १७ ॥  
 अष्टलूमाच्छन्दभवा मुकुल्योऽष्टौ प्रकीर्तिताः ।  
 तुम्बिकाश्चतुर्विंशति..... ॥ १८ ॥

## विकाश

निबन्धलूमाग्रपङ्क्तौ परिघौ पद्मपत्रिका ।  
एवमादिगुणैर्युक्तं विकाशं नाम नामतः ॥ १९ ॥

## अष्टपत्र

गजतालुकयोः स्थानेऽर्धचन्द्रं कमलाष्टकम् ।  
विदिक्षुदिक्षुसंस्थाने चाऽष्टपत्रं तु नामतः ॥ २० ॥

## छत्र

अष्टकोलकमध्ये तु पद्मं भागं च लम्बयेत् ।  
रम्भापुष्पोद्भवाद्ग्रे चाऽष्टशृङ्गैस्तु छत्रकम् ॥ २१ ॥

## सुकर्णिक

मध्ये छत्रे चाष्टलूमः शृङ्गान्ते चाऽष्टकर्णिकाः ।  
गोकर्णसदृशाकाराः कर्णेश्वत्थदलाकृतिः ॥ २२ ॥

## नागवीथिः

अष्टकोणे बाह्यशृङ्गे कर्णिकाश्च शृङ्गान्तरे ।  
क्षोभयित्वा ततः शेषं नागबन्धैरनेकधा ॥ २३ ॥  
कर्णस्थाने नागवीथि रष्टकोलानि बाह्यतः ।

## पुष्पक

पुष्पकं नाम विख्यातं चतुः कोलाष्टकैः कृतम् ॥ २४ ॥

## भ्रमरावली

अष्टबाह्ये द्विरष्टौ च कुर्यात्पद्माकृतीस्तथा ।  
भ्रमरावलीति तन्नाम दुर्लभं देवदानवैः ॥ २५ ॥

अ. १९२

## नाभिच्छन्दोद्भवंवितानम्

नाभ्यं नाभ्युद्भवं चैव श्रीवत्सं च मालाधरम् ।  
 नन्दारव्यं सूर्योद्भवं च गरुडं वैष्णवं तथा ॥ ३ ॥  
 नाभिच्छन्दोद्भवा आद्या स्तत्र सम्पातकर्णिकाः ।  
 एते चाष्टवितानास्तु कर्तव्या गरुडध्वजे ॥ ४ ॥  
 अ. १९१

### नाभ्य

चतुरश्रीकृते क्षेत्रे भुजकर्णविशोधिते ।  
 चतुर्भागाङ्कितं कृत्वा पादषोडशकान्वितम् ॥ २६ ॥  
 कर्णरेखात्रयं कार्यं विकर्णत्रयमेव च ।  
 मध्यं चतुष्पदं घृत्तं मूलनाभिसुसंस्थितम् ॥ २७ ॥  
 तथाऽर्धचन्द्राकृतयो द्वौ द्वौ भागौ चतुर्दिशम् ।  
 नाभ्यनाम्ना च विख्यातं वितानं विष्णुवल्लभम् ॥ २८ ॥

### नाभ्योद्भव

भागमेकं तु परिधौ वर्धयेत्तु समासतः ।  
 द्वौ द्वौ भागौ दिक्षुकोणं विदिग्मध्ये तदर्धकम् ॥ २९ ॥

### श्रीवत्स

पुनश्च वर्धयेद् भागं वेदाश्रमष्टभागकम् ।  
 विकर्णानां सर्वसूत्रं नाभ्यकर्णे व्यवस्थितम् ॥ ३० ॥

### मालाधर

अष्टभागं च विस्तारे आयामे सूर्यभागकम् ।  
 कुर्यान्मालाधरं प्राज्ञो वितानं दिव्यभूषणम् ॥ ३१ ॥  
 समतलं च विज्ञेयं कर्णरेखासमस्तकम् (समन्वितम्) ।  
 पूर्वापरयुक्तियोगे मध्यं कुर्याद् युगांशकैः ॥ ३२ ॥

नाभ्युद्भवाकारमध्यं कर्तव्यं सर्वशान्तिदम् ।  
 एकैकं पूर्वापरतः तद्रूपालङ्कृतं तथा ॥ ३३ ॥  
 याम्योत्तरे च पार्श्वाङ्गे द्वे द्वे नाभ्ये उदाहृते ।  
 उर्ध्वे नाभ्यादिकं कुर्यात् समस्तं बाह्यतो मुखम् ॥ ३४ ॥  
 त्रिपङ्क्तौ उर्ध्वक्षिप्ताङ्गे सप्तान्तं च सुलम्बितम् ।  
 एवंविधं प्रकर्तव्यं विष्णवे सर्वमण्डनम् ॥ ३५ ॥

### नन्दाक्ष

द्वादशांशं समं क्षेत्रं कर्णसूत्रात्मकं तथा ।  
 विकर्णं सूत्रयेन्नाभ्यं चतुर्भागं कलांशकम् ॥ ३६ ॥  
 नाभ्योद्भवाकारमध्यं कुर्यात् समतलं तथा ।  
 चतुःकर्णेषु चत्वारि चत्वार्येवं चतुर्दिशम् ॥ ३७ ॥  
 तथा चैकं गर्भमध्ये कर्तव्यं दिव्यभूषणम् ।  
 नवनाभ्योद्भवं ख्यातं तुम्बिका नव लम्बिताः ॥ ३८ ॥

### सूर्योद्भव

पूर्वभागादिका सङ्ख्या पूर्वमानप्रकल्पिता ।  
 सूत्रात्पञ्च विकर्णानि स्थितान्येकैकतस्तथा ॥ ३९ ॥  
 तथापरमुखान्यष्टावूर्ध्वे वर्ध नाभ्याकृतीनि च ।  
 कर्णश्चतुर्थ्यां मुनियुक्तं ! सूर्योद्भवं तु कामदम् ॥ ४० ॥

### गरुड

द्व्यष्टभागाङ्कितं क्षेत्रं कर्णे नाभ्यं युगांशकम् ।  
 बाह्ये च द्वादशोक्तानि श्रीवत्सं मध्यतस्तथा ॥ ४१ ॥

### वैष्णव

छन्दं विंशतिधा भक्तं चतुर्मध्ये श्रीवत्सकम् ।  
 शेषाणि बाह्यपरिधौ कुर्यान्नाभ्यानिषोडश ॥ ४२ ॥

अ. १९२

## सभामार्गोद्भवाष्टवितानानि

कमलं कमलोद्भवं शङ्खवर्तं मेघोदरम् ।  
 महापद्मं महाकान्तं हंसं वै हंसपक्षकम् ॥ ५ ॥  
 आदिसृष्ट्युद्भवकाले प्रयुक्ताः परमेश्वरे ।  
 एते चाऽष्टवितानाश्च कर्तव्याः परमेष्ठिनि ॥ ६ ॥  
 अ. १९१

### कम्बल

वेदभक्तं तु वेदाश्रमष्टशृङ्गं त्रिच्छत्रकम् ।  
 एकैकं शृङ्गमध्ये तु पृथक् कोलत्रयं क्षिपेत् ॥ ४३ ॥  
 लम्बिते पृष्ठदेशे तु कुर्याद् गजतालुके ।  
 कक्षैकं कर्णिकायुक्तं कम्बलं नामतो भवेत् ॥ ४४ ॥

### कम्बलोद्भव

तस्य बाह्ये पुनर्दद्यादष्टशृङ्गाणि पङ्क्तितः ।  
 क्षिपेत् कोलत्रयं हस्तितालुकं कर्णिकाभवम् ॥ ४५ ॥

### शङ्खावर्त

शङ्कुभिर्वेष्टयेत्सूत्रं वृतं कीले तु भ्रामयेत् ।  
 शङ्खावर्तक्रमशृङ्गै - ह्रांसवृद्धिक्रमोदितः ॥ ४६ ॥

### मेघोदर

कमलोद्भवस्य बाह्ये मेघमालाद्वयोद्भवः ।  
 गजतालुकाकृति च वलणैरष्टधाकुलम् ॥ ४७ ॥

### महापद्म

तस्य मेघं परित्यज्य दधादष्टशृङ्गाकुलम् ।  
 षोडशादि त्रिकोणानि कर्णिकास्याच्छृङ्गान्तरे ॥ ४८ ॥

## महाकान्त

तस्यैव तु त्रिकोणाग्रे पद्माकाराणि षोडश ।  
तस्याग्रे लम्बितं कुर्यादष्टशृङ्गैः समाकुलम् ॥ ४९ ॥

### हंस

द्विरष्टौ पद्मकोलानि तत्कुर्याज्जिनसङ्ख्यया ।  
हंसनामेति विख्यातं वितानं सर्वकामदम् ॥ ५० ॥

### हंसपक्ष

पद्मकोणलम्बितयो मध्ये चाष्टशृङ्गाकुलम् ।  
लम्बितं च तदूर्ध्वं तु हंसपक्षमितीरितम् ॥ ५१ ॥  
अ. १९२

### मंदारकोद्भवचाष्टवितानानि

व्योमं व्योमाङ्कं किरणं व्योमाक्षं सर्वसुन्दरम् ।  
मेघच्छत्रं महाबिम्बं दीप्तं कुर्याच्च भास्करे ॥ ७ ॥  
अ. १९१

### व्योम

अष्टकोणायते छन्दे त्रिच्छत्रं कर्णिकायुतम् ।  
व्योमनामेति विख्यातं सूर्यलोकसमुद्भवम् ॥ ५२ ॥

### व्योमार्क

द्विभागवृद्धिः परिघौ चतुः कर्णं व्योमाकृतिः ।  
चत्वारि त्वेकभूम्यग्रे व्योमार्कं लम्बितं भवेत् ॥ ५३ ॥

### किरण

षट्कोणायतेछन्दे त्रिच्छत्रं कर्णिकायुतम् ।  
शृङ्गषड्भिश्च तद्रूपैः सप्तमन्दारकं विदुः ॥ ५४ ॥

## व्योमाक्ष

पूर्ववद् व्योमयुक्तौ तु द्वौ द्वौ भागौ च वर्धयेत् ।  
भागद्वयेऽष्टव्योमानि एकं वै चाग्रलम्बितम् ॥ ५५ ॥

## सर्व-सुन्दर

व्योमार्कस्य च बाह्ये तु अष्टौ मन्दारकाणि च ।  
त्रयोदशाख्यमाख्यातं कार्यं मन्दारकं च तत् ॥ ५६ ॥

## मेघच्छत्र

नवमन्दारकबाह्ये चाष्टमन्दारकं तथा ।  
मेघच्छत्रं नाम सप्त - दशमन्दारकं हि तत् ॥ ५७ ॥

## महाविम्ब

सप्तमन्दारकबाह्ये पुनः कुर्यात्तु द्वादश ।  
एकोनविंशतिकान्तं कर्तव्यं सर्वकामदम् ॥ ५८ ॥

## दीप्त

नवमन्दारकबाह्ये पुनर्दद्यात्तु षोडश ।  
पञ्चविंशत्यन्तमेतत् कर्तव्यं शान्तिमिच्छता ॥ ५९ ॥  
एकैकस्य क्रमयोगे मिश्राण्युक्तानि वै क्रमात् ।  
एवमादिगुणोपेतं सर्वं मन्दारकं विदुः ॥ ६० ॥

अ. १९२

## शेषाः

पद्मनाभं सुगम्भीरं सिंहकर्णं पताकिनम् ।  
घण्टानादं महानादं तिलकं सर्वसुन्दरम् ॥ ८ ॥  
पार्वत्यादिकदेवीनां चण्डिकायाः श्रियस्तथा ।  
एतान्यष्टवितानानि कर्तव्यानीश्वरीषु च ॥ ९ ॥

सभापद्मं कुञ्जरं च मेघराज्यं मेघोद्भवम् ।  
 हर्षं च मोदकं शान्तं विजयं च गणाधिपे ॥ १० ॥  
 सभामन्दारकं रम्यं हर्षं च वसन्तोद्भवम् ।  
 वसन्ततिलकं सैन्यं विचित्रं च चूडामणेः ॥ ११ ॥  
 वीतरागे तथा बौद्धे मण्डपे स्युर्नृपालये ।  
 एते चाऽष्टवितानाश्च वीतरागेऽति शान्तिदाः ॥ १२ ॥  
 कमलोद्भवं रम्यं च विचित्रं चित्रकर्मकम् ।  
 तारागणं वृद्धिसमं सुच्छत्रं च विमानकम् ॥ १३ ॥  
 एते चाऽष्टवितानाश्च कार्याः सर्वसुरेषु च ।  
 श्रियं शान्तिमीप्सितं च लभेते कर्तृकायरी ॥ १४ ॥  
 समस्तैः कारयेच्चैवं शिवविष्णुसप्तदशोक्ता ? ।  
 षट् देवादि विरञ्चि सूय पञ्च आत्मादिकम् ? ॥ १५ ॥  
 देवीनां चतुर्देवोक्ता गणानां त्रिभिरेव च ? ।  
 आत्माद्या द्वौ वीतरागैः शेषोद्यः सर्वदेवता ? ॥ १६ ॥

अ. १९१

## (३) करोटकविधि समराङ्गणसूत्रधारे

मध्ये करोटकं कार्यं मनोज्ञं वा सरोरुहम् ।  
छादयेद् वास + मलं वितानैर्बहुभेदवत् ॥ ८४ ॥  
क्षणान्तरेषु रचयेद् दील्लिकातोरणानि च ।  
अन्यथा वा भवेद् वृत्तं चतुरश्रो यथा क्वचित् ॥ ८५ ॥  
गजतालुयुक्तः पटस्योर्ध्वमष्टाश्रिरेववा ।  
कुर्वीत मध्ये चाष्टाश्रिबाह्यतः पङ्क्तयस्तथा ॥ ८६ ॥  
(विशेषं छादये ब्रूमः स्तम्भिकासूत्रद्वासयेत् ?) ।  
षोडश द्वादशाष्टौ वा + + + चतुरोच्छ्रायाः (?) ॥ ८७ ॥  
पादान्यदूषर्यत शिल्पीमवेक्षणवशात् (?) सदा ।  
त्रयोविंशतिधा भाज्यमन्तरं पटघण्टयोः ॥ ८८ ॥  
घण्टादूर्ध्वं (?) पद्मपत्री सार्धभागसमुच्छ्रिता ।  
उच्छ्रिता सार्धभागेन तदूर्ध्वं दर्दरी भवेत् ॥ ८९ ॥  
कपोता ग्राससंयुक्ताः सार्धभागसमुच्छ्रिताः ।  
कण्ठकस्तुद्विभागः स्यादमरस्तु द्विभागिका (?) ॥ ९० ॥  
भागद्वयं विनिष्क्रान्तं त्रिभागे गजतालुके ।  
(दत्ताभागानुच्छ्रितकोलं भागं च वलिका भवेत् ?) ॥ ९१ ॥  
भागद्वयं द्वितीयं च तृतीयं च द्विभागिकम् (?) ।  
तस्योपरिष्ठात् कर्तव्या (वलिन्यार्धभागिका ?) ॥ ९२ ॥  
निर्गमः सूत्रमार्गेण एकैकस्य स्वमानतः ।  
+ + गर्भकोणः स्यात् पद्मपत्र्याश्च मस्तके (?) ॥ ९३ ॥  
विमृश्य सूत्रधारो वा निर्गमं कल्पयेत् स्वयम् ।  
समैर्भागैश्च पत्रैश्च विकटैः पद्मपत्रकैः ॥ ९४ ॥

## अपराजितपृच्छायाम्

- चतुष्कं चैव साष्टांशं षोडशांशमथोच्यते ।  
द्विभागः पट्टविस्तारस्ततो वृत्तं च भ्रामयेत् ॥ १३ ॥  
वृत्तार्धं च समुत्सेधं विचित्रं परिकल्पयेत् ।  
स्तम्भोदयश्च भक्तव्यश्चाष्टपञ्चाशदंशतः ॥ १४ ॥  
दर्दरी सप्तभागा च द्विभागा ग्रासपट्टिका ।  
पदं त्वन्तरपत्रं च पादभागा द्विपट्टिका ॥ १५ ॥  
चिप्पिका चार्धभागोक्ता स्कन्धः स्यात्सार्धभागिकः ।  
अन्तःपट्टी चार्धभागा कर्णको भाग एव च ॥ १६ ॥  
चिप्पिका चार्धभागा स्याद् भागार्धं कामरूपिका ।  
निर्गमश्चार्धभागो हि सपादा चैव चिप्पिका ॥ १७ ॥  
सपादभागं कर्णकं पादार्धं पट्टिके उभे ।  
त्रिभागः स्कन्ध इत्युक्तः पादभागं प्रवेशनम् ॥ १८ ॥  
रूपकण्ठः पञ्चभागोऽर्धभागान्तर पट्टिका ।  
चिप्पिका चार्धभागोक्ता कर्णोऽष्ट उर्ध्व उन्नतः ॥ १९ ॥  
पादोनड्यंशरूपाणि कर्णश्चैवार्धभागिकः ।  
अन्तःपत्रं भागपादं निर्गतं सार्धभागिकम् ॥ २० ॥  
सप्तभागश्च विस्तारो निर्गमो दशभागिकः ।  
विद्याधरा द्विरष्टांशाः प्रयोक्तव्याः प्रदक्षिणम् ॥ २१ ॥  
सार्धषट्कं गजतालु भागार्धं तत्र चिप्पिका ।  
चतुर्भागा भवेत्लूमा भागार्धं कामरूपिका ॥ २२ ॥  
अन्तःपत्रं पादभागं चिप्पिका द्वयंशनिर्गता ।  
लूमा लूमासमा काय्या भागार्धं (श्रवणं ? वलणं) तथा ॥ २३ ॥  
प्रथमा स्याद् द्विभागेन द्वितीया षड्द्विरेव च ।  
सार्धपञ्चभिस्तृतीया कोलं पञ्चाशमुन्नतम् ॥ २४ ॥

एकभागेन वलिका निर्गमेन पदाधिका ।  
 भागार्धं चिप्पिका ज्ञेया पद्मं स्यात्सार्धं भागिकम् ॥ २५ ॥  
 द्विभागा वलिका ज्ञेया विस्तारे पिण्डके तथा ।  
 द्विभागा च भवेल्लूमा कर्णो भागत एव च ॥ २६ ॥  
 पञ्चस्तरोद्गतं कोलं पृथुत्वे पञ्चभागिकम् ।  
 द्विभागोक्ता च वलिका सर्वं स्तरान्तरेषु च ॥ २७ ॥  
 पद्मकोणं त्रिकोणं च कोलानां पञ्चकं तथा ।  
 समाशङ्खोद्गता कक्ष - सन्धौ स्याद् गजतालुका ॥ २८ ॥  
 नागविद्याधरा उक्ता गगाराग्रसन्धौ समाः ।  
 शृङ्गे कीर्त्तिमुखाः कार्याः शाखापत्रैरलंकृता ॥ २९ ॥  
 (नाधिकोक्ता) च कर्तव्या ? विद्याधरोपरिस्थिता ।  
 अष्टषोडश द्वादशऽऽमलकै र्वृत्तकोपमा ॥ ३० ॥

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## वास्तुविद्यायाम्

अथोर्ध्वं मंडपं वक्ष्ये अंतरः क्रियते यथा ।  
 मंडपस्य प्रमाणं स्यात् ज्ञातव्यं सूत्र साधितं ॥ १ ॥  
 चतुरस्रे कृते क्षेत्रे गर्भसूत्रं तु पातयेत् ।  
 व्यासार्धं तु ततो ग्राह्यं षड्भागं तच्चकारयेत् ॥ २ ॥  
 अष्टास्रः सिध्यते ह्येवं नात्रकार्या विचारणा ।  
 पूर्वोक्तभागमानेन सार्धस्य पट्टविस्तरं ॥ ३ ॥  
 तंत्रकेन समायुक्तं ज्ञातव्यं शिल्पिनात्वया ।  
 ततोर्ध्वं भ्रामयेद्वत्स सूत्रं तु भ्रमसाधितं ॥ ४ ॥  
 पदयोरुभयोर्मध्ये विस्तरं च तत्प्रलक्षयेत् ।  
 विस्तारार्धे तत्रैव कर्तव्यं च तदुच्छ्रयं ॥ ५ ॥

उच्छ्रयेण शतं कुर्यात् अष्टादश विनिश्चितम् ।  
 अतो दर्दरिकां वक्ष्ये भागाश्चैव चतुर्दश ॥ ६ ॥  
 कामरूपं च भागेन भागं पादोनचिप्पिका ।  
 कर्णकं तु द्विभिर्भागैः भागैकं पदिकांतरं ॥ ७ ॥  
 त्रिभिः ( भागश्च ? ) स्कंधं च भागैकं पट्टिकाद्वयं ।  
 चतुर्भागा स्ततश्चोर्ध्वे ग्रासपट्टी ततः शुभा ॥ ८ ॥  
 पादोनकर्णमुत्सेधं सार्धं चांतरपत्रकं ।  
 चतुर्दशैस्तु कर्तव्या भागैर्ददर्दरिका शुभा ॥ ९ ॥  
 निर्गमं च ततो वक्ष्ये दर्दरिका सुशोभनं ।  
 भागैकं कामरूपं च चिप्पिका द्वयं निर्गता ॥ १० ॥  
 सपादैस्तु त्रिभिर्भागैः कर्णं तु तत्र कारयेत् ।  
 स्कंधश्चैव ततः कार्यः सपादत्रयनिर्गतः ॥ ११ ॥  
 द्वौ भागौ निर्गमेणैव कर्तव्यं पट्टिकाद्वयम् ।  
 सार्धैकादशभागे निर्गमेणैव कारयेत् ॥ १२ ॥  
 एवं दर्दरिका कार्या उदये निर्गमेन च ।  
 रूपकं ततो वक्ष्ये भागंचैवतु द्वादशे ॥ १३ ॥  
 कामरूपं च भागेन सार्धभागेन चिप्पिका ।  
 भागार्धे च ध्रुवं कार्यं पंचसार्धाश्च रूपकम् ॥ १४ ॥  
 बघ्नकं चार्धभागेन पादोना चैव चिप्पिका ।  
 पादेन घशिका कार्या पादूने चोर्ध्वं चिप्पिका ॥ १५ ॥  
 कर्णं च पादभागोनं अर्धेनान्तरपत्रकम् ।  
 तस्योर्ध्वे द्वादशोत्सेधं रूपकं च शोभनम् ॥ १६ ॥  
 निर्गमं चैव वक्ष्यामि त्रिभिर्भागैस्तु कारयेत् ।  
 विद्याधरान् ततो कुर्यात् षोडशैव तु संख्यकान् ॥ १७ ॥

रूपकंठोसिता कार्या निर्गतान् तत्प्रमाणतः ।  
 विस्तृता तत्प्रमाणेन मूले चैव तु कीर्तिताः ॥ १८ ॥  
 विद्याधराणामूर्ध्वे च कामदेवं सुशोभनम् ।  
 प्रावृतं नायिकाभिश्च सरूपैः सुमनोरमैः ॥ १९ ॥  
 ईशान्याभिमुखं कार्यं धनुर्हस्तं पुष्पबाणकम् ।  
 एवंविधं प्रकर्तव्यं सर्वदोषापहारकम् ॥ २० ॥  
 षट्दर्शनेषु प्रासादेषु (अग्रेषु कारयेत् ?) ।  
 अन्यथा कुरुते यस्तु सगच्छेन्नरकं ध्रुवम् ॥ २१ ॥  
 शिल्पिनो निष्कुलं यान्ति राष्ट्रभंगभयं भवेत् ।  
 त्रियते यजमानस्तु नोत्र कार्या विचारणा ॥ २२ ॥  
 भागैस्त्रयोदशैश्चैव वक्ष्ये चैव गजतालुका ।  
 उच्छ्रयेण ततः कुर्यात् यथा भवति शोभनम् ॥ २३ ॥  
 भागैकं कामरूपं च भागं कुर्याच्च चिप्पिकाम् ।  
 लूमा वै सप्तभिः कुर्यात् भागैके कामरूपकम् ॥ २४ ॥  
 भागैकं चिप्पिकं कार्यं कर्णं सार्धसमुच्छ्रयम् ।  
 भागार्धे चांतरपत्रं कर्तव्यं नात्र संशयः ॥ २५ ॥  
 एवं त्रयोदशभागैः उच्छ्रयेण तु कारयेत् ।  
 निर्गमं चास्य वक्ष्यामि यथावदनुपूर्वतः ॥ २६ ॥  
 भागार्धे कामरूपस्तु चिप्पिकाद्वयनिर्गता ।  
 त्रिभिश्च गजतालुका चतुर्भिस्तु लूमास्मृता ॥ २७ ॥  
 चिप्पिका पुष्टिसूत्रेण षत्वणा तत्र कारयेत् ।  
 द्विभिर्भागैः कबन्धस्तु चिप्पिकाद्वयनिर्गता ॥ २८ ॥  
 एवं त्रयोदशैः सार्धं निर्गमं गजतालुके ।  
 गजतालुका द्वितीया च भागैश्चैव तु द्वादशैः ॥ २९ ॥

उच्छ्रयेण ततः कुर्यात् निर्गमःसार्धं द्वादश ।  
 भागैरेकादशैश्चैव उच्छ्रयेण गजतालुका ॥ ३० ॥  
 सार्धं एकादशा भागा निर्गमेण तु कारयेत् ।  
 तृतीयां कारयेत् प्राज्ञः सर्वकामफलप्रदाम् ॥ ३१ ॥  
 गजतालुकार्धे कर्तव्यं कोलंचैव सुशोभनं ।  
 पुष्पकंठं च समायुक्तं छुरकश्च समावृतः ॥ ३२ ॥  
 भागादर्धं च ध्रुवं कुर्यात् द्वितीयं ह्येवमेव च ।  
 पुष्पकंठं च सार्धेन छुरिका भाग त्रयेण तु ॥ ३३ ॥  
 कोलं तु दशभिर्भागैः उच्छ्रये निर्गमेतथा ।  
 चिप्पिका भाग पादोना लूमापादाष्टका स्मृताः ॥ ३४ ॥  
 पिण्डं कार्येतु भागेन एवं कोलं समुच्छ्रयं ।  
 सार्धं त्रिकं छृतं कार्यं डोलकं (कोलकं?) तस्य मध्यतः ॥ ३५ ॥  
 ध्रुवकेण समायुक्ता चिप्पिकाभिर्विनिर्गता ।  
 सार्धं द्विनिर्गतं कार्यं टेकरं तत्र शोभनं ॥ ३६ ॥  
 सिद्धिंस्तु पद्मपत्राणि शेषा लूमाः समालिखेत् ।  
 प्रथमावलिका तत्र त्रिभिर्भागैस्तु निर्गता ॥ ३७ ॥  
 उच्छ्रिताच्च द्विभागेन पद्मटेकर (केसर?) संयुता ।  
 द्वितीया तत्समाकार्या (निर्गमौ उच्छ्रये यथा?) ॥ ३८ ॥  
 त्रिभिश्चैव तृतीयं च निर्गमेणैव कारयेत् ।  
 उच्छ्रयाय द्विभागेन नन्यूना नचाधिका ॥ ३९ ॥  
 चतुर्थीं च तथा कार्या सार्धं द्विभाग निर्गता ।  
 प्रथमं षोडशैः कोलैर्द्वितीयं द्वादशैः स्थितं ॥ ४० ॥  
 अष्टकोलं तृतीयं च चतुःकोलं चतुर्थकं ।  
 द्विकोलं पंचमं प्रोक्तं सर्वशोभा समन्वितं ॥ ४१ ॥  
 उदये निर्गमेणैव दशभागानि च कारयेत् ।  
 धरैः पंचभिरारव्याता भागानि उदयेन तु ॥ ४२ ॥

## क्षीरणवे

उच्छ्रयं विस्तरार्धेन षट्षष्टिभिर्विभाजिते ।  
 कर्णदर्दरिका कार्या सप्तभागप्रमाणतः ॥ १६ ॥  
 रूपकण्ठश्चतुर्भागः कलाविद्याधरैर्युतः ।  
 गवालुञ्चैव षड्भागं सार्धषड्भागिकं तथा ॥ १७ ॥  
 पञ्चभागं भवेत्कोलं चतुःसार्धं चतुर्थकम् ।  
 एवं तु कारयेन्नित्यं वितानानेकमंडितम् ॥ १८ ॥  
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## वृक्षार्णवे

प्रासादाग्रेऽधियत्नेन मिश्रमेव मनोहरम् ।  
 अष्टस्तंभा + + + + षणास्तत्र प्रदक्षिणे ॥ ३१ ॥  
 अष्ट ते तोरणे रम्या अष्टगडदीभूषिताः ।  
 अष्ट विकर्णकर्णाच भद्रे पट्टश्वषोडश ॥ ३२ ॥  
 मध्यवृत्तं च भ्राम्येत् पुनर्वृत्तः प्रदक्षिणे ।  
 कर्णदर्दरिका तत्र रूपकंठं च मस्तके ॥ ३३ ॥  
 गजतालु + रूगास्तत्र मध्यमंडपवेष्टितं ।  
 हंसजातिसभा रम्या वज्रकंठे करोटकम् ॥ ३४ ॥  
 अ. १४७

अष्टस्तंभकृते गडदी तोरणाष्ट प्रदक्षिणे ।  
 तथा विकर्णेपट्टश्च त्रयःस्तंभोपरितथा ॥ ४४ ॥  
 मध्ये विकर्णे भद्रं च समंकुर्याद्विचक्षणः ।  
 प्रतिपट्टं द्वयंकुर्यात् भ्रमस्थाने विशेषतः ॥ ४५ ॥  
 तस्यस्वरूपैः संयुक्तैः प्रतिपट्टेनञ्जायकी ।  
 झुरिकारेनसंहर्त्रा नृत्यन्ति कर्णस्योपरि ॥ ४६ ॥

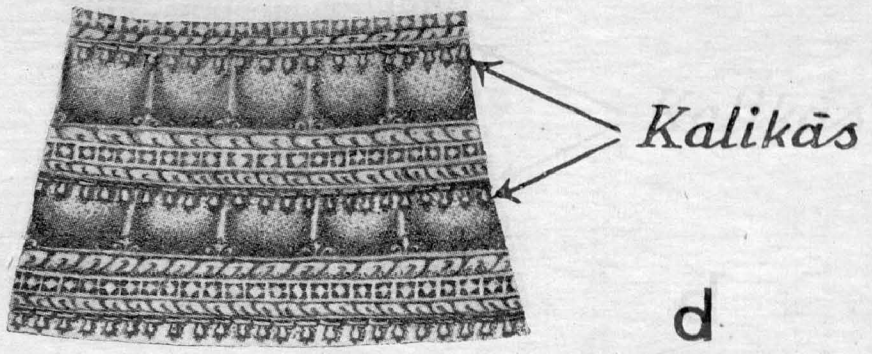
षोडशांशे प्रकर्तव्याः पन्नागा यक्षकिन्नराः ।  
 हंस (छोड ?) कृतेवृत्ते दिग्पालंचतथोपरि ॥ ४७ ॥  
 कृत्वा च जलमानुष्यान् विशेषेनृत्यसंयुक्ताम् ।  
 षोडशांशे चोत्कर्णेन छाद्यकी मस्तकेसदा ॥ ४८ ॥  
 नृत्यरूपंच मालेख्य (स्पारेटी ?) अद्यःसंयुतैः ।  
 (जन्ममाही छयं वृत्तं ?) स्वपनांतरमेवच ॥ ४९ ॥  
 कर्णदर्दरिकास्तत्र सर्वालंकारसंयुताः ।  
 रूपकंठं च कर्तव्यं (दाढामध्ये निरोपितं ?) ॥ ५० ॥  
 गजतालु तथा कोलं त्रिपंचसप्तमेवच ।  
 वितानं चोत्पलाकारंमनेकंच प्रदक्षिणे ॥ ५१ ॥  
 मंडपपंचमांशेन प्रमाणं परिकीर्तितं ।  
 गजतालुकांतरेस्तत्र कोलः कमलं मध्यतः ॥ ५२ ॥  
 हस्त संपुटतां रूपं भ्रमंतं च वितानके  
 अ. १४८  
 षोडशांशं तथावृत्तं अष्टांशंपरिवेष्टितं ।  
 षोडशांशं तथावृत्तं अष्टांशं च परिस्थितं ॥ ६३ ॥  
 वेदिकासनपट्टेच पुनत्वष्टांश मेवच ।  
 करोटकश्चमध्येन वितानेन विशेषतः ॥ ६४ ॥  
 एतेभूमेश्च संस्थानं मेघनादेह्यलंकृतं ।  
 त्रिपंचसप्त छाद्यंच मेघनादे वितानकं ॥ ६५ ॥  
 नक्षत्रतारकाः सर्वे वितानेचह्यलंकृताः ।  
 विद्याधरविशेषण तथा सुरांगनाः शुभाः ॥ ६६ ॥  
 सर्वैर्नृत्यं प्रकुर्वन्त्यः मध्ये करोटकेसदा ।  
 अ. १४८  
 दंडी सहितानि कमलानि करोटकं परिवेष्टितं ।  
 (रविनाद मंडपांतर्गत)  
 अ. १०२

## प्रासादमंडने

क्षेत्रार्धं स्वषडंशोन - मेकास्त्रेऽष्टास्त्रमुच्यते ।  
 कलास्त्रः क्षेत्रषड्भागा - स्तत्षडंशोन संयुतः ॥ २८ ॥  
 अष्टास्त्रं षोडशास्त्रं च वृत्तं कुर्यात् तदूर्ध्वतः ।  
 उदयं विस्तरार्धेन षट्पञ्चसप्त वा भवेत् ॥ २९ ॥  
 कर्णदर्दरिका सप्त - भागेन निर्गमोन्नता ।  
 रूपकण्ठस्तु पञ्चांशो द्विभागोन्नतनिर्गमः ॥ ३० ॥  
 विद्याधरैः समायुक्तं षोडशाष्टदिवाकरैः ।  
 जिनसंख्यामितैर्वापि दन्ततुल्यैर्विराजितम् ॥ ३१ ॥  
 विद्याधरः पृथुत्वेन सप्तांशो निर्गमोदश ।  
 तदूर्ध्वे चित्ररूपाश्च नर्तक्यः शालभञ्जिकाः ॥ ३२ ॥  
 गजतालुस्तु षट्सार्धा प्रथमा द्वितीया तु षट् ।  
 तृतीया सार्धपञ्चांशा कोलानि त्रीणि पञ्च वा ॥ ३३ ॥  
 मध्ये वितानं कर्तव्यं चित्रवर्णविराजितम् ।  
 नाटकादिकथारूपै - र्नानाकारैर्विराजितम् ॥ ३४ ॥

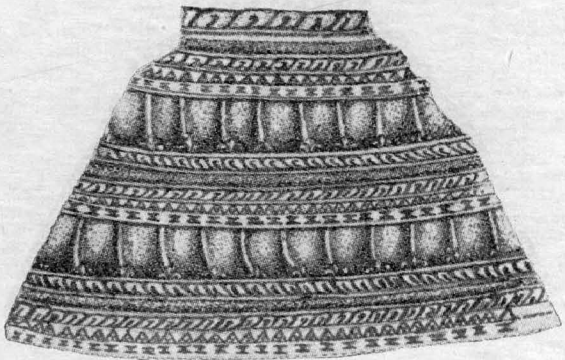
अ. ७

Ca.  
1234 A.D.



d

Mid.  
12<sup>th</sup> Cent.



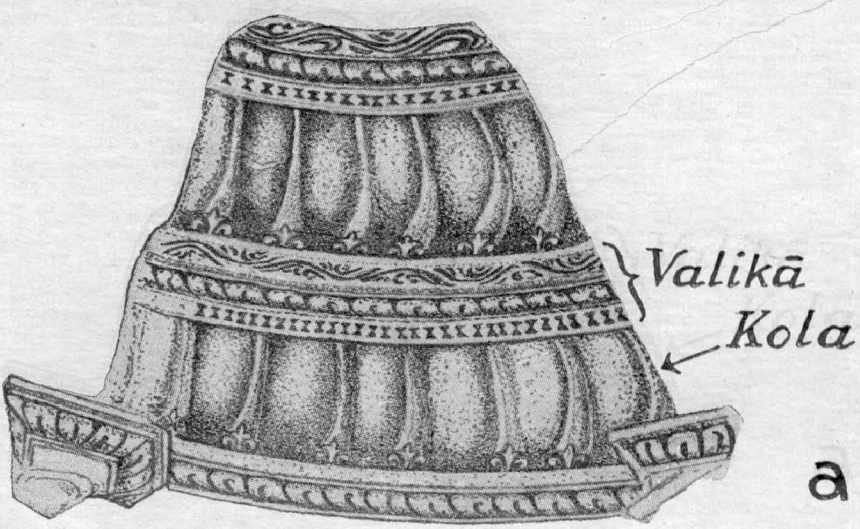
c

Mid.  
11<sup>th</sup> Cent.



b

Mid.  
10<sup>th</sup> Cent.



a

Fig. 1. Kola Courses from mid 9th to mid 13th Century.

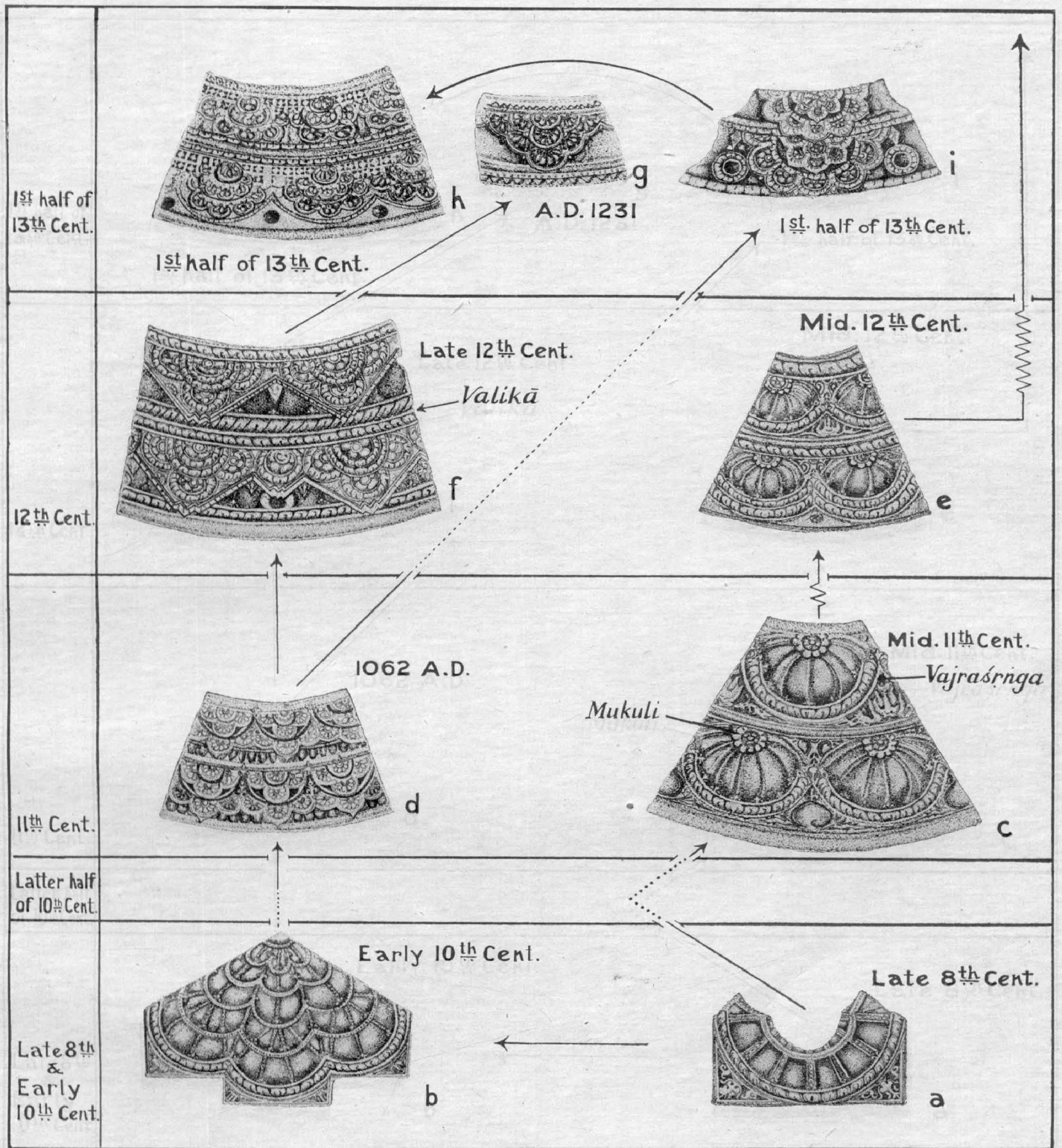


Fig. 2. *Gajataḷu* Courses from late 8th to mid 13th Century.

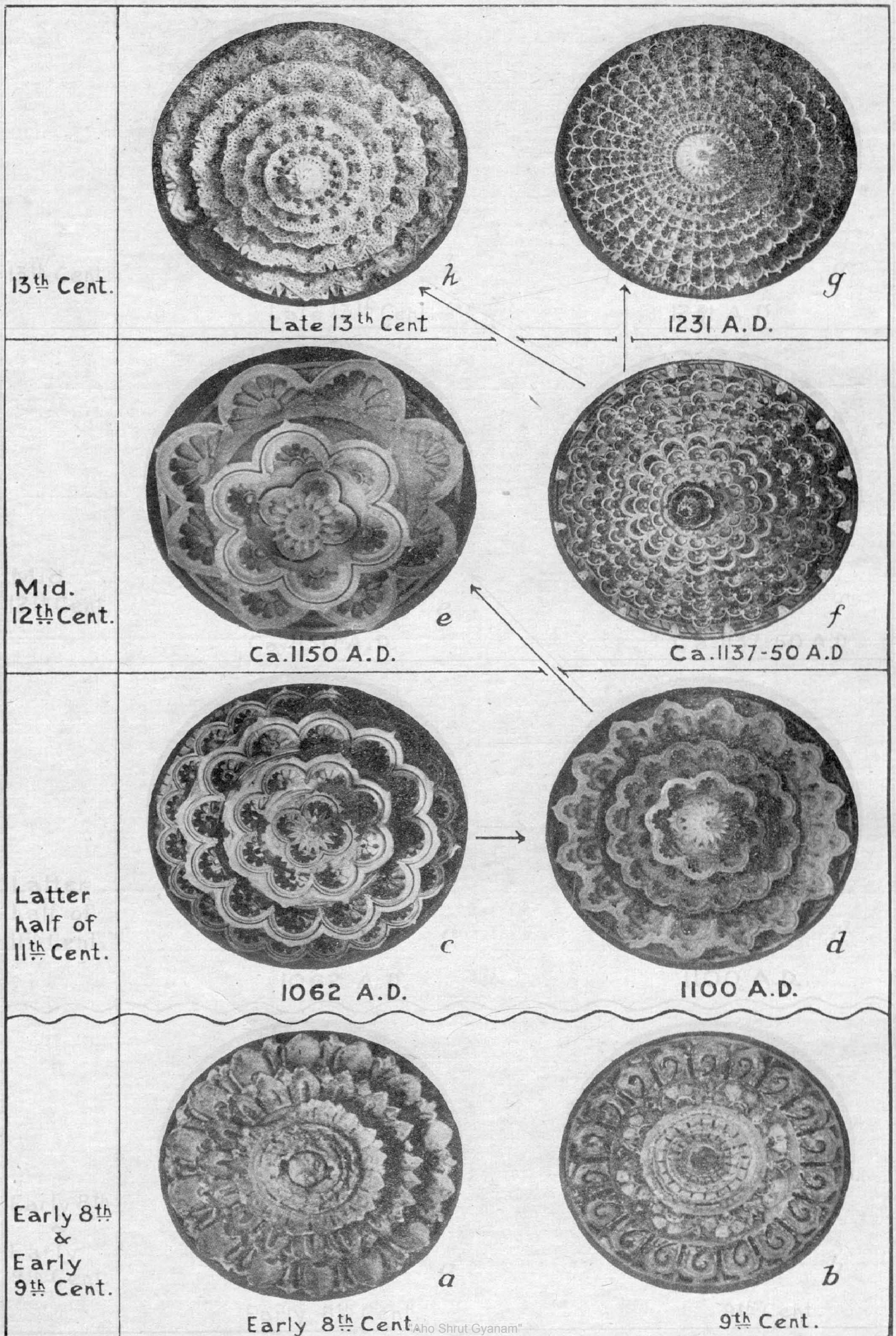

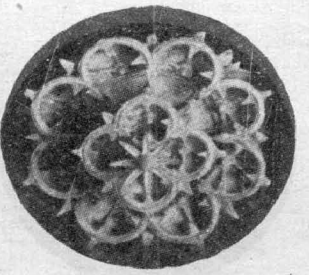

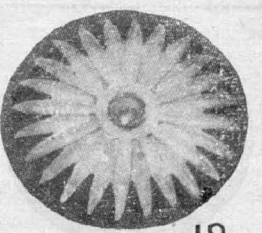









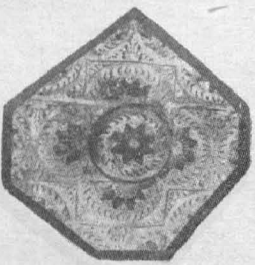
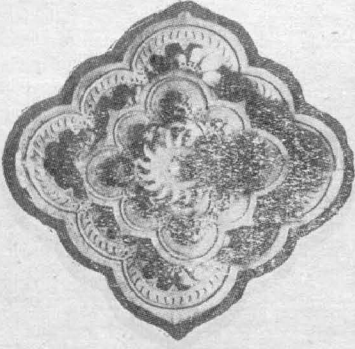
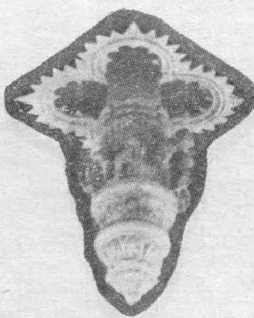
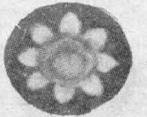

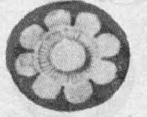


Fig. 3. *Padmaśilā* through late 8th to late 13th Century.

1 <sup>st</sup> half of 13 <sup>th</sup> Cent.	 5	 6	 11	 19  18  17  16
12 <sup>th</sup> Cent.	 3	 4	 10  9	 15  14
11 <sup>th</sup> Cent.	 1	 2	 8	 13
10 <sup>th</sup> Cent.	?	?	?	?
Late 9 <sup>th</sup> Cent.	?	?	 7	?
Late 8 <sup>th</sup> Cent.	?	?	?	 12
<b>PERIOD</b>	<b>LŪMĀS</b>			<b>PADMAKESARAS</b>

"Aho Shrut Gyanam"

Fig. 4. Miscellaneous ornamentations of the *Vitāṅga*

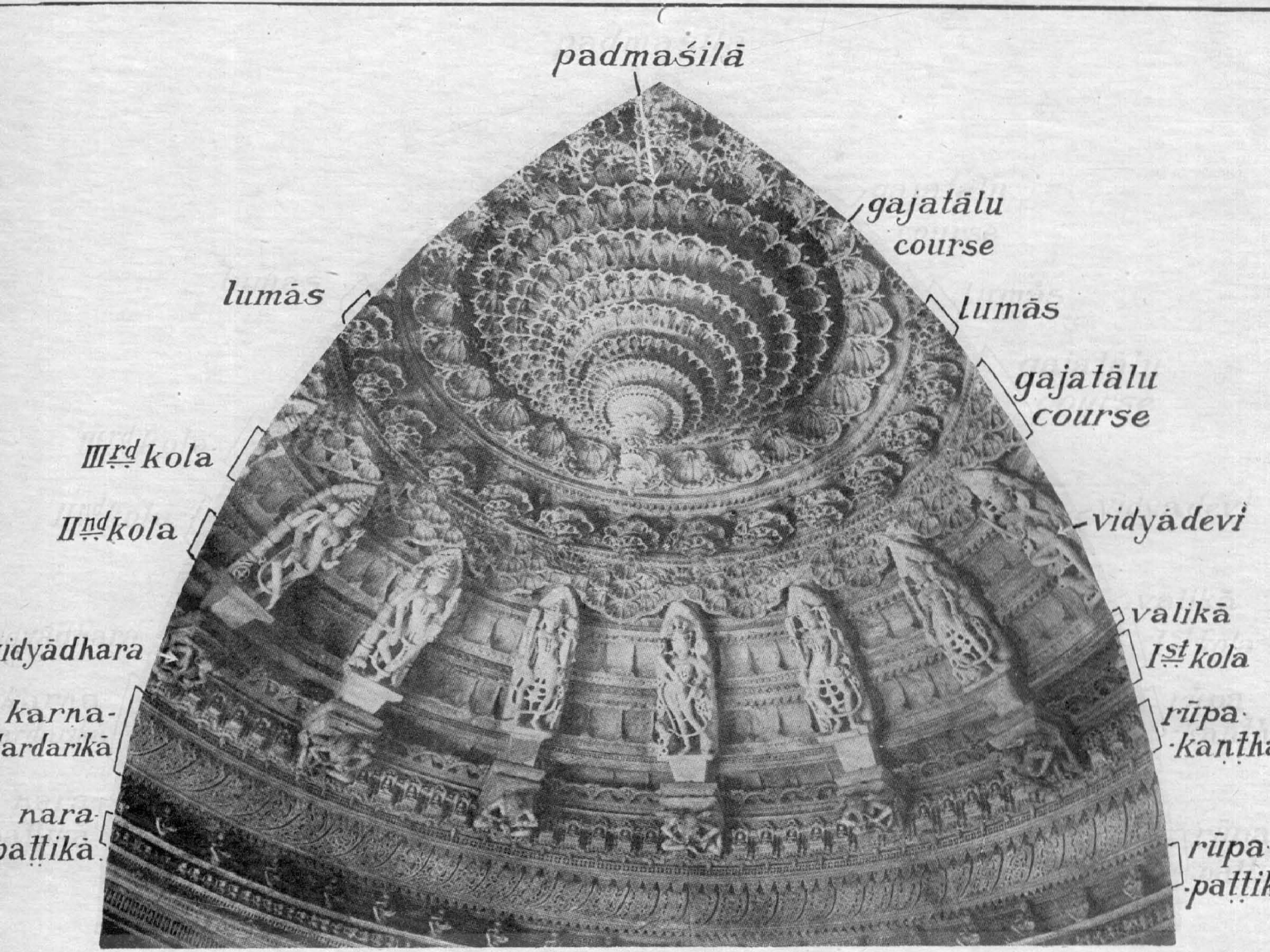


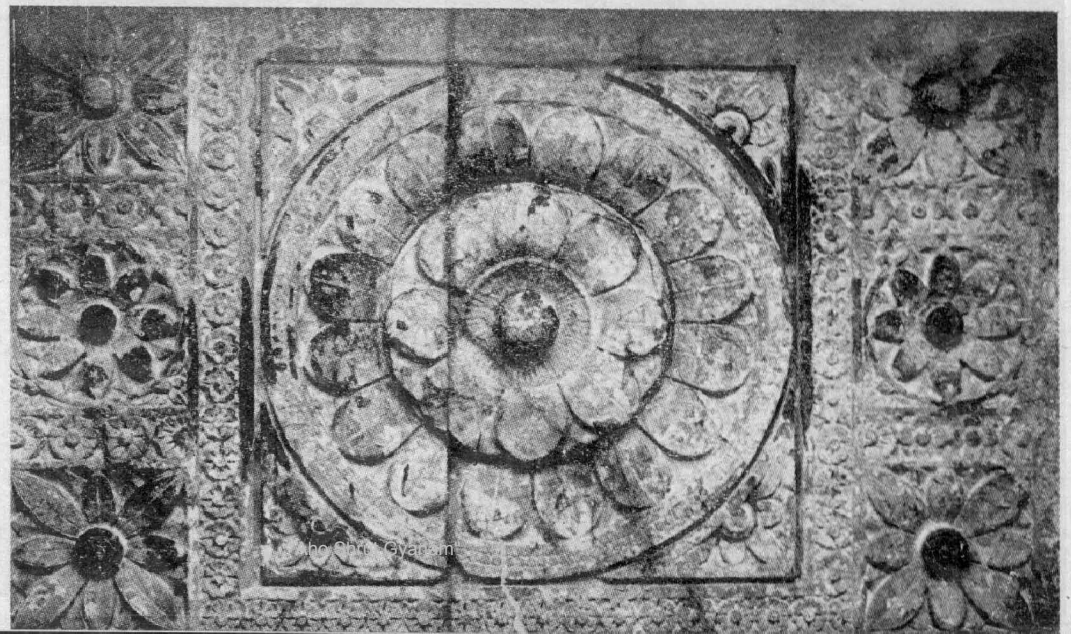
Fig. 5. The *Karotaka*.





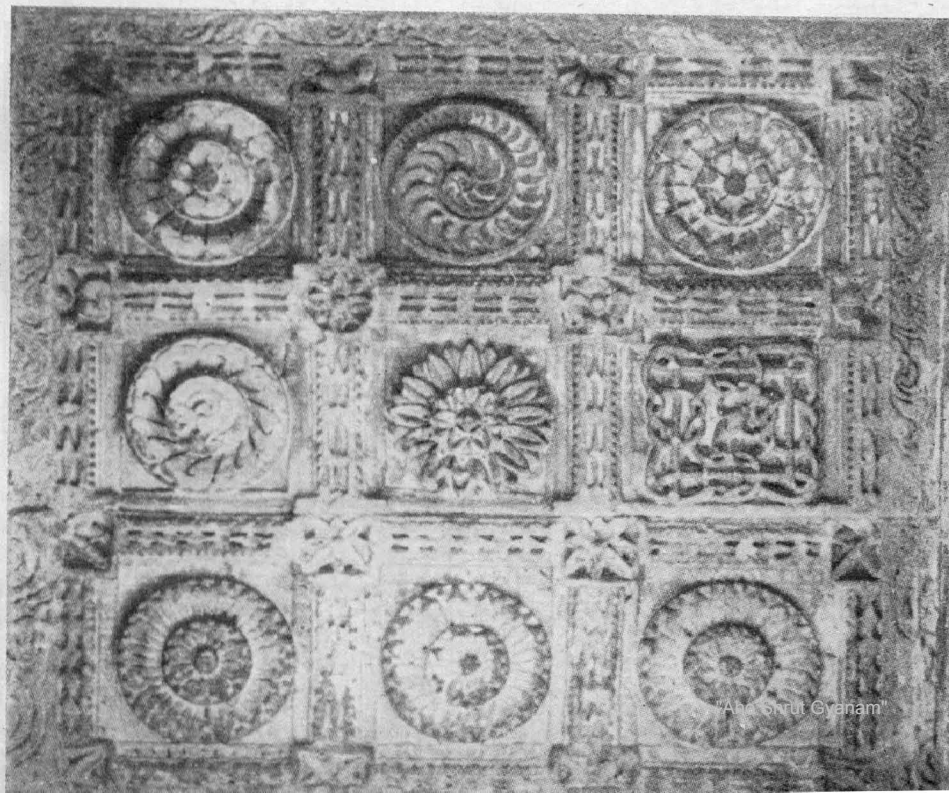
1. A *samatala vitāna* with lotus medallion in the centre, Temple II, Roda, North Gujarat. ( c. 775 A. D. ).

2. A *samatala vitāna* with lotus medallion in the centre and lotuses in lateral boxes. Originally from a Brahmanical shrine, Āśāpallī now in Ahmedshah's mosque, Ahmedabad. ( c. early 10th century. )

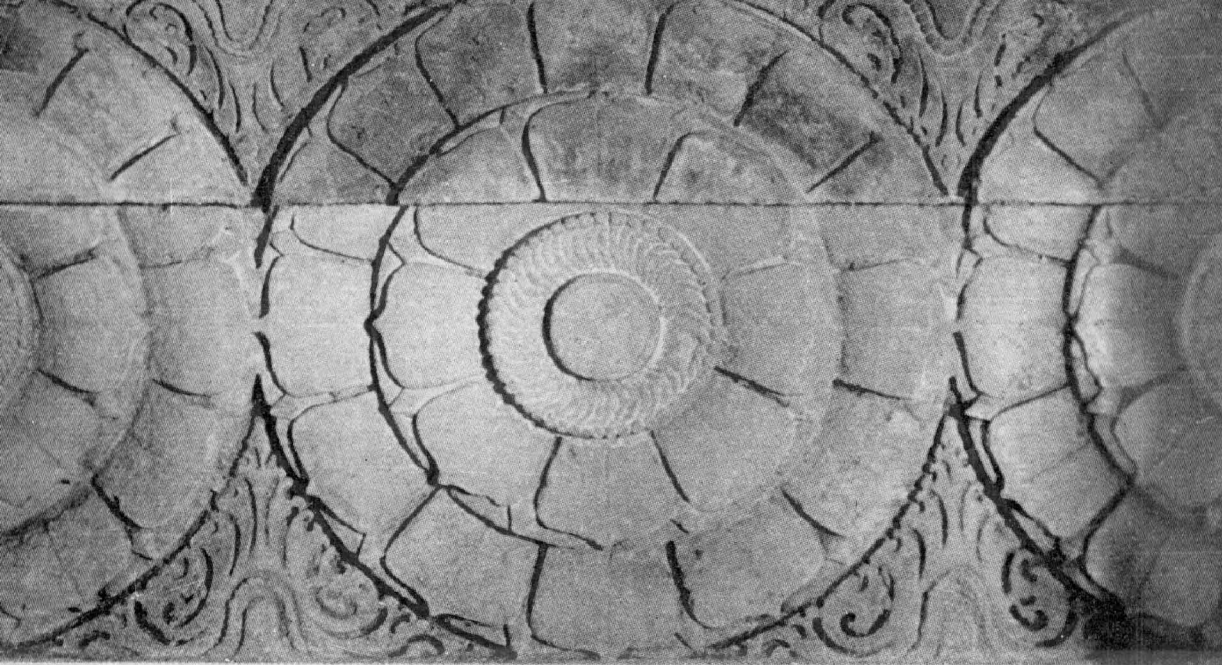




3. A *samatala vitāna* with three lotus flowers in the central boxes and scrolls in lateral ones, Puaṁ Rā'-no-gaḍh, Kutch (c. late 9th century.)

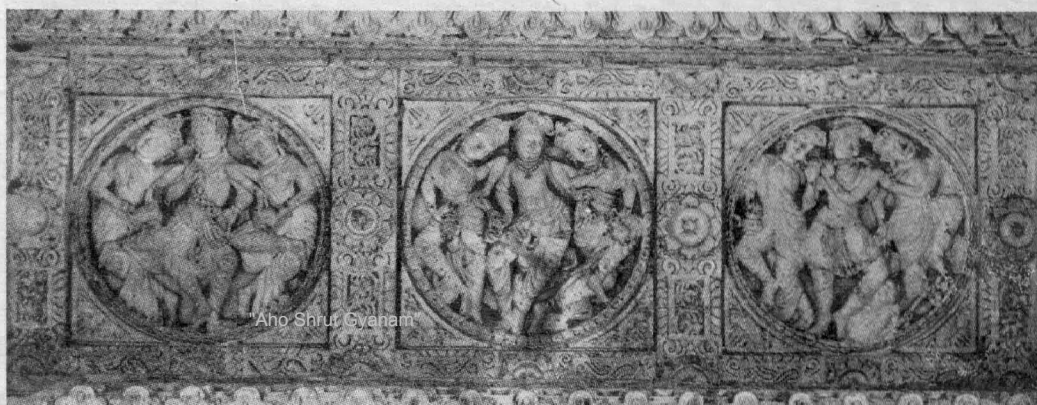


4. A *samatala vitāna* with different types of lotuses and lotus buds in boxes. Originally from Karṇāvati and now preserved in Ahmedshah's mosque, Ahmedabad. (c. end of 11th century.)

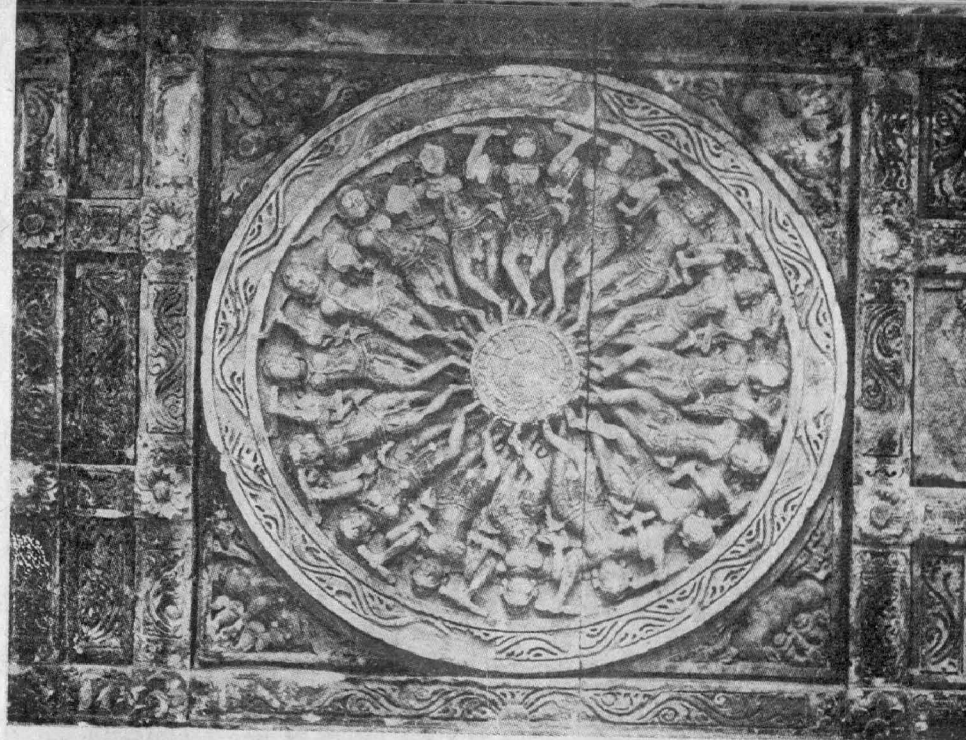


5. A *samatala vitāna* with lotuses and *ardharatnas*, Main Shrine, Sun temple, Modhera, North Gujarat. ( c. 1027 A. D. )

6. A recent copy of a *samatala vitāna* with figures in medallions, Trinetreśvara temple, Than, Saurashtra. Original ceiling belonged to early 10th century.

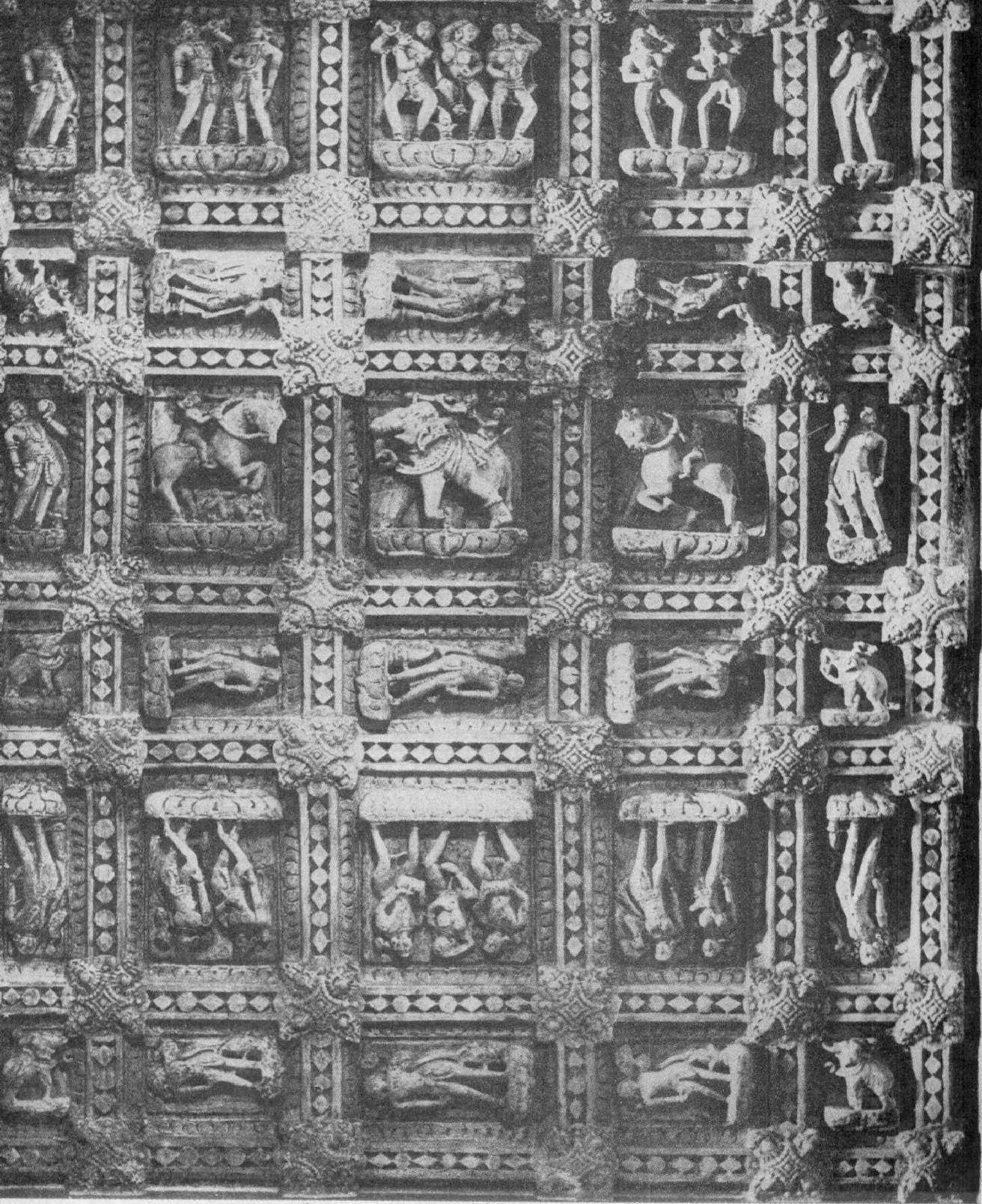


7. A *samatāla vitāna* with a medallion showing a *rāsamaṇḍala*, Śiva temple, Kotai, Kutch. (c. early 10th century.)

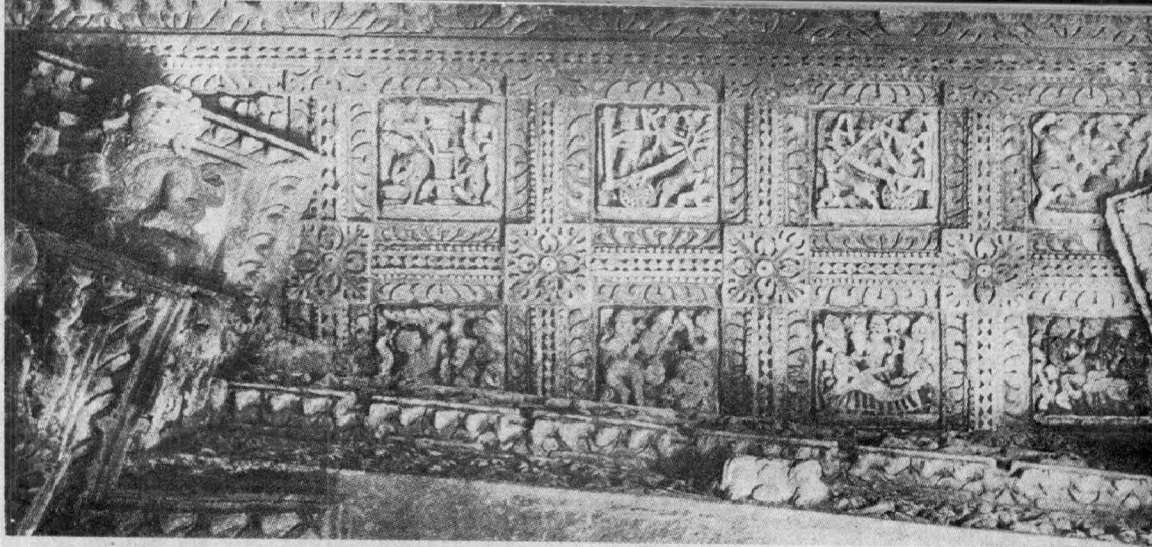


8. A fragment of a *samatāla vitāna* displaying musicians etc., Rāṇi Rājai's temple, Puan Rā'no-gaḍh, Kutch. (c. late 9th century.)



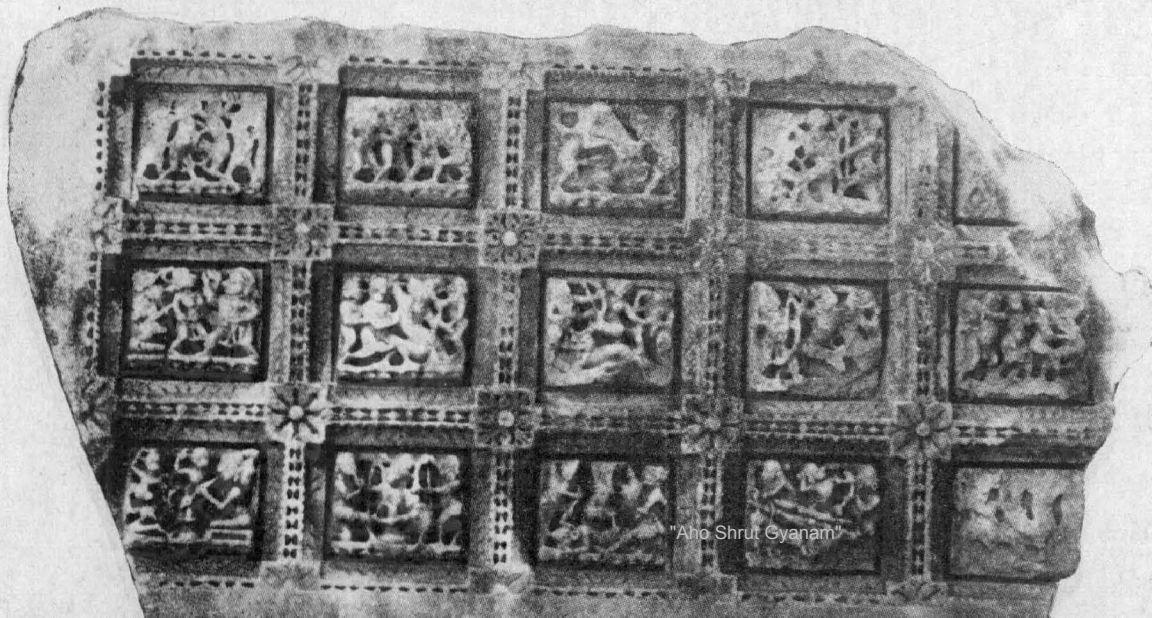


9. A *samatala vitāna* with figures in boxes, Mahāvira temple, Kumbhariā, North Gujarat. ( c. 1062 A. D. )



10. A *samatala vitāna* with figural work in boxes, Dancing Hall, Sun temple, Modhera. ( c. 3rd quarter of 11th century. )

11. A fragment of a *samatala vitāna* with figural work in boxes, provenance Vasai near Dwarka, Saurashtra, now in Baroda Museum. ( c. end of 11th century. )



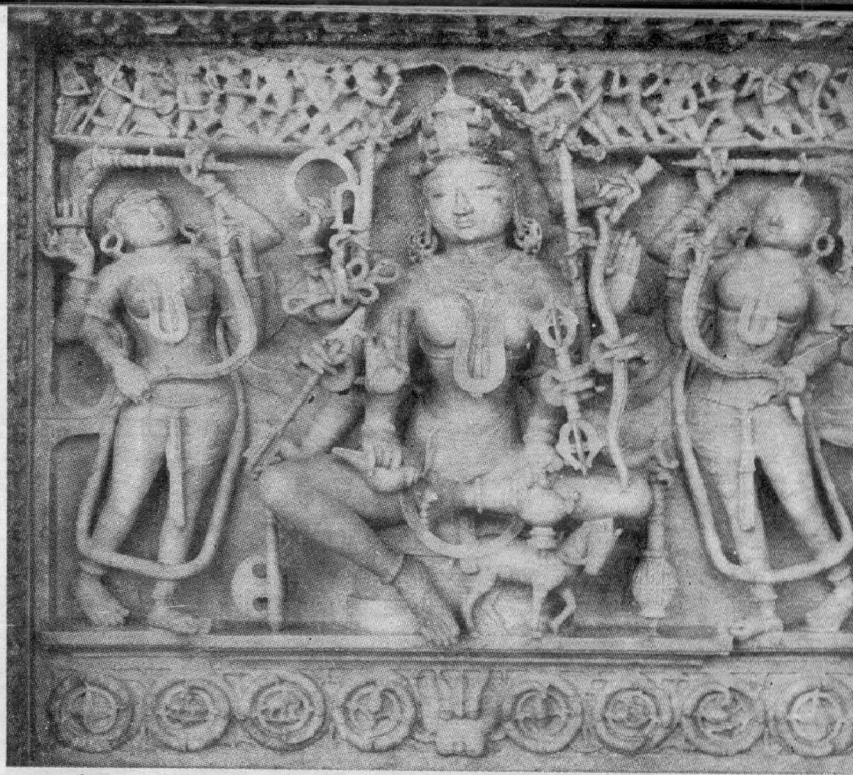


12. A *samatala vitāna* depicting Nāgadamana scene, Temple No. 6, Odadar, (c. late 9th century.)

13. A *samatala vitāna*, depicting Nṛsinha avatāra, Vimala temple, Dilwara. (c. A. D. 1189)

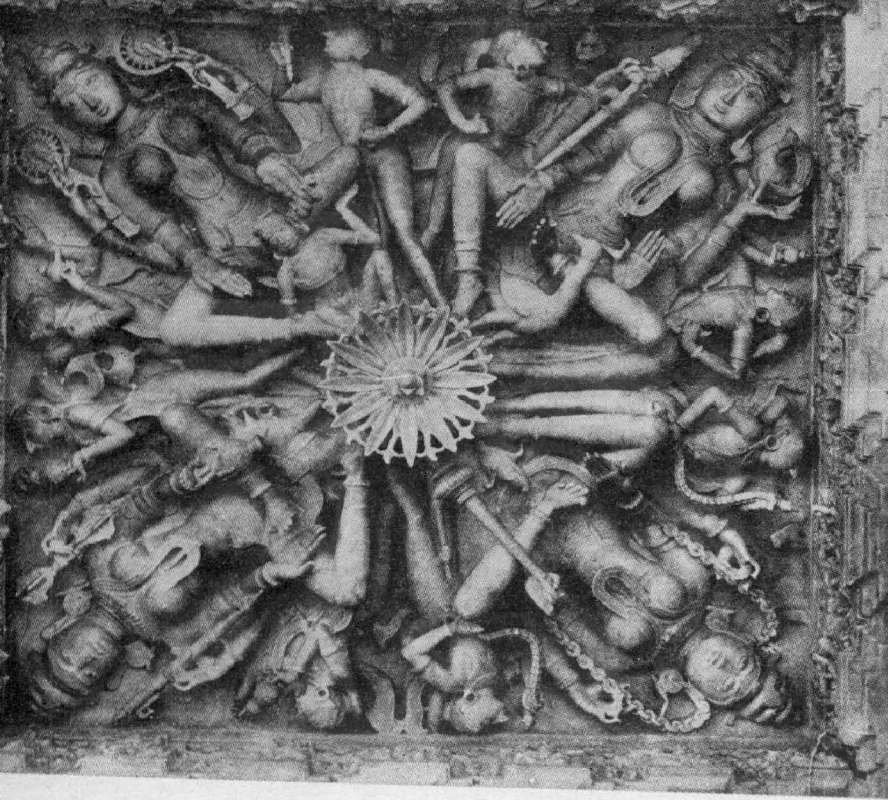


14 A *samatala vitāna* showing Vidyādevī vajrasrīkhalā with attendants, Vimala vasahi, Dilwara, Abu. (C. 1189 A.D.)



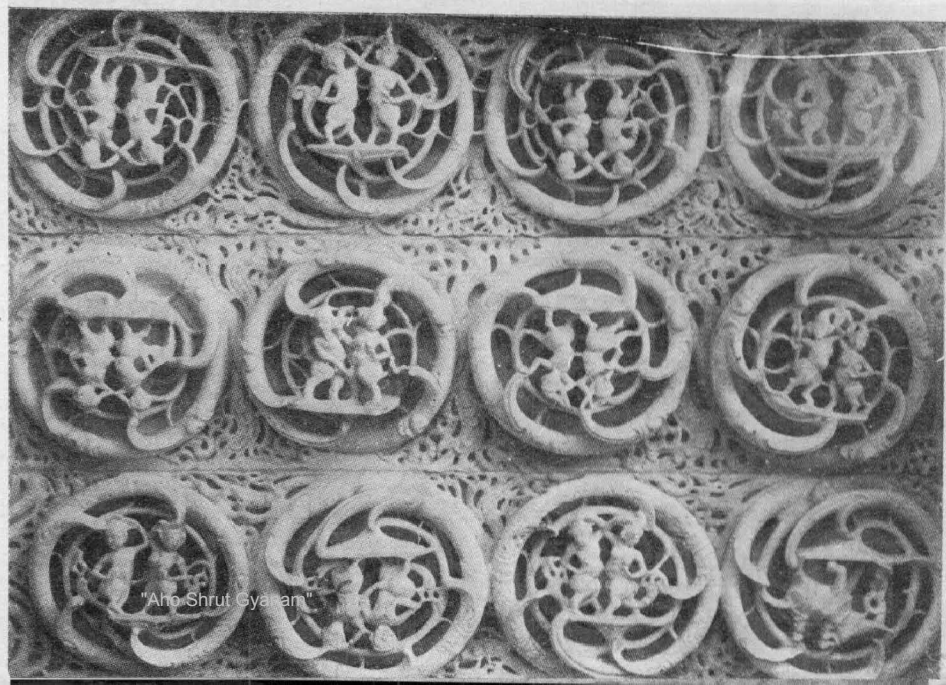
15. A *samatala vitāna* showing Ambikā and the *ārādhakas*, West Corridor, left wing, Luṇa vasahi, Dilwara, Abu, (c. 1231 A. D. )



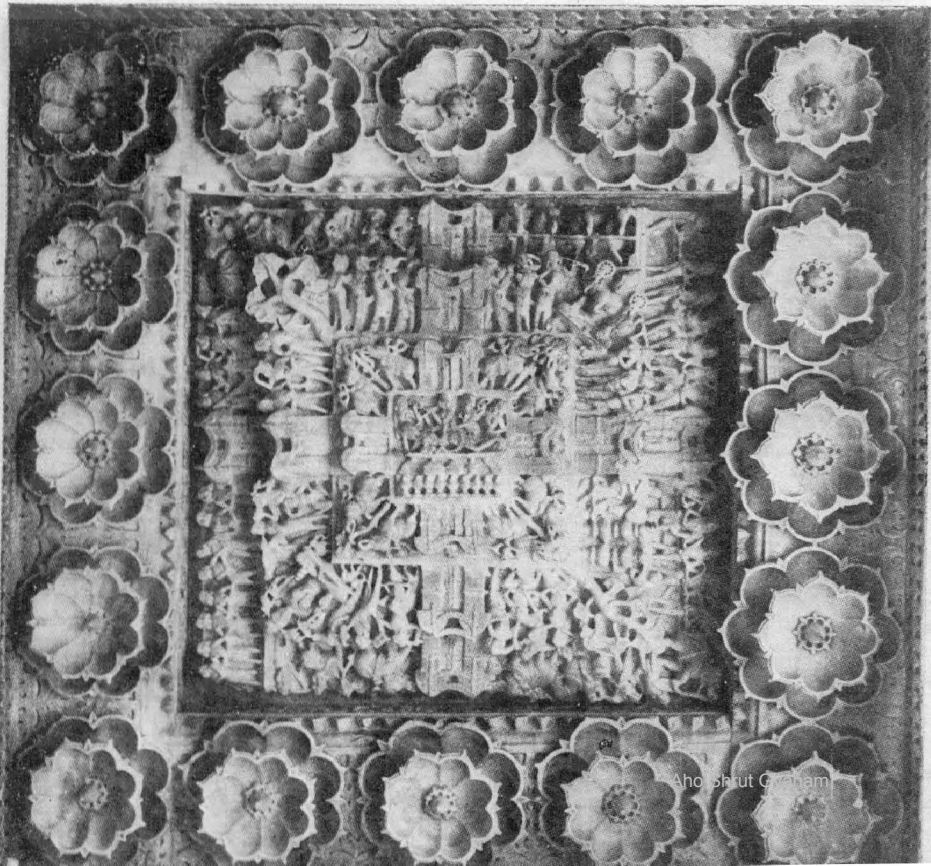
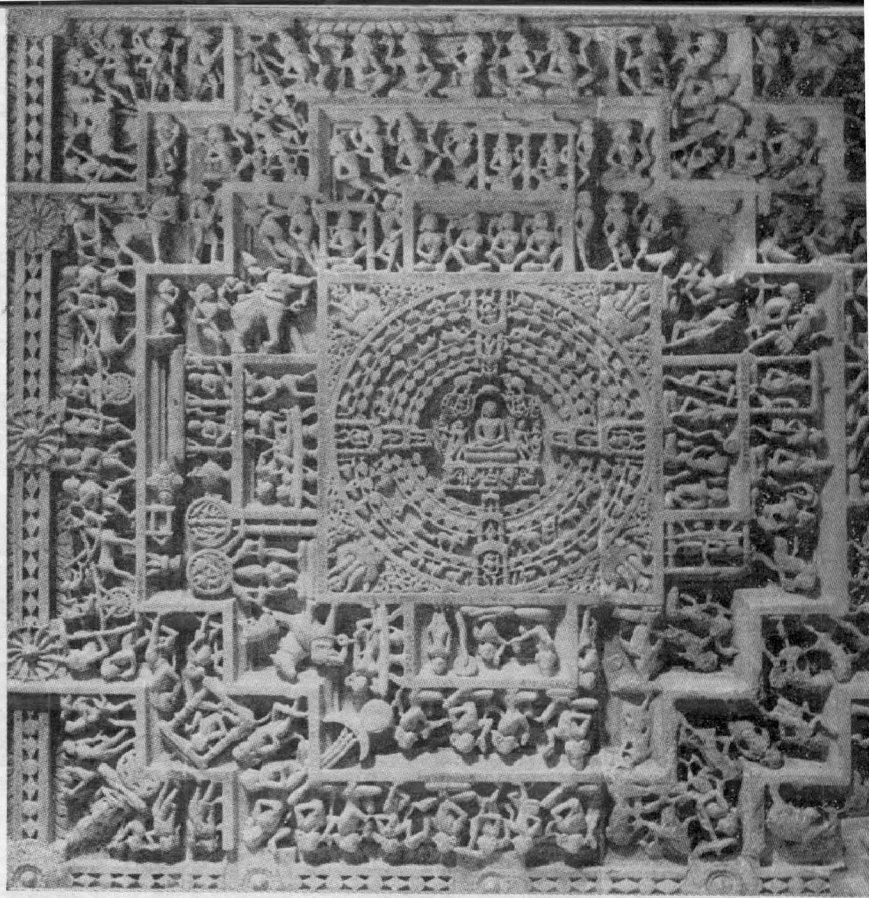


16. A *samatala vitāna* showing four Vidyādevīs, Northern Corridor, Vimala Vasahi, Abu. ( c. 1189 A. D. )

17. A *samatala vitāna* showing *kinnaras* etc. in lotus loops, Luna Vasahi, Northern Corridor, Abu. ( C. 1231 A. D. )



18. A *samatala vitāna* depicting the *kalyāṇakas* of Śāntinātha, Mahāvīra temple, Kumbharia, ( c. 1962 A. D. )



19. A *samatala vitāna* depicting Kṛṣṇa-Janma, Luṇa vasahi, Abu. ( c. 1231 A. D. )



20. A *samatala vitāna* bearing *kalpalatā* or *urmīvelā*, *trika*, Vimala vasahi, Abu. ( c. 3rd quarter, 11th century. )

21. (a) & (b) *Kalpadrumas* on the northern and southern soffits of the ceiling, Śāntinātha temple, Kumbharia. ( c. 1082 A.D. )

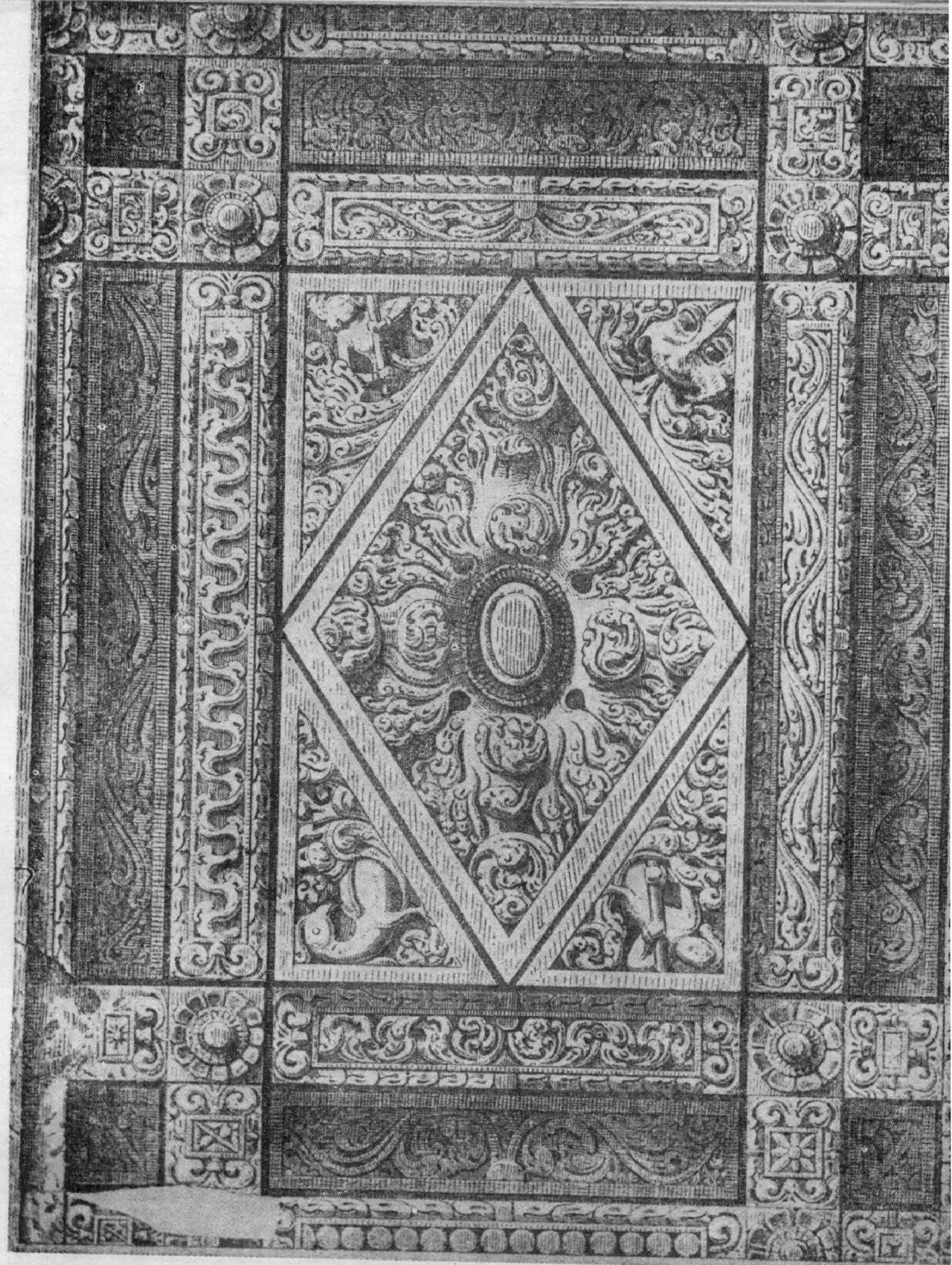




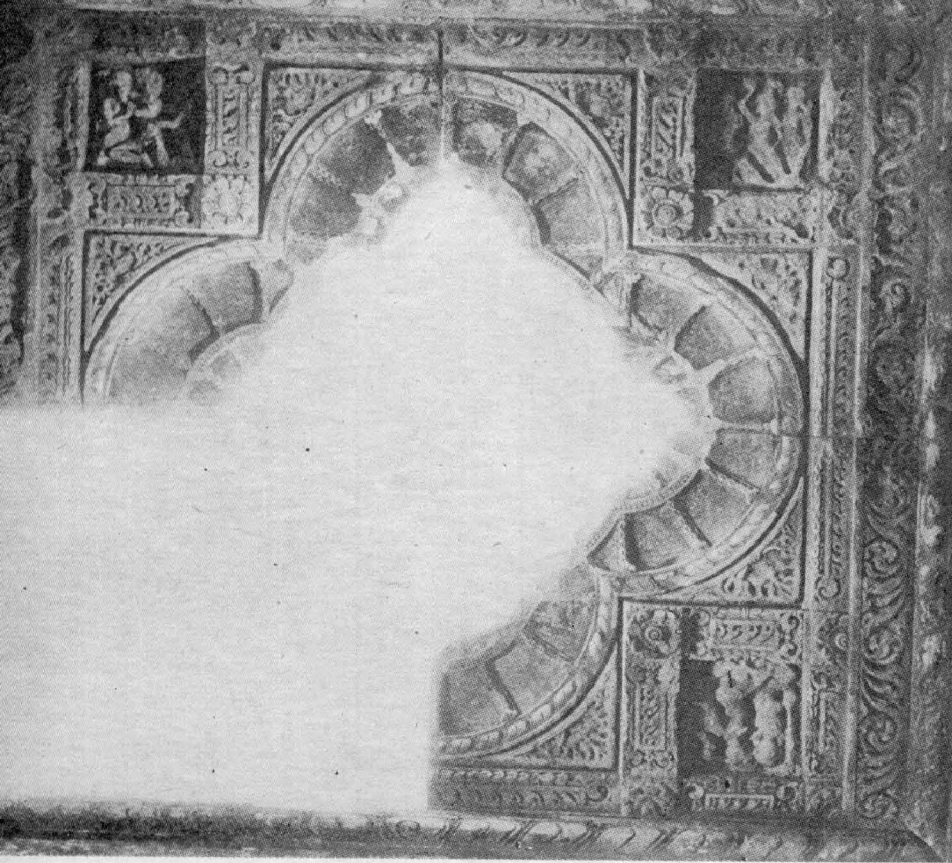
22. A *samatala vitāna* bearing *kalpalatā*, originally in a Jain temple, Patan Anhilvad and now in Baroda Museum. Acquired from the river bed near Shaikh Farid's tomb, Patan Anhilvad. ( c. early 13th century. )



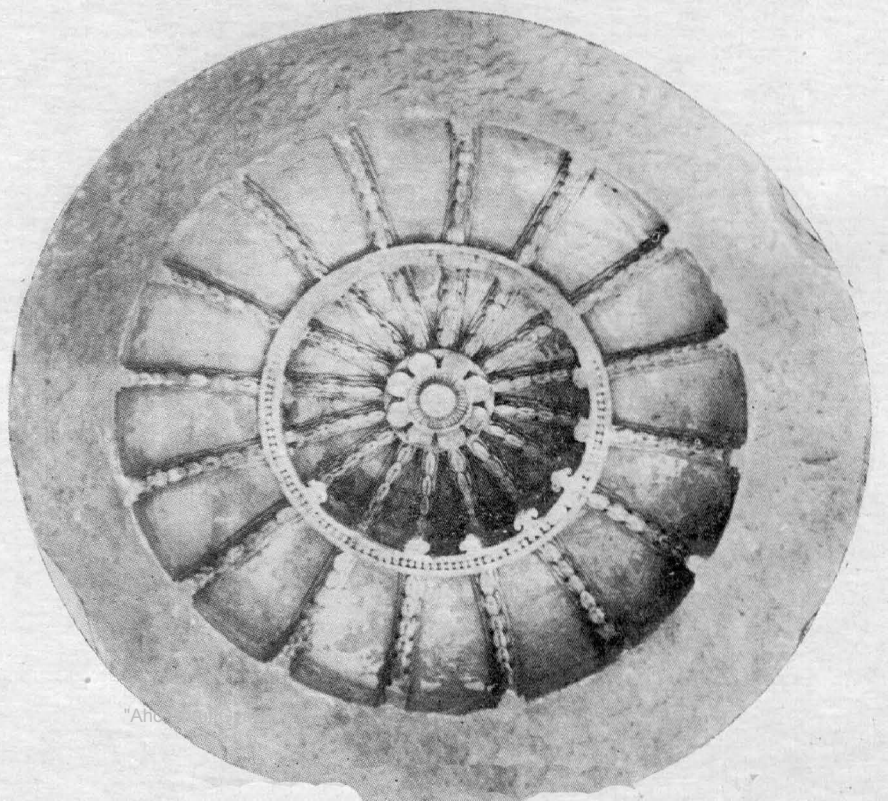
23. A *samatala vitāna*, Jumā Masjid, Champaner. ( c. 1508 A. D. )



24. A *samatala vitāna* showing *kalpalatās* in diamond, Śitalāmātā temple, Vadnagar, North Gujarat. ( c. early 10th century. )  
( Reproduced from "Architectural Antiquities of Northern Gujarat." )

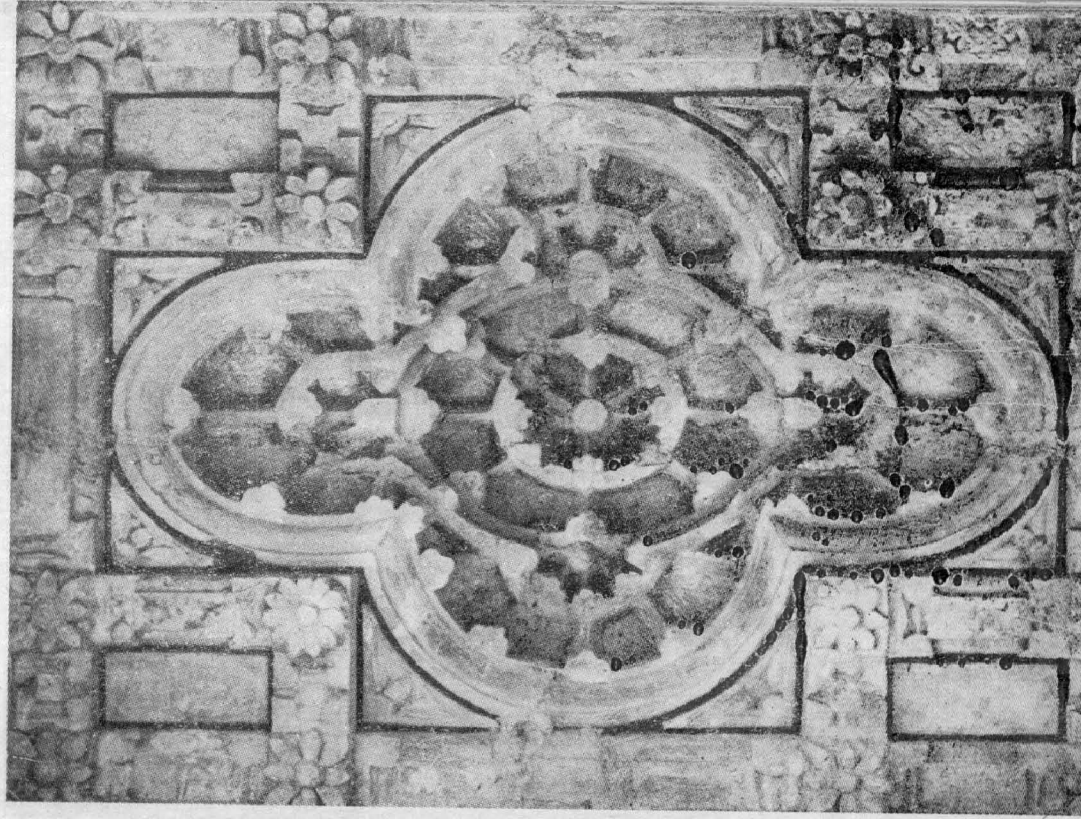


25. A *sama-kṣipta vitāna*,  
Temple VI, Roda. ( c. 775  
A. D. )

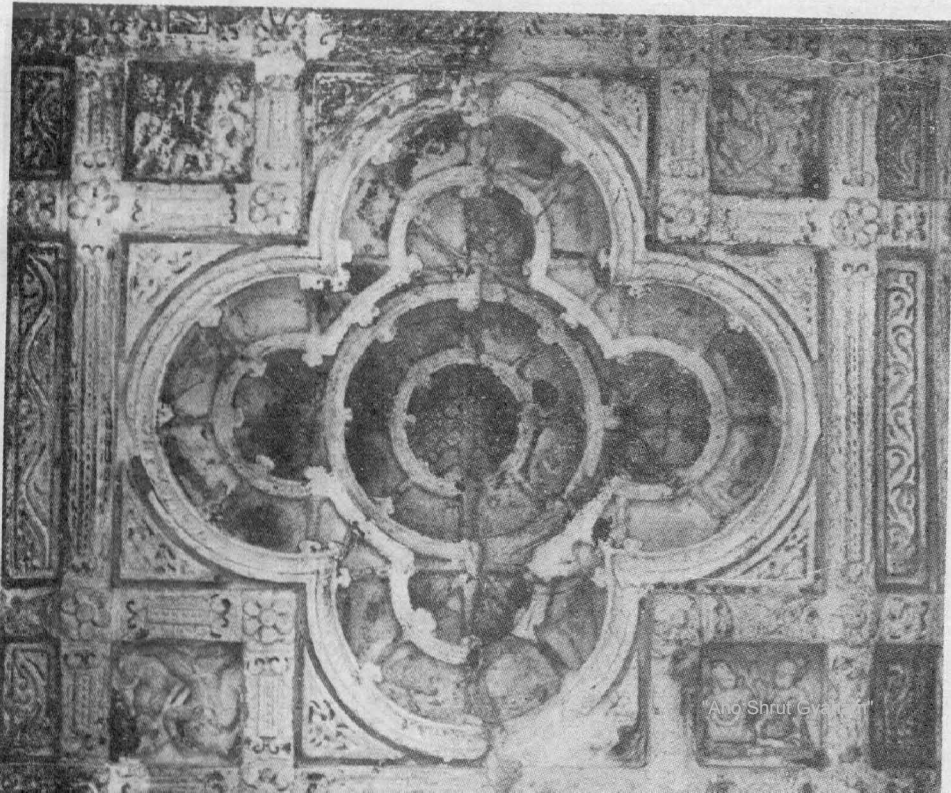


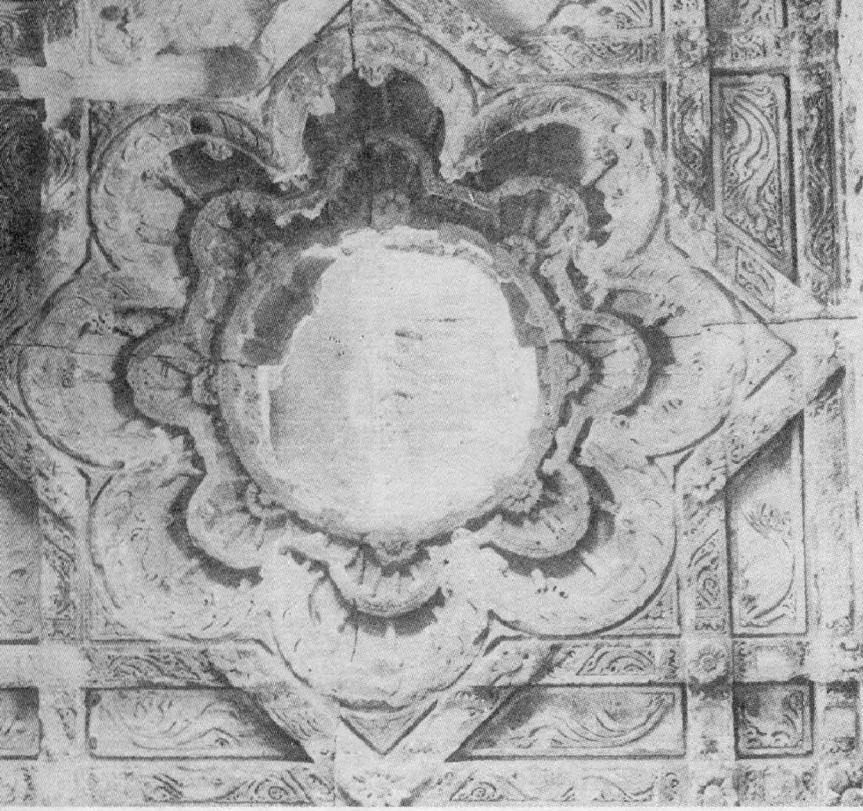
26. A piece bearing the  
culminating *gajatālu* courses  
from Roda and now pre-  
served in Baroda Museum.  
( c. 775 A. D. )

27. A *sama-kṣipta vitāna*, Hariśchandrānī cori, Shamalaji, North Gujarat. ( c. early 9th century. )



28. A *sama-kṣipta vitāna*, Śitalā-mātā temple, Vadnagar. ( c. early 10th century. )





29. A *sama-kṣipta vitāna*, Śiva temple, Kotai, Kutch. ( c. early 10th century. )

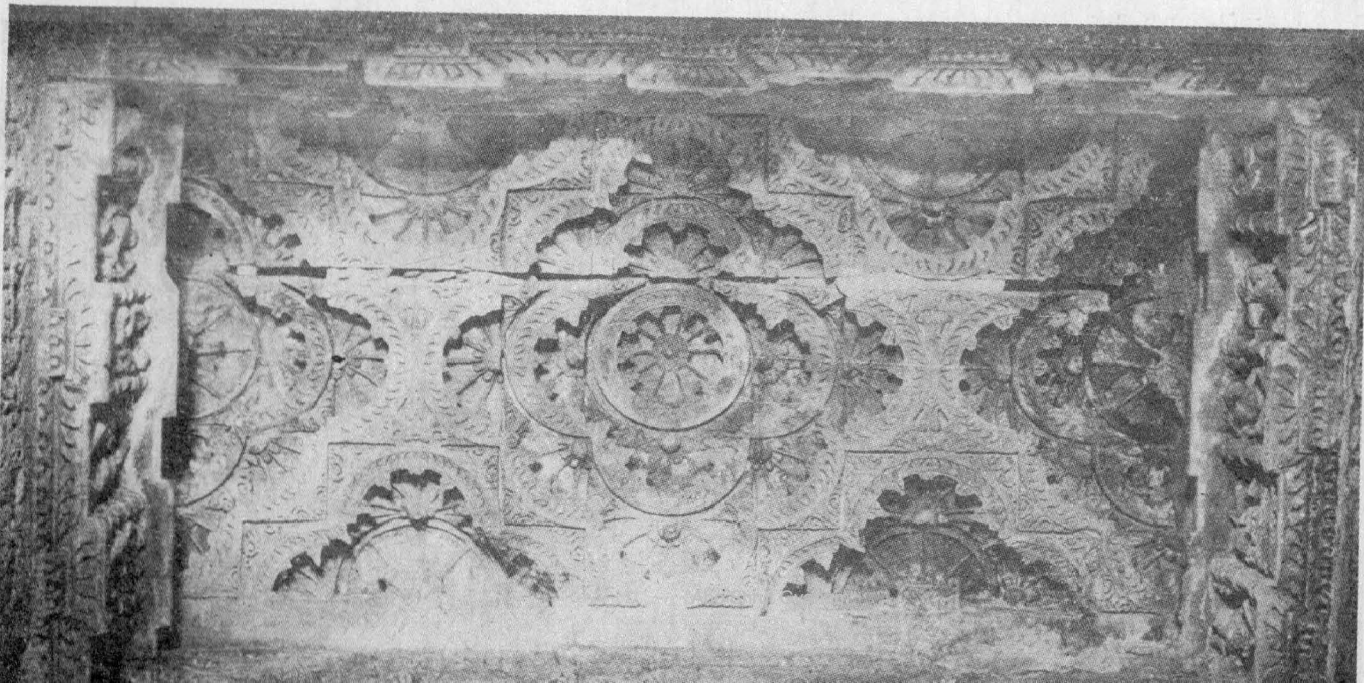


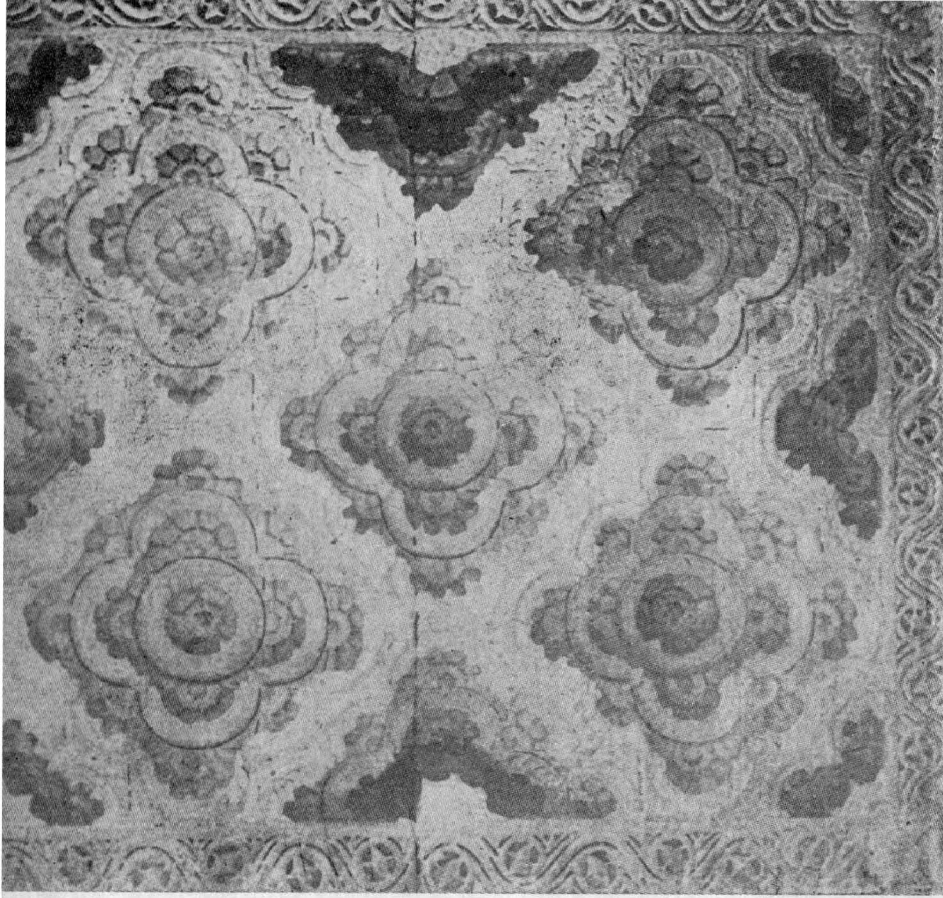
30. A copy of the *sama-kṣipta vitāna*, Trinetreśvara temple, Than, Saurashtra. ( Original ceiling dated from about early 10th century. )

31. A *kṣipta vitāna*  
of Nābhicchanda order,  
Main Shrine, Sun  
temple, Modhera.  
( c. 1027 A. D. )

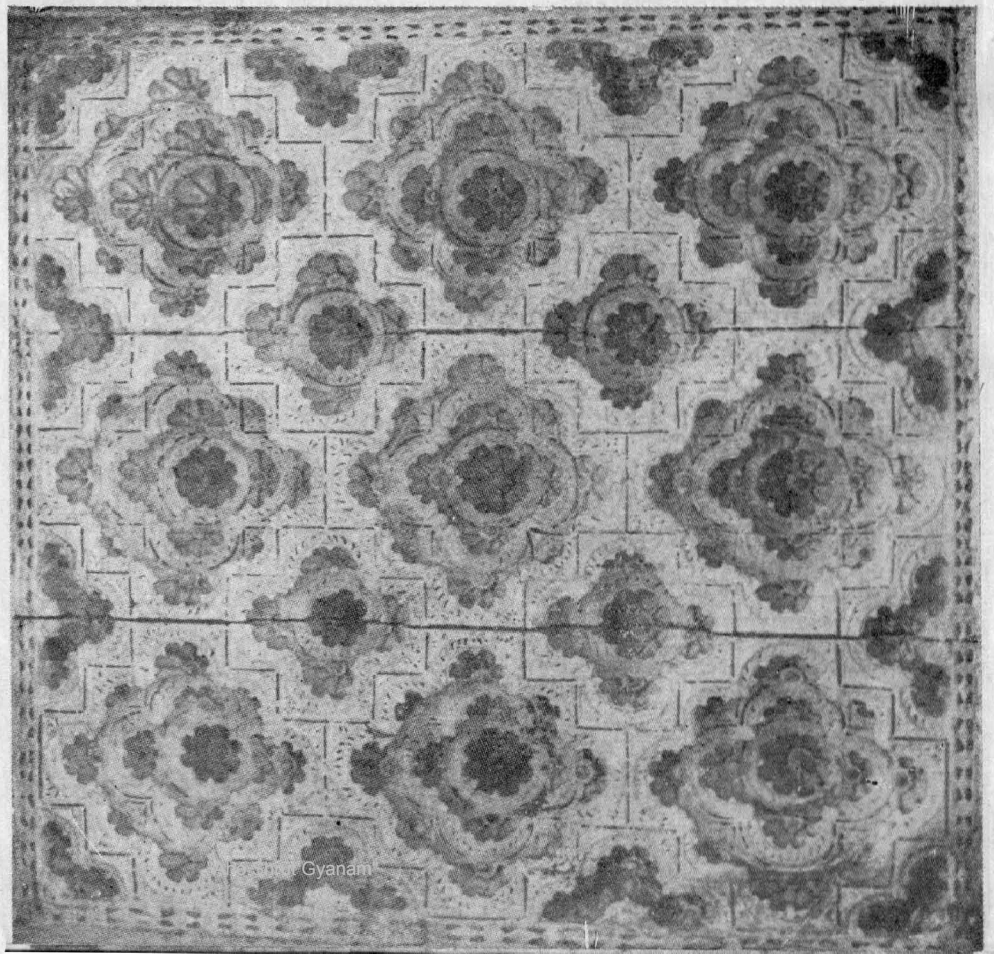


32. A *kṣipta vitāna* of Nābhicchanda order, Main Shrine, Sun temple, Modhera.  
( c. 1027 A. D. )



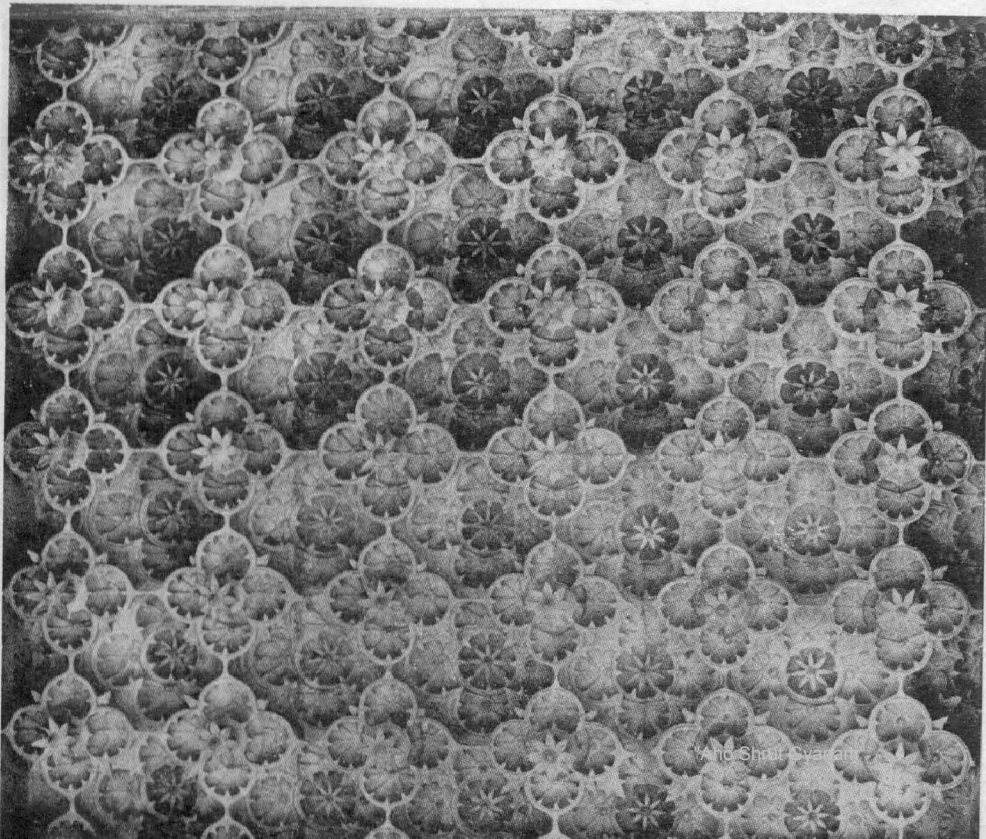
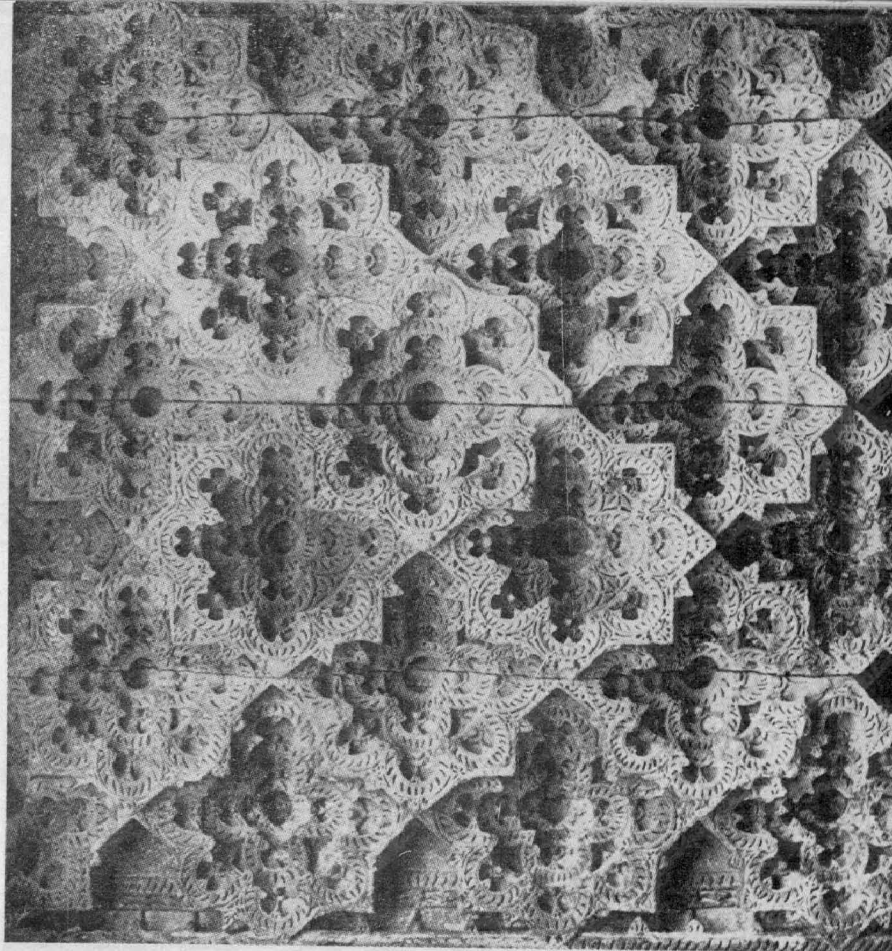


**33.** A *kṣipta vitāna* of Nābhicchanda order, originally in a Jain shrine at Vāmanasthalī, now preserved in Jumā Masjid, Vanthali, Saurashtra. ( c. mid. 12th century. )

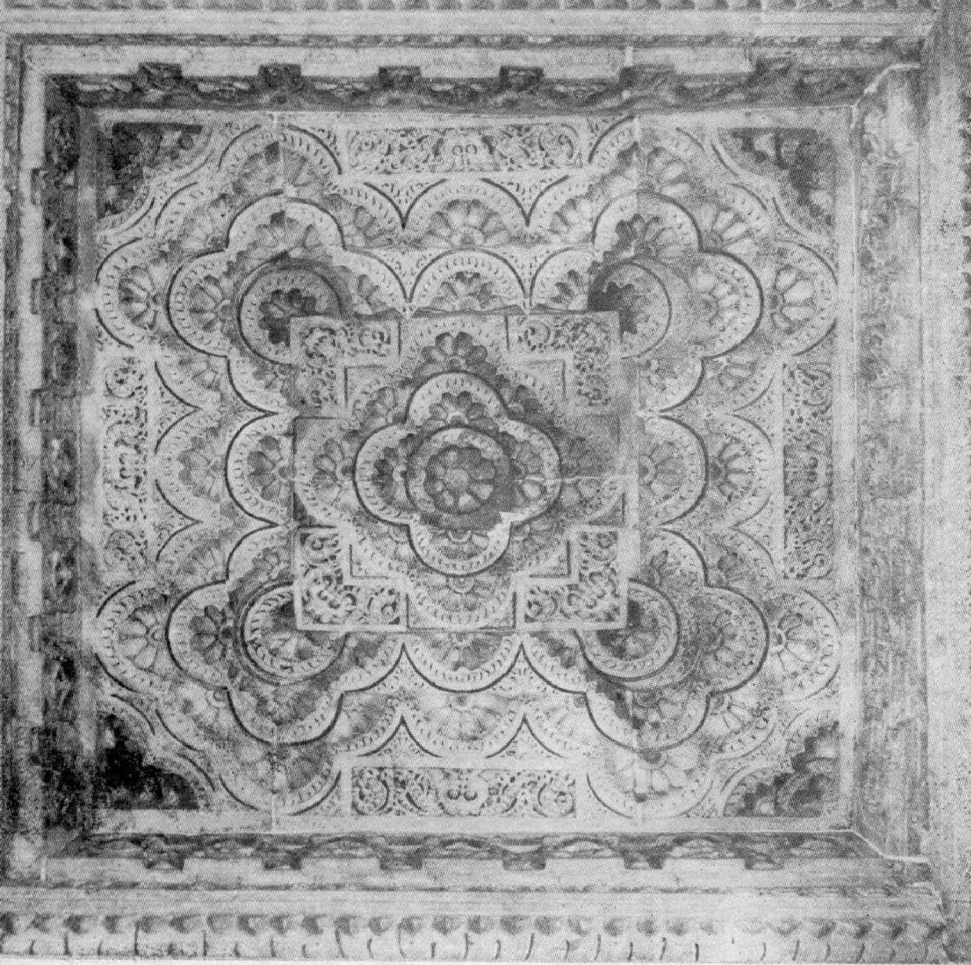


**34.** A *kṣipta vitāna* of Nābhicchanda order, formerly in some Jain shrine at Vāmanasthalī, now preserved in Jumā Masjid, Vanthali. ( c. mid. 12th century. )

35. A portion of a large *kṣipta vitāna* of Nābhicchanda order, originally in Śakunikā Vihāra, Bṛgukaccha, now in Jumā Masjid, Broach, South Gujarat. ( c. 1157 A. D. )

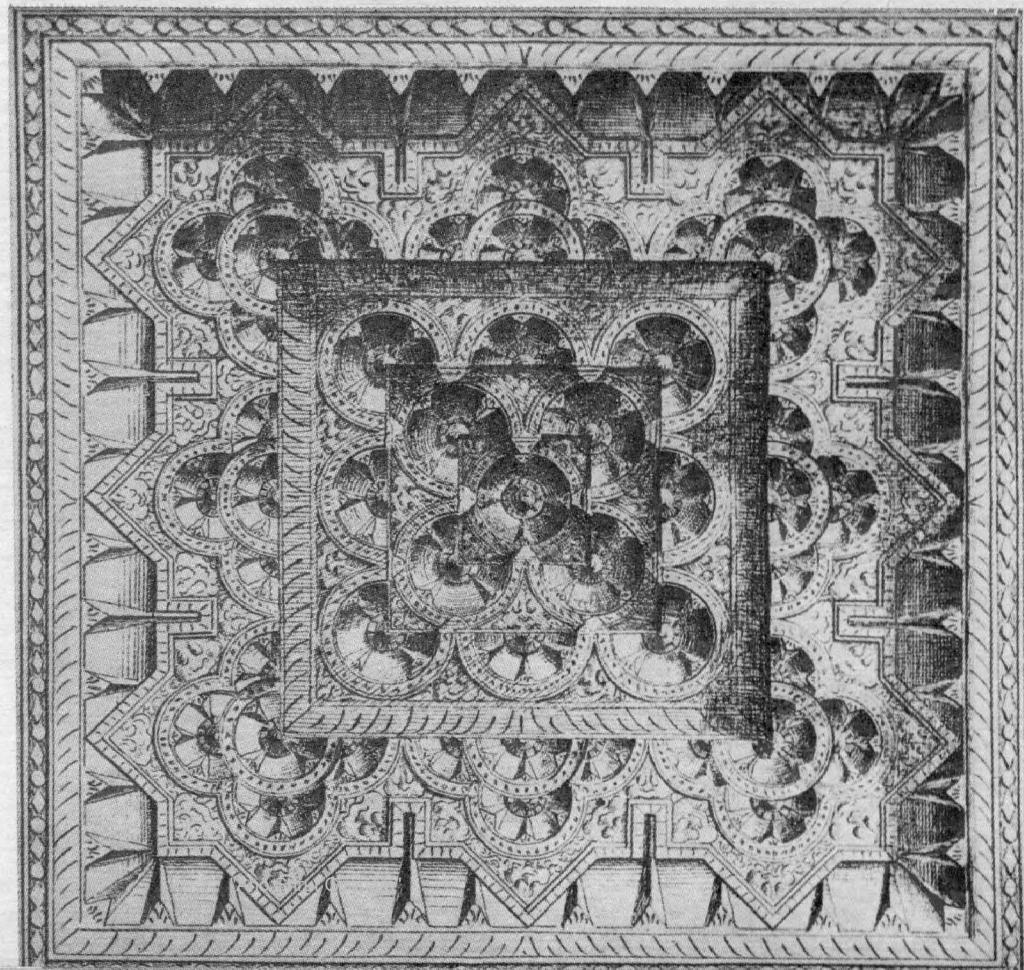


36. A *kṣipta vitāna* of Nābhicchanda order, *trika*, Luṇa vasahi, Abu. ( c. 1231 A. D. )

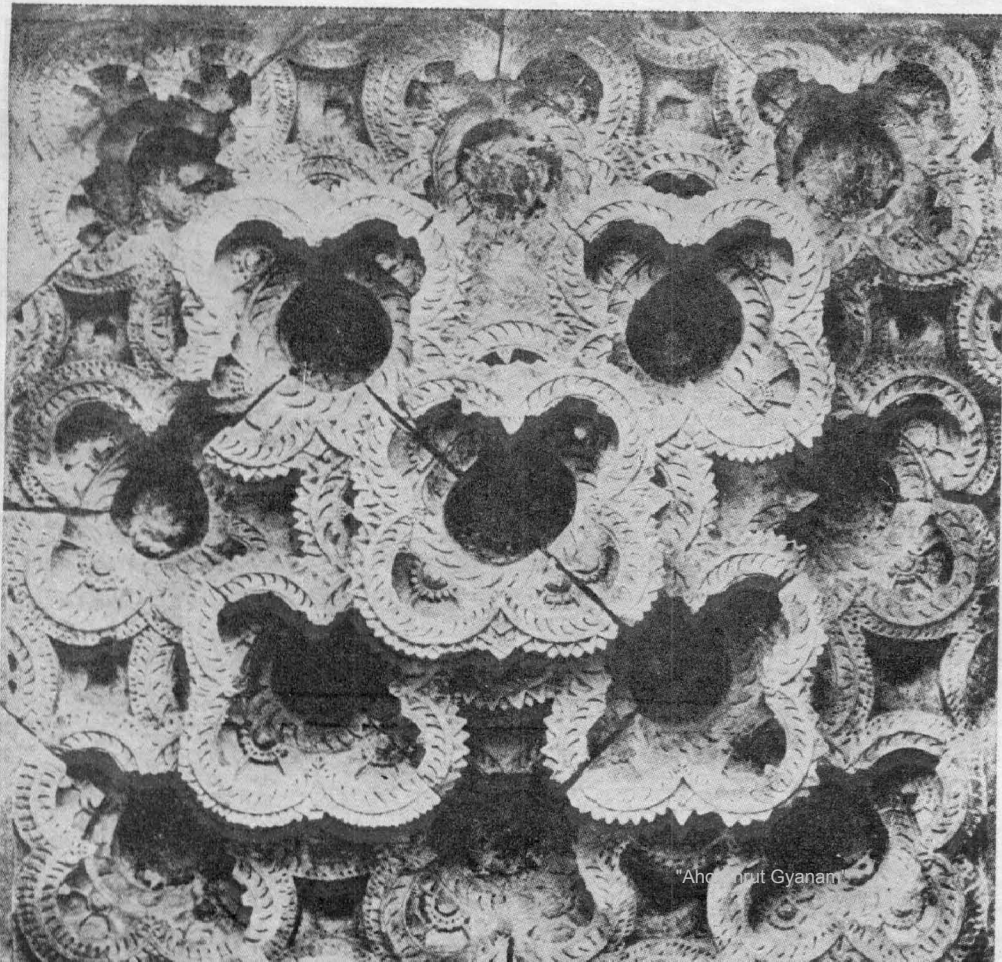
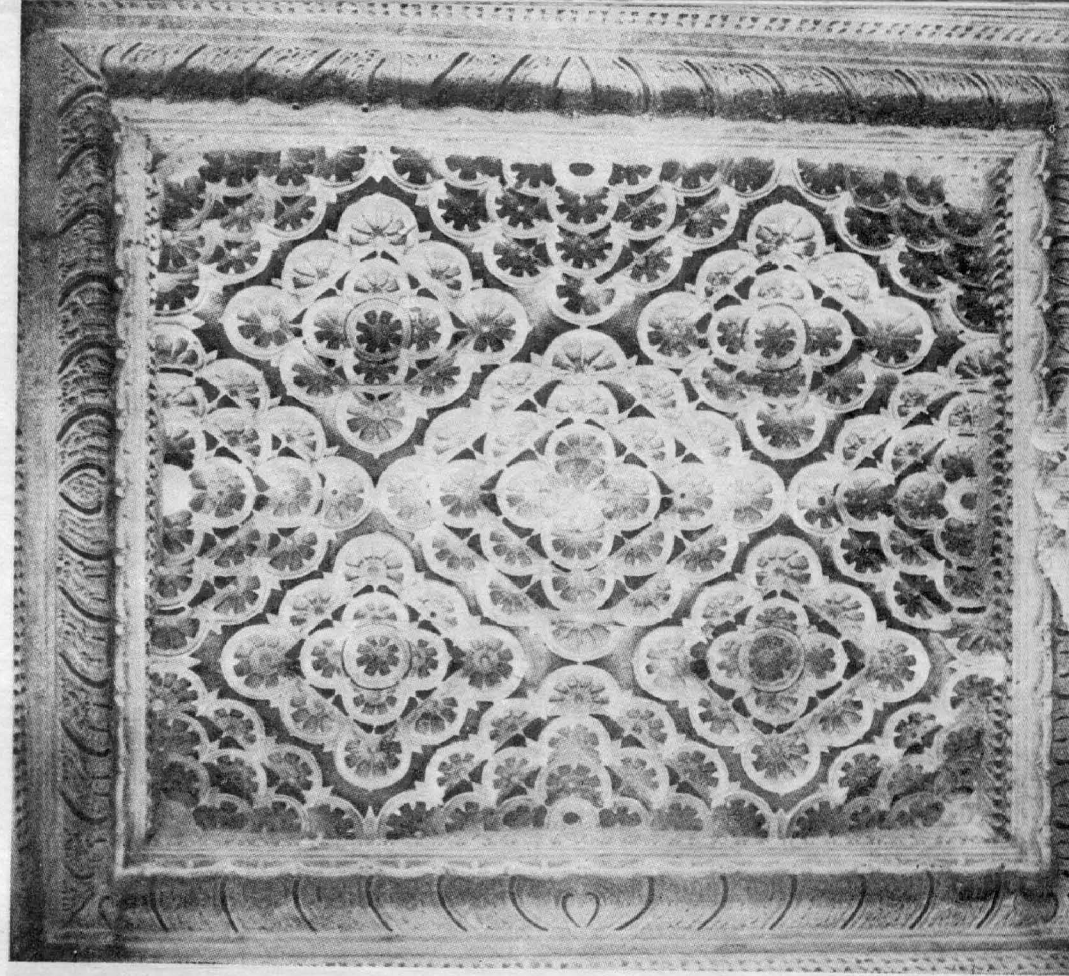


37. A *kṣipta vitāna* of the Nābhicchanda order, *trika*, Mahāvīra temple, Kumbharia. ( c. 1062 A. D. )

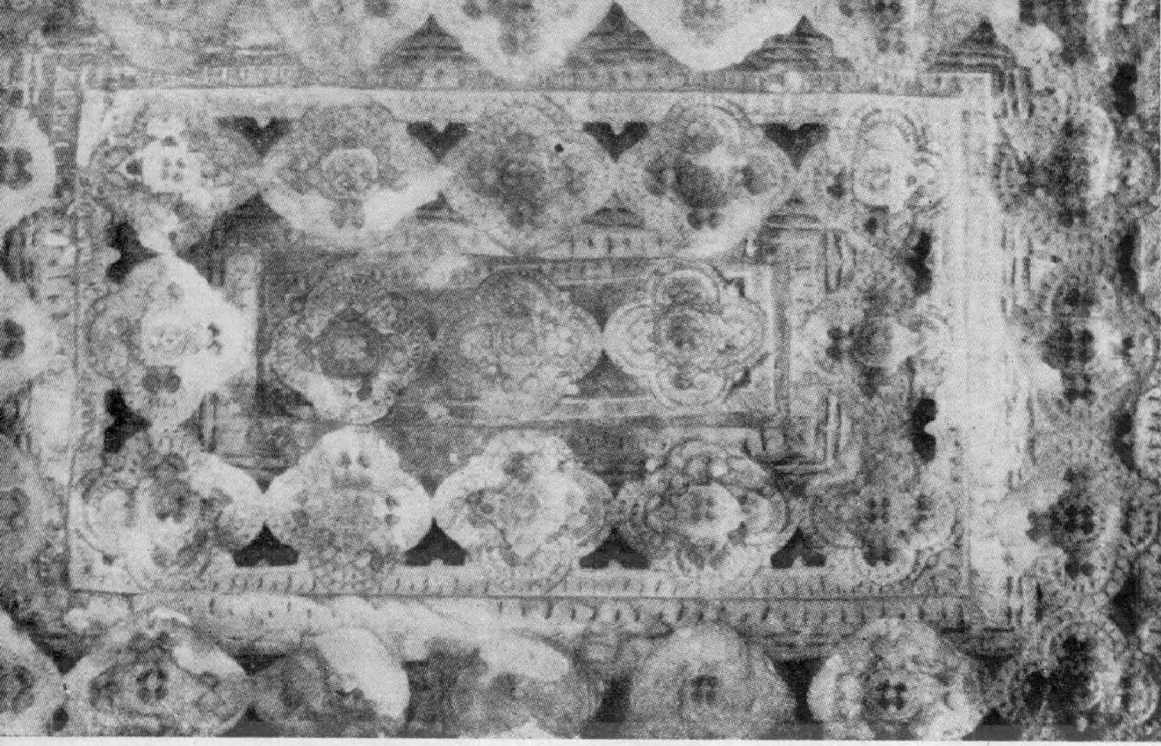
38. A *kṣipta vitāna* of Nābhicchanda order, formerly in some Jain shrine, Dhavalakakka, now preserved in Hilāl Khān Kāji's mosque, Dholka. ( c. late 12th century. ) ( Reproduced from Burgess )



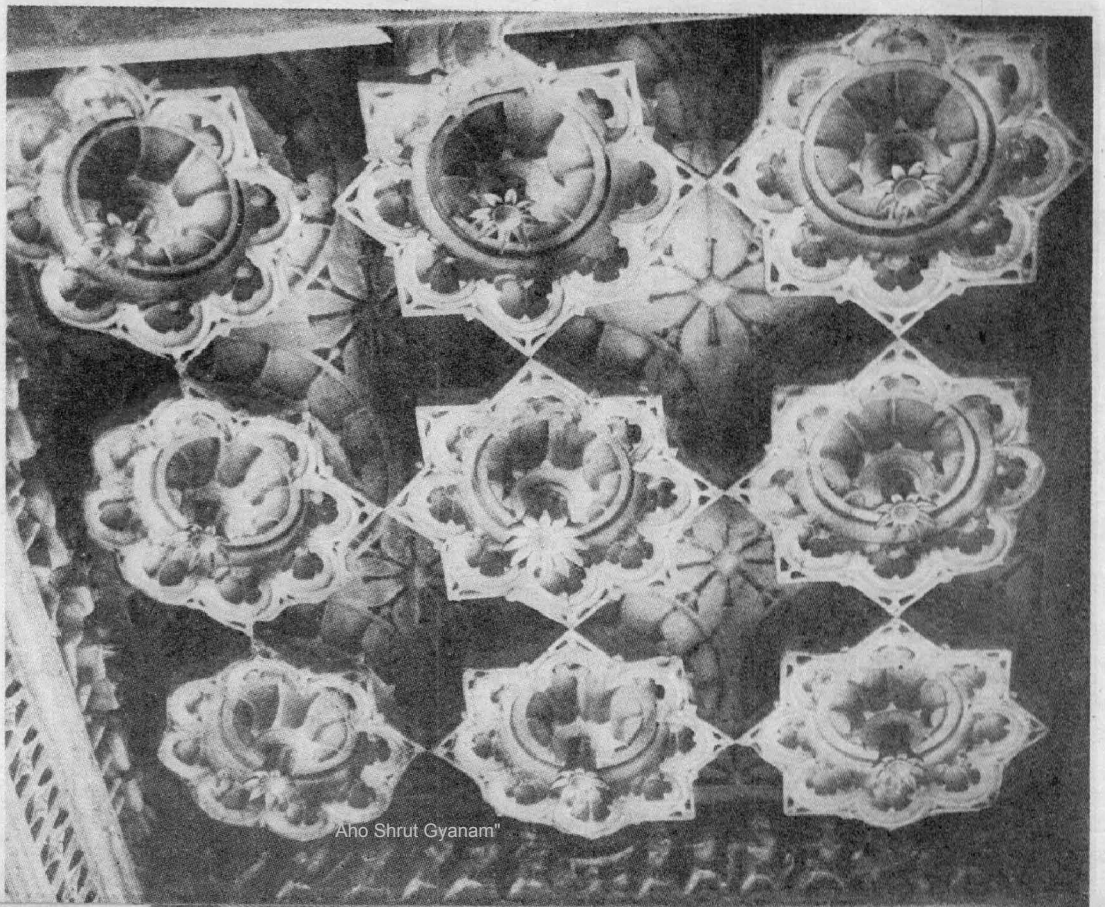
39. A *kṣipta vitāna*  
of the Nābhicchanda  
order, *trika*, Luṇa  
vasahi, Abu.  
( c. 1231 A. D. )



40. An *utkṣipta vitāna*  
of the Padmaka order,  
originally in Śakuni  
caitya, now in Jumā  
Masjid, Broach ( c. 1157  
A. D. )

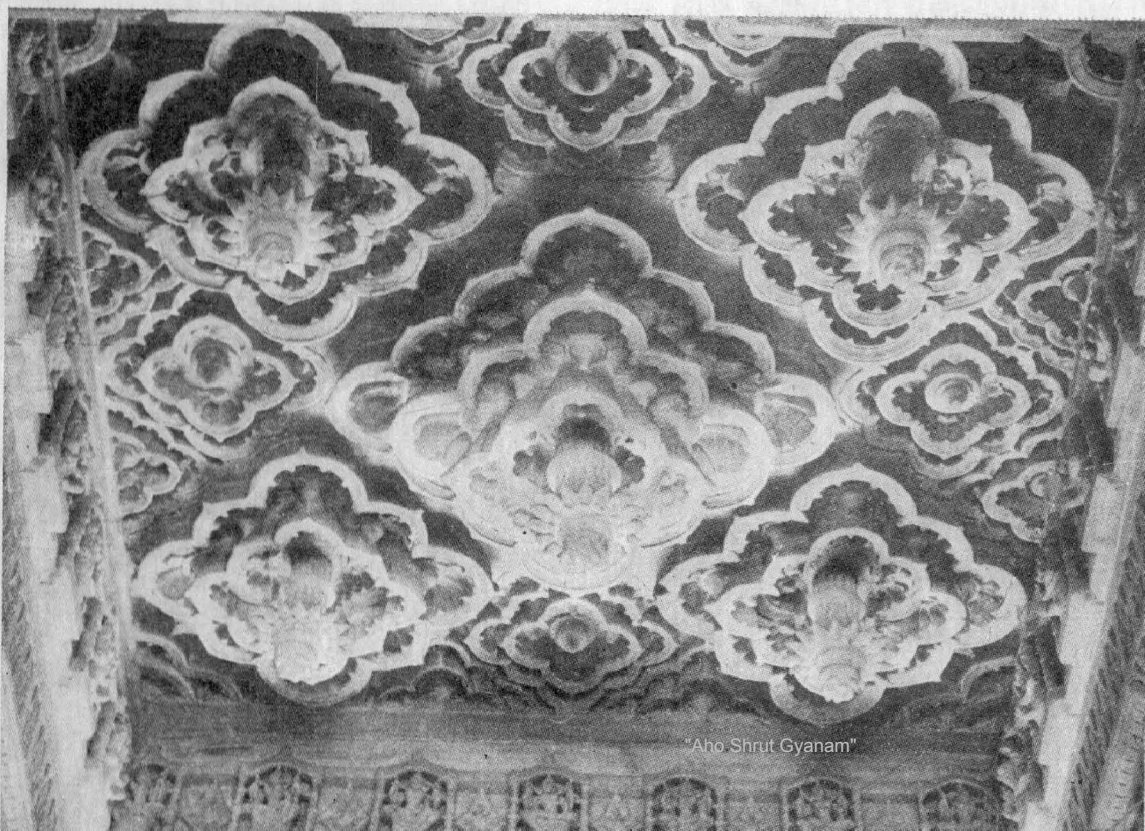


41. A *kṣipta vitāna* of Padmaka order, originally in some Jain temple, now in Tānkā Masjid, Dholka. ( c. late 12th century. )

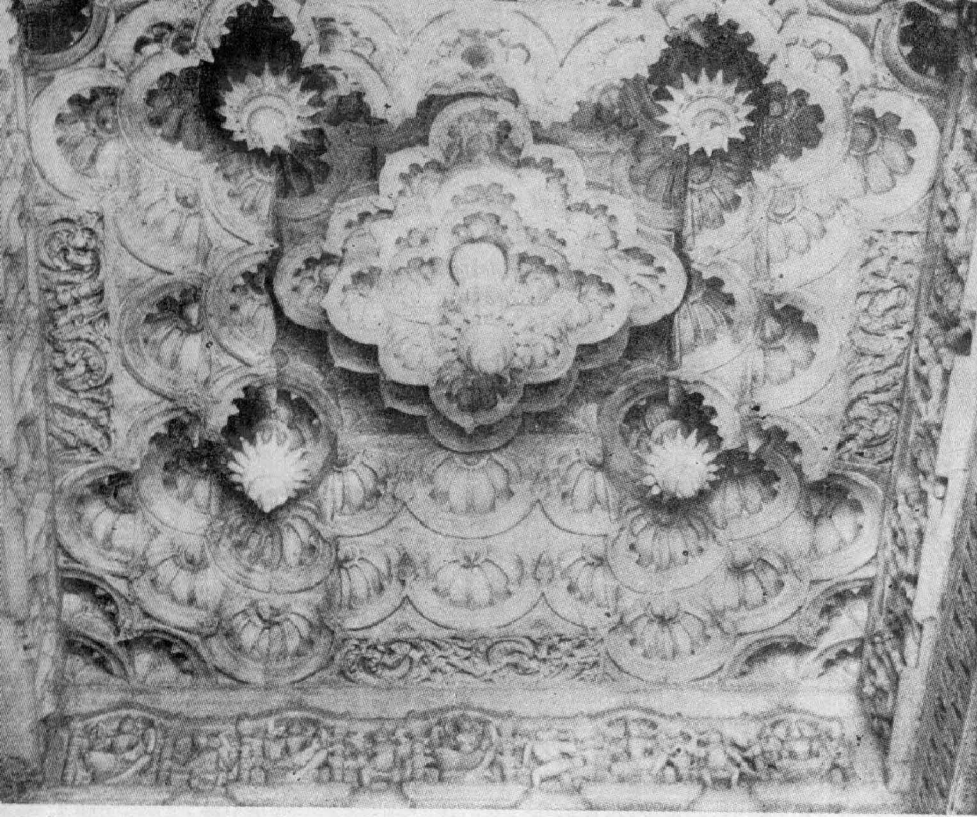


42. A *kṣipt=otkṣipta vitāna* of Padmaka order, Northern Corridor, Vimāla vasahi, Abu. ( c. 1189 A. D. )

43. A *kṣipt=otkṣipta vitāna* of Padmanābha order, *trika*, Mahāvīra temple, Kumbharia. ( c. 1062 A. D. )

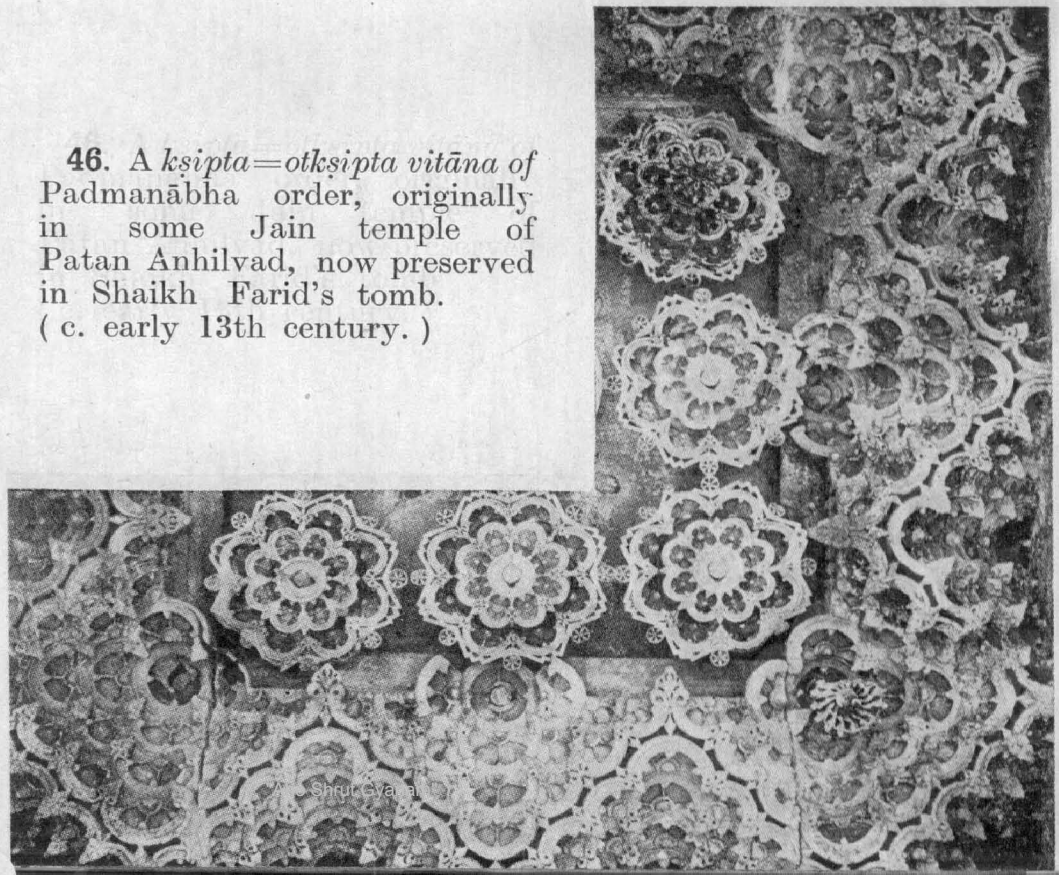


44. A *kṣipt=otkṣipta vitāna* of Padmanābha order, *trika*, Vimala vasahi, Abu. ( c. 3rd quarter, 11th century. )



45. A *ksipt=otksipta vitāna* of Padmanābha order, *trika*, Vimala vasahi, Abu. (3rd quarter, 11th century.)

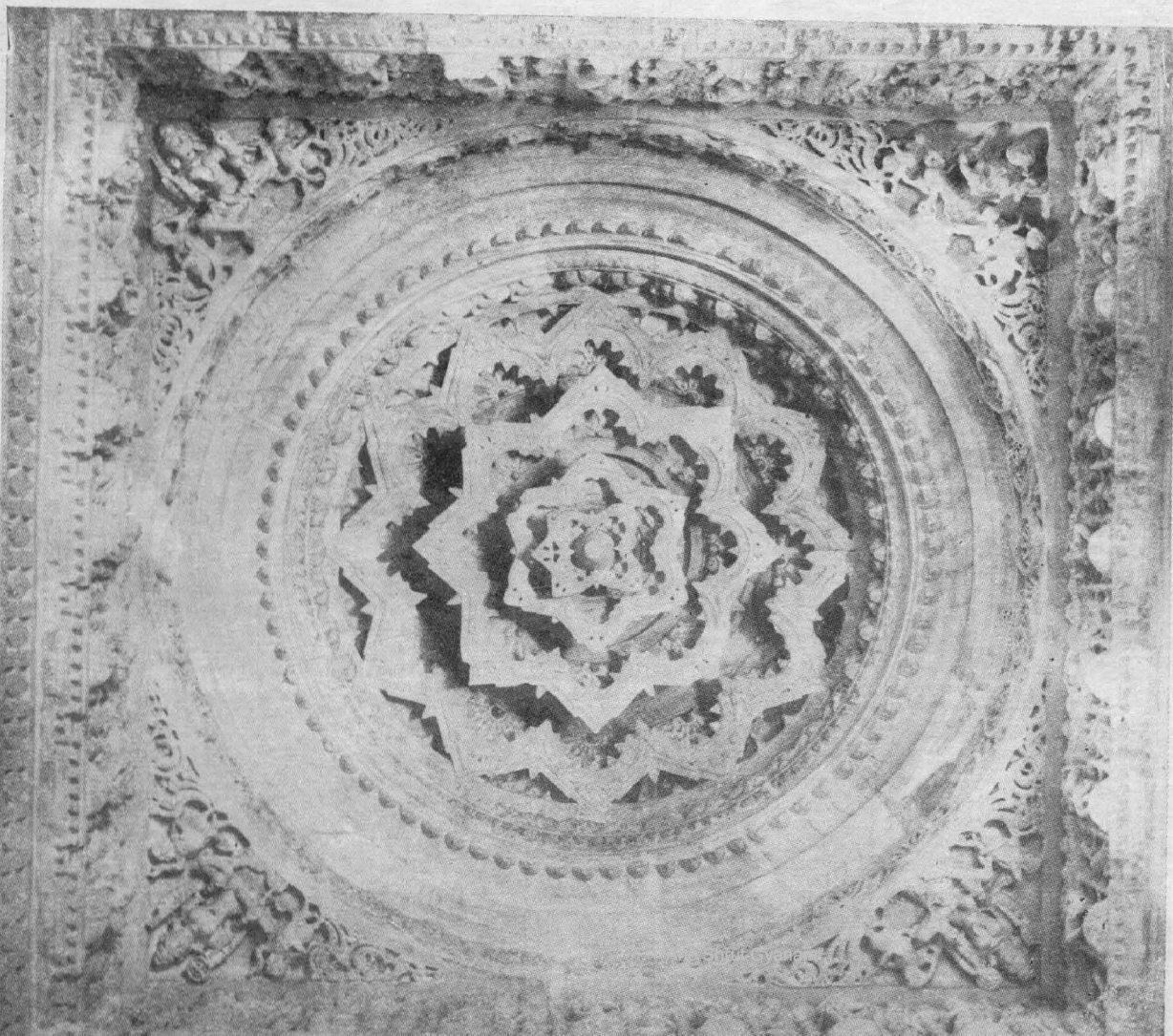
46. A *ksipta=otksipta vitāna* of Padmanābha order, originally in some Jain temple of Patan Anhilvad, now preserved in Shaikh Farid's tomb. (c. early 13th century.)

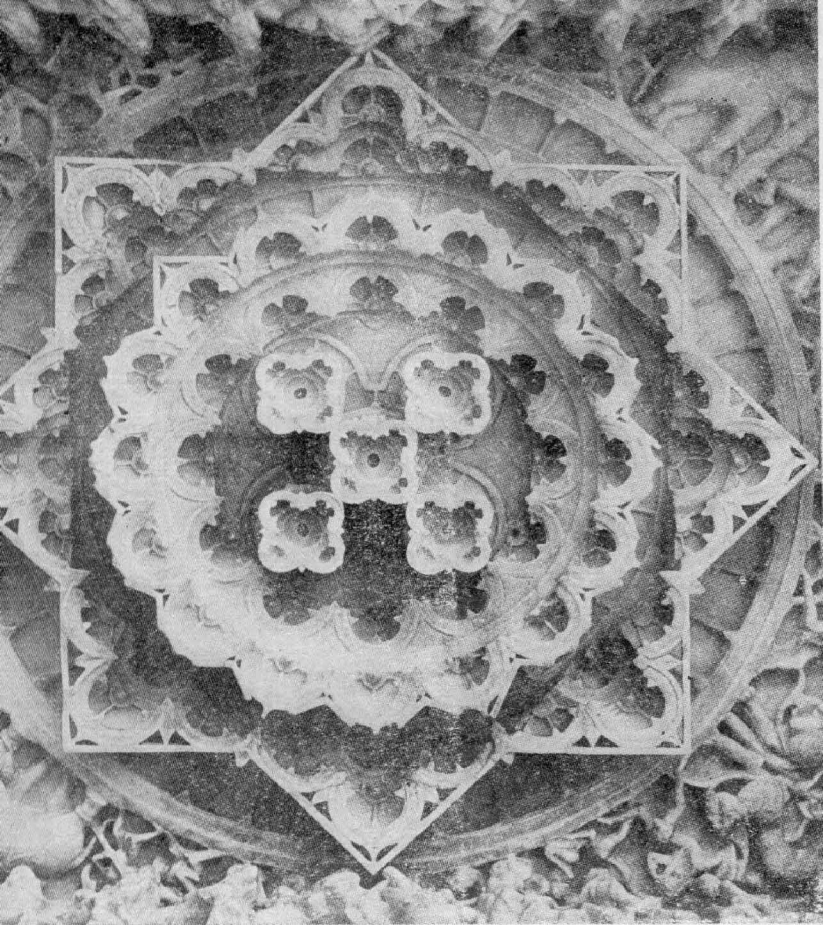


47. An *utkṣipta vitāna* of Mandāraka order, *trika*, Mahāvīra temple, Kumbharia. ( c. 1062 A. D. )

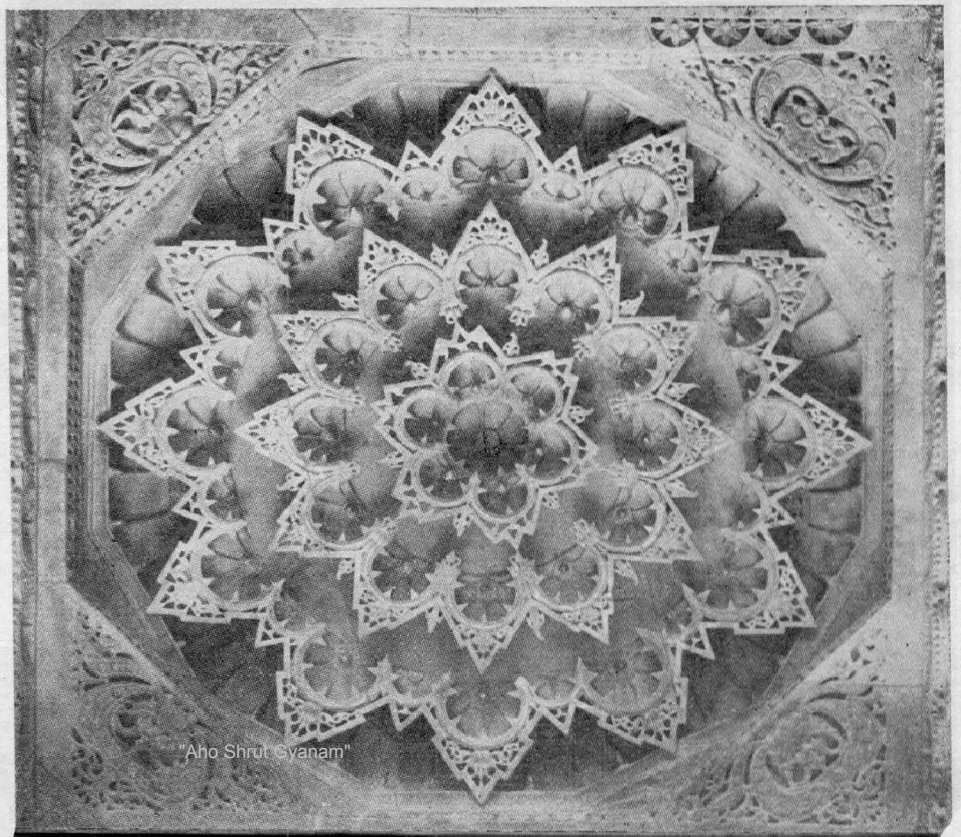


48. An *utkṣipta vitāna* of Mandāraka order, *trika*, Śāntinātha temple, Kumbharia, ( c. 1082 A. D. )





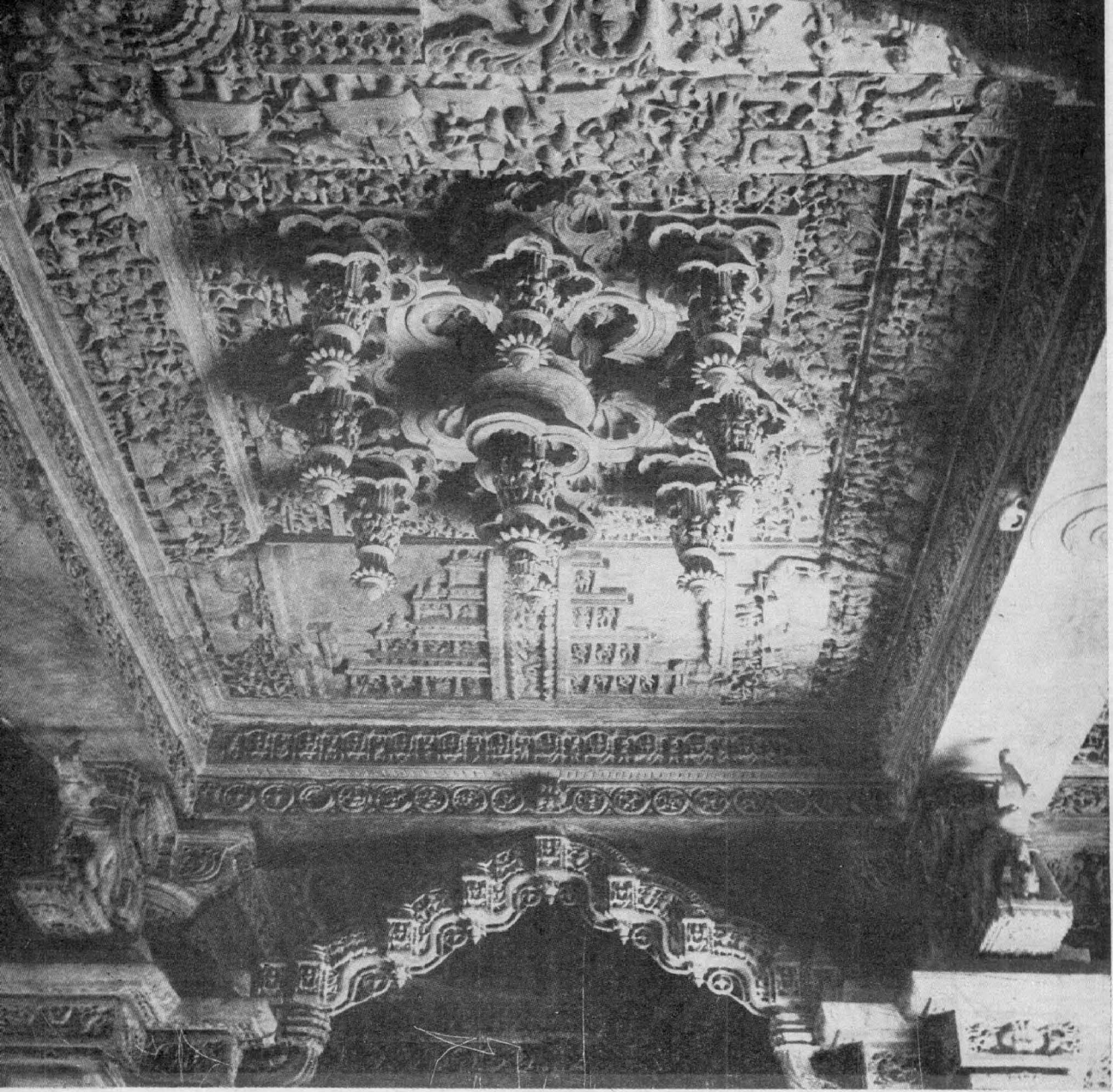
49. A *sam=utkṣipta vitāna* of Mandāraka order Southern Corridor, Vimāla vasahi, Abu. ( c. mid. 12th century. )



50. A *sam=utkṣipta vitāna* of Mandāraka order, Luṇa vasahi, Abu. ( c. 1231 A. D. )

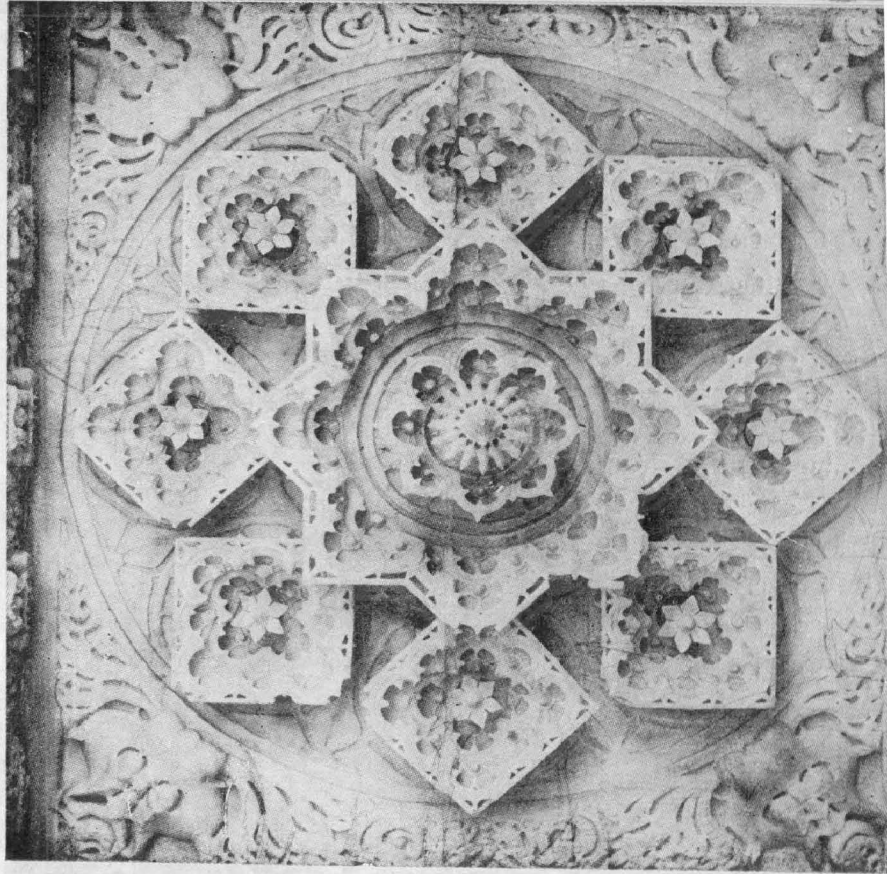


51. A *kṣipt=otkṣipta vitāna* of Kamalodbhava ( Padma-mandāraka ) order, Vimala vasahi, Abu. ( c. mid. 12th century. )

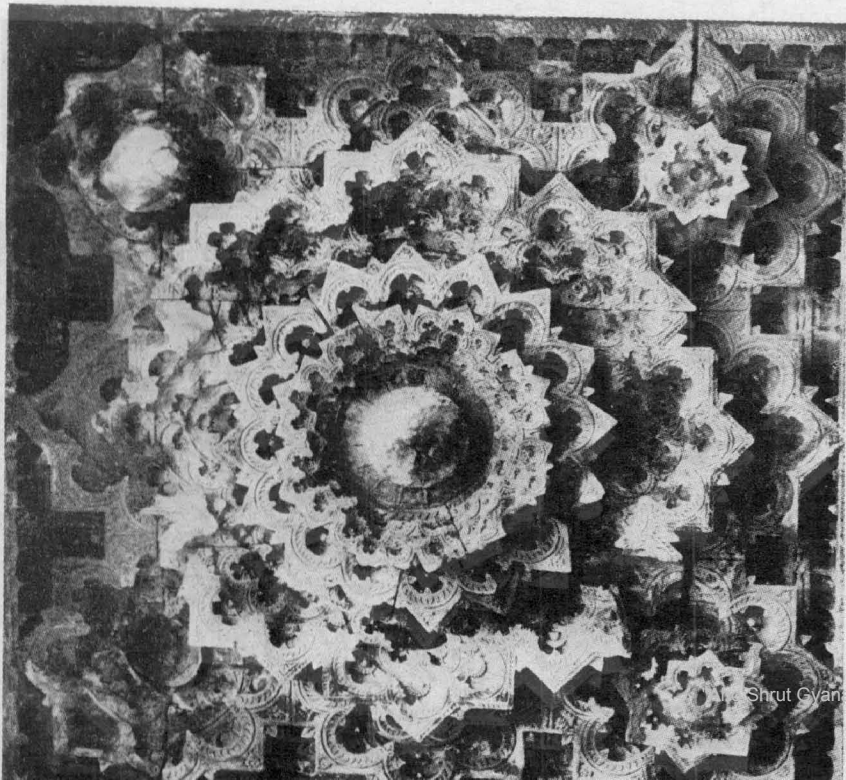


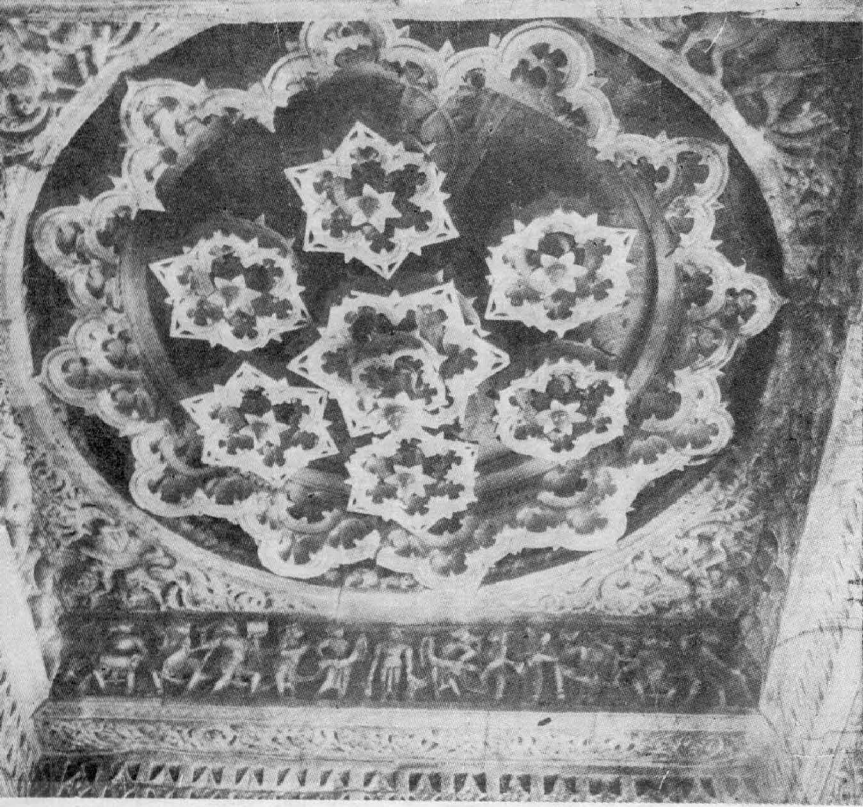
52. A *sam=utksipta vitāna* of Kamalodbhava order, Vimala vasahi, Abu. (c. mid. 12th century.)

53. A *sam=utkṣipta vitāna* of Kamalodbhava order, Northern Corridor, Vimala vasahi, Abu. ( c. 1189 A. D. )

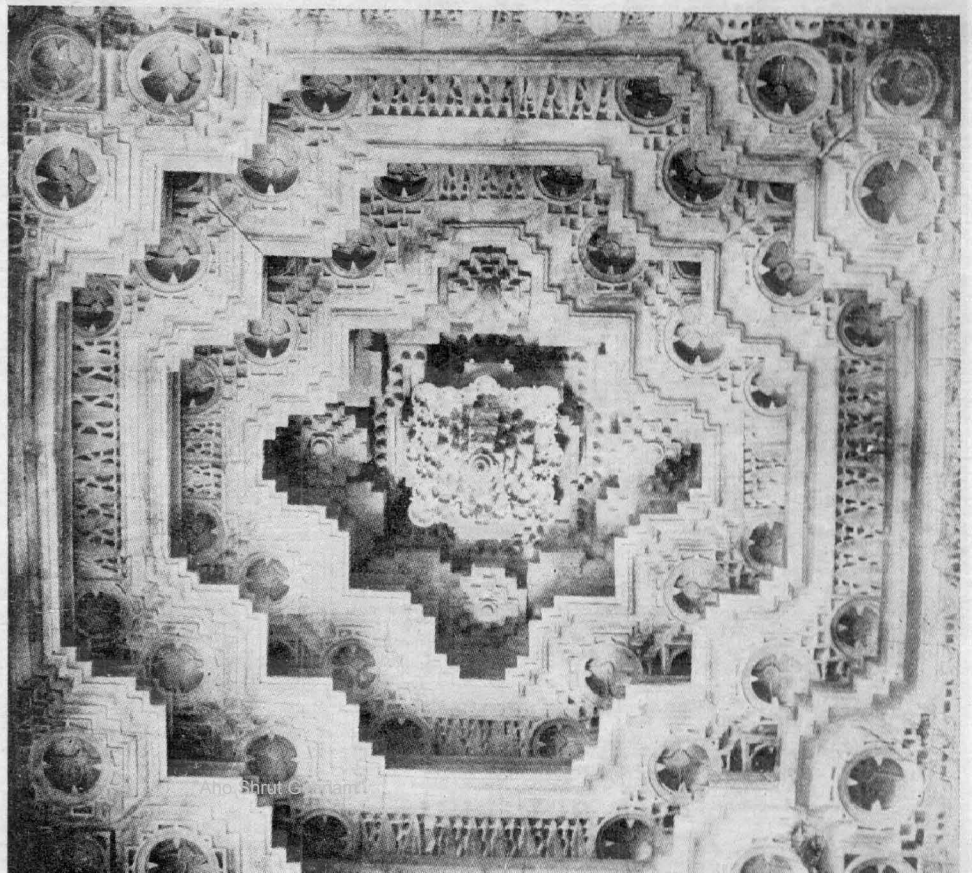


54. An *utkṣipta vitāna* of Kamalodbhava order, originally in Śakuni caitya, now in Jumā Masjid, Broach. ( c. 1157 A. D. )



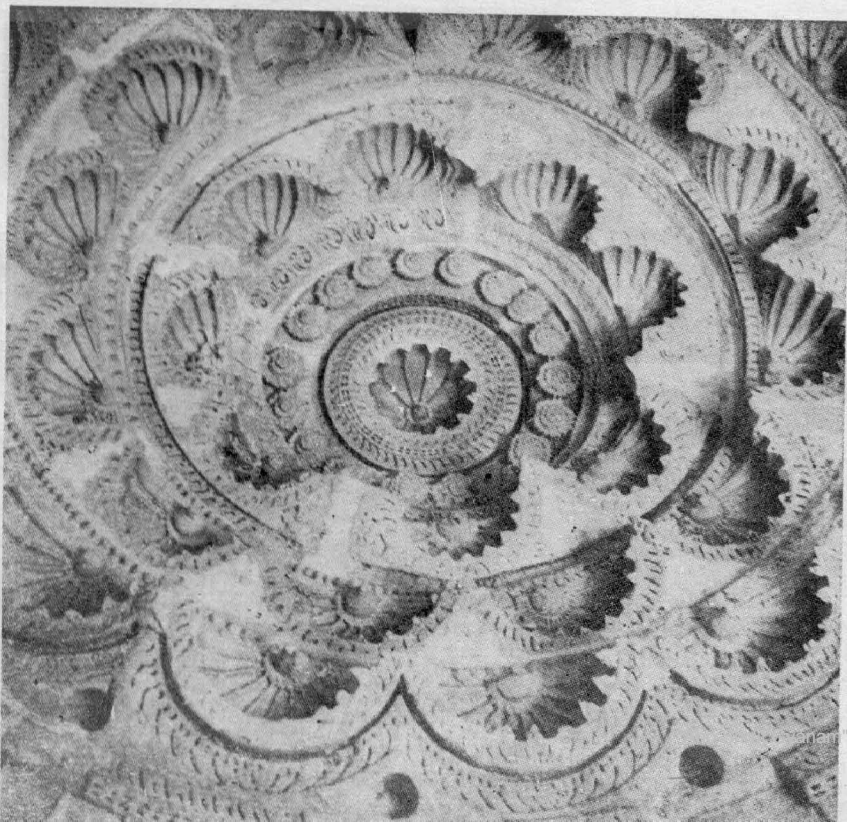
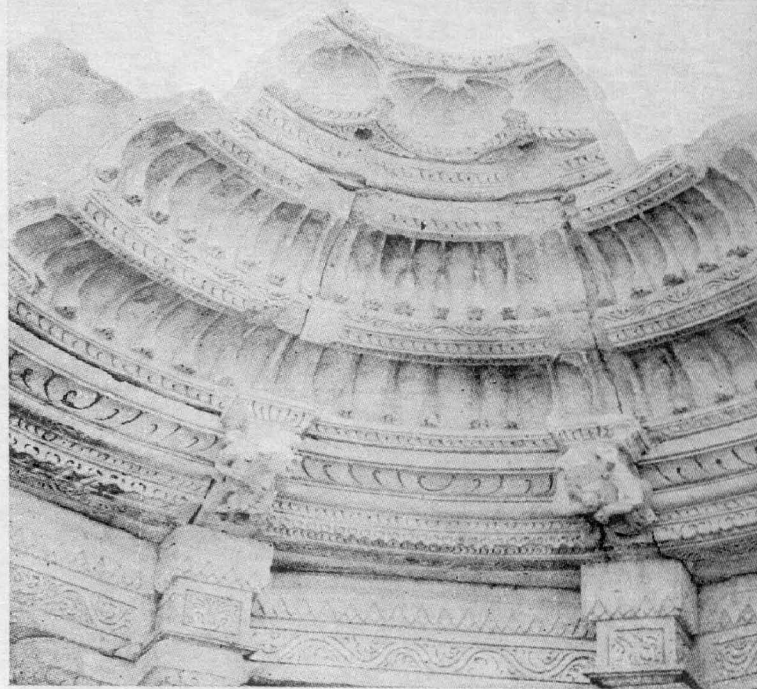


55. A *kṣipt=otkṣipta vitāna* of Kamalodbhava order, Northern Corridor, Vimala vasahi, Abu. (c. 1189 A. D.)

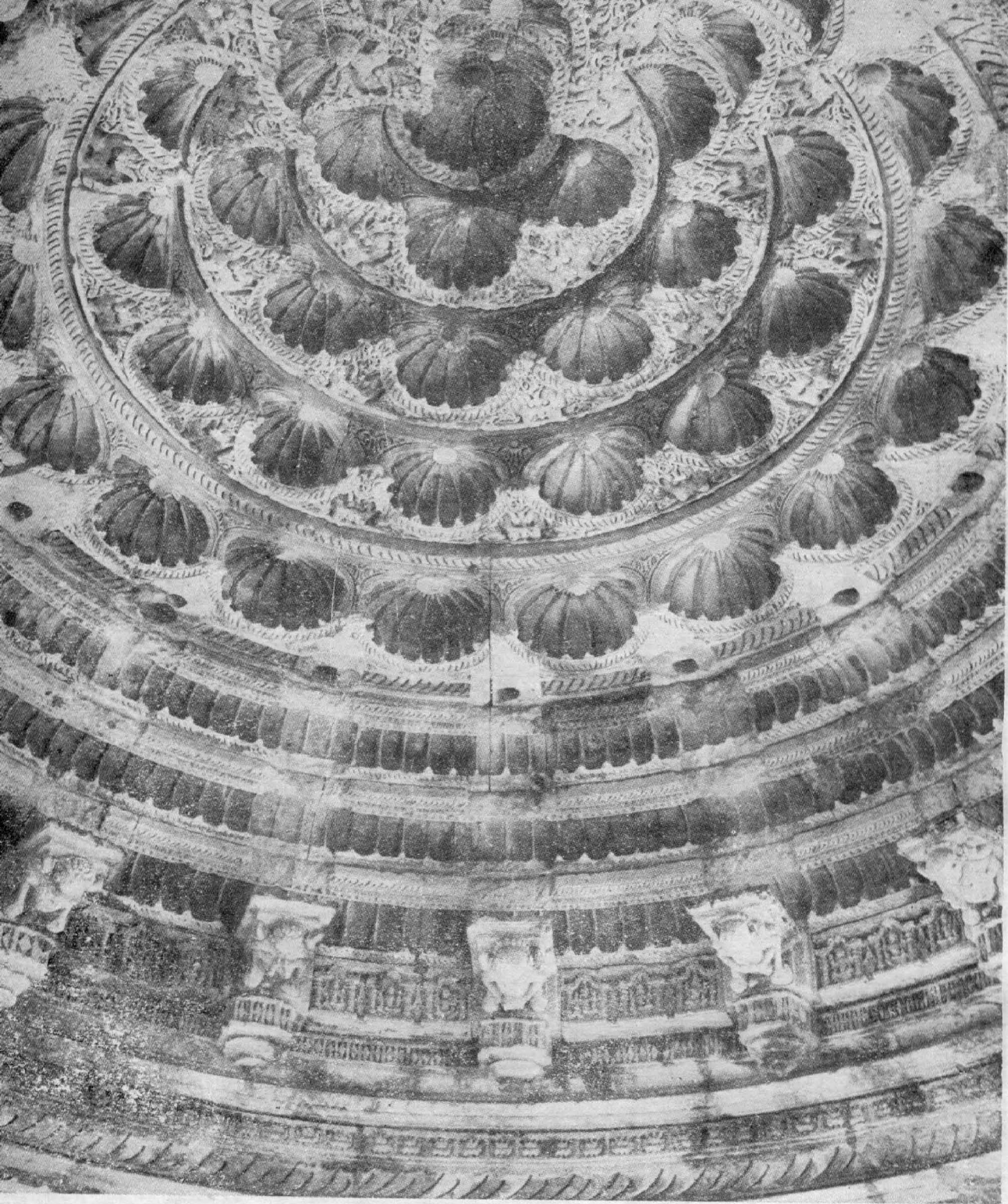


56. A *kṣipt=otkṣipta vitāna* of Kamalodbhava order, Western Corridor, right wing, Luna vasahi, Abu. (c. 1231 A. D.)

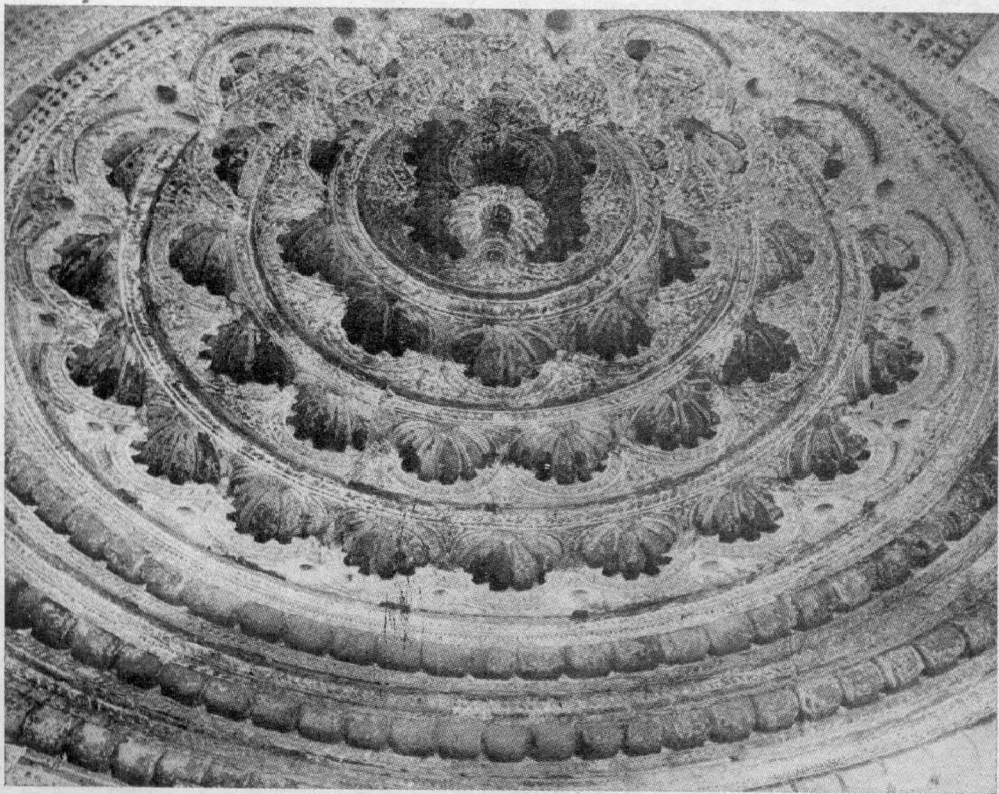
57. A part of a *karotaka* of Sabhāmārga order, *raṅgamaṇḍapa*, Muni Bāwā temple near Than, Saurashtra. ( c. mid 10th century. )



58. A *karotaka* of Sabhāmārga or Sabhāpadma order, originally in the temple of Neminātha at Prabhas Patan, now preserved in Chogān vāli Masjid. ( c. 1264 A. D. )

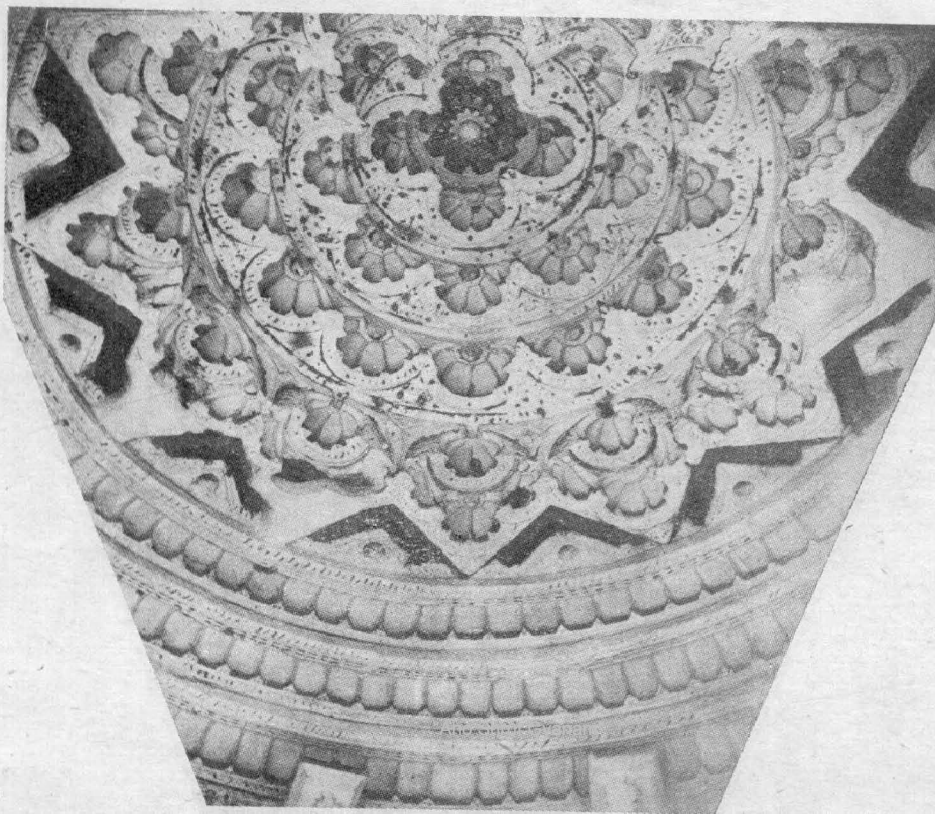


59. A *karoṭaka* of Sabhāmārga order, Śiva temple, Mulmadhavpur, Saurashtra. ( c. mid. 11th century. )



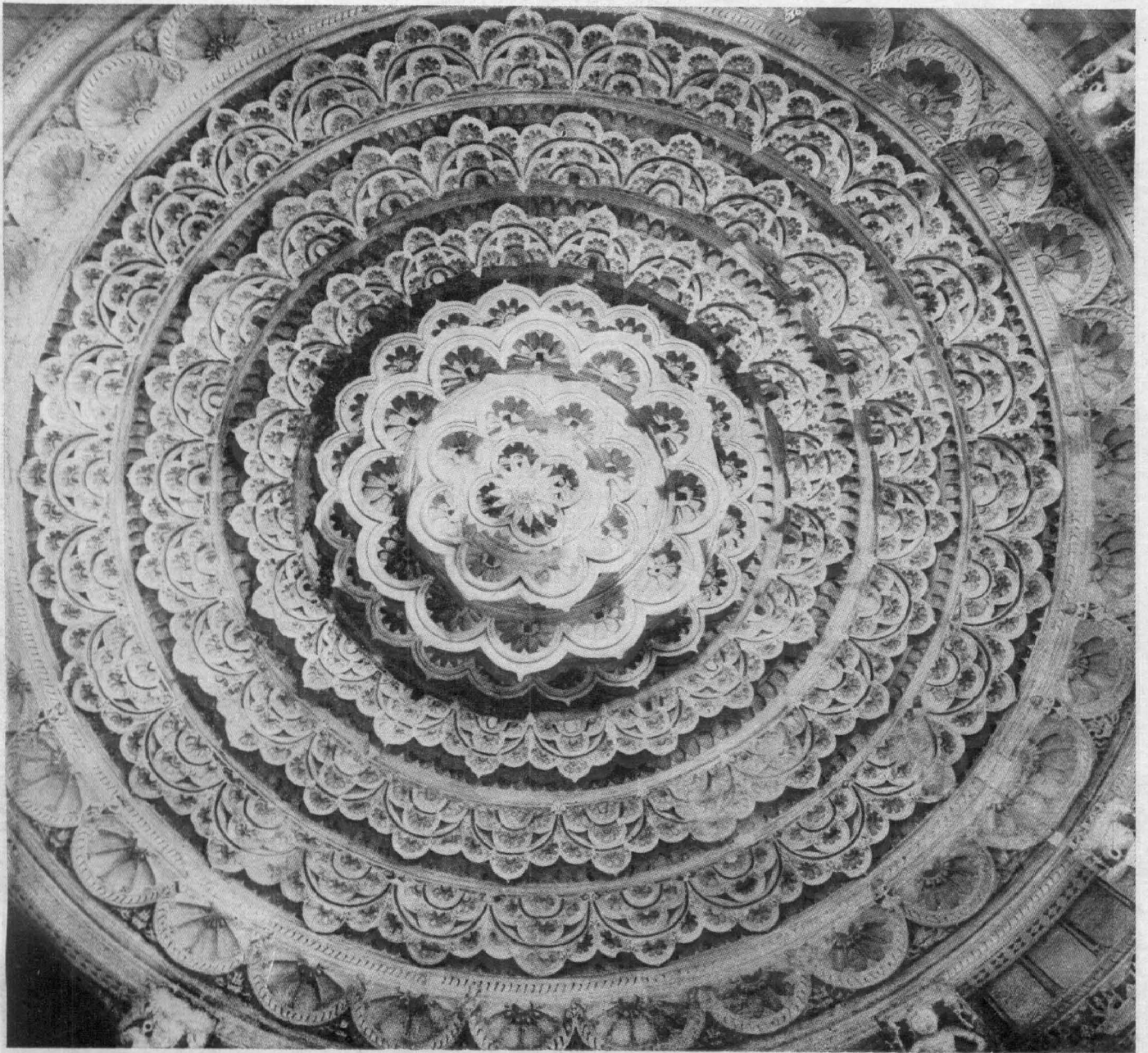
60. A *karotaka* of Sabhāmārga order, one of the minor shrines behind Rudramahālaya and within Jumā Masjid, Sidhpur, North Gujarat. ( c. 1142 A. D. )

61. A part of a *karotaka* of Sabhāmārga order, originally from some Brahmanical shrine, now preserved in Gavārā Masjid, Khambhat. ( c. early 12th century. )

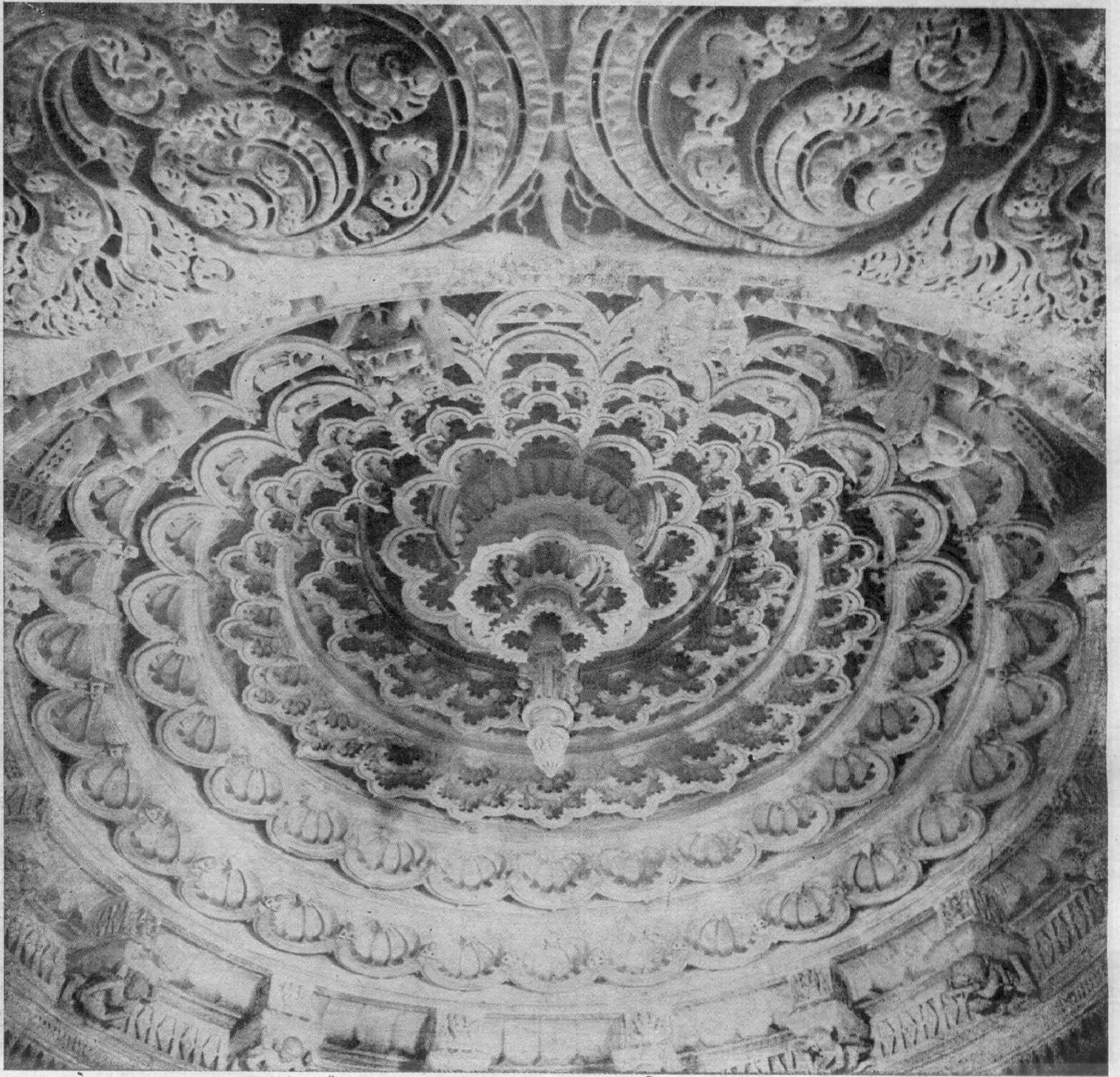




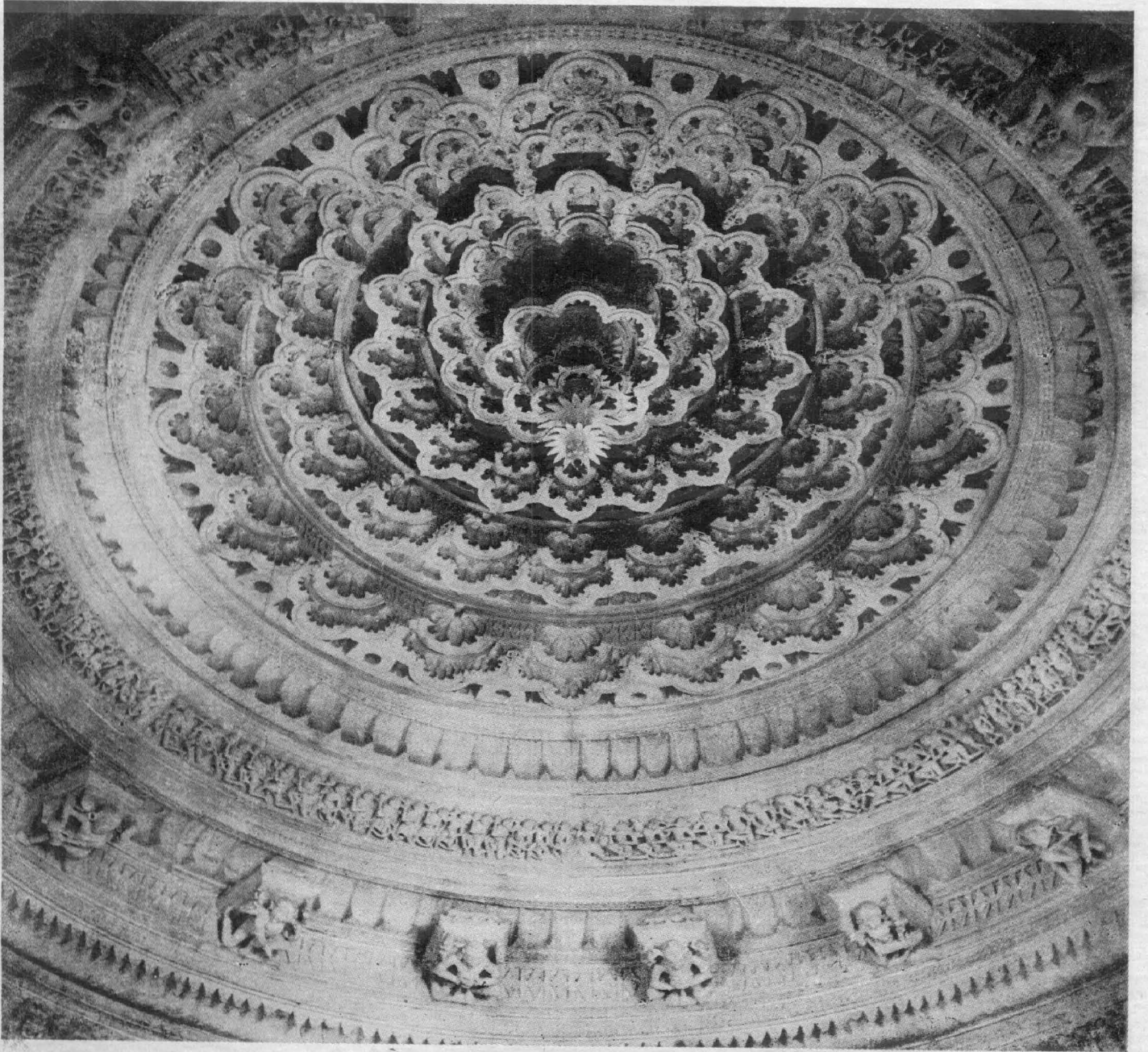
62. A *karotaka* of Sabhāmandāraka order, *raṅgamaṇḍapa*, Mahāvīra temple, Kumbharia. ( c. 1062 A. D. )



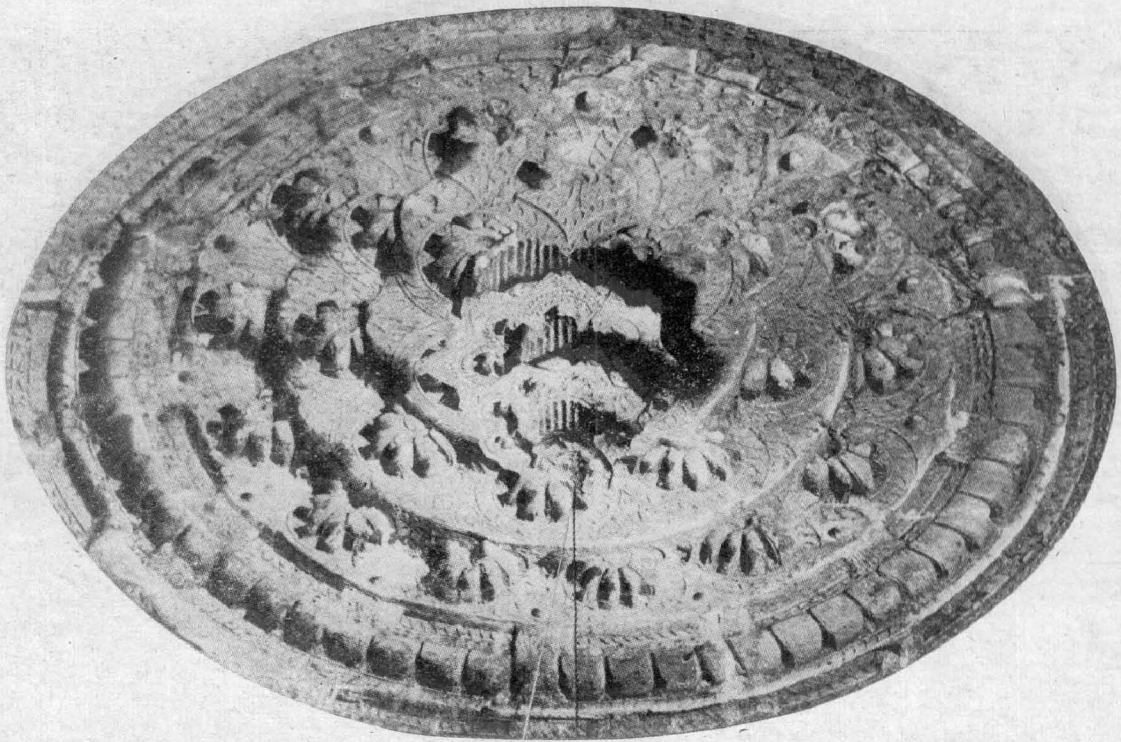
63. Same ceiling as viewed from below the *padmasilā*.



64. A *karotaka* of Sabhāmandāraka order, *raṅgamaṇḍapa*, Śāntinātha temple Kumbharia. (c. 1082 A. D.)

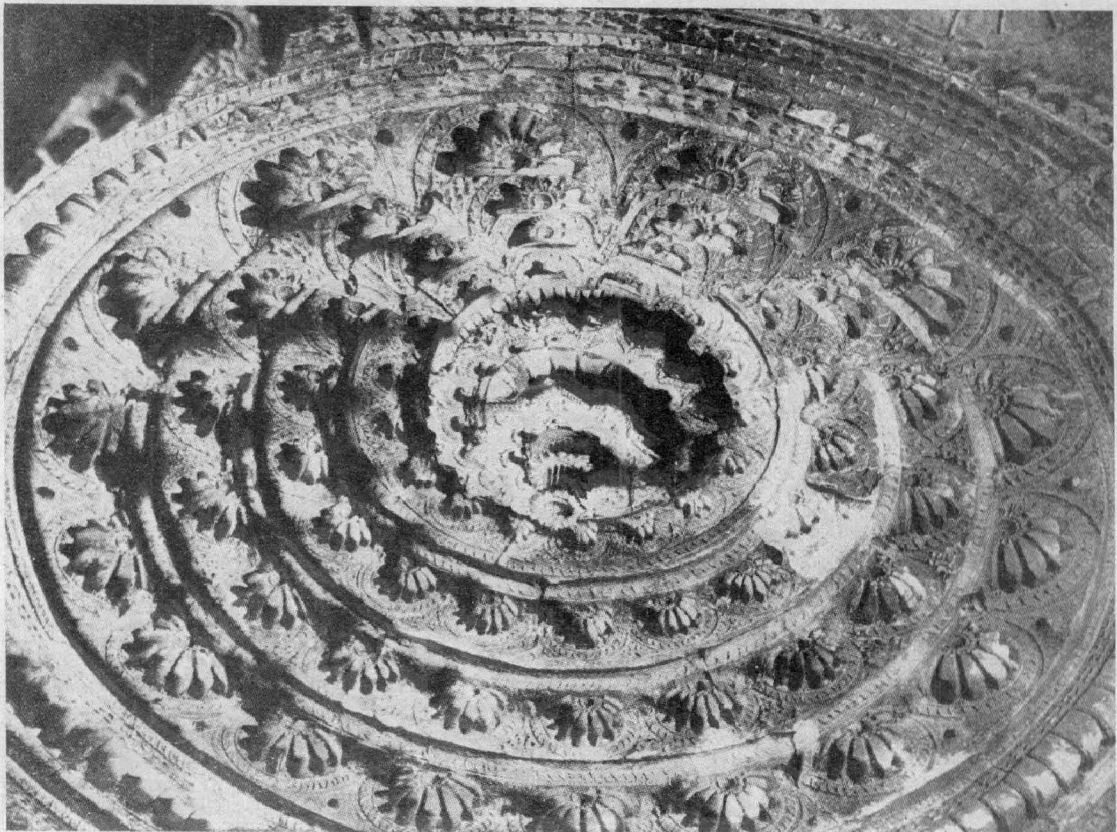


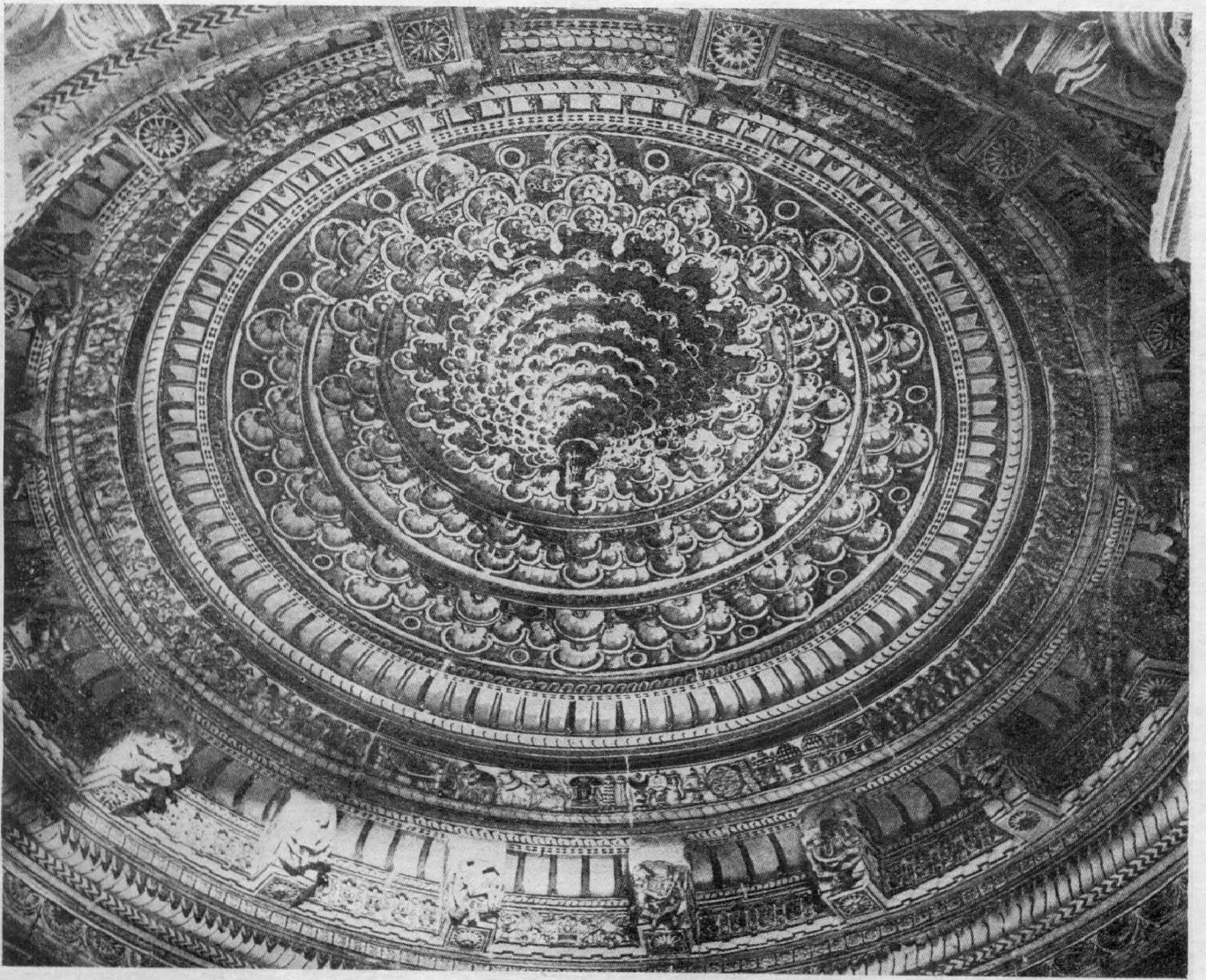
65. A *karotaka* of Sabhāmandāraka order, *raṅgamaṇḍapa*, Pāśvanātha temple, Kumbharia. ( c. 1100 A. D. )



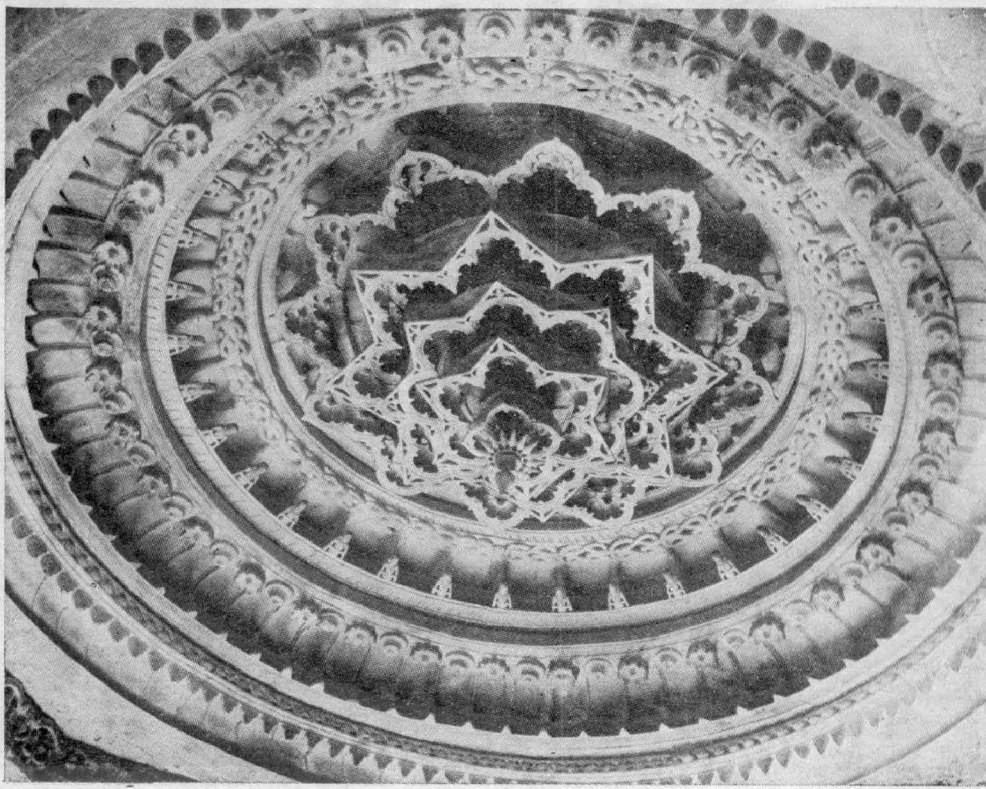
66. A *karotaka* of Sabhāmandāraka order, originally in some Brahmanical or a Jain shrine at Karṇāvātī, now in the portal of Haibat Khān's mosque, Ahmedbaad. ( c. late 12th century. )

67. A *karotaka* of Sabhāmandāraka order, originally in some Brahmanical shrine at Karṇāvātī, now seen in Haibat Khān's mosque, Ahmedabad ( c. early 12th century. )



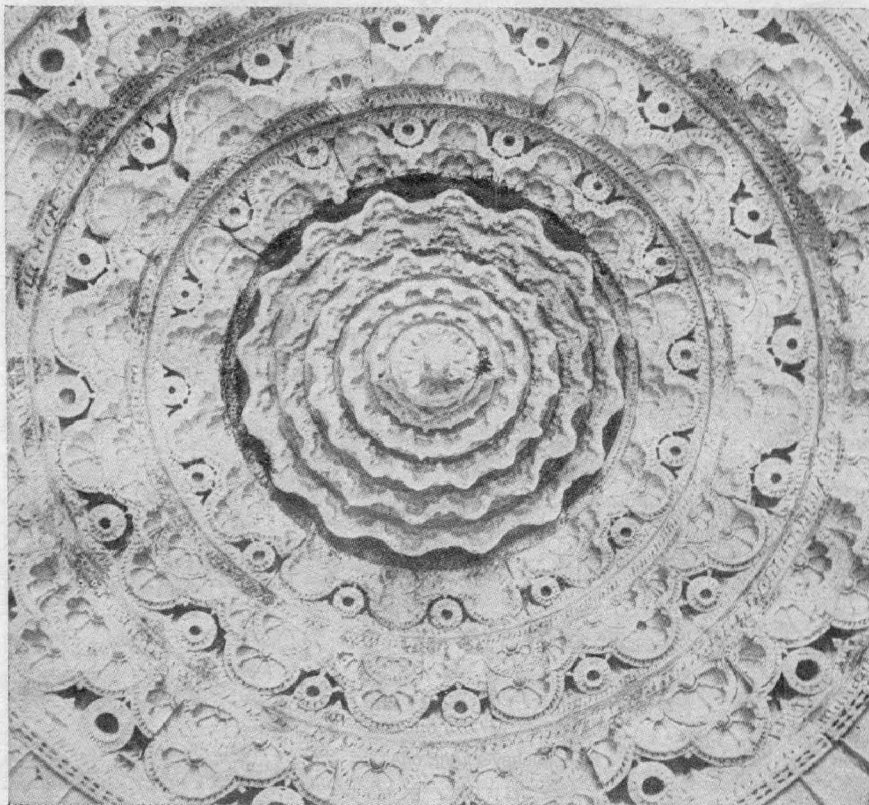


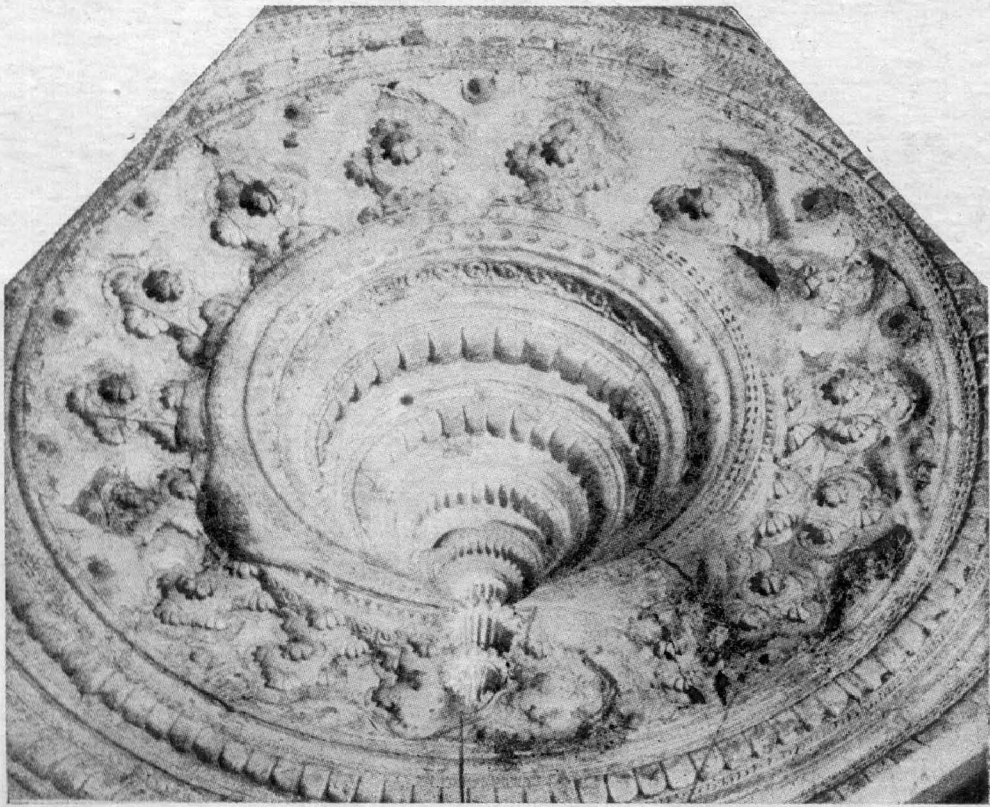
68. A *karoṭaka* of Sabhāmandāraka order, *raṅgamaṇḍapa*, Neminātha temple, Kumbharia. ( c. 1137 A. D. or later )



69. A *ksipt=otksipta vitāna* of Sabhāmandāraka order, Eastern Corridor, left wing, Vimala vasahi, Abu. ( c. mid. 12th century ).

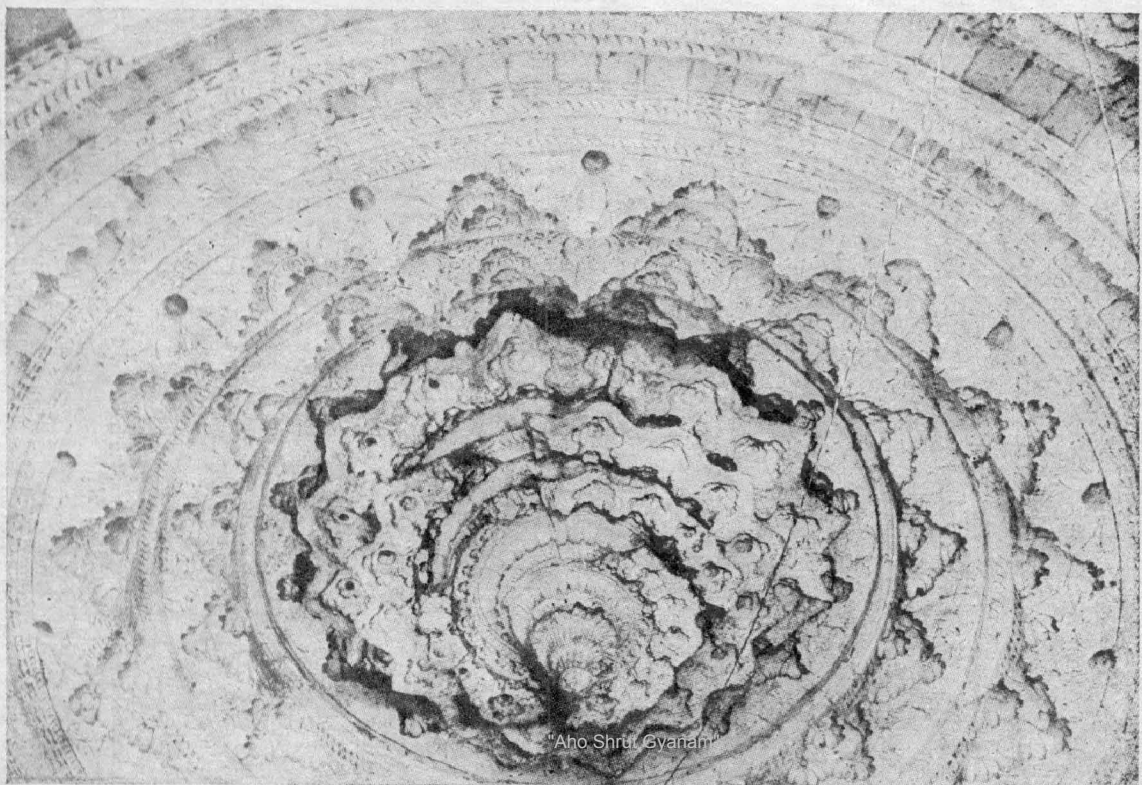
70. A *karōṣaka* of Sabhāmandāraka order, originally in Kumāra vihāra, Prabhas Patān, now preserved in Jumā Masjid. ( about 3rd quarter 12th century. )

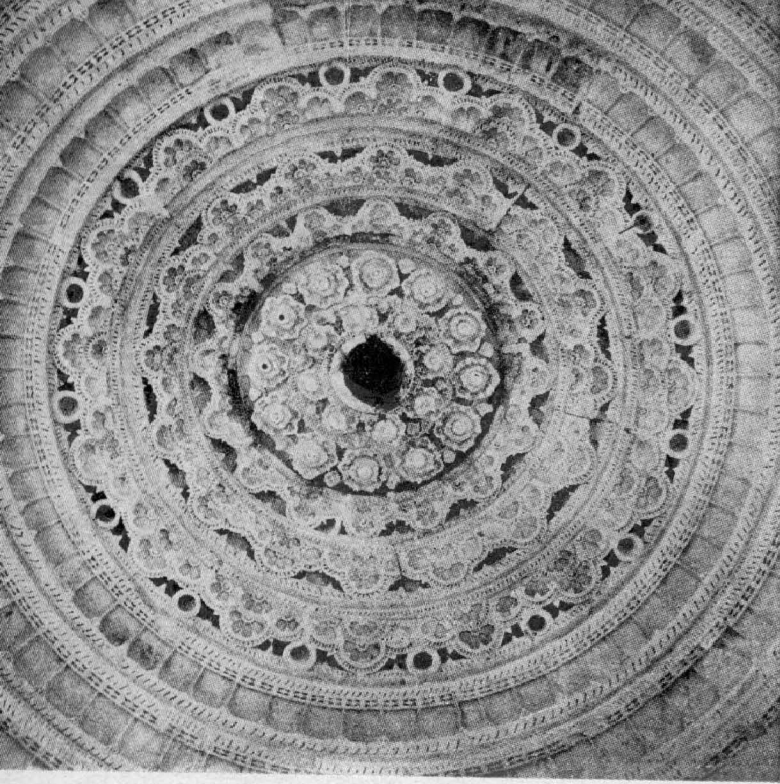




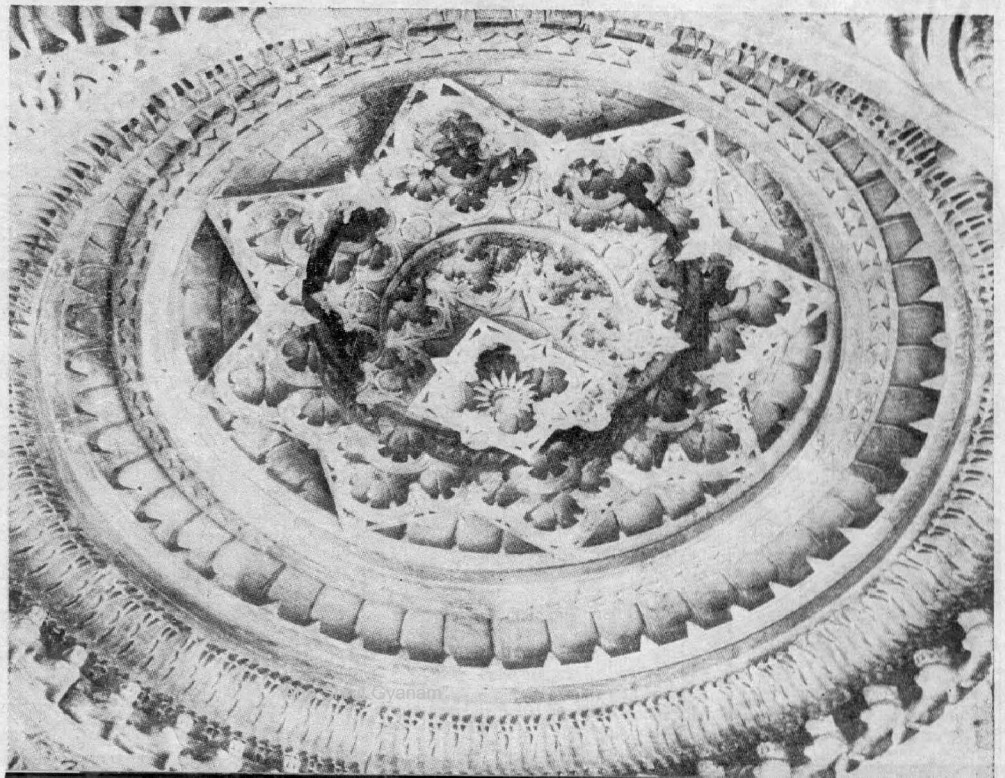
71. A *karotaka* of Sabhā-nābhi-mandāraka order, originally from some Jain shrine at Karṇāvati, now observable in Haibat Khān's mosque, Ahmedabad. ( c. late 12th century. )

72. A *karotaka* of Sabhāmandāraka order, formerly in some Jain shrine at Māṅgalapura, now preserved in Jumā Masjid, Mangrol, Saurashtra. ( c. mid. 12th century. )



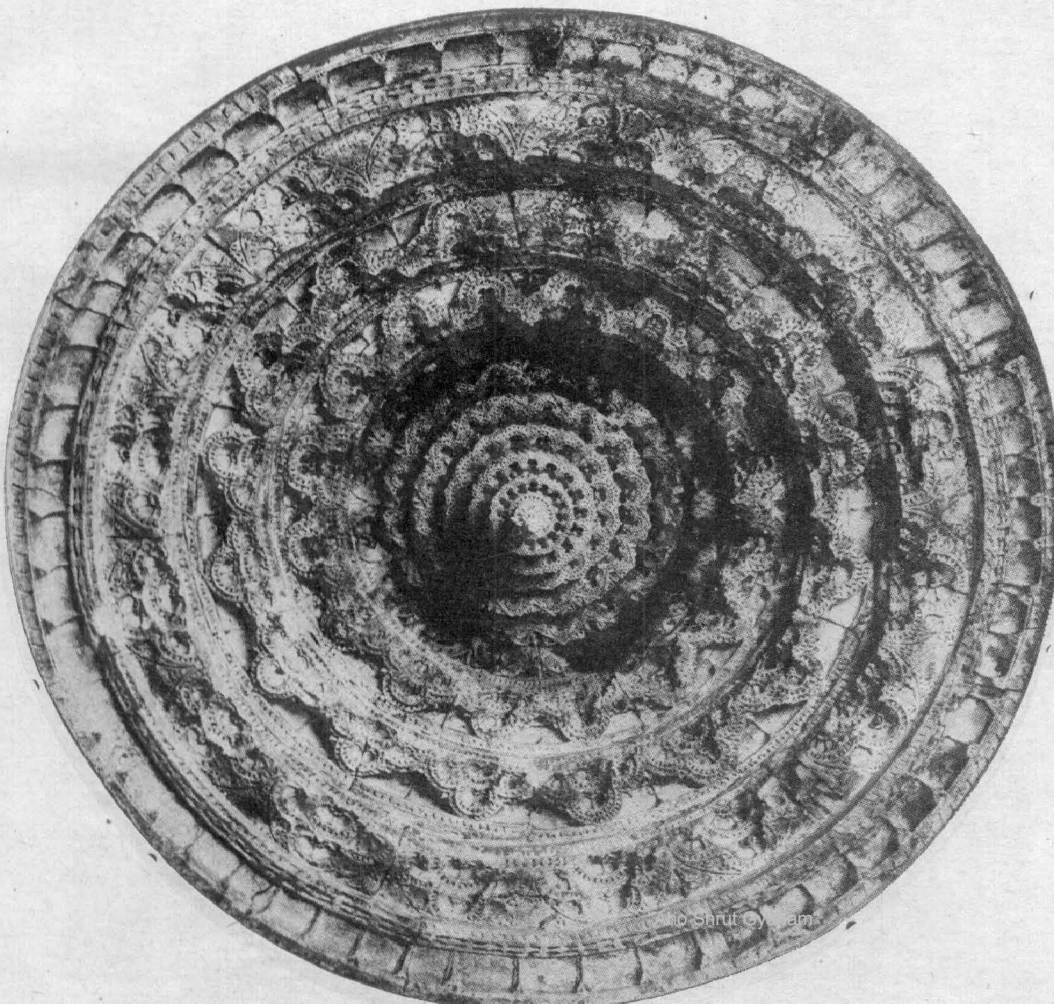
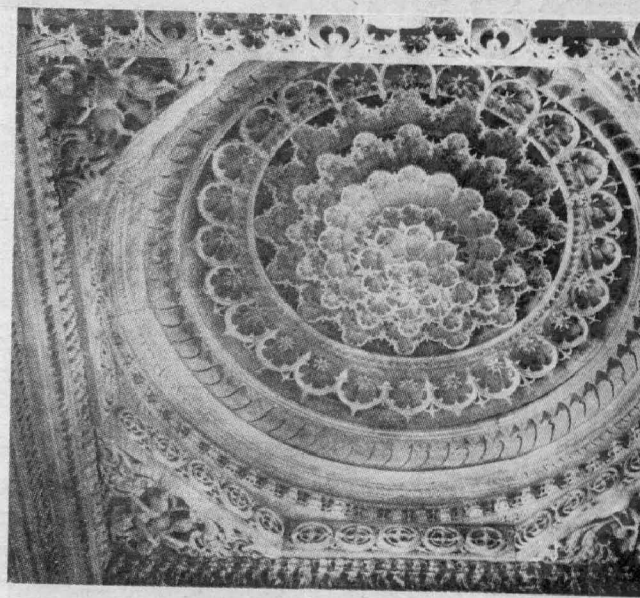


73. A *karotaka* of Sabhāmandāraka order, originally in Aṣṭāpada prāsāda at Prabhas Patan, now in Jumā masjid there. ( c. 1234 A. D. )

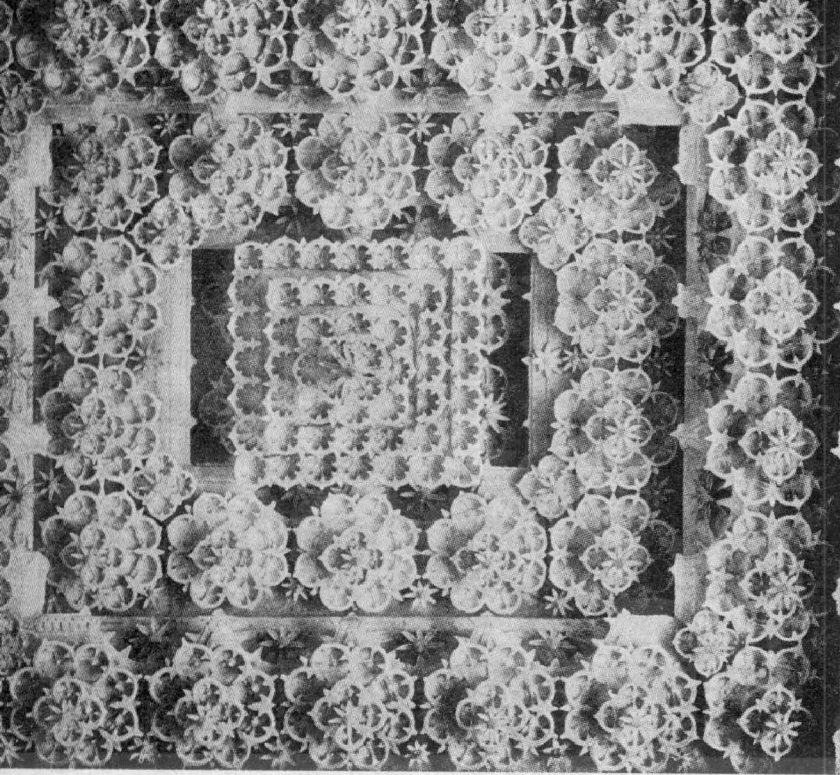


74. A *kṣipt=olksipta vitāna* of Sabhā-mndāraka order, Eastern Corridor, left wing, Vimala vasahi, Dilwara. ( c. mid. 12th century. )

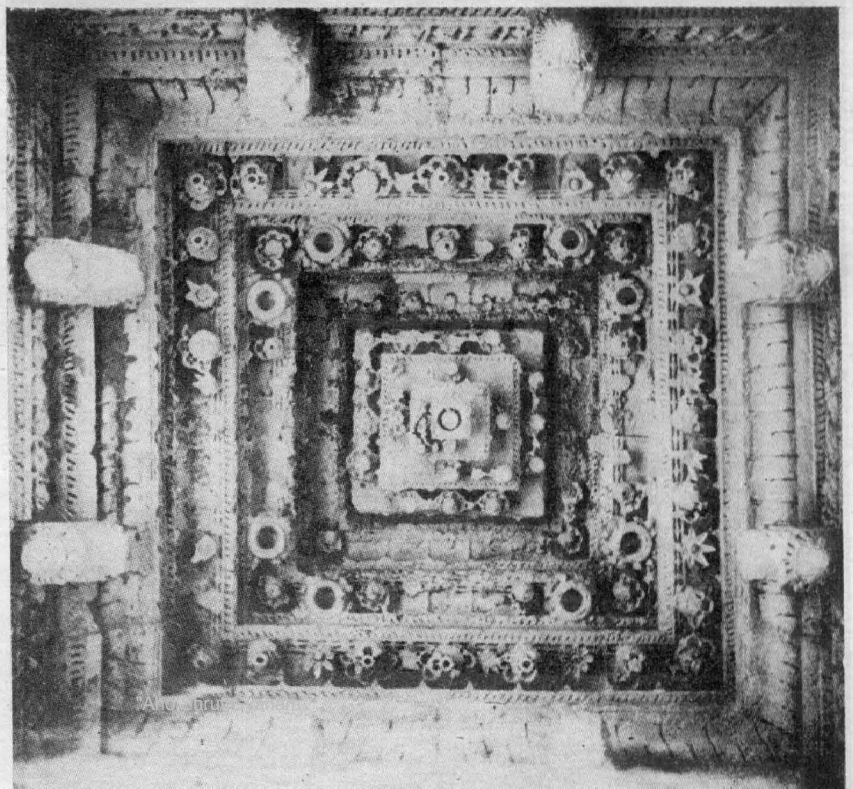
75. A *kṣipt=otkṣipta*  
*vitāna* of Sabhāmandāraka  
order, *trika*, Luṇa vasahi,  
Abu. ( c. 1231 A. D. )



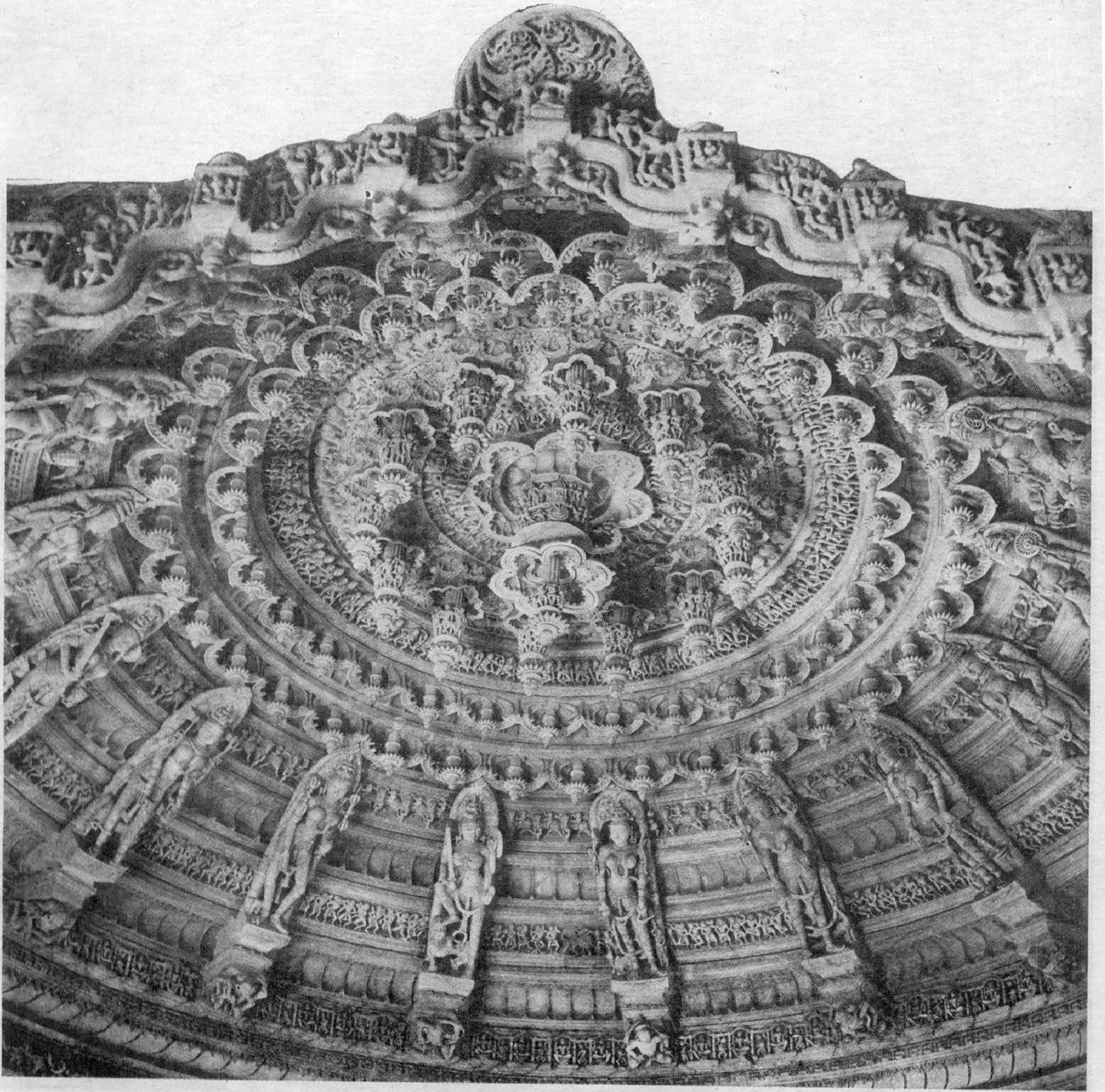
76. A *karotaka*  
of Sabhāmandāraka  
order, originally  
from a Jain temple,  
Stambhatīrtha, now  
preserved in Jumā  
Masjid, Khambhat.  
( c. late 13th  
century. )



77. A *ksipt=otksipta vitāna* of Kamalodbhava order, *trika*, Luṇa vasahi, Abu. ( c. 1231 A. D. )



78. A *ksipt=otksipta vitāna* of Sabhāpadma - mandāraka order, originally in Ādinātha temple at Devapattana, now preserved in Jumā Masjid at Prabhas Patan. ( c. 1234 A. D. )

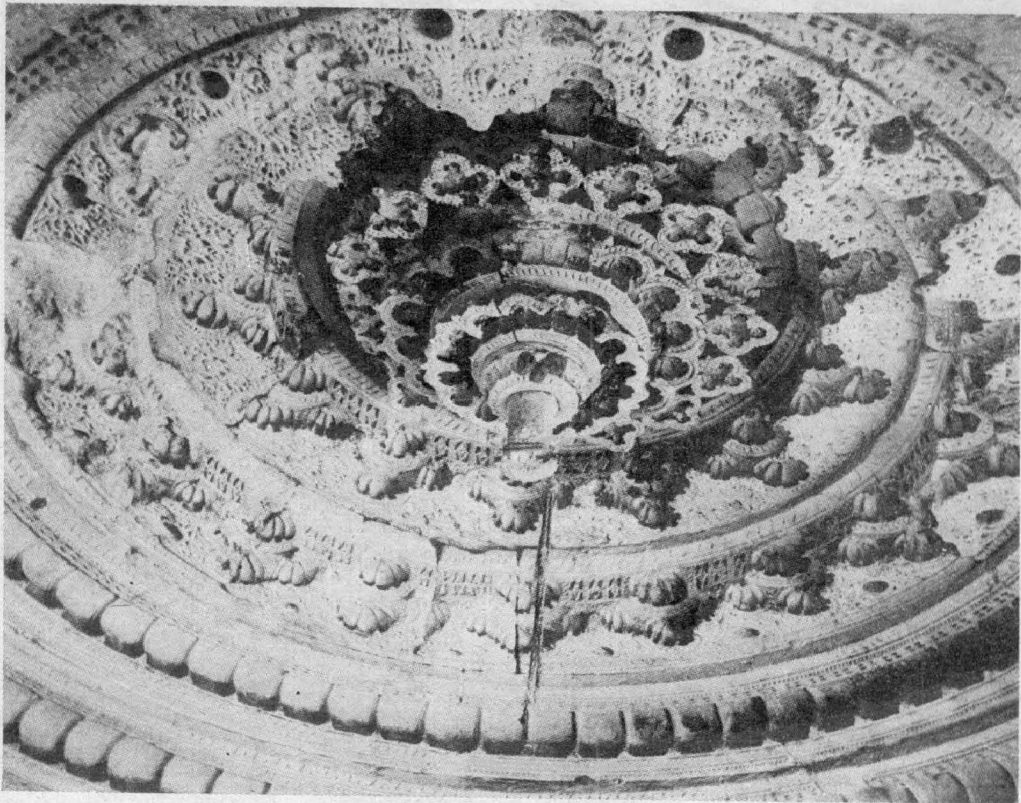


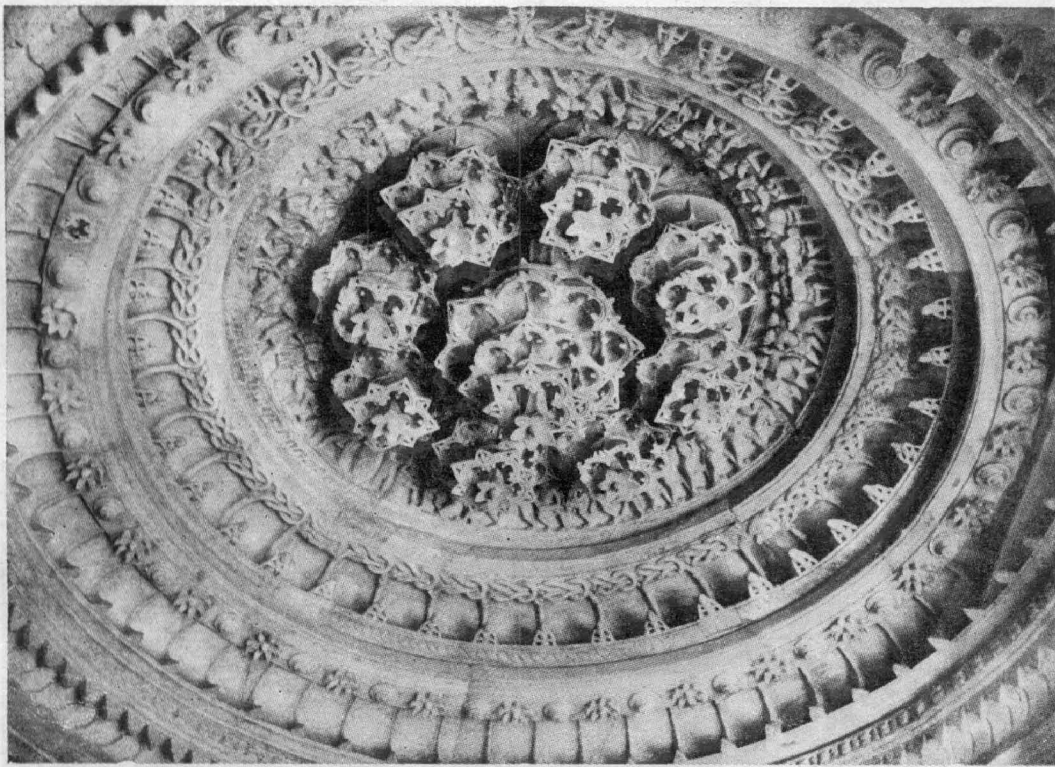
79. A *karotaka* of Sabhā-padma-mandāraka order, *raṅgamaṇḍapa*, Vimala vaśahi, Abu. (c. 1150 A. D.)



80. A *karotaka* of Sabhā-padma-mandāraka order, formerly in some Jain shrine, now preserved in Jumā Masjid, Khambhat, (c. mid.12th century. )

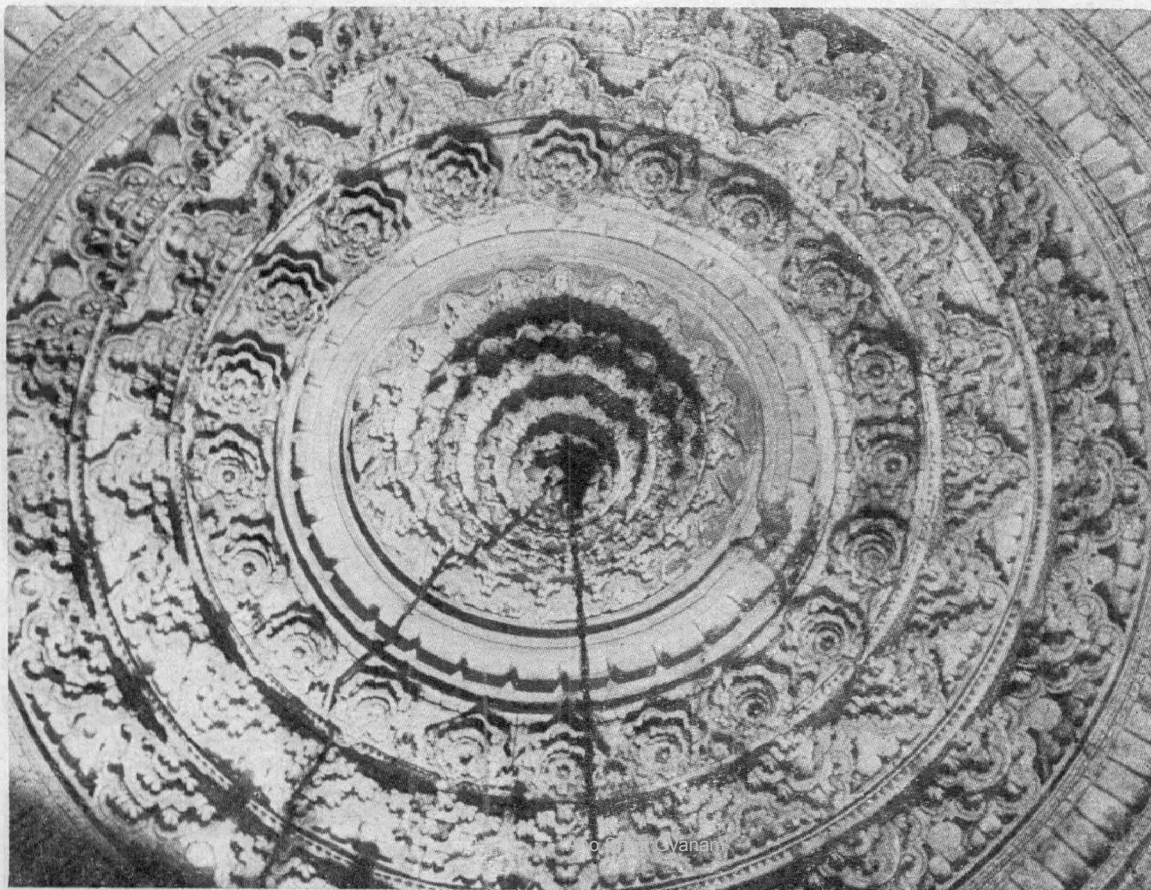
81. A *karotaka* of Sabhā-padma-mandāraka order, originally in some Jain shrine, now in the mosque near Pipli Gate, Patan Anhilvad. ( c. mid 12th century. )





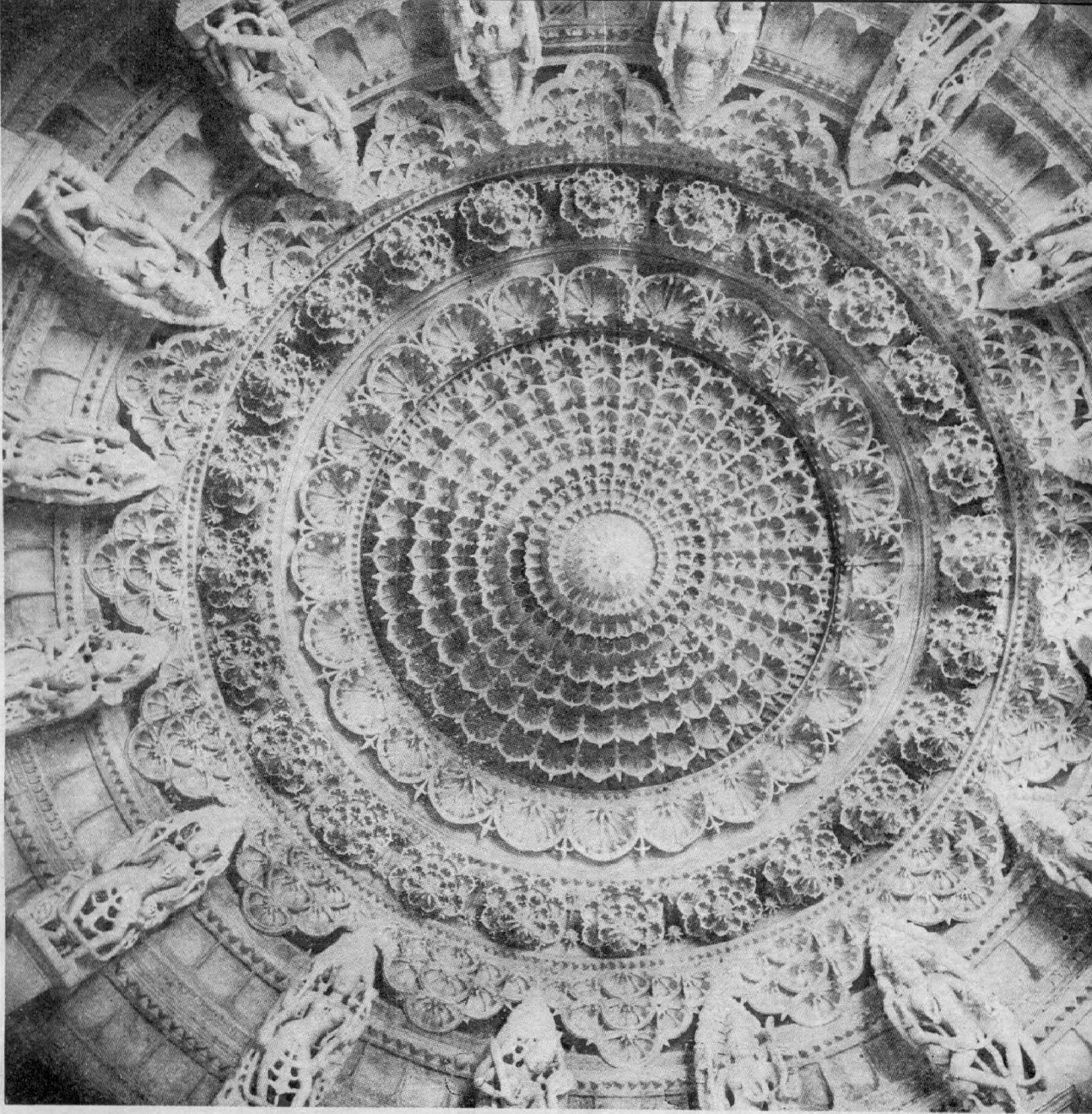
82. A *kṣipt=otkṣipta vitāna* of Sabh - padma - mandāraka order, Eastern Corridor, left wing, Vimāla vasahi, Abu. ( c. mid 12th century. )

83. A *karotaka* of Sabhā-padma-mandāraka order, originally in some large Jain shrine at Karṇāvātī, now preserved in Jumā Masjid, Ahmedabad. ( c. early 13th century. )

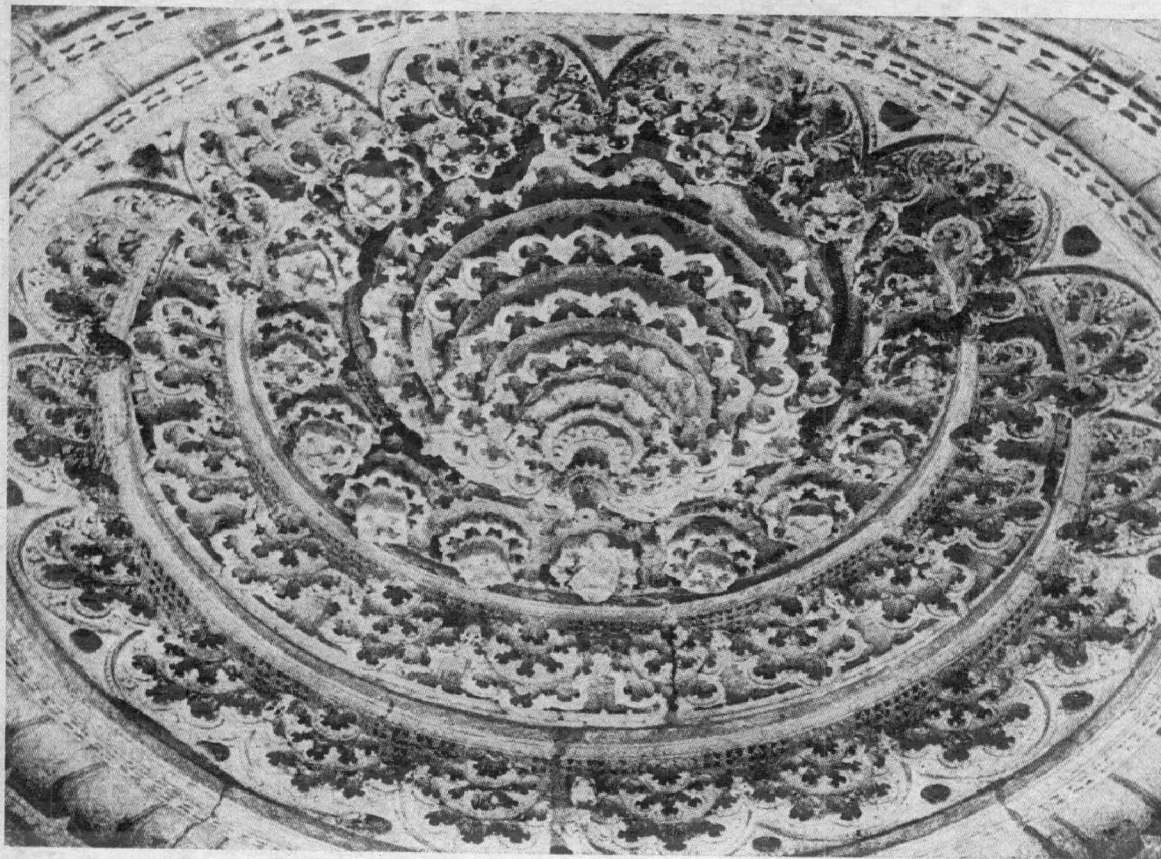




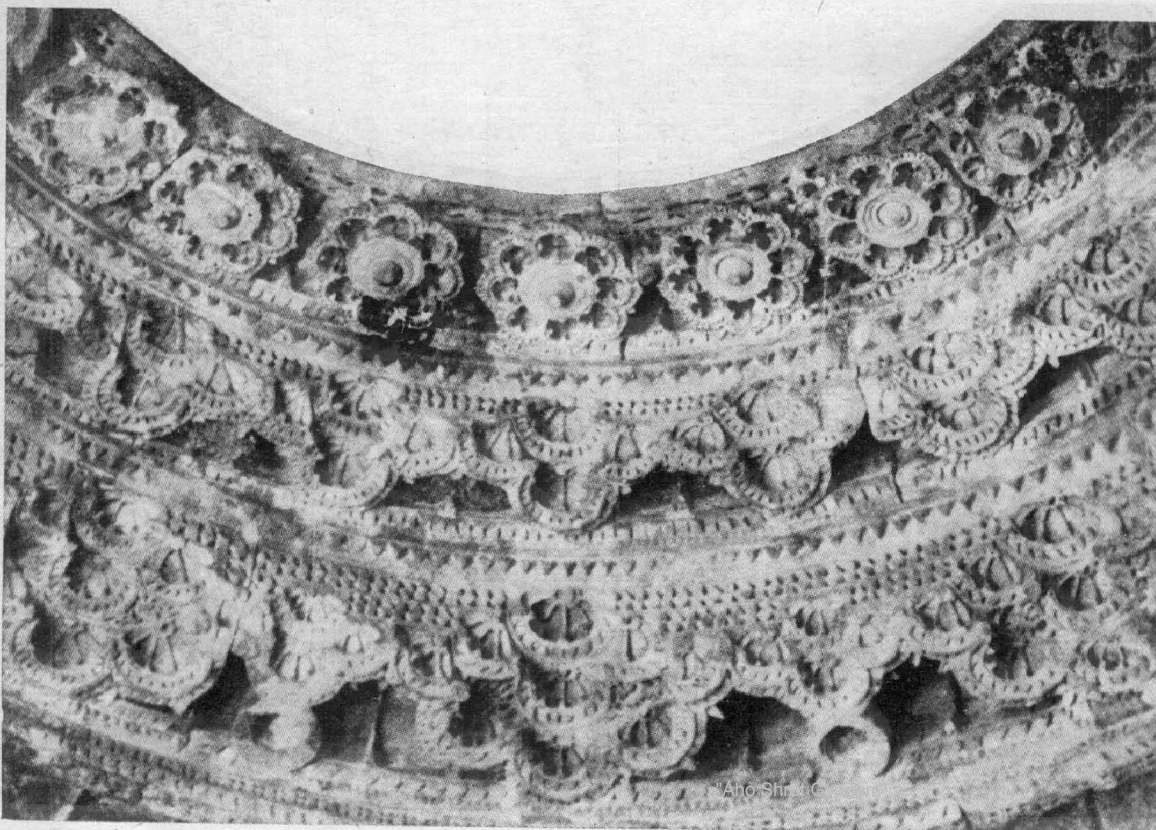
84. A *karōṭaka* of Sabhā-padma-mandāraka order, *raṅgamaṇḍapa*, Luṇa vasahi, Abu. ( c. 1231 A. D. )



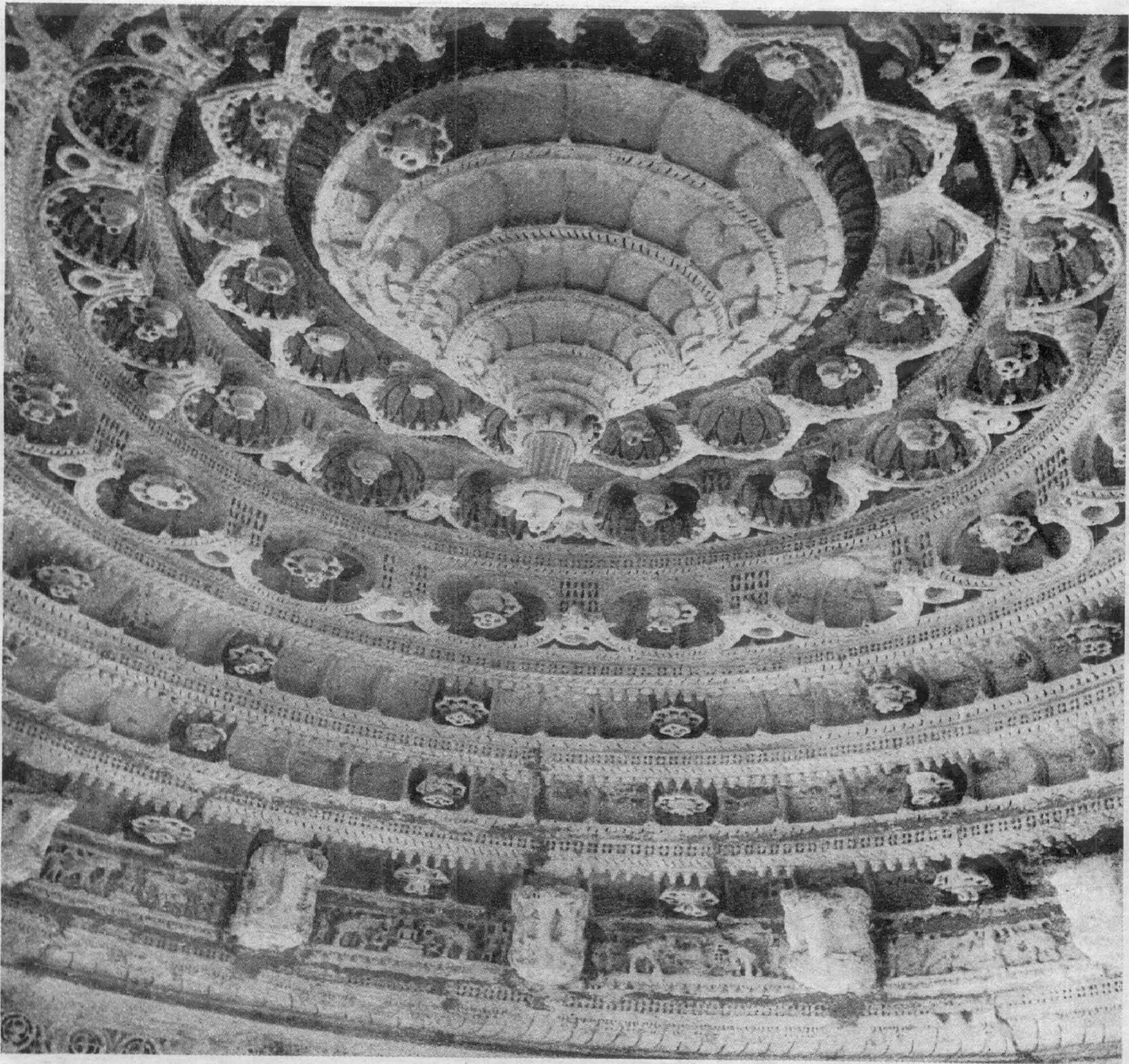
85. Same ceiling, viewd from below the *padmasilā*.



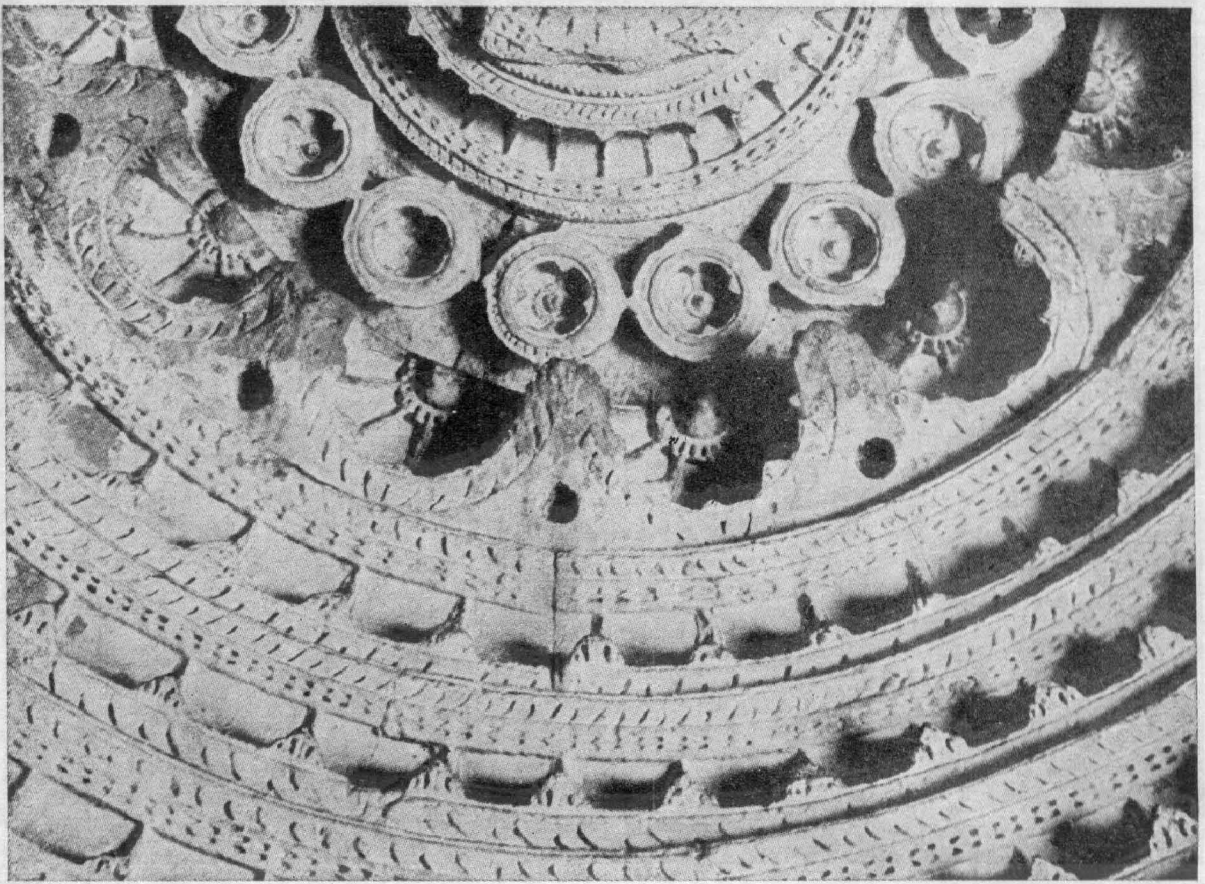
86. A *karotaka* of Sabhā-padma-mandā-raka order, originally from some Jain shrine, now in Shaikh Farid's tomb, Patan Anhilvad. (c. early 13th century.)



87. A segment of a *karotaka* of Sabhā-padma-mandā-raka order, originally from some Jain shrine, now preserved in Jumā Masjid, Khambhat. (c. early 13th century.)

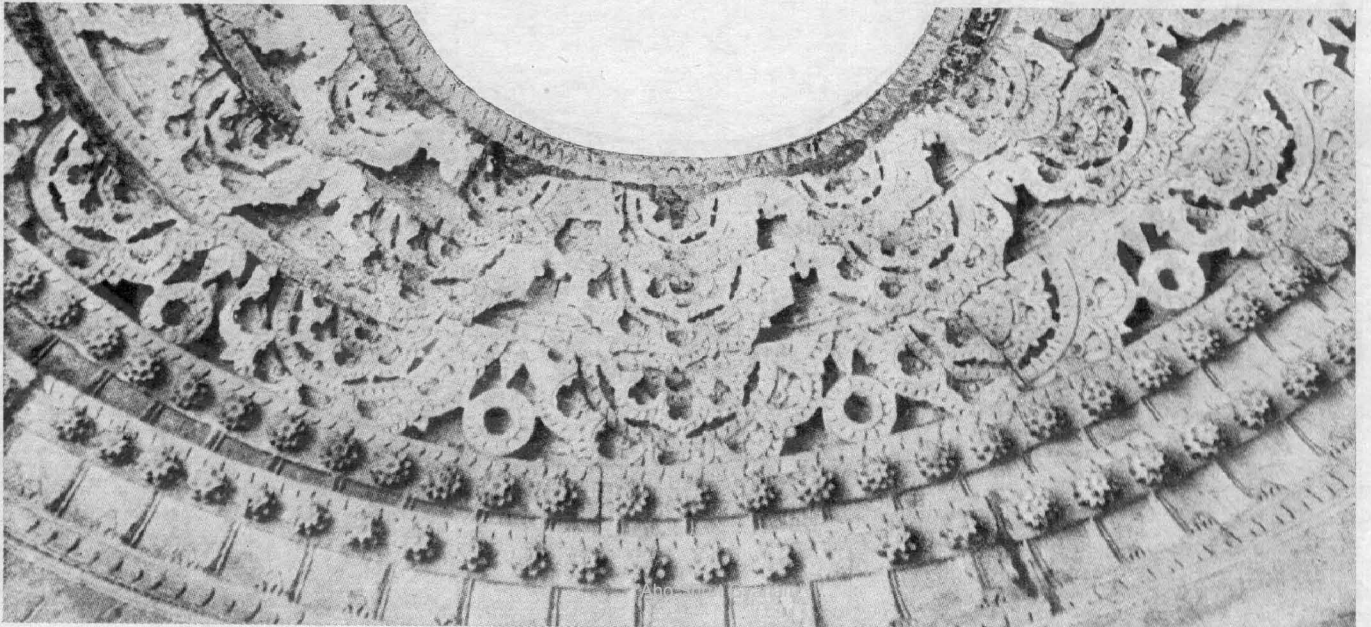


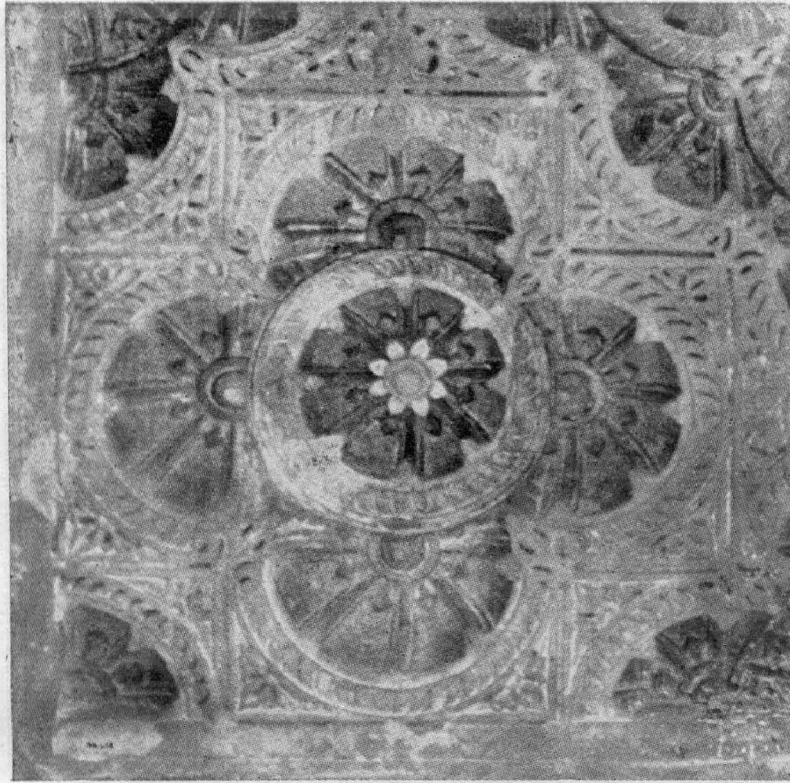
88. A *karotaka* of Sabhā-padma-mandāraka order, originally in Ādinātha temple at Devapattana, now in Māipuri mosque, Prabhas Patan. ( About 1234 A. D. )



89. A *karotaka* of Sabhā-padma-mandāraka order, originally in some Jain shrine at Karṇāvati<sup>2</sup> now preserved in Haibat Khān's mosque, Ahmedabad. (c. mid. 12th century.)

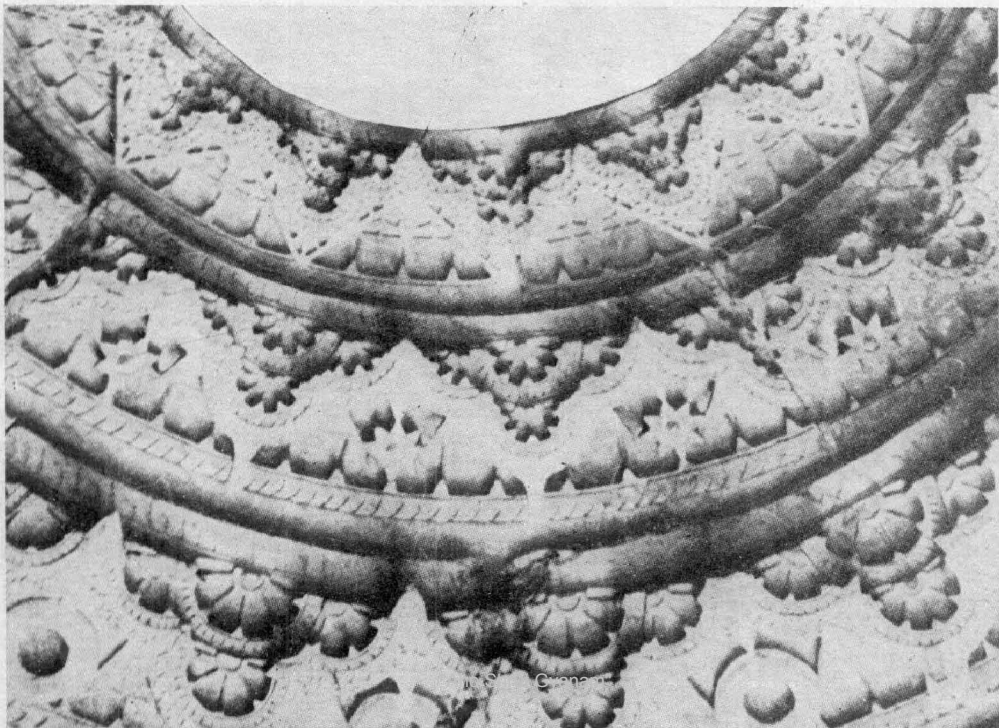
90. A segment of a *karotaka* of Sabhā-padma-mandāraka order, formerly in some large Jain shrine, now preserved in Jumā Masjid, Khambhat. (c. late 12th century.)

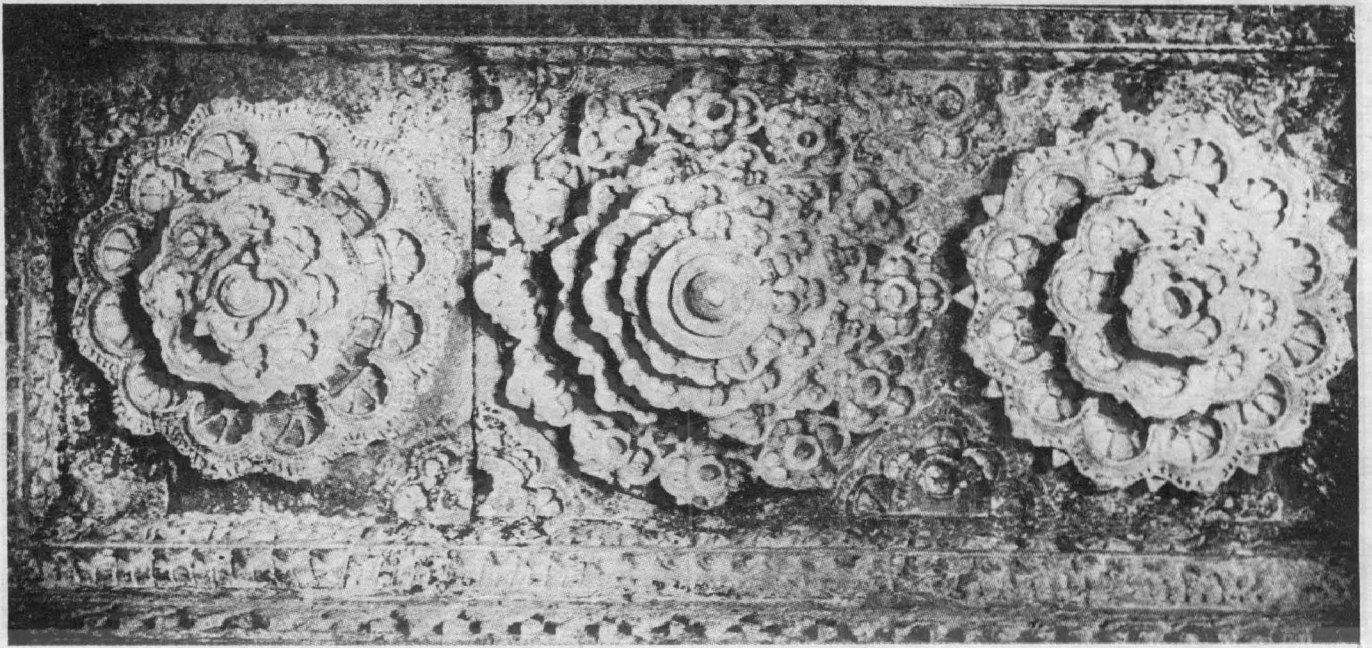




91. A sector of a *kṣipta* ceiling of Nābhicchanda order showing a flower in the centre. Originally from some Brahmanical or a Jain shrine, now preserved in Tānkā Masjid, Dholka. (c. late 11th century.)

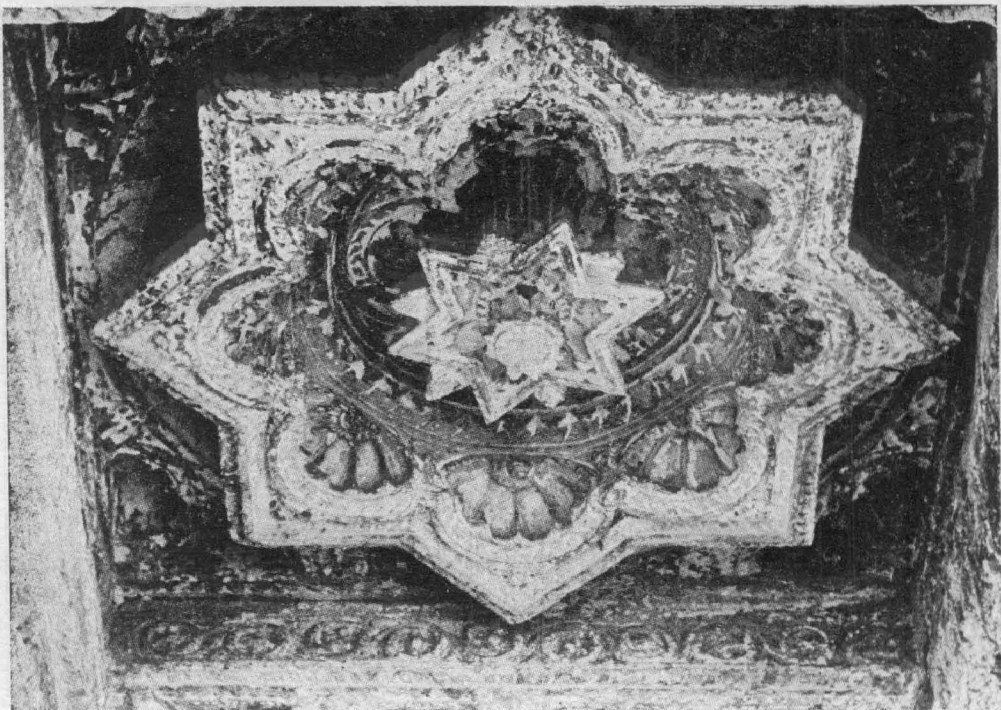
92. A segment of a Sabhā-padma-mandāraka (?) order showing flowers in *Vajraśṛṅgas*. Originally in some Jain shrine at Karṇāvatī, now preserved in Ahmedshah's mosque, Ahmedabad. (c. early 13th century.)

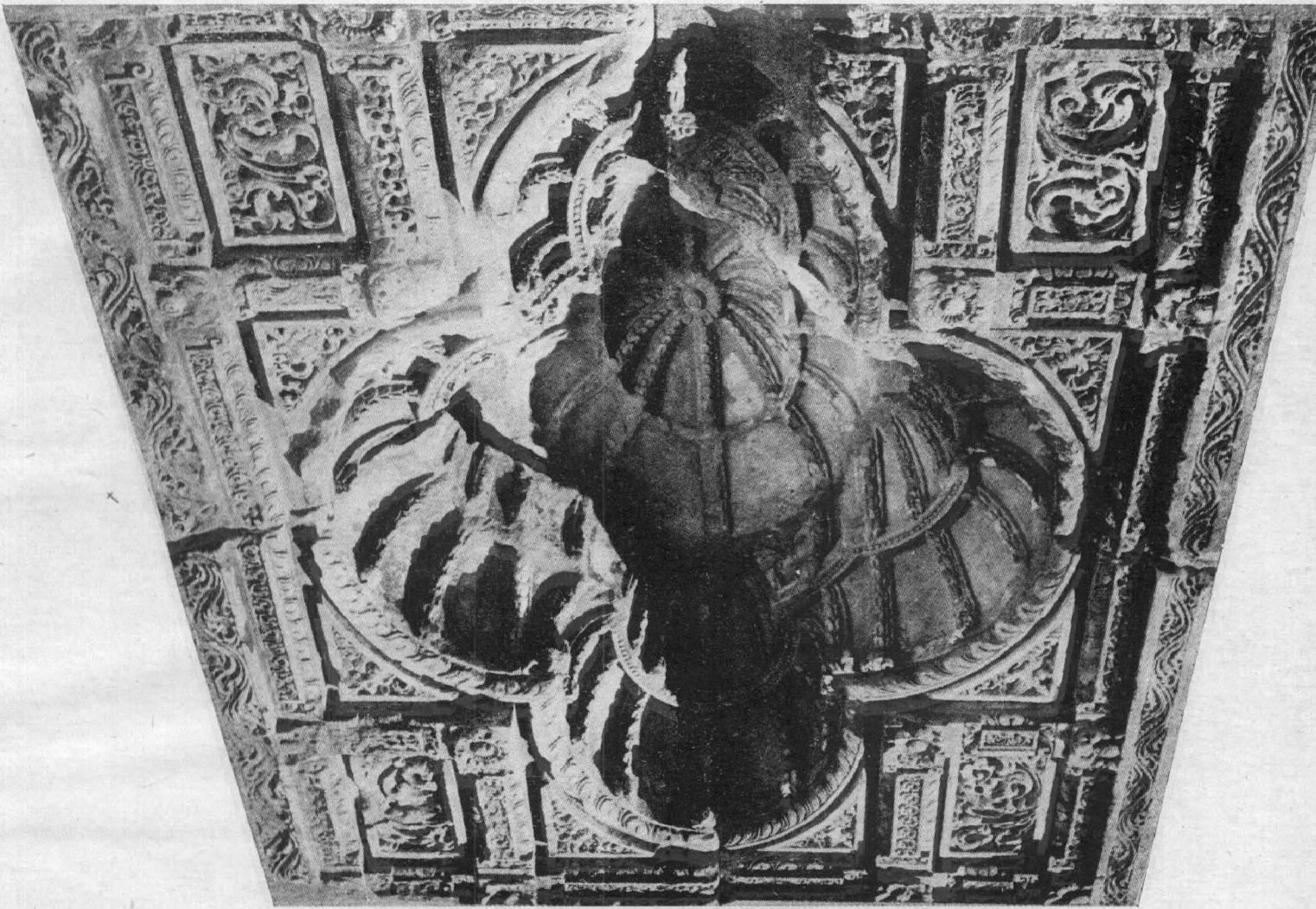




93. A complex ceiling with Mandāraka elements on either side of the central Kamalodbhava, *antarāla*, Śaśibhūṣaṇa temple, Prabhas Patan. ( c. 1169 A. D. )

94. A Padmanābha ceiling, central minor shrine behind Rudramahālaya, Sidhpur, ( c. 1142 A. D. )





95. A *sama-kṣipta vitāna*, Temple III, Roda ( c. 775 A. D. )

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MEDIAEVAL INDIAN TEMPLES HAVE MANY WONDERFUL TREASURES TO OFFER. THEIR RESOURCES ARE ILLIMITABLE: THEIR FACETS OF BEAUTY ARE INFINITE: THEIR EMBELLISHMENT IS ONE OF THE RICHEST AND THE MOST VARIED OF ITS KIND IN THE WHOLE WORLD. THEIR CEILINGS, THE *VITĀNAS* ARE AMONG THE MOST FANCIFUL CREATIONS OF HUMAN HANDS.

