



JAIN ART AND ARCHITECTURE

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ABSTRACT

Jain art refers to religious works of art associated with Jainism. Even though Jainism spread only in some parts of India, it has made a significant contribution to Indian art and architecture. All in all Jain craftsmanship extensively takes after the contemporary style of Indian Buddhist and Hindu workmanship, however the iconography, and the practical format of sanctuary structures, reflects particular Jain needs. The artists and craftsmen producing most Jain art were presumably not themselves Jain, but rather from nearby workshops patronized by all religions. This might

not have been the situation for delineated original copies, where a hefty portion of the most established Indian survivals are Jain.

KEYWORDS: Jain art and architecture , artists and craftsmen producing .

INTRODUCTION

Jain iconography for the most part has a sage in sitting or standing reflective stance with no garments. Present day and medieval Jains manufactured numerous sanctuaries, particularly in western India. Specifically the complex of five Dilwara Temples of the 11th to 13th hundreds of years at Mount Abu in

Rajasthan is a highly gone to fascination. The Jain journey in Shatrunjay slopes close Patilana, Gujarat is called "The city of Temples".

Jains mostly portray tirthankara or other essential individuals in a situated or standing thoughtful stance, now and then on a huge scale. Yaksa and yaksini, chaperon spirits who watch the tirthankara, are typically appeared with them. Figures on different seals from the Indus Valley Civilisation bear closeness to jaina pictures, naked and in a reflective stance. The most punctual known jaina picture is in the Patna exhibition hall. It is roughly dated to the third century BCE. Bronze pictures of the 23rd tirthankara, Pārśva, can be found in the Prince of Wales Museum, Mumbai, and in the Patna historical center; these are dated to the second century BCE. A sandalwood model of Mahavira was cut amid his lifetime, as indicated by convention. Later the act of making pictures of wood was deserted, different materials

being substituted. The Chausa store and Akota Bronzes are exhumed gatherings of bronze Jain figures.

Remnants of ancient jaina temples and cave temples can be found all around India. Prominent among these are the Jain holes at Udaigiri Hills close Bhilsa in Madhya Pradesh and Ellora in Maharashtra, and the Jain sanctuaries at Dilwara close Mount Abu, Rajasthan. The Jain tower in Chittor, Rajasthan is a decent case of Jain architecture. Decorated compositions are saved in jaina libraries, containing charts from jaina cosmology. Most of the works of art and delineations portray chronicled occasions, known as Panch Kalyanaka, from the life of the tirthankara. Rishabha, the main tirthankara, is typically delineated in either the lotus position or kayotsarga, the standing position. He is recognized from other tirthankara by the long bolts of hair tumbling to his shoulders. Bull pictures additionally show up in his sculptures. In works of art, occurrences of his life, similar to his marriage and Indra's denoting his temple, are delineated. Different sketches indicate him introducing an earthenware bowl to his devotees; he is likewise observed painting a house, weaving, and being gone by his mom Marudevi. Each of the twenty-four tirthankara is related with particular seals, which are recorded in such messages as Tiloyapannati, Kahavaali and Pravacanasaarodhara.

A monolithic, 18 m statue of Bahubali referred to as "Gommateshvara", build by the Ganga clergyman and administrator Chavundaraya, is arranged on a ridge in Shravanabelagola in the Hassan locale of Karnataka state. This statue was voted as the first of the Seven Wonders of India.

Art

Beautiful wall and roof paintings can be seen in the caves and the Jain palm manuscripts. Paintings of cloth and wooden painted covers are also seen, outlining religious talks and discourses which give us a thought of the happenings from a creative perspective. Enlightened original copies painted on palm leaves have been protected for a considerable length of time. The most fabulous Jain compositions are the cosmological works of art which delineate the structure of the Jain universe. They portray the three domains in particular the upper divine world, the lower diabolical world and the center mortal world. There are other vast Jain canvases of images of recondite gods and summons which are utilized by the searcher in his way to illumination. Other than this, there are works of art of sanctuary standards, wall paintings and Jain journey locales which are shown in sanctuaries. They are pictorial portrayals of the lives of the Jinas and scenes of religious directions.



Pictures of Samavasarana which portrays the sermon given by the Tirthankar subsequent to achieving edification are regularly delineated in Jain religion with creatures and nature too assuming a focal part befitting Jain philosophy that all life is precious and cannot be harmed.



Architecture

The exquisite Jain architecture consists of caves, temples, monasteries and other structures. The Jaina hollows with delightfully cut dividers and columns can be seen in numerous districts of India. The basic qualities of the Jain sanctuaries are the pyramidal rise of the tower. In antiquated circumstances they got incredible support under the decision traditions of Cholas, Pallavas, Chalukyas, Rashtrakutas and different kingdoms. Sanctuary engineering is of three sorts Nagara, Vesara and Dravid. The portals, columns, roofs and extraordinary entryways are lavishly cut with botanical and geometrical outlines and figures. The bronze pictures and the stone cut models of the Tirthankars and gods in different sizes are stunningly cut by master skilled workers and artisans. In the Nagara style, the Shikhar is roundabout with Kalasha and the garbhagriha or sanctum sanctorum is round. Such sanctuaries are found in Odisha, West Bengal, Punjab, Rajasthan and Madhya Pradesh. In the Vesara style, the Shikhar is level and such sanctuaries are found in Central India. In the Dravidian styles of temples found in the South, the temple is set apart with pillars.

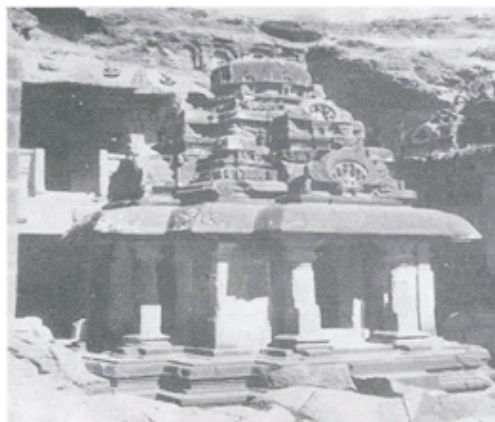


Udayagiri and Khandagiri Caves

Among the earliest Jain monuments are the Udayagiri and Khandagiri Caves, situated close to the city of Bhubaneswar in Orissa, India. These hollows are halfway characteristic and incompletely artificial and were cut out as private squares for Jain friars amid the rule of King Kharavela of Kalinga (193–170 BCE). The caverns bear engravings and sculptural friezes portraying Tirthankaras, elephants, ladies, and geese.



The Udayagiri Hill



Indrasabha, Cave 33, Ellora

Exhumed essentially as retreats for Jaina religious austerity, they have a place with the principal century and second century BC. The eighteen Udaigiri and fifteen Khandagiri caverns vary in plan from the stone cut viharas of the Buddhists. The Jain viharas here don't have the get together or petition corridor encompassed by cells nor a haven like the Buddhist viharas. Unearthed at various levels, the cells are tight with low roofs. There are no specialties in the dividers. The cells are little and plain, with regards to the thorough religious austerity of Jain ministers. A portion of the cells have racks cut over the dividers. The entryways are little and one needs to curve or creep to enter a cell. In a portion of the cells the floor is raised at the backside to fill in as a cushion. A few cells have low raised stages for beds. The lay-out of the cells is to such an extent that they get adequate light - the cells opening on to a verandah. The Udaigiri caverns are twofold storeyed and have a courtyard in front.

The Dilwara Temples

Worked under Chalukya manage in Rajasthan between the 11th and 13th hundreds of years CE, the Dilwara Temple complex comprises of five elaborately cut marble sanctuaries, each committed to an alternate Tirthankara. The biggest sanctuary in the complex, the Vimal Vasahi Temple, was inherent 1021 and is devoted to the Tirthankara Rishabha. Among its most astounding elements are the rang manda, an excellent corridor bolstered by 12 columns and surmounted by an amazing focal vault, and the navchowki, an accumulation of nine rectangular roofs, additionally luxuriously cut. The columns in the fundamental corridor are cut into the similarities of ladies playing melodic instruments and the 16 vidyadevis, or goddesses of information; each holds an image speaking to her individual branch of learning.



Pilgrimage Sites

Jain religious monuments are among the oldest and most ornate edifices ever erected in India. In the Jain convention, spots of journey are called consecrated Tirths, actually meaning a portage that helps the hopeful in traverse the sea of samsara which is loaded with material ton of hurt and wretchedness and to achieve otherworldly satisfaction. These destinations have an emanation of sacredness because of its relationship with either the introduction of the Jains, or where renunciation occurred, or where the Jains accomplished omniscience, kevalajnana and place of freedom or moksha.

Pilgrimages and temples are revered places of devotion by the Jains. These locales and sanctuaries are interested in everybody. One needs to watch certain principles like not wearing shoes or convey anything of cowhide.

South India

In South India the holiest place for the Digambara Jains is Shravanabelagola close Bangalore. The goliath statue of Bahubali or Gommeteshwar who was the child of the primary Tithankara, Rishabhanatha, is 57 feet high cut in 981 AD, from a solitary living rock of fine stone and is detached on Vindiyagiri or Indragiri Hill. There is engraving at the feet in Kannada, Tamil Grantha, Prakrit, and Sanskrit dialects. Bahubali was the principal soul to achieve edification in this astronomical cycle. He stood lost in contemplation for so long that creepers, vines and snakes started to grasp his body.

Mahamastakabhisheka, or Great Head Anointing Ceremony which more often than not happens at

regular intervals, last one in February 2006 occurred following thirteen years when a huge number of enthusiasts and guests went to this function. The make a beeline for foot is lustrated with blessed substances amid the function. One needs to climb 600 stages to achieve the top, uncovered feet, if conceivable, without the utilization of any calfskin. On the littler slope inverse, Chandragiri Hill there are caverns and engravings dated 321BC, identifying with Mauryan King Chandragupta, grandson of King Ashok, and his coach Bhadrabahu who watched the Jain promise of Sallekhana, fasting till death. There are 14 different sanctuaries on this slope. Bahubali's message of peace through renunciation, peacefulness, companionship and contemplation is an impactful suggestion to every one of us in these disturbed circumstances, when we urgently need to make scaffolds of peace and agreement and gain from the pacifistic Jains and their profoundly strong craftsmanship.

Rajasthan

In Rajasthan, magnificent Jain temples of Ranakpur are located on Aravalli Hills. They are known as four confronted sanctuary, chatur-mukha or chau-mukha, by virtue of its four doors, each prompting to the sanctum. It has 1444 sections speaking to the finest types of workmanship. Every segment is a living case of craftsmanship. The roof arch is unpredictably cut. The symbol of Adinatha decorates the primary sanctum. On the privilege of this sanctum there is an icon and Parvanatha whose head is shaded by the hoods of a thousand cobras. The extraordinary element of this symbol is that every one of the cobras are laced with each other and their last parts are imperceptible. The whole sanctuary complex with its towers significantly adds to the magnificence of this place and is the finest articulation of design with deep sense of being

The Dilwara temples at Mt. Abu are unique. The exceptional component is the remarkable unpredictability of the marble carvings in the arches and columns. It a group of sanctuaries and every one of the icons are engraved on hard marble together with different gods. In the vast majority of the sanctuaries the prevalent cut and most loved yakshis are Chakreshwari, for Adinatha; Ambika, connoting mother goddess, typically with a mango tree and a youngster for Neminatha; Padmavati with a defensive divinity with a snake hood for Parsvanatha. Hindu divinity Sarasvati, Goddess of learning riding a peacock and Lakshmi, Goddess of riches, riding an elephant are regularly appeared in Jain sanctuaries. The most imaginative piece of the sanctuary is its stage and assembly hall. From a major round vault, upheld by twelve fancy columns and creatively outlined curves, are suspended eleven roundabout festoons with cut elephants, steeds, ducks, with artists playing melodic instruments.

Gujarat

Girnar is a mountain go 3100 feet above ocean level close to the old city of Junagadh. This is where the twenty-second Tirthankara, Neminatha otherwise called Aristanemi took his renunciation, atonement and eventually achieved moksha. To achieve these sanctuaries, one needs to climb about 3500 stages. In the wake of finishing the climb, one achieves the sanctuary. It is here that Neminatha touched base at the entryway of his adored Rajimati for marriage yet on hearing the pitiful wailings of the creatures gathered for the devour, he decreases to wed. The creatures were discharged and Neminatha turns into a friar. It is said that Rajimati additionally followed in his promising strides and began the Sadhvi Sangha of female religious austerity. The grandness of the dark marble statue of Neminatha and the excellence of the sanctuary is one of a kind.

The sanctuaries of Taranga inherent the 12th century are devoted to the first and second Tirthankaras, Adinatha and Ajitnatha separately. Each mass of the sanctuary is luxuriously engraved. Some of these sanctuaries were involved by Buddhist in before period and it is trusted, the Mahayana goddess Tara was uncovered here and subsequently the Taranga name. She has been given the name of Jain yakshi, Padmavati. There are Digambara and Svetambara sanctuaries on the slopes where the antiquated impressions of Ajitnatha are found.

Bihar

In Bihar we have Pavapuri close Patna which is an imperative journey put as it was here that the Mahavira, the last Tirthankara gave his first sermon and furthermore accomplished freedom, moksha. The

sanctuary, Jal-mandir is flawlessly inherent the center of a lotus lake. It is trusted that the celebration of lights, Diwali, began from this promising spot after Mahavira's nirvana. Each Diwali numerous travelers visit this site to commend this occasion.

The other holiest place of pilgrimage in Bihar is Sammet Shikhar (Peak of Wisdom) on Parsvanath Hills, where twenty of the twenty-four Tirthankaras achieved freedom, moksha. In 1592 Moghul Emperor Akbar skilled this mountain to the Jain Muni Acharya Heervijay Suri on being extremely inspired with his identity and over the period it has been acquired and kept up by Anandji Kalyanji Trust. The slopes are around 4,500 feet above ocean level. They are spread more than thirty-two miles. There are holy places lodging the impressions in marble or stone of different Tirthankaras and different munis, monkish life who went to moksha from these slopes. The most astounding place of worship is committed to Parsvanath. There is a Jal-Mandir sanctuary which has a dark marble picture of twenty-third Tirthankara, Parsvanath who was conceived in 877BC and accomplished Moksha here in 777BC. One needs to climb and stroll for around eighteen miles to see every one of the places of worship. The beautiful magnificence of these slopes, rivulets, sandalwood trees, natural bushes and the air and the changing hues amid various circumstances of the day are quite recently entrancing

CONCLUSION

Jainism is an essential religion which having followers of more than two million or more. Its commitment to the Indian legacy is more huge, appreciated genuine support, and it has created commendable friars and laymen of whom the general public can be pleased. The Jain contributors to the Indian art and architecture, to the preservation, enrichment of Indian literature and to the cultivation of languages.

The Jain art also represents through monuments and sculptures. The Jain temple architecture displays a well defined tendency towards the multiplication of objects of veneration, roof elements and image chambers. rooftop components and picture chambers. Mythological and cosmological topics have additionally given thought processes to composite sanctuary developments. The Jain is available in all relms , from the astronomical to people in general to the local. The basic consummated type of the Jain has an immaculateness and a severity that mirror the thoughts of Jainism and stay steady, paying little heed to the setting in which the figure is introduced or imagined , in this way rising above the changes of time and space inside the world. Jain appears to have been the originators a portion of the major the symbols of the advancements in Indian religious workmanship. Archeological and epigraphical prove recommends that it was the Ardhapālaka order of the Jains at Mathura who initially created and advanced the human picture of the freed being.

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