

# IMAGES AND INSCRIPTIONS OF ŚVETĀMBARA JAIN TEMPLE, MORAR (GWALIOR, MADHYA PRADESH)

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## Abstract

The northernmost geographic landmass of the state of Madhya Pradesh of India generally known as Gwalior-Chambal division or Gwalior Region is one of the sets of area historically significant for its ancient political and cultural history and archaeological sites/monuments. The headquarters Gwalior, now greater Gwalior has been the foremost and prime center of political and cultural activities from very primitive times. It was also a dominant center of art and culture of both the sects- Śvetāmbara and Digambara of Jain religion. A large number of Jain temples (modern) of both the sects of Gwalior are worth known for its historical collection of stone and metal images, metal-plates, inscriptions and manuscripts. Six Śvetāmbara Jain temples of Gwalior are also enriched with the same artifacts, but lesser introduced and studied. The paper deals with the almost undocumented artifacts of one of the Śvetāmbara Jain temples at Morar (Gwalior).

## Introduction

Gwalior (historical Gopādri, Gopācala, Gvālhera) is one of the ancient and historical cities of India situated at the extreme northern corner of the state of Madhya Pradesh and can easily be approached from all the directions by both national railways (North-Central) and roadways (Agra-Mumbai highway, no. 3). It is about 120 kms in south from the city of Tajmahal– Agra, and about 100 kms in north from Jhansi (now Vīrāṅganā Lakṣmībāī). Gwalior is now a district and regional headquarters of five districts. Administratively Gwalior is now consolidated as the greater Gwalior comprising the landmass of three suburbs *viz.* Gwalior, Lashkar and Morar. Archaeologically and historically, it is worth renowned for its historical saga of many imperial and regional political powers as well as for the splendid heritage of forts, temples, images, rock-cut temples and sculptures, palaces, museums, mausoleums etc. The magnificent and invincible mountain fort – Gwalior fort located amidst the city is itself an abode of spectacular marvelous art and architectural buildings of a long past including Telī temple, Caturbhuja temple (c. 8<sup>th</sup>-9<sup>th</sup> centuries), Sāsa-Bahu temple (c. 11<sup>th</sup> century CE), Mānamahala, Karṇamahala, Gujarimahala, Jain groups of rock-cut sculptures (c. 14<sup>th</sup>-15<sup>th</sup> centuries) etc. The Gwalior region has always been associated with the cultural and political legacy of India. Broadly after *mahājanapada* era, Maurya, Śuṅga, Nāga, Kuṣāṇa, Hūṇa, Gupta, Gurjara-Pratihāra, Kacchapaghāta, Tomara, Jāṭa and Scindia dynasties subsequently ruled over the area, and they were responsible to give tremendous patronage to the cultural,

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social, religious, art-architectural, sculptural, literary and economic establishments and promotions in the area.

The religious art history of Gwalior has mainly been affluent to Śaiva, Vaiṣṇava, Śākta and Jain religions. Of them, the contribution of Jain religion and art is comparatively much higher and incredible. The Jain literary accounts and archaeological evidences of the area show that both the sects Digambara and Śvetāmbara of Jain religion were popular in the region from c. 6<sup>th</sup>-7<sup>th</sup> century CE continuously onwards. In the present scenario, excluding Jain archaeological sites, the greater Gwalior is a grand cluster of more than 60 Jain temples belonging to both the sects constructed during modern period. Significant is that many of them are remarkable for their architectural opulence, innumerable collections of stone and metal images, metal-plates (*yantrapattas*), inscriptions and manuscripts belonging to different time frame from c. 8<sup>th</sup>-9<sup>th</sup> centuries to the recent times.

It is observed that the influence and dominance of Śvetāmbara Jain religion and art in the area is comparatively much lesser to those of Digambara sect, and at present the population value of Śvetāmbara Jain community is also very much lesser in area. According to some local authentic persons of Śvetāmbara Jain community of Gwalior, their present demographic number (individuals) is around 700 belonging to all three sub-sects Mūrtipūjaka, Sthānakavāsī and Terāpanthī and of which, the Mūrtipūjakas are more. In connections to them, there are now six Śvetāmbara Jain temples and *dādābāḍīs* (shrine of teacher pontiffs) in greater Gwalior and of them, two temples are in Lashkar, two in Gwalior and two in Morar suburbs. They all belonged to the Mūrtipūjaka sub-sect. These Śvetāmbara Jain temples also contain a large number of Jain images, metal-plates, inscriptions and manuscripts.

There has been observed a major lack of proper documentation and study of historical consequences and datas, social and cultural sequences, art-iconography, architecture, inscriptions, pontiff-traditions, wall paintings and manuscripts of these Śvetāmbara Jain temples of Gwalior. Although P. C. Nahar (1927) has contributed a very precious book, which contains as a part only the text of the inscriptions on many Śvetāmbara Jain images and metal-plates of Gwalior.

It is observed<sup>1</sup> that many new Śvetāmbara Jain images and inscriptions are kept in various Jain temples belonging to both the sects, besides some rock-cut inscribed image executions from Gwalior fort, Ṭiktoli Dumdar (district Morena) and Rakhetra (district Ashoknagar), together with some of the inscriptions recorded by Nahar. This archaeological material altogether is remarkable for reconstructing the history and art of Śvetāmbara Jainism of

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<sup>1</sup> This observation is based on the author's involvement in archaeological and historical documentation and study of the Gwalior region (a set of 8 districts) since last many years. He has incorporated this material as a part of their inscriptions in various books *i.e.* (Singh & Jain, *Inscriptions of Shivpurī: Material for the History of Gopātri Region*) (Singh & Jain, *Inscriptions to Morenā-Sheopur: Material for the History of Gopātri Region*), (Singh & Jain, (Singh & Jain, *Jain Abhilekha Saṁgraha, Part-I : Gwalior Janapada, Madhya Pradesh*), (Singh & Jain, *Jain Abhilekha Saṁgraha, Part-II : Bhind Janapada, Madhya Pradesh*), (Singh & Jain, *Jain Abhilekha Saṁgraha, Part-III : Datia Janapada, Madhya Pradesh*).

Gwalior region that put forward to think over a fresh work on various aspects of Śvetāmbara Jainism of Gwalior<sup>2</sup>.

Nahar (1927: 84) also refers this temple and a *dādābādī* of Morar, but after recent survey of the temple it requires a fresh study. Thus, the present article is an attempt in the direction to discuss the images and inscriptions of one of the Śvetāmbara Jain temples of Gwalior located in Morar suburb.

### Location and General Description of the Temple

There is a temple and a *dādābādī* in Morar. The temple is situated in the Chic Santar locality of Morar and this is the only Śvetāmbara Jain temple in the Morar suburb of greater Gwalior. The *dādābādī* is situated about 100 meters away from the temple. The simple building of this temple seems of c.19<sup>th</sup> century CE with a main entrance by road. It is a single ground floor premises used for both residential (for staff) and temple purposes.

There is a small room or sanctum (*garbhagrha*) in this building used for temple. This sanctum contains a high and large altar (*vedī*) enshrining, in current position, a white marble stone seated image of Pārśvanātha as *mūlanāyaka* (principal *jina*), a small gray marble stone seated image of Pārśvanātha, five inscribed metal *jina* images and eight inscribed metal-plates in perpetual veneration (Pl. 1). The altar is completely made of sand-stone masonry with three arch-shaped large windows in front erected on decorated pillars and pilasters. Of inscribed metal-plates, six are of very recent times, while two are of historic importance. Here only the artifacts of historical values of this temple are in consideration.



Pl. 1: General view of the Altar, Morar

It is interesting to note that Nahar (1927: 84, no. 1424) refers only one inscribed *pañcatīrthī* metal image in this temple, but unfortunately it is now missing. He does not mention any

<sup>2</sup> In this connection, author's one article is now published (Singh & Jain. "Shwetambar Jaina Images of Gopachala Region and their Inscriptions") and one is in publication.

other antiquity of this temple, while in the current position, the temple houses two stone images, five metal images and two metal-plates of historic importance. The image reported by Nahar is dedicated to Jina Ādinātha in the form of *pañcatīrthī* recording the date *Samvat* 1496 Phālgua Vadi 2 (1439 CE) and installation of the image of Śrī Ādinātha for the merits of forefathers by Cākama, his wife Vālhaṇade, their sons Karamasī and Devasimha of Humbaḍa caste in the direction of Śrī Śrī Sūri.

Along with this, Nahar (1927:84, no. 1425) also reports an inscription on a foot image (*carana-yugala* or *pādukā*) in *dādābādī* at Morar. The *dādābādī* (now also known as *bagīcī* or garden) is a large garden with a shrine containing the inscribed foot image. The foot-image of white marble stone of *samvat* 1921 Māgha Śukla 6 (1864 CE) records installation of the foot-images of *yugapradhānadādā* Śrī Jinadatta Sūri and Śrī Jinakuśala Sūri by Śambhumalla and Sujānamalla of Dhāḍivāla gotra. The act of consecration was done by the inspiration of Pt. Hukumcandra, disciple of Śrī Māṇikyacandra who was the successor of Śrī Jinakalyāṇa Sūri of Kharataragaccha. The inscription also refers that the donor family originally belonged to Tumarudeśa and Meḍatetnagar, but later had been settled in Morar Chāvanī. The Śvetāmbara Jain temple of Morar was also constructed by this family member. Meḍatetnagar and Morār Chāvanī can subsequently be identified by modern Meḍatā (district Nagaur, Rajasthan) and Morar (Gwalior). Morar has been an army cantonment from the time of British rule, hence it is also called Morar Chāvanī or cantonment.

### Stone Images and Iconography

The altar presently houses two stone images made of marble stone and both are dedicated to 23<sup>rd</sup> Jina Pārśvanātha shown seated in *padmāsana* posture. One of them made of white marble stone and of about one foot in height is the *mūlanāyaka* image of the temple centrally accommodated on the altar. The image depicts the figure of Pārśvanātha seated on a low cushion and surmounted with seven serpent hoods over the head. It is traditionally represented with the outfits of jewelry, lower garment and colored filling on face, eyes, *śrīvatsa* etc. The cushion contains some lines of writing, but due to thick layer of red paint over them, it is mostly illegible.

The other image made of gray marble stone is very small, uninscribed and the seated figure of Pārśvanātha in it is also canopied with serpent hoods overhead. It has a lower garment and usual fillings in the eyes. Both these stone images can be assigned to c. 18<sup>th</sup> century CE.

### Metal Images, Iconography and Inscriptions

The five metal *jina* images of this temple can broadly be classified in two categories on the grounds of their composition –*pañcatīrthī* (portrayal of five *jina* figures in an image) and individual (single figure). The *pañcatīrthī* images are dedicated to different *jinas* to Ādinātha (1<sup>st</sup>), Sumatinātha (5<sup>th</sup>), Śītanātha (10<sup>th</sup>) and Vimalanātha (13<sup>th</sup>), while the individual image is meant to Jina Pārśvanātha (23<sup>rd</sup>). The iconographic details of all images are almost similar and show no major variations. The principal figures in all images are generally shown seated

in *padmāsana* posture and commonly attributed by *nāsāgra dr̥ṣṭi* of serene meditation (eyes towards the tip of nose), *grīvā-rekhā* (three rounds in neck), *lamba-karṇa* (long ear), *śrīvatsa* (usually a diamond shaped mole centrally on chest), *ūṣṇīśa* (crown or topknot of hair on head) etc. In each example, the eyes, *śrīvatsa* and nipples of the principal *jina* are over filled by other metallic textures. The miniature figures of *jinas* in stele (*parikara*) are shown in both the postures of *padmāsana* (sitting) and *kāyotsarga* (standing) and these are generally shown bearing the usual lower garments and their identification; due of lack of cognizance and any other distinction could not be possible.

The stele is generally fashioned in arch shaped gateway (*toraṇa*) with *śikhara* originating from the crocodile's mouth (*makara-toraṇa*) and characterized by the usual renderings of *aṣṭa-prātihāryas* (*trichatra*, *vṛkṣa*, *siṃhāsana*, *cāmaradhara* and *prabhāmaṇḍala*), *śāsanadevatā yakṣa-yakṣī* and other popular motifs of elephants anointing the *jina* (*jinābhiṣeka-rata-gaja*) and flying garland bearers (*uḍḍīyamān-mālādhara*). The *trichatra* (triple umbrella) over the head of principal *jina* in all the images are almost similarly shown with beautiful flower hangings below and topped by a *śikhara*. The *siṃhāsana* (lion-throne) and *cāmaradhara* (whisk-bearers) are traditionally carved at their respective places. Low cushion (*āsana*) on the lion-throne is simply decorated with geometric lines, circular and angular diagrams especially in filled with different metal paste. The distinction of the principal Jina by his name is clearly given in the inscription on images of Śīṭalanātha and Vimalanātha, the cognizant-marks are also furnished in the centre of lion-throne. The *yakṣa* and *yakṣī* in all the images are commonly shown two armed and seated in *lalita* posture<sup>3</sup>. They are surmounted by *vṛkṣa* (tree) on both the sides of shoulders. The objects in their hands are indistinct. Their proper identification is also not possible.

The lowermost high pedestal is marked by a *dharmacakra* in the centre, *navagrahas* (nine planets) on both the sides and a worshipper on both the corners in seated posture by folding his hands in *namaskār-mudrā*.

All the images are inscribed with dates in *Vikrama Saṃvat* on the backside in *Nāgarī* script and Sanskrit language. The dates on them range in time from *Vikrama Saṃvat* 1508 to *Vikrama Saṃvat* 1572. The inscriptions are quite legible, except some cases. The inscriptions record valuable data for the history of Śvetāmbara Jain castes, names of donator and his family members and pontiff traditions as well as place names. These images are of about 7 to 8 inches in height.

- **Pañcatīrthī of Śīṭalanātha (Saṃvat 1508 Vaiśākha Sudi 5)**

The image (Pl. 2) is dedicated to Jina Śīṭalanātha shown seated on a decorated cushion over a customary lion-throne in the centre of the image. His cognizance *śrīvatsa* is depicted in the centre of lion-throne as well his name as 'Śrī Śīṭalanātha' finds mention in the inscription on the backside. The stele is generally designed in arch shape gateway originated from the crocodile mouth much embellishing with specific Jain iconographic

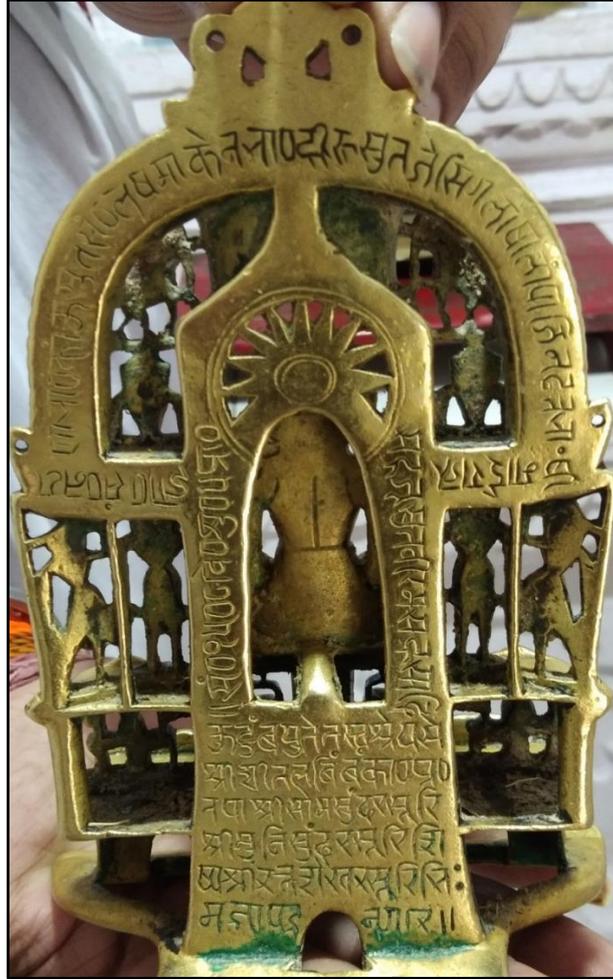
<sup>3</sup> *Lalita* posture = one leg tucked inwards on the seat and the other hanging down.

elements. It is carved with four miniature *jina* figures, two on the upper portion in seated posture and two on the lower portion in standing position. The principal figure is bestowed by triple umbrella (*chatra*), tree, halo (*bhāmaṇḍala*), elephant figures anointing the *jina*, whisk-bearers and *yakṣa-yakṣī* shown on respective places. The figures of *yakṣa* and *yakṣī* are similarly shown seated in *lalita-mudrā* and with two uniformly positioned arms resting on their thighs. The objects in their hands are now indistinct. The lowermost high pedestal depicts the *dharmacakra* in the centre flanked by nine-planets and a figure of seated male worshipper on both the corners.



**Pl. 2: Obverse of Pañcatīrthī of Śīṭalanātha of Saṁvat 1508 Vaiśākha Sudi 5, Morar**

The backside of the image is engraved by an inscription of 11 lines referring the date saṁvat 1508 Vaiśākha Sudi 5 and execution of the image of Śrī Śīṭalanātha by *Samghapati* (chief of a guild) Nayaṇā, his wife Kāḍa, their son *Samghapati* Laṣamā, his wife Hīrū, their sons Jesiṁga, Lāṣā, Lāmpā and Jinadatta, latter's wives Ṣīmāī, Rājū and Sahajū and their sons Vīrama and Sahasā along with other persons of the family belonging to Prāgvāṭa caste. The consecration ceremony was done at Majñāpadranagara in the direction of Śrī Ratnaśekhara Sūri, disciple of Śrī Munisundara Sūri, successor of Śrī Somasundara Sūri of Tapāgaccha. The identification of Majñāpadranagara is not possible to us.



Pl. 3: Reverse of Pañcatīrthī of Śitalanātha of Saṃvat 1508 Vaiśakha Sudi 5, Morar

**Text on Pl. 3**

1. || Saṃ. 1508 vai. su. 5 prā.
2. jñā. saṃ. naya-
3. ṇabhā. Kāḍasutasam̐. Laṣamākenabhā. HīrūsutaJesiṃgaLāṣāLāṃpāJinadattabhā. ṣī-
4. māi Rājū
5. sahaḷū sutaVīrama Sahasādi
6. kuṭūmbayutena svaśreyase
7. Śrī Śītala bimbarṃ kā. pra.
8. tapā Śrī Somasūndara Sūri
9. Śrī Munisūndara Sūri śi-
10. ṣya Śrī Ratnaśekhara Sūribhiḥ
11. Majñāpadranagare ||

• **Pañcatīrthī of Ādinātha (Saṃvat 1527 Caitra Vadi 1 Monday)**

The image (Pl. 4) is dedicated to Jina Ādinātha shown seated on a decorated cushion over a lion-throne. His cognizance ‘bull’ is not associated, whereas his name ‘Śrī Ādinātha’ occurs in the inscription on the backside. The usual arch-shaped stele is lesser decorated. It is marked by four miniature *jina* figures, two seated on the upper portion and two standing on the lower portion. The principal figure is bestowed by triple umbrella, flying

garland-bearers and *yakṣa-yakṣī* on their respective places. The figures of *yakṣa* and *yakṣī* are similarly shown seated in *lalita-mudrā* and with two similar positioned arms resting on their thighs. The objects in their hands are now indistinct. The lowermost pedestal depicts the *dharmacakra* in the centre flanked by nine-planets and a figure of seated male worshipper on both the corners.



Pl. 4: Obverse of Pañcatīrthī of Ādinātha of *Saṃvat* 1527 Caitra Vadi 1 Monday, Morar

The inscription of 11 lines on the backside is now much worn out. It refers to the date *saṃvat* 1527 Caitra Vadi 1 Monday (1470 CE) and execution of the image of Śrī Ādinātha by *sādhu* Narapāla, his wife Pūrī, his son Somā, his wives Kajarī and Cintāmaṇi and their son *thākura* Meghasena belonging to Vaja *gotra*, in the direction of Śrī Śivajayaprabha Sūri.



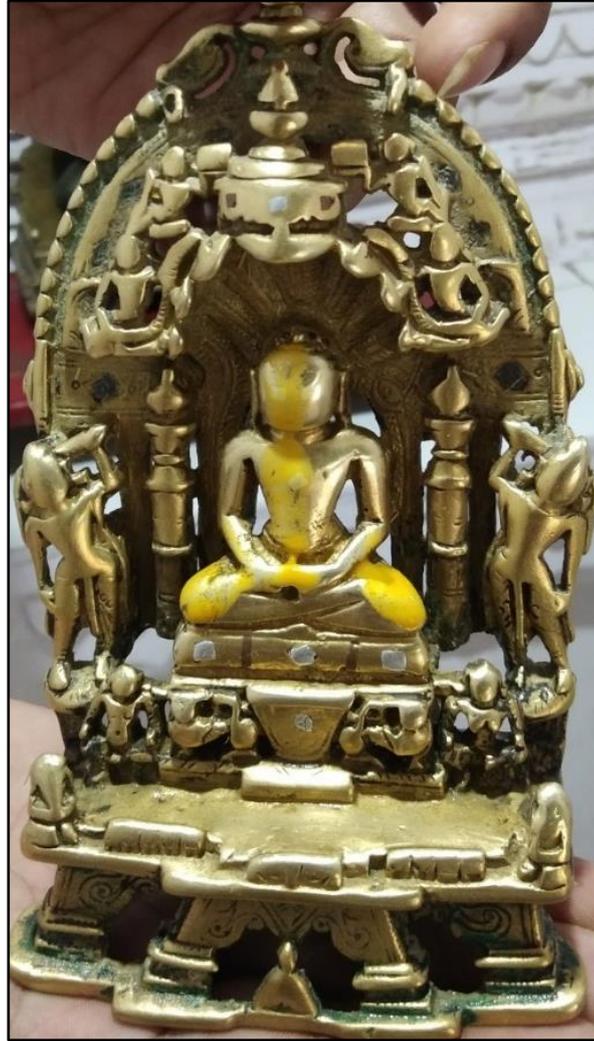
Pl. 5: Reverse of Pañcatīrthī of Ādinātha of Saṃvat 1527 Caitra Vadi 1 Monday, Morar

**Text on Pl. 5**

1. ||Saṃ. 1527
2. varṣe
3. caitra vadi 1 soma vaja gotre sã. Narapãla bhã. Pũrĩpu. Somã bhã. Kajarĩ Cintã-
4. maṇi
5. putra ṭhã. Meghasena
6. Ādinãtha bimbarĩ
7. kãritamĩ śrĩ .....
8. ....
9. śrĩ mahãti-
10. laka saha.....
11. prati. Śrĩ Śiva-
12. jayaprabha Sũribha(bhi)||

- **Pañcatīrthī of Pārśvanātha (Sainvat 1528 Vaiśākha Vadi 11 Wednesday)**

It is an individual image of Jina Pārśvanātha shown seated on a lion-throne and canopied by seven serpent hoods over the head (Pl. 6). The arch-shaped stele is embellished by the usual iconographic components of triple umbrella, celestial male figures holding pots and anointing the *jina*, garland bearers, whisk-bearers and *yakṣa-yakṣī* on their respective places. The seated *yakṣa* and *yakṣī* in *lalita* posture are two-armed holding some objects in their damaged hands. The lowermost high pedestal depicts the *dharmacakra* in the centre flanked by the nine-planets and a figure of seated male worshipper on both the corners.



**Pl. 6: Obverse of Pārśvanātha of Sainvat 1528 VaiśākhaVadi 11 Wednesday, Morar**

The backside of the image contains an inscription of 5 lines referring the date *sainvat* 1528 Vaiśākha Vadi 11 Wednesday (1471 CE) and execution of the image by *mahājana* Nāyacandra, sādhu Medarāya and other persons belonging to Prāgvāta caste in the direction of Śrī Candraprabha Sūri of Nāgendragaccha.



Pl. 7: Reverse of Pārśvanātha of Saṁvat 1528 Vaiśākha Vadi 11 Wednesday, Morar

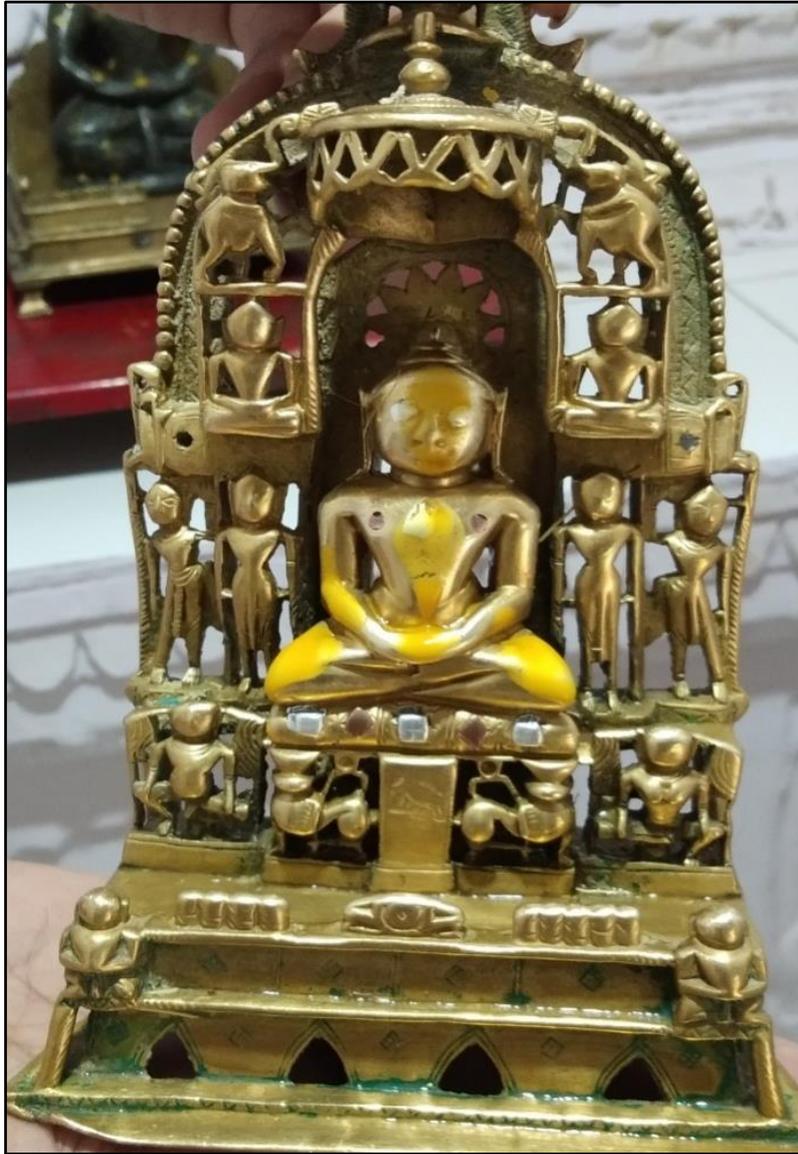
**Text on Pl. 7**

1. ||Saṁ. 1528 vaiśā[kha] vadi 11 vudhe prāgvāt jñātīye maha. Nāya-
2. candra ..... sā Me-
3. darāya .....
4. pratiṣṭitaṁ Śrī Nāgedragacche Śrī Can-
5. draprabha Sūribhiḥ ||

• **Pañcatīrthī of Vimalanātha (Saṁvat 1533 Māgha Sudi 13 Monday)**

Dedicated to Jina Vimalanātha, the image shows the principal *jina* seated on a decorated cushion over a lion-throne (Pl. 8). His cognizance ‘Varāha’ is depicted in the centre of lion-throne as well his name as ‘Śrī Vimalanātha’ finds mention in the inscription on the backside. Four miniature *jina* figures in stele, two seated on the upper portion and two standing on the lower portion are unidentified. The arch-shaped stele is much embellished

with specific Jain iconographic elements. The principal figure is bestowed by triple umbrella, elephant figures anointing the *jina*, tree, halo, whisk-bearers and *yakṣa-yakṣī* shown on their respective places. The *yakṣa* and *yakṣī* surmounted by tree over the head are similarly shown seated in *lalita-mudrā* and with two similar positioned arms resting on their thighs. The objects in their hands are now indistinct. The lowermost high pedestal depicts the *dharmacakra* in the centre flanked by the nine-planets and a figure of seated male worshipper on both the corners.



Pl. 8: Obverse of Vimalanātha-Pañcatīrthī of Saṃvat 1533 Māgha Sudi 13 Monday, Morar

The inscription on backside of 11 lines records the date *saṃvat* 1533 Māgha Sudi 13 Monday (1476 CE) and installation of the image of Śrī Vimalanātha by *sādhu* Hemā and his wife Mānū, their son *saṃghapati* Barūā and his wife Ḍāhā, their son *saṃghapati* Vanā and his wife Maukū and their son Ḍūgara belonging to Prāgvāṭa caste for the self-virtues. The consecration rituals were directed by Śrī Jayaśekhara Sūri of Sādhupūrṇimāpakṣa.



Pl. 9: Reverse of Vimalanātha-Pañcatīrthī of Saṁvat 1533 Māgha Sudi 13 Monday, Morar

**Text on Pl. 9**

1. || Saṁvat 1533 varṣye(varṣe) māgha
2. sudi 13 soma-
3. vāsare prāgvāṭ jñātāya sā. Hemā bhā. Mānū putra saṁ. Barūā bhā. Ḍāhā
4. pu. sam.
5. Vanā bhā.Maukū pu-
6. tra Ḍūgara ātmaśre-
7. a(ya)se śrī Vimala-
8. nāthabyam(bim)bam kārītam
9. sādhipūrṇimāpakṣe
10. pratiṣṭita śrī Jayase(śe)-
11. khara Sūribhiḥ||

In regard of this image, it is noted that an image with same title, date and contents is reported by Nahar (1927: 75-76, no. 1381). He points out that a similar image is found in another Śvetāmbara Jain temple known as ‘Śrī Cintāmaṇi Pārśvanātha Śvetāmbara Jain Pañcāyatī Mandira’ in the Sarafa Bazar locality of Lashkar, not in this temple of Morar. It seems that both the images are same and this image at the time of visit of Nahar was kept in the above said temple of Lashkar, and later on was transferred to this temple of Morar. In many cases, it was common to relocate Jain images from one temple to another for certain reasons.

- **Pañcatīrthī of Sumatinātha (Sainvat 1572 Phālgua Sudi 12 Wednesday)**

The chief Jina Sumatinātha is shown seated on a decorated cushion over a lion-throne (Pl. 10). His cognizance is not carved, but his name ‘Śrī Sumatinātha’ occurs in the inscription on the backside. The arch-shaped stele is rendered with typical Jain iconographic elements. The principal *jina* is accompanied by four miniature *jina* figures, two seated on the upper portion and two standing on the lower portion. The principal figure is fashioned by a triple umbrella, elephant figures anointing the *jina*, tree, halo, whisk-bearers and *yakṣa-yakṣī* on their respective places. The *yakṣa* and *yakṣī* are uniformly shown seated in *lalita-mudra* and with two similar positioned arms resting on their thighs. The objects in their hands are now indistinct. The lowermost high pedestal depicts the *dharmacakra* in the centre flanked by nine-planets and a figure of seated male worshipper on both the corners.



Pl. 10: Obverse of Sumatinātha-Pañcatīrthī of Sainvat 1572 Phālgua Sudi 12 Wednesday, Morar

The inscription on backside of 12 lines mentions the date *saṃvat* 1572 Phālguṇa Sudi 12 Wednesday (1515 CE) and installation of the image of Śrī Sumatinātha for the virtues of ancestors by *sādhu* Lūṇā, his wife Delhū, their son *sādhu* Sena, his wife Lau and their sons Tolā and Sadi of Upakeśa caste. It also refers the name of pontiff perhaps as Simdhū Suri. The last line of the inscription records the *gotra* (sub caste) of the donator family, but it is also indistinct.



Pl. 11: Reverse of Sumatinātha-Pañcatīrthī of Saṃvat 1572 Phālguṇa Sudi 12 Wednesday, Morar

**Text on Pl. 11**

1. ||Saṃ. 1572 varṣe phāgu-
2. ṇa sudi 12
3. vudha[vāsare] upakesa ja(jā)ti | sā. Lūṇā bhāryā Delhū pu. sā. Sena bhā.
4. Laupu. sā.
5. Tolāta sā
6. Sadi tena pūrvaja
7. nitām Śrī Sumati-
8. nātha bimbarṇ kārāpi-
9. tarṇ Śrī Vṛja.....
10. .... Śrī Vṛja Śrī
11. SimdhūSūribhi
- 12..... gotre ||

## Yantrapatṭas and Inscriptions

Of the eight inscribed metal *yantrapatṭas*, six are of very modern, while two are of historic importance. The *yantrapatṭas* or metal-plates engraved with diagrams, figures, chants (*mantras*) and inscriptions are the most unique contribution of Jains to Metal art of India. These are variably dedicated to different *vidhānas* or rituals of Jain religion. The metal-plates of this temple are the *Siddhacakra yantras* belonging to the dates *saṁvat* 1832 Śrāvaṇa Sudi 7 (1775 CE) and *saṁvat* 1975 Caitra Sudi 13 Sunday (1918 CE).

- **Siddhacakra Yantra (Saṁvat 1832 Śrāvaṇa Sudi 7)**

It is a convex shaped circular metal plate with Jain diagrams, writings of Jain *mantras* and an historical inscription. The upper surface of the plate is lined in the shape of a fully blossomed flower *i.e.* centrally with a circular portion attached by eight petals. The central circular portion contains a diagram and *mantras*, while each petal is incised by a *mantra* dedicated to *Siddhacakra vidhāna*.

Along the edge of the plate, a dated inscription is given. *Mantras* are now badly worn out, and are mostly illegible. Historical inscription along the edge is clear to read. It records the date *saṁvat* 1832 Śrāvaṇa Sudi 7 and execution of the *yantra* by *sādhu* Cujāsā and his wife Śāmakura. The date in *Śaka Saṁvat* 1698 is also given.



Pl. 12: Siddhacakra Yantra of Saṁvat 1832 Śrāvaṇa Sudi 7, Morar

### Text on Pl. 12

|| Saṁ. 1832 rāsā 1698 miti śrāvaṇa sudi 7 vādāragata dine śrī ..... śājana sā Cujāsā bhāryā Śāmakura Śrī sidhacakra karāpitām ||

- **Siddhacakra Yantra (Saṁvat 1975 Caitra Sudi 13 Sunday)**

It is also a convex circular metal plate with Jain diagrams, writings of Jain *mantras* and an historical inscription. The upper surface of the plate is lined in the shape of a fully

blossom flower *i.e.* centrally with a circular portion attached by eight petals and each petal is further compartmented by a vertical line. The central circular portion contains a large diagram and *mantras*, while each petal is incised by a *mantra* dedicated to *Siddhacakra*.

Along the edge of the plate, a dated inscription in a line is incised with the date *saṃvat* 1975 Caitra Sudi 13 Sunday (1918 CE) mentioning installation by the persons whose names are not clear to read out, but it is clear they belonged to *Nāhara gotra*.



Pl. 13: Siddhacakra Yantra of Saṃvat 1975 Caitra Sudi 13 Sunday, Morar

### **Text on Pl. 13**

||Saṃ. 1975 ba(va)rṣe miti caitra suda(di) 13 dine ravivāre ghaṭī | je || harṣaṇa yoga amata śrīddiyogevāṇa 2 śrī vāratavyaumaṃsa(śa) nāhara gotrajā sadaredāśra śrī Nanda.....siddha jaṃtra karāya | taṇadālataderjegāupadesa(śā)t śrī .....||

### **Conclusion**

Hence, the collection of images and inscriptions of the above temple of Morar are the significant treasure-trove of Jain sculptural art and epigraphs of Gwalior especially related to Śvetāmbara Jain religion. It is observed by above discussion that at the time of visit of Nahar (1927), the temple was probably consisted a few images including that of Ādinātha-pañcafīrthī of *saṃvat* 1496 Phālguṇa Vadi 2 reported by him and now missing. Later on, some more metal images and plates were added in the temple for veneration. In the present state of knowledge, the original find-spot of the images are entirely unknown to us. These are in regular worship in the temple.

At a glance, the art and iconographic features of these images are very common or to say not much noteworthy, but their inscriptions rather have a valuable contribution to reconstruct the history of Śvetāmbara Jainism of Gwalior. The inscriptions of *c.* 15<sup>th</sup>-16<sup>th</sup> centuries precisely

focus on the contemporary caste classification and pontiff's traditions, besides the names of some towns. The inscriptions summarily point out the Prāgvāṭa, (*saṃvat* 1508, 1528 & 1533) and Upakeśa (*saṃvat* 1572) *jāti* or castes, besides Vaja (*saṃvat* 1527) and Nahar (1975) gotras. The image inscription of *saṃvat* 1508 reflects the name of a town 'Majñāpadranagar' where the image is said to be consecrated, to which identification cannot be possible.

Besides, the inscriptions are very important to understand the various mendicant communities or to say traditions popular in Śvetāmbara monasticism. They were not only designed for to propagate the doctrines of Śvetāmbara Jainism, but also largely responsible for consecrations and installations of the *jina* images and metal-plates. The above inscriptions mainly deal with the Tapāgaccha, Nāgendragaccha and Sādhupūrṇimāpakṣa, while in some cases the distinction of mendicant's traditions cannot precisely be traced out. The image inscription of *saṃvat* 1508 Vaiśākha Sudi 5 refers the 'Tapāgaccha' and three individuals of this line of pontiffs.

Śrī Somasundara Sūri

|

Śrī Munisundara Sūri

|

Śrī Ratnaśekhara Sūri

The inscription of *saṃvat* 1527 Caitra Vadi 1 Monday records the name of Śrī Śivajayaprabha Sūri, of whom tradition is inconspicuous to point out. The inscription of *saṃvat* 1528 Vaiśākha Vadi 11 Wednesday points out Śrī Candraprabha Sūri of Nāgendragaccha, and the inscription of *saṃvat* 1533 Māgha Sudi 13 refers Śrī Jayaśekhara Sūri of Sādhupūrṇimāpakṣa.

The inscriptions on a side are noteworthy for some 'titles' and 'honors' given especially to lay installers or donators as *saṃghapati* (chief of a guild), *sādhu* (man of virtues), *mahājana* (trader) and *thākura* (man of strength), showing the profession and position of the individuals.

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