
Jainism in Haryana: An Archaeological Perspective

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Abstract: *The origin of Jainism is much earlier than Buddhism and most of the scholars agree that its antiquity goes back to Vedic times. Evidences of its existence are found in most of all the Indian states and Haryana was also an important centre of Jainism during hoary past. A large number of Jaina sculptures and other antiquities are occasionally found as chance discoveries from various archaeological sites in Haryana. The Jaina literature also refers to many important Jaina sites such as Agroha, Hansi, Rohtak etc. and many more place are yet to identify which are mentioned in ancient Jaina literature but so far as no attempt has been made to study the Jaina remains in Haryana in holistic perspective. Author of this paper have explored most of the known Jaina sites and provide a systematic documentation of recorded findings.*

Keywords: Tirthankara, Jaina, Haryana, Sculpture, Parsvanatha, Adinatha, Temple

Introduction

India has long been known as a very spiritual and religious part of the world. Religions are an integral part of all Indian traditions. Indian religions constitute a field of study that is of great importance to study of human culture overall. Religion in Haryana is a very complex phenomenon requiring careful study. However few studies thus far have been conducted on this aspect of Haryana culture. This paper provides a detailed and analytic overview of archaeological and historical evidence of Jainism in Haryana.

Although the political division of Haryana is a modern construct, various locations within its boundaries are mentioned in numerous religious texts. The Vedas were composed on the bank of river Saraswati, which originates in and passes through Haryana. Key battles and events pertaining to the Mahabharata war occurred in areas that are now situated within the modern boundaries of Haryana. Numerous accounts in Buddhist literature suggest that the Buddha himself visited this holy land and preached. Jainism has also played a significant role in the history of Haryana from the earliest times to the present day, as is indicated by archaeological evidence.

During the early medieval and medieval periods, Haryana was subjected to numerous invasions by the Muslim rulers who sought to destroy the region's existing

iconography. This led to the widespread destruction of temples and religious centres. To this day, not even a single ancient temple related to Hinduism, Buddhism or Jainism, except for the brick temples of Kalayat (district Kaithal) have survived in northern India.

However, thousands of sculptures of various religions indicate that various temples existed in this region during ancient times (Devi 1978; Kumar 1978; Singh 2003; Handa 2006). If one were to visit Pinjor, Tilar Tal, or Rampur Jhangi in district Panchkula; Asthal Bohar Majra and Khokhrakot district Rohtak, Mohanbari, District Jhajjar; Hansi, district Hisar; Satkumba, district Sonapat; Hat, district Jind; Thanesar, district Kurukshetra can get a sense of the magnitude of religious structures that were destroyed. Some of these structures are yet lying on the surface of the ancient mounds. Previous scholars have focused on the study of Hindu and Buddhist remains from Haryana (Singh 1977; Devi 1978; Kumar 1978; Handa 1990; Handa 2002; Handa 2006). However, few scholars have highlighted the role of Jainism in Haryana.

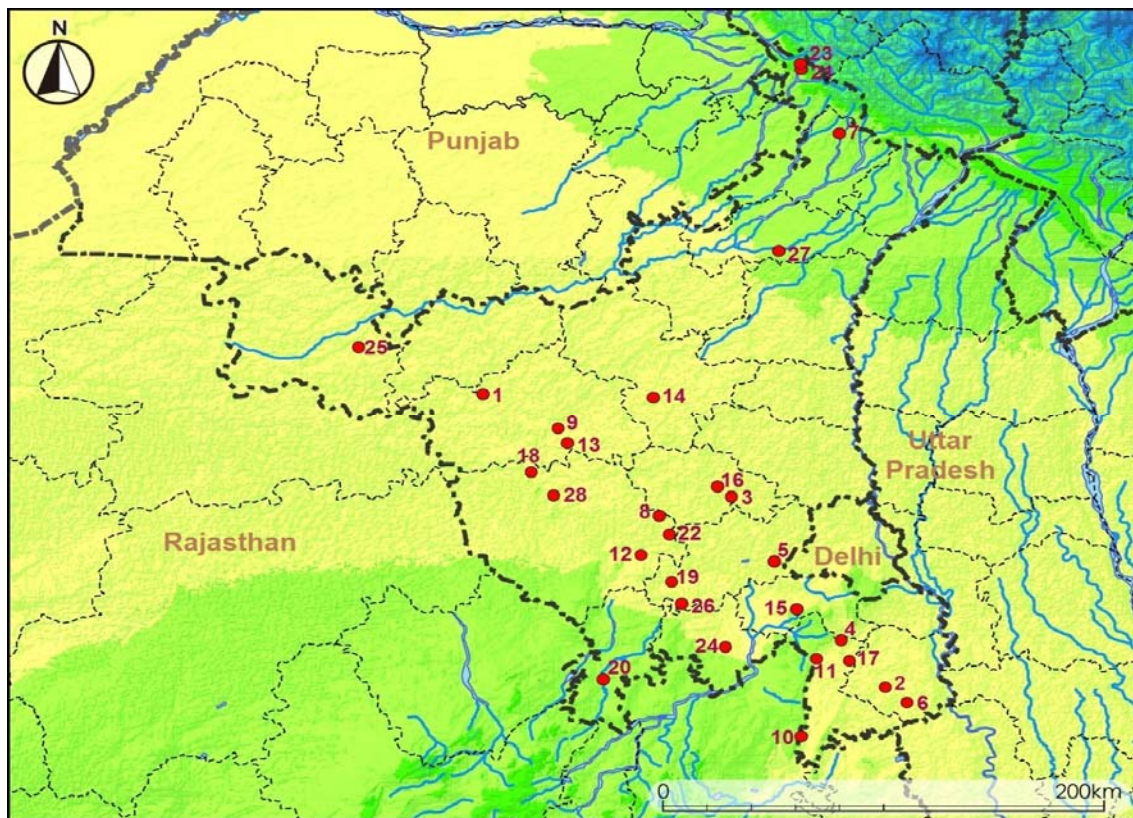


Figure 1: Distribution of Jaina Remains Yielded Site in Haryana

Jainism, traditionally known as *Jaina Dharma*, is a spiritual, religious and philosophical tradition of Indian origin that began ca. the 9th Century BC. However, Jains strongly believe that its beginnings date back to many centuries further into the distant past. Jains follow the teachings of twenty-four *Jinas* which are known as *Tirthankaras*. The earliest archaeological evidence of the Jainism in Haryana, however, comes from Hansi in the form of a hoard of bronze images containing fifty two figures of Jaina

Tirthankaras and a few Buddhist which can be dated to ca. eighth century A.D. Many pieces in the Lahore Museum were acquired from Mitathal, Hansi, Agroha (Hisar), Rohtak, Pehowa and other sites of Haryana and Eastern Punjab. It is therefore quite likely that the image of a Jaina *Tirthankara* of early periods housed in Lahore Museum was acquired from somewhere in Haryana. Sites which have yielded Jain remains from Haryana (Figure 1 and Table 1) are described below.

Table 1: Jaina Remains Yielded Sites of Haryana

Sr No	Village	District	Latitude	Longitude
1	Agroha	Hisar	29°19'56.94"N	75°37'9.62"E
2	Ahrwan	Faridabad	28° 6'27.33"N	77°15'20.74"E
3	Asthal Bohar Majra	Rohtak	28°51'54.77"N	76°38' 07.28"E
4	Ata	Gurgoan	28°13'3.78"N	77° 4'59.45"E
5	Badli	Jhajjar	28°34'19.59"N	76°48'36.72"E
6	Banchari	Faridabad	27°56'1.71"N	77°21'4.97"E
7	Bari Kohori	Ambala	30°30'25.81"N	77° 4'24.82"E
8	Baund Kalan	Bhiwani	28°46'42.85"N	76°20'28.25"E
9	Bhatla	Hisar	29°10'25.45"N	75°55'41.21"E
10	Bhond	Nuh	27°46'53.99"N	76°55'8.09"E
11	Binwa	Nuh	28° 7'56.77"N	76°58'54.57"E
12	Charkhi Dadri	Bhiwani	28° 36' 00.02" N	76° 16' 00.13" E
13	Hansi	Hisar	29° 06' 19.68" N	75° 57' 49.48" E
14	Jind	Jind	29° 18' 59.96" N	76° 19' 00.23" E
15	Kasan	Gurgoan	28°21'21.64"N	76°53'59.96"E
16	Khokhrakot	Rohtak	28° 54' 45.33" N	76° 34' 36.24" E
17	Kira	Nuh	28° 7'25.18"N	77° 7'3.07"E
18	Kuwari	Hissar	28°58'34.33"N	75°49'4.36"E
19	Mohanbari	Jhajjar	28°28'42.89"N	76°23'25.99"E
20	Narnaul	Mahendragargh	28° 02' 24.63" N	76° 06' 36.10" E
21	Pinjore	Panchkula	30° 47' 49.87" N	76° 55' 01.90" E
22	Ranila	Bhiwani	28° 41' 41.0" N	76° 22' 52.6" E
23	Ratpur	Panchkula	30° 49' 21.83"N	76° 54' 58.19"E
24	Rewari	Rewari	28° 11' 17.20" N	76° 36' 41.55" E
25	Sikanderpur	Sirsa	29°32'41.55"N	75° 6'54.02"E
26	Surehli	Rewari	28°22'56.07"N	76°25'49.05"E
27	Thanesar	Kurukshetra	29°58'35.74"N	76°49'33.75"E
28	Tosham	Bhiwani	28°52'17.53"N	75°54'39.54"E

Agroha

Agroha is a small town in Hisar district of Haryana located on National Highway-10 (NH-10) between Hisar and Fatehabad. There is a massive archaeological site measuring approximately 900m x 700m to the west of the town. This site was excavated by H.L. Srivastava during the British period (Srivastava 1952) and later by

Department of Archaeology and Museums, Haryana (IAR 1979-80, IAR 1980-81). During excavations, a large number of sculptures have been found along with a Buddhist monastery of early medieval period on the upper most strata. Excavators also recovered remains of a temple in form of fragments of sculpture and architectural panels. A torana architrave of a *Parikra* portion of a *Tirthankara* image from this site can be dated to 10th-11th century A.D.

Ahrwan

Village Ahrwan is located about eight kilometres south-west of Palwal in Faridabad district of Haryana. There is an archaeological site in the revenue area of village, which spreads over an area of about 20 hectares and stands approximately 10m above the surrounding ground level. A large number of sculptures have been recovered from the site including some sculptures of Jaina *Tirthankars* (Handa 2006:267).

Asthal Bohar Majra

Asthal Bohar Majra is a village located adjacent to the eastern portion of Maharshi Dayanand University campus. There is an ancient mound of archaeological importance in the jurisdiction of the village which is locally known as Khokhrakot i.e fort of the fort of the Khokhars. A road west of Sri Baba Mast Nath University leads to the village. This site spreads over an area of about 50 hectare and is about 5m higher than ground elevation. The northern portion of the site is occupied by the present day village and southern portion is owned by Haryana Urban Development Authority (HUDA), Government of Haryana and Sector -26 is proposed on the site. Western part of the site was given to Omax City (private builders). The southern portion of the site is totally damaged due to the removal of soil and this was the most important area where ancient mint is located. The site came into notice during the British period when an inscription was found from here (Mitra 1874:104-110). Later a large number of Brahmanical and Jaina sculptures of buff sandstone were found at the site now housed in a shrine of Asthal Bohar. The site was recently excavated by Archaeological Survey of India (Mani and Sharma 2014:312-317). Excavators only found 177 coins molds and 1405 crucibles due to the limited nature of the excavations. A large number of Jaina sculptures recovered from the sites include beautiful sculpture of standing Parsvanatha, Shantinath, and Jaina Saraswati. These sculptures are among the finest pieces of Jaina art in Haryana. One sculpture that was recovered from the site is now housed in Lahore Museum (Handa 2006: Pl.355). There are two important sites within the city, one is Khokhrakot and the other is Asthal Bohar Majra. Excavations at Khokhrakot were carried out by the Department of History, M.D. University, Rohtak. Excavation revealed that there was no human occupation at the site after the Guptas. The site was destroyed during Gupta period itself and the habitation was shifted to another site about 5 km from here to Asthal Bohar Majra, where post Gupta material is found in the lowest strata. Like other sites of northern India, Hunas were responsible for complete destruction of the site. As the sculpture of Santinatha is housed in Lahore museum belongs to 10th century A.D. it is very likely to have been recovered from here.



Figure 2: Parasvanath from Asthal Bohar Majra

Parsvanatha

The sculpture of Parsvanatha (Figure 2) is made of buff sandstone. The image is carved out standing in *kayotsarga* pose on a lotus petal pedestal. The left hand and nose of the Jina is mutilated. The Jina's image is decked with curly hairs, *Srivatsa* mark on the chest and the Jina is clad in a transparent dhoti which is tied at the waist by a girdle with a looped knot. The ears are shown in ordinary size that contrasts with the large ears that are common in this type of art. Over the head of main deity five snake hoods are shown canopying. The coil of snake is much visible behind body. To the both side of Parsvanatha at the lower portion of stele, *chowri* bearers are standing in *tribhanga* pose. To the right near the *chowri* bearers a female holding a snake, while on the left side another female holding a sword in her right hand and a scarf in the left one are carved, both the females are standing in *tribhanga* pose. On the right and left sides, near the feet of these females, the image in *ardhaprayanka*, Yaksha Parsva with a vase in his right hand and *nakulish* in the left hand and Yaksini Padmavati with a flower in her right hand and a child in her left lap are carved respectively. On the both sides of snake hood over Jina head, image of flaying Vidyadharas are shown. The images of Devadundubhi flanked by two anointing elephants with three riders are shown. This beautiful piece of art may be dated to c. 9th - 10th century A.D. This sculpture was first reported in 1972 (Silak Ram 1972:223) but the researcher has yet to provide many details regarding the sculpture. This beautiful sculpture of Parsvanatha belongs to the Śvetāmbara sect.

Parasvanath

This buff sandstone image (Figure 3) measuring 1.20 x 68 x 30 cm is of Jaina Tirthankara Parasvanath. The Jaina Tirthankara is shown as seated in *padmasana* on a throne supported by two lions. The throne is nicely decorated with solid *jaali* design, floral and geometrical motifs (likely depicting a cloth). The hands, nose and right leg of the Jaina are broken. The image of two serpents are present: the coil of snake and the rest body of human-with folded hands, three-snake hood over their heads and the image of *makara mukha* in between them are depicted. On the pedestal a wheel flanked by two antelope (symbol of Shantinatha) are carved. Male (to the left) and female (to the right) deities are seated in *lalitasana* are shown to the both sides of throne. The image of Jina is shown with curly hairs, elongated ears, *Srivatsa* symbol on the chest. A seven hoods canopy over the heads is shown (hood almost broken) and lotus patterned halo behind the head. In the middle of the sculpture to the both sides of Tirthankara *chowri* bearer and a female holding a snake are shown in *tribhanga* pose. A couple of flying Vidyadhara is also shown with garlands on either side of snake hood. Devadundubhi flanked by two elephants carrying water vase in their trunks and anointing the Tirthankara are shown. Above the snake hood an umbrella is depicted. Near the elephant image of standing Jina in *samabhanga* pose are executed. This sculpture is very interesting as it is shown with features of Santinatha and Parsvanatha. This beautiful sculpture belongs to 9th-10th century A.D. and was first reported in 1972 (Silak Ram 1972:223) but the researcher has yet to provide many details regarding the sculpture.



**Figure 3: Parasvanath from Asthal
Bohar Majra**



**Figure 4: Jaina Saraswati from Asthal
Bohar Majra**

Jaina Saraswati

This sculpture (Figure 4) represents Jaina Saraswati seated in *padmasana* holding the *antardhyana* pose. Her upper two arms are broken at the elbow, whereas the lower are intact and holding rosary and *Kamandela* in the right and left hand respectively. The face of the deity is smiling and conveys contentment. Her hair '*Uchchita bandha kesa*' is beautifully arranged and bound and is depicted realistically. She is wearing a necklace, earrings, torque, *ekvali*, armlets, bangles and bracelets. A lotus shaped halo is carved behind the head. A conch is carved on each side of the halo.

The front of the *asana* depicts a male and a female in kneeling posture on the right and left side respectively. The bass-relief on the right column depicts two goddesses in *padmasana*, holding a flower in their right hands and a vase in their left hands. In the outer most side from the top the image of lion, elephant, and a flute player. Below the bass-reliefs on both sides stand two *chauri* bearers, each is holding a *chauri* in one hand and scarf in the other. Both of the *chauri* bearers are shown in *tribhanga* pose. This is a classical sculpture of 9th-10th century A.D. that was first reported in 1972 (Silak Ram 1972:223). Saraswati of Gujjar-Pratihara period is one of the most beautiful sculptures and represents a zenith in craftsmanship among the Jaina sculptures in Haryana. Generally, the image of Jaina Saraswati is found in standing position. However, this sculpture is in seating position on *padmasana*. This sculpture is the only example of Jaina Saraswati in Haryana sculpture and it therefore belongs to the Śvetāmbara sect.

Ata

The village of Ata is located in the Gurgaon district of Haryana. The construction of a new road in this area revealed the presence of several sculptures of Jaina Tirthankara in 1975. Two of them are now housed in a local temple and the rest are housed in the Department of Archaeology and Museums, Government of Haryana (Handa 2006:5).

Badli

The village of Badli is situated 15 km east of Jhajjar. There are four ancient sites in the revenue limits of the village (Rajesh 2015: 41) and the site Badli-3, it is covered by the present village habitation has yielded remains of Historical and Early Medieval periods. The ceramic from the site includes the potsherds of incurved-rim bowls and knife-edged bowls. During the digging of foundations many sculptures were recovered, which include a sculpture of a Jaina Tirthankara. Presently all the sculptures are installed in a Hindu temple of the village and we were therefore not allowed to document the sculptures. This collection features a unique and important sculpture of Yaksha Dharandra depicted as half human and half snake. The left hand of the Yaksha holds a vase, and right hand upraised and missing. Padamavti, wife of the Dharandra is shown in *anjalinudra* and half snake and half human is carved towards right side. To the left side another hybrid (half snake and half human) figure with folded hands is shown. On the both sides above shoulder level two small figures holding musical instruments are carved. On the top corners a couple of flying Vidyadhara is also shown with garlands. Dharandra is shown seated on a *triratha* pedestal under the canopy of nine-hood cobra.

Banchari

Village of Banchari is located in Faridabad district of Haryana and about 5 kilometres north of Hodal Town. Four bronze images were found from the village and housed in a Jaina temple. Later, these bronzes were stolen and an FIR was made at Hodel police station but thus far as no recovery has been made (Navabharta Times, 8th August, 1983)

Bari Kohori

Bari Kohori lies approximately 6 km north-west of Naraingarh, a tehsil headquarter in Ambala district of Haryana. A lofty mound, which spreads over an area of about 10 hectares and is about 20 metres high from its surroundings, is located in the revenue area of the village. The site has yielded numerous coins, sculptures related to Buddhism, Jainism and Hinduism (Kumar 1978).

Baund Kalan

The village Baund Kalan is located about 24 km east of the district headquarters Bhiwani and about 25 km north of Charkhi Dadri, tehsil. A temple datable to the late Mughal period is situated in the centre of the village. This temple also serves as the oldest building of the village. An outer wall having one gate encloses the temple. On entering the outer gate, there is a *veranda* and the *garbhagriha*. The building is square in

shape and supports a large dome on the top with a small *shikara* having a *kalasa* above. There are two inscriptions installed over the entrance of the *garbhagriha*. First inscription belongs to Jaina family, which inscribed during the reign of the Mughal Emperor Akbar and second inscription was engraved in modern period i.e. 1866 *samvat*. These inscriptions first reported by Yashvir Singh (1991) but he provided wrong translation about it. The first inscription engraved on a stone-slab is fixed on a wall of the Siva temple. It seems that the inscription was brought here from elsewhere, as the architecture of the temple suggests a later date i.e. 17th-18th Century whereas the inscription belongs to the 16th Century.

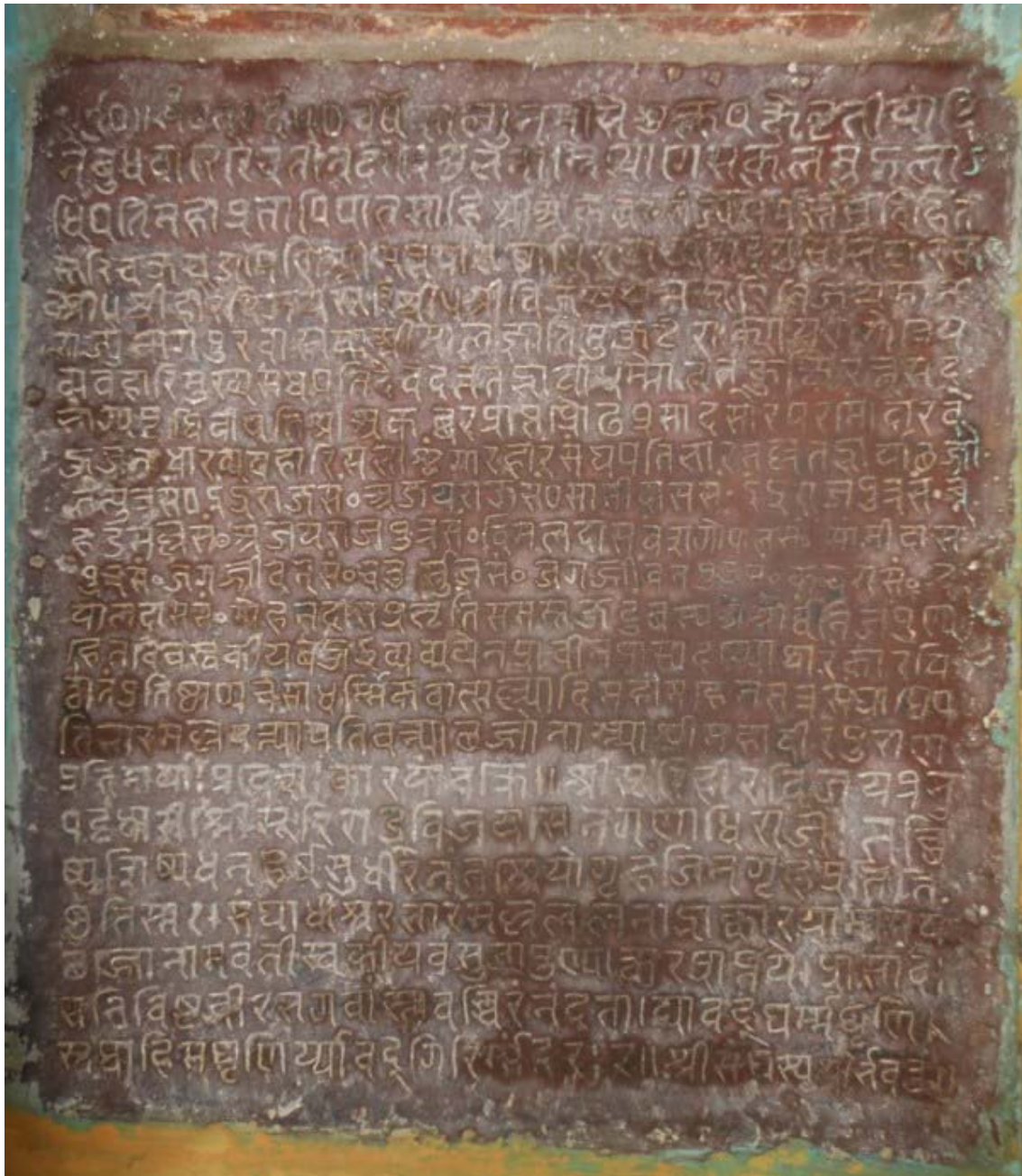


Figure 5: Inscription from Baund Kalan

This inscription containing 23 lines is composed in Sanskrit language and inscribed in the *devanagari* script. The inscription is in a good state of preservation except at a few places where the surface has eroded. The language of this inscription is fluent and is composed in both prose and verse format. The sign 'v' denotes the letter 'b' throughout the inscription.

The first line of this inscription provides the date in which it was installed, on Wednesday, three bright fortnight of the *phalgun* in *Samvat* 1640, which is a year of the *Vikrama* era, corresponding to 1593 AD. The inscription from the first line to the 17th line is in prose while lines 18 to 23 are in verse (Figures 5 and 6).

1. Om Samvat 1650 varshe phālguna māse shuklapakshe tritīyāyam dī -
2. ne budhavāre revatīnakshatre shubhe nāmniyoge Sakal su(m)angala -
3. dhipatī mahāpratāpipātsāhi shrī Akabbarrāje samastsuvihit -
4. Suri Chakra chūdāmanih shrī saptpatishchādhirājādhyaratgurubhattarak -
5. shrī 5 Hīra Vijaysūri shrī 5 Vijaysen Sūri Vijaymān -
6. rāje (maṅge) pur vāstavyah Shrīmāl jātimukut rākyāyar gotriya -
7. vyavaharimukhya sanghpatī Devdattah tadbhāryā dhammo tatukshiratnsad -
8. bhagya Prithvīpatī shri Akabbarprapt praudhprasādsārparmodārab -
9. hujandhārvavahari sabhā shringārhar sanghpatī Bhāramall tadbhāryā Chhajjo -
10. tatputra sang. Indrāj sang. Ajayrāj sang. Sāmidās sang. Indrāj putra sang. Chu -
11. haḍmal sang. Ajayrāj putra sang. Vimaldās vāsh Gopāl sang. Sāmidās -
12. putra sang. Jagjeevan sang. Chaturbhuj sang. Jagjeevan putra sang. Kavrā sang. Da -
13. yāldās sang. Mohandās prabhritī samast kutumbasya shreyordhva vijaypunya -
14. hetave cha svakīyabahudravayayen pāchīn prāsādsyoddhāram kāryi -
15. tvā tam pratishṭhāpya cha sādharmmikvātsalyādi mahāmāhen tatra sanghādhip -
16. tī Bhārmall patnyā pativatnyā Chhajjo nāmnyā shrī Mahāvīrpurāṇa -
17. pratimāyāh pravesah kāryāanchakre shri Sūri Hīra Vijayprabhu -
18. Pattadhārī shri Sūrirād Vijaysen Ganādhirājah tachchhi -
19. shya shishya dhanharshsudhīranant shreyogriham jingriham pratīti -
20. shṭhaṭī sma. Sanghādhihshvar Bhārmallalalnā drākkārayāmās yam -
21. Chhajjonāmvaṭī svakīyavaśunā puṇyotkarprāptye. Prāsādam
22. cha nivisṭvīrbhagvanstāwachchiram nadṭā. Dyāvadgharmmaghriṇi -
23. stathā himghriṇiryyāvad girimmandarah. Shrī Sanghasya Shrī Bharvatu.

Figure 6: Transliteration of the Inscription

The central theme of the first inscription deals with the installation of an image of *Mahavira* in the Jaina temple by Bharmal son of Devdatt and his family members at

[Magpur]. Bharmal and his family were members of Rakyayar *gotra* of Shrimal caste, a Jaina community originally from Shrimal town in southern Rajasthan. Although we could not trace the exact name of Baund Kalan seems more probable.

The sixth and the seventh lines of the inscription provide the genealogy of Sangapati Devdatt, the crown of the Shrimal caste who married Dharmo Devi and had a son, named Sangapati Bharmal. Lines 7-9 tell us that Bharmal received the wishes of Badshah Akbar and that he married Chhajjo Devi. The lines 11-13 tell us that from Bharmal's three sons – Indraj, Ajayraj, and Samidas, Indraj had only one son named Chuhmal, Ajayraj also had only one son named Vimaldas who also had only one son Gopal. There is no clear indication that Vimaldas was his sole child or grandchild. Bharmal's third son Samidas had two sons Jagjiwan and Chaturbhuj. Chaturbhuj also had three sons Kbara, Dyaldas and Mohandas. The name of each member of the family had Sangapati as a prefix. The figure 7 provides the genealogy of the Shrimal Jaina family.

Translation of the Inscription

Om Success, on Wednesday, the 3rd dark fortnight of the *Phalgun*, year *Samvat* 1650 (1593 AD), in the *Revatinkshetra* of auspicious time, the owner of all kinds of welfare, in the reign of glorious Emperor Akbar, in the group of Jaina scholars who are like the crowns, the Jaina scholars who are on the ground with seven-ocean ones that are like master-overlord *Bhattaraka* (*guru adhirajabhattaraka*). In the state of Sri Sri Sri Sri Sri Hiravijay Suri and Sri Sri Sri Sri Sri Vijaysen Suri, resident of [Magpur] and the crown of Shrimal caste and Rakyayr clan, gentleman, the Chief of the Sangh Devdatt and his wife Dharmo gave birth to the illustrious son (Bharmal), who received special offer from the landlord Emperor Akbar. The ultimate liberal, many people assume their behavior, who is similar to the house of jewels, the Sanghpati Bharmal and his wife Chhajjo and his sons Sanghpati Indraj, Sanghpati Ajayraj and Sanghpati Samidas; Sanghpati Indraj and his son Sanghpati Chuhmal; Sanghpati Ajayraj's son Sanghpati Vimaldas and his descendant Gopal; Sanghpati Samidas and his sons Sanghpati Jagjivan and Sanghpati Chaturbhuj; Sanghpati Jagjivan's sons Sanghpati Kbara, Sanghpati Dyaldas and Sanghpati Mohandas etc. for the credit and virtue of all the family members spend its too much money on repairs of the ancient temple and all religious people and Chhajjo wife of Sanghpati Bharmal installed an ancient statue of Lord Mahavira in that temple with love.

Sri auspicious Vijaysen Suri holds the name of Lord Sri Hiravijay Suri and his pupil *Dhanharsha*, who was very intelligent, and lived in the Jaina temple.

The *Sanghpati* Bharmal and his wife Chhajjo established the statue of Lord *Mahavira* with their wealth in the temple, that temple and deity remained steady until that prosperously chronically throughout, as long as the sun, the moon and the mountain are stable.

The *Sangha* may prosper!

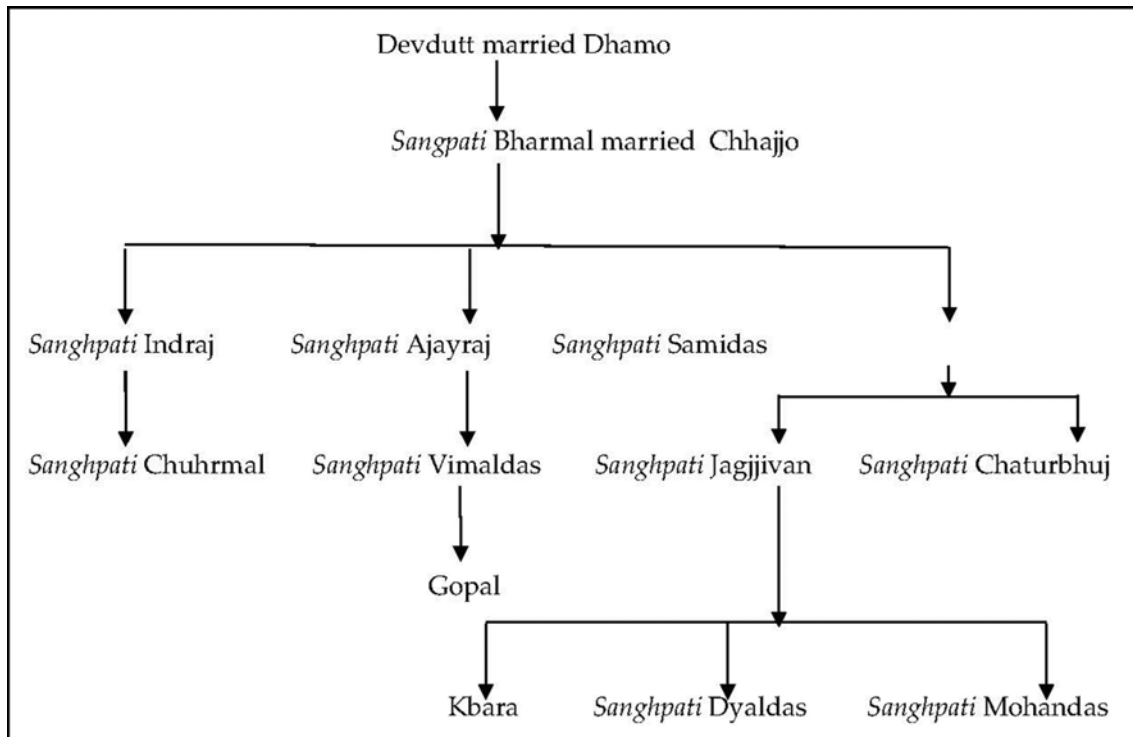


Figure 7: Genealogy of the Shrimal Jaina Family

Bhatla

The village is located about 10 km north-west of Hansi on Hansi-Barwala road. A very interesting writing board (*takhti*) depicting *sapta-tirthika* of buff sand stone was recovered from the village. Presently it is housed in a shrine of village. It shows the main figure of a meditating Jina in a pediment niche in the centre borne by a four armed semi-celestial (*bharaputra*) with his upper pair of hands. Two *padmasana* Jaina figures flank this semi-celestial in the lower panel, two similar figures are shown on the both sides of the main Jaina figure and two such diminutive images exists in the top corners, making a total number of Jinas seven. Thus it is *sapta-tirthika* and such sculptures are rare in Jaina art. Stylistically, it may be dated to 9th century A.D.

Bhond

The village Bhond is located about 3 km west of Firozpur Jhirka, in Nuh district of Haryana. About 700 m west of the hill a late medieval temple is located. A sculpture of Parsvanatha is housed in the temple, it can be 9th-10th century A.D. The sculpture was probably found elsewhere and local villagers have installed it in the local temple and began to use it in rituals.

Binwa

The village Binwa is located about 4 km north-east of Nuh district headquarter. A buff sandstone fragment of Jaina Tirthankara was recovered from here (Punia 1976:207-208). It is shown standing in *khadgasana*, head and arms are missing. *Srivasta* is carved on chest. The pontiff is clad in loin girdle with schematic folds falling between the legs.

The cognizance, seated bull is shown on the pedestal. Besides the central figure, twenty-three Jaina Tirthankaras are carved all around, however some figures are missing. Thus it can be a *chaturvimasti* of Adinatha and can be dated to 9th century A.D.



Figure 8: Parasvanath from Charkhi Dadri



Figure 9: Inscription on Rear Side of Parasvanath from Charkhi Dadri

Charkhi Dadri

A hoard of fifteen bronze images was found from Charkhi Dadri (Figure 8 and Table 2) during the 1970s. This collection was recovered by Shri Atter Singh Sheoran, a Member of the Legislative Assembly from Badhra, district Bhiwani, Haryana. Sheoran donated these images to Department of Archaeology and Museums, Haryana. The bronze hoard discovered from Charkhi Dadri contains eight images of Parsvanatha. One bronze piece from this hoard is discussed in this paper. This image is one of the best preserved and Parsvanatha is shown seated on an embroidered cushion in *padmasana* under the canopy of a seven-hooded snake. The Jina with a smiling face, semi-closed eyes, thick lips, round cheeks and chin, rounded shoulders and a slender waist that has been executed very exquisitely. Eyes and *Srīvatsa* symbol on the chest are inlaid in silver. *Srīvatsa* symbol is missing, but in the other images of the hoard silver inlaid still exists. The *Sasana-devatas*, Parsva and Padmavati are seated in *lalitasana* to the right and left of the cushion. Male *chauri* bearer in *dvidhanga* pose is shown on the both sites of the Jina. On the both sides of snake hoods a couple of Vidyadharas are depicted in flying pose. Three *chhatra* are carved over the head of the

Jina. This image can be dated to *Samvat* 1323 (1265 A.D.) on the basis inscription (Figure 9) on rear side. The historically important name of this image, Vardhamanasuri, is motioned in the inscription composed *Achar Dinkar* during Sultanate period. We found many references to Vardhamanasuri, a preacher of *Śvetāmbara* sect during 13th century A.D. in Haryana and Punjab. This image has its own importance because it is one of few known bronzes of medieval period in Haryana. There is a four-line inscription in Sanskrit language and in Nagari Script on the rear side of the Parsvanatha image. This inscription dates to *Samvat* 1223, *Phalguna* *ba* (10, Sunday). This text also seems to indicate that this image of Sri Parsvanatha was made by Srinata, probably a disciple Vardhamanasuri, The name of the individual who installed the image is missing.

Table 2: Break-up of Charkhi Dadri Bronzes

Sl No.	Name of Deity	No. of Specimens
1	Adinatha	02
2	Mallinatha	02
3	Chandraprabha	01
4	Parsvanatha	08
5	Munisuvrata	01
6	Unidentified Jinas	01
Total		15



Figure 10: Copper Jar from Hansi

Table 3: Break-up of Hansi Bronzes

Sl. No.	Name of Deity	No. of specimens
1	Adinatha	04
2	Mallinatha	02
3	Chandraprabha	02
4	Parsvanatha	20
5	Mahavira	06
6	Unidentified Jinas	05
7	<i>Sarvatobhadrikas</i>	03
8	Parents of Jinas	01
9	Jaina Acharya (?)	01
10	Achchhupta	02
11	Sarasvati	04
12	Buddha	04
13	Avalokitesvara	01
14	Pedestal	01
15	Attendant figure	02
16	Water vessels	02
17	Ladle	01
Total		61

Hansi

Hansi is a tehsil headquarter of district Hisar and is situated on National Highway No-10 (NH-10). There lies a rather large mound to the north of the town approximately spread over an area of about 30 hectare and about 25 feet above then surrounding ground level. An early medieval fort stood over the mound, but was demolished in 1857. Materials from the fort were collected and sold, however, the main entrance of the fortification remains intact. During various stages in its history, Hansi has held various names such as Asi, Asidurga, Asigarh, and Asika. Numerous anecdotes and local traditions attest that Hansi's previous names are derived from Assa Jat. Hansi was a prosperous city during the Rajput period. An inscription of Chauhan king Pritviraja-II was discovered in this city (Bhandarkar 1912:49) and is presently housed in Royal Scottish Museum. The *Tarikh-i-Subukitigin* of Abul Fazal al-Baikhaki describes the people's resistance of Masud for ten days before he capture Hansi in 1038 A.D. During the Sultanate period, Hisar-i-Firoza was founded and it reduced the position of Hansi. It became a famous Sufi centre during the Tuqhlaq period. Hansi was excavated by Archaeological Survey of India under the direction of D. V. Sharma for four seasons. Excavations yielded four Jainasculptures of Parsvanatha and many architectural panels of 9th and 10th centuries in various trenches. Features on the surface indicate that there was a huge Jaina temple in Hansi. In February 1982, a large assemblage of ancient bronzes was accidentally discovered by some local boys who were playing over the ruins of an ancient mound (Handa 2002:3). The curious boys unearthed a large copper jar (Figure 10) and distributed the piece. News of treasure

soon spread throughout the town and before the police reached the location, all material was taken by the local peoples. Despite the chaotic nature of the situation, police were able to recover 61 objects, of which fifty-eight figurines belong to Jainism and Buddhism. Details of the assemblage are given in table 3. Department of Archaeology and Museums, Haryana acquired this hoard and handed over to the Jaina community of Hansi, now these are displayed in Shri Digambar Jaina Sabha temple, Hansi. This collection indicates that it belongs to Jaina but at the time distress the Buddhists too joined the Jains in burying their sacred icons to save them from sacrilege. Some images retained a coating of sandal paste indicating they were worshiped properly before being buried at the time of Masud's invasion at Hansi in A.D. 1037. On the basis of style, most the bronzes of this hoard can be dated to *circa* the eighth century A.D., and this can be corroborated by palaeographic evidence of the inscriptions engraved on the posterior end of the bronzes. These images belong to both the sects of the Jainism viz. *Svetambaras* and the *Digambaras* and give an idea of the harmony which exists between these sects along with Buddhism in the region during the early medieval times.

Jind

The city Jind is the headquarters of district Jind, Haryana. The old city is situated on top of an ancient site. During the 1980s, the Department of Archaeology and Museums of Haryana collected a beautifully inscribed sculpture of Adinatha (Figure 11) from the site. Today, this sculpture is housed in Sri Krishan Museum, Kurukshetra. This sculpture is important because it is the only known example of a stone sculpture that bears an inscription. Adinatha is shown seated in *padamasana*, on a lotus pattern mat spread on a lion pedestal. Below the pedestal a seated bull is carved in the centre. Both the forearms and ears of the Jina are mutilated and its umbrella is also damaged. The sculpture is depicted with *Srivatsa* mark on the chest, *ushnisa* on the head and hairs locks on both the shoulders. A lotus shaped halo is carved around the head. On the both sides of the umbrella two elephants with a turned down vase (which are missing) is shown anointing Tirthankara. Each elephant is followed by a standing image of Jina. Below the elephant a flying couple of Vidyadhra is worked out. Further, below the couples a flying female Vidyadhara is shown. On the both side a *chowri* bearer male attendant are carved out standing in *dvibanga* posture. To the right side of Adinatha his yaksha, Gomukha is carved seated in *ardhaparyankasana* pose and holding a vase in his right hand and a *bijapuraka* in the left one and to the left side of Jina, the goddess Chakresvari is depicted seated in *ardhaparyankasana* on her mount, the personified Garuda and carrying wheels in all her four hands. On the basis of iconography and palaeography this image can be dated to Gurjara-Pratihara period. This sculpture was first reported in 1982 (Singh 1982).

A five-line inscription in Sanskrit language and Nagari script is carved on the right side of the pedestal. Inscription refers that the this image of Rsabhadeva was installed in the Samvat 918, in the month of *Phalguna*, by the trades Jiula, Bansula, Vatsaraja,

Vadhulaha, Samudra, Umata, Rkhidhara, Bhaskara, who were chiefs of the governing association . The sculpture was carved by Rajabhima (Agrawal 2001).

Kasan

The village Kasan is located in Gurgoan district of Haryana. There is an ancient site close to the village. During the removal of the site on 26th August, 1997, eight bronzes of Jaina Tirthankar were found, which include one of each Mallinatha, Munisuvrata, Abhinandannatha, Anantnatha, Adinatha and three of Parsvanatha (Table 4). Today, all of these images have been installed in Shri 1008 Mahavir Swami Digamber Jaina Atishay Kshetra, Kasangaon, Gurgoan. The author visited this temple but was not allowed to take photographs or study the images.

Table 4: Break-up of Kasan Bronzes

Sl. No.	Name of deity	No. of specimens
1	Adinatha	01
2	Abhinandannatha	01
3	Anantnatha	01
4	Mallinatha	01
5	Munisuvrata	01
6	Parsvanatha	03
Total		08

Khokhrakot (Rohtak)

Khokhrakot (the fort of the Khokhars) is located within the municipal limits of Rohtak city of Haryana. It lies about 75 km northwest of Delhi on NH-10. There is a series of extensive mounds in the city, but the main mound is situated between Jind road and Gohana road. These mounds extend to Lalkot and Sundarpur towards Jind, and beyond the power house towards Gohana. Old Rohtak City has occupied the highest part of the mound between outer Quilla road and Hissar road. The mound is situated more than 20m above the surface level. Some defaced late Gupta period sculptures of Jaina Tirthankar have been recovered from the site. These pieces are currently housed within the Department of Archaeology and Museums, Haryana, Panipat Museum.

Kira

The village Kira is located in Nuh district. Six buff sand stone sculptures associated with Hindu and Jaina religion were recovered by Gurgoan police. Smugglers attempted to remove these sculptures from the Kira village area (Handa 2006:267). No other details are available regarding these findings.

Kanwari/Kuwari

The village Kanwari is located about 18 km south-east of Hisar on the Hisar-Tosham road. There is an ancient site in the revenue area of the village. A small sculpture of standing Jina (Singh 2003:133; Pl. LXXII, Fig 189) was found from the village. The buff

sandstone image measuring 13 x 10 x 8.5 cm shows a standing Jina in *kayotsarga* pose pillared niche. This fragmentary part suggests that it was a part of big sculpture which was probably destroyed by invaders. To the right side of the figure *makaramukha* is carved. This sculpture belongs to Gurjara-Pratihara period.

Mohanbari

Village Mohanbari is situated at about 34 km south-west of Jhajjar. An approach road which takes off from the village Jharlitowards south-east, leads to the village. Another road from village Akheri Madanpur via Jhanswa also leads to the village. There is an ancient site 200 m west of the village. The site falls partly in the fields of Shri Chandan Singh s/o Shri Tek Chand and partly lies in barren land. It is locally known as *khera*. The sculptures, brick panels, pottery and antiquities have been found scattered over an area of about 50 acre and the mound is about 5 m high from the surrounding ground level. The site has yielded the remains of the Early Historical and Early Medieval periods (Silak Ram 1972: 42). The site has yielded more than three thousand fragments of sculptures and the architectural members. The broken sculpture of Parsavanath, measures 123 x 79 x 48 cm, and was recovered from the site and is presently housed in Gurkul Museum, Jhajjar. The standing image is well carved while the features are not clear due to the erosion. The upper portion, including snake hood, is broken (Rajesh 2015:347;Plate 25-3). It was made in Gurjara-Pratihara period of 7th to 10th century A.D.

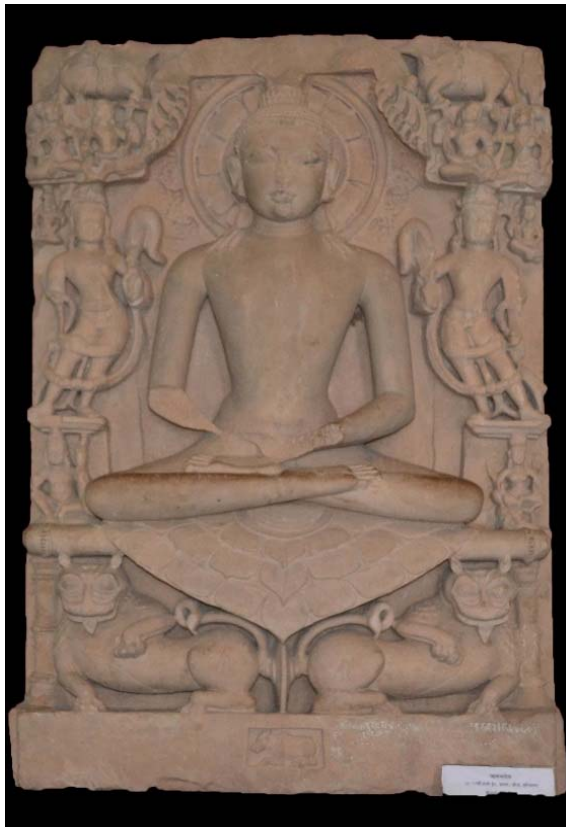


Figure 11: Adinatha from Jind



Figure 12: Adinatha from Narnaul

Narnaul

Narnaul is a tehsil and district head quarter of Mahendragarh district of Haryana. Narnaul was very important mint center during Mughal period. During the renovation of a mosque, remains of a Jaina temple were found buried underneath the mosque which was constructed during the time of Aurangzeb. These sculptures and temple remains are now housed in a modern Jaina temple (Rahar 2001:199-204). Which are discussed below:

Adinatha

An image of Adinatha (Figure 12) is made of buff sandstone and is shown seated cross-legged in *dhyana-mudra* on a lotus pattern mat spread on a lion throne. A halo is carved behind the head with lotus petals. On the lower portion of the throne, seated lions stand carved with a *dharmachakra* between them. The cognizance symbol of Adinatha, i.e. the bull, is depicted beneath the *dharmachakra*. The image bears the *Sirvatsa* mark on its chest, *usnisa* on the head and hair locks on both the shoulders. A *chhatravali* is carved above his head and two flying Vidyadharas with garlands are shown at the top. One *chauri* bearer and three pairs of other deities are depicted on either side of the deity. The image may be dated to circa 14th– 15th century A.D.

Adinatha

This image of Adinatha (Rahar 2001: Plate XXIV B) made of red sand stone, was recovered from Narnaul and is currently housed in Jaina temple at Narnaul. Adinatha (Figure 13) is depicted seated cross-legged in *dhyana-mudra* on a lion throne. A female figure in *lalitasana* pose with child in her left lap are shown to the both sides of the throne. A *Dharmachakra* symbol is positioned between the lions. The *Tirthankara* is shown with curly hair, hair locks on the shoulder, elongated ears and *Sirvatsa* symbol on the chest. A branch of a tree is shown to the both sides of head below the umbrella. Above the umbrella, a flying Vidyadhara with garland are carved. The figures of twenty-three Tirthankaras in *dhyana mudra* are carved to the left, right and above of the main deity. Eight Tirthankaras are depicted on each side and seven above the umbrella. On the stylistic grounds this beautiful sculpture can be dated to 14th - 15th century A.D. and is very important because all twenty three Tirthankaras are depicted along with Adinatha and so far as this is the only such sculpture from Haryana.

Adinatha

This image of Adinatha (Figure 14) made of red sand stone, was also recovered from Narnaul and is currently housed in Jaina temple at Narnaul. The Tirthankara is depicted seated on throne of lotus petals. A lotus shaped halo is carved behind the head, curly hairs and locked over shoulders. Below the throne, Yaksas on left and Yaksi on right are carved and the *dharmachakra* is shown between both of them. Both the sides of Yaksas and Yaksis are shown seated. Below the *dharmachakra*, one more Yaksa on the left and Yaksi on right are shown seated holding an object in their hands. *Chauri* bearers are standing on both sides of main figure. A couple of flying Vidyadhara are also shown with garlands on either side of the umbrella. All of the twenty-four

Tirtharikaras are carved in *dhyana-mudra* to the left, right and top of main figure, six to the left, six to the right and twelve at the top in two horizontal lines. This image belongs to the Śvetāmbara sect. It is occupied by the central hierarchy, being the only ones free from desire. On the stylistic grounds this beautiful sculpture of Adinath can be dated between circa 14th and 15th century A.D. This piece is a unique example due to the presence of all Tirthankara along with Adinatha.

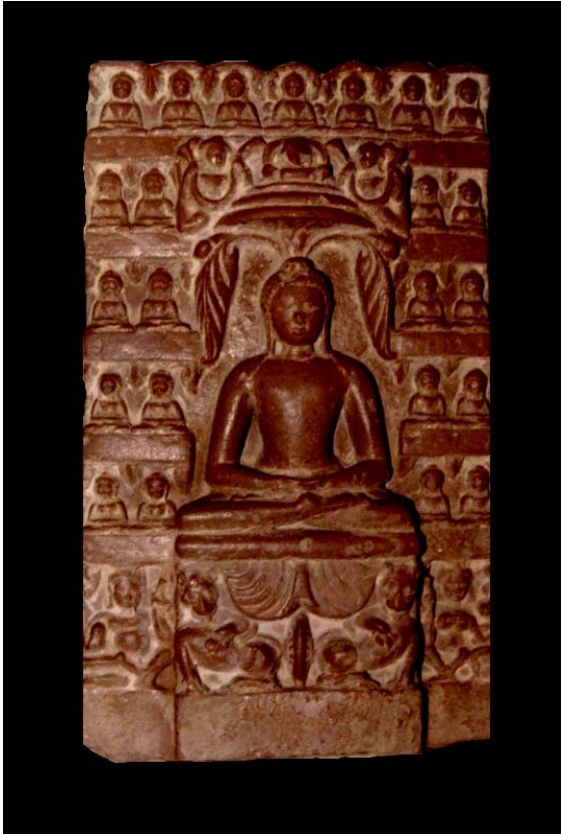


Figure 13: Adinatha from Narnaul
(Adapted Rahar 2001: Plate XXV B)

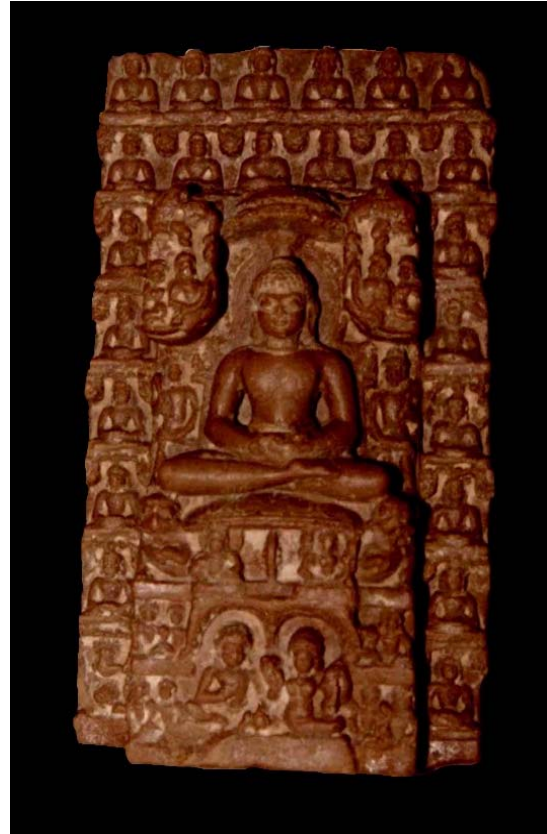


Figure 14: Adinatha from Narnaul
(Adapted Rahar 2001: XXVI A)

Neminatha

The sculpture of Neminatha (Figure 15) in black stone was found from Jaina temple of Narnaul (Rahar 2001:203). Tirthankara is shown in *dhyana-mudra* and seated in *padamasana* pose on an inscribed seat. His cognizance symbol, the conch, is carved in the centre of the pedestal. The Tirthankara is shown with *Srivatsa* symbol on his chest and curly hair. This sculpture can be dated early 19th century A.D. Besides, these one inscription carved on the image suggesting the date is 1805 (Vikram Samvat 1861, Chaitra, sudi 5).

Parsvanatha

This sculpture made of sandstone (Figure 16) was reported from the Jaina temple of Narnaul (Punia 1976). The Tirthankara is shown seated in meditation pose on a throne supported by two lions (*Simhasana*). A *dharmachakra* is carved between the lions. The

image of Parsvanatha is embellished with curly hair, elongated ears, *Srivatsa* symbol on the chest, a seven-hooded canopy over the head, a beaded halo surrounds the head. *Chauri* bearer is standing on each side of the Tirthankara. On the basis of iconographic features this sculpture can be dated between 14th -15th century A.D.

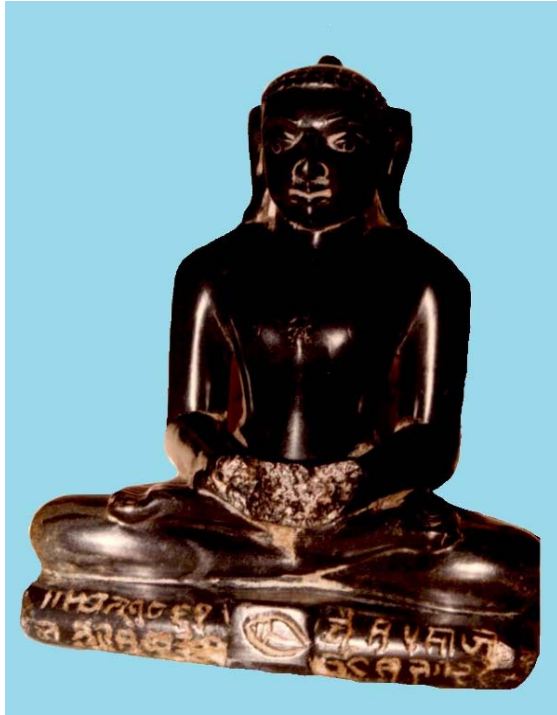


Figure 15: Neminatha from Narnaul
(Adapted Rahar 2001:XXVII A)

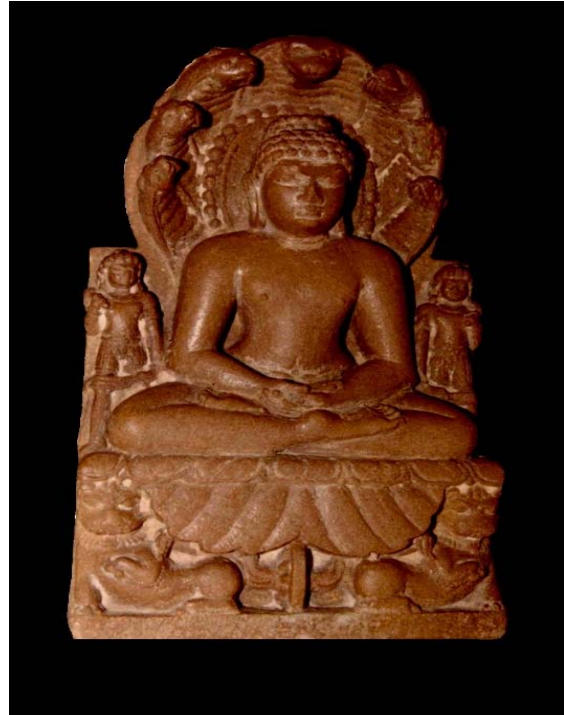


Figure 16: Parsvanatha from Narnaul
(Adapted Rahar 2001: Plate XXVII B)

Parsvanatha

This sculpture of Parsvanatha (Figure 17) was reported from the Jain temple of Narnaul (Punia 1976). Parsvanatha is shown seated in *padmasana* on a lion throne (*Simhasana*) and *dharamachakra* is shown in between the two lions. The *Srivatsa* symbol is carved on the chest of the Tirthankara. Two attendants are standing to the both side. A five snake-hooded canopy is seen over the head. Two *Dhyana-mudra* Yaksas/yogis are carved on the top of the sculpture and their face is damaged. On the basis of iconographic features this sculpture can be dated between 14th -15th century A.D. This piece demonstrates an artistic decline in the sculptural art of the region. This image belongs to Śvetāmbara sect.

Pinjore

Pinjore is located about 10 km east of Chandigarh on the Chandigarh-Shimla highway, in the foothills of Sivalik Hills. Jain sculptures were recovered from three locations at Kabira Chaura, Gogapir. The site of Kabir Chaura yielded sixteen damaged Jain sculptures along with remains of Jain temples. While three sculptures of Tirthankars were found at Gogapir mound near Rattanpur along with some Brahmanical sculptures. The Jain sculptures and architectural fragments from the Pinjor area can

be dated to 8th to 11th Century AD based on their style. The discovery of numerous sculptures in Pinjor indicates that this region supported a significant Jain population during the medieval period, including both the Svetambara and Digambara sects along with Brahmanical religions. These temples were destroyed by Muslim invaders by the 12th Century. Two illustrated specimens are described below and both of these are now displayed in Dharohar Museum, Kurukshetra University, Kurukshetra.



Figure 17: Parsvanatha from Narnaul (Adapted Rahar 2001: Plate XXVIII A)

Back Slab of Jina Image

This back slab of Jina image (Figure 18) is finely carved in a detailed manner. The slab depicts a halo in the centre. Above the *chatra* is flanked by elephants riders and animals carrying the pot full of water and held either side of the halo are the figures of *Gandharva* couple, seated Tirthankara and *makara* figure. This sculpture can be placed in c. 10th century A.D (Kumar 1978).



Figure 18: Back Slab of Jina Image from Pinjore

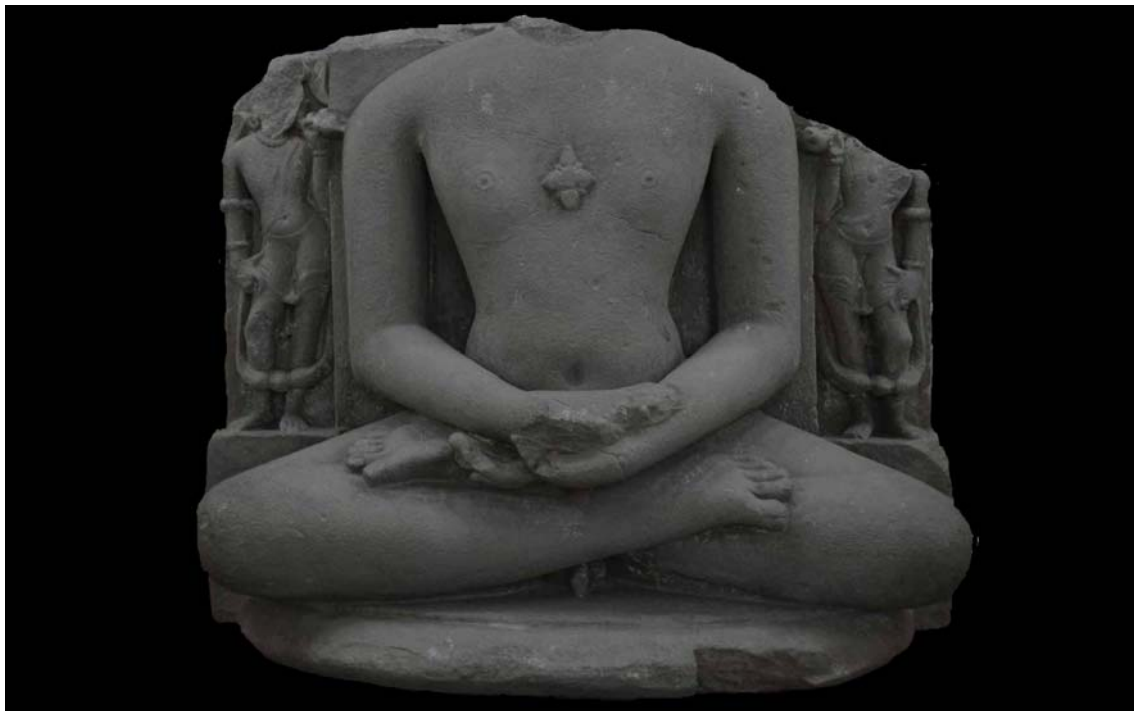


Figure 19: Headless Image of Tirthankara from Pinjore

Head less Image of Tirthankara

Delicately carved with plastic conception and suaveness the naked headless image of Tirthankara (Figure 19) is seated in *padmasana* in *dhyaana mudra*. *Srivatsa* mark is nicely carved on chest, a male *chauri* bearer stands in *tribhanga* pose. This sculpture from Pinjor can be dated back to 10th century A.D. (Kumar 1978).

Ranila

The village Ranila is located about 30 km southeast of district headquarter town of Bhiwani. There are five archaeological sites in the revenue area of the village (Kumar *et al* 2014:23-31). On 18 October 1991, idols of Adinatha, the first *Tirthankara*, and Goddess Chakreshwari Devi were accidentally found at the site Ranila-1 (Singh 1991). Today, a beautiful Jaina temple stands constructed over the site and both the sculptures are worshiped here. Sculptures found at the site are described below.

Adinatha

A buff sandstone *chaturvimsati* frieze of Adinatha (Figure 20) was accidentally discovered at the village Ranila. In this sculpture Adinatha is carved in the centre and the rest of the twenty-three *Tirthankaras* on three sides (left, right and top). Adinatha appears in *padmasana* position on the lion throne (*Simhasana*) under triple umbrella, flanked by Bharata and Bahubali as fanners and the central projection of the *triratha* pedestal. Garland-bearing Vidyadhara couples and elephant riders are shown on either side of the head of the pontiff and the umbrella above. Bull, the cognizance of the Tirthankara, is carved on the lower edge of the pedestal in the centre, easing the process of its identification. The recesses on either side carry the figures of the Yaksha (Gomukha) and the Yakshi (Chakresvari) at the lower ends while above them are shown five Jinās in successive panels from bottom upwards. The second Jina on other side stands in *Khadgasana* while all others are seated in meditation. The top two rows carry the figures of five and eight seated Jinās respectively (top to bottom). Most of the sculptures in Haryana are found broken or partially broken while this sculpture is intact and very beautifully carved. Most probably this image was buried due to the fear of being desecrated by the foreign invaders. Stylistically, it may be placed in circa 10th century A.D.

Chakresvari

A complete image of light brown sand stone was accidentally recovered by a villager at Ranila village near Charkhi Dadri in October 1991. Almost a foot in height, it shows the Yakshi of the first Tirthankara seated in *lalitasana*. Her folded left leg is supported by anthropomorphic Garuda. Her splayed right foot touches the *triratha* pedestal by the forepart and the heel is raised slantingly. The twelve-armed Yakshi bears a high bun on the head adorned in the centre with a discus-like motif. She wears an *ekavali*, armlets, wristlets, undergarment secured by an elaborate waistband, etc. She supports *chakras* on the pointing fingers of the uppermost pair of hands in a horizontal fashion while the additional left hands hold the *chakras* almost en face except in the lowermost left hand which carries a citrus. One of the backhand on either side probably carried thunderbolt

as per the Digambara Jaina tradition. The normal right hand is held in *abhaya* and the next additional is disposed in *varada-mudra*. One hand carries thunderbolt as pointed out above and other additional right hands seem to support the wheels. Just above her head is depicted a miniature Jina figure in meditation. Garland-bearing Vidyadharas are hovering on either side of her head and two small figures are shown in *anjalinmudra* standing in profile on the receding recesses of the pedestal. This beautiful 9th-10th century image is the only example of Chakresvari (Figure 21) found so far from Haryana.

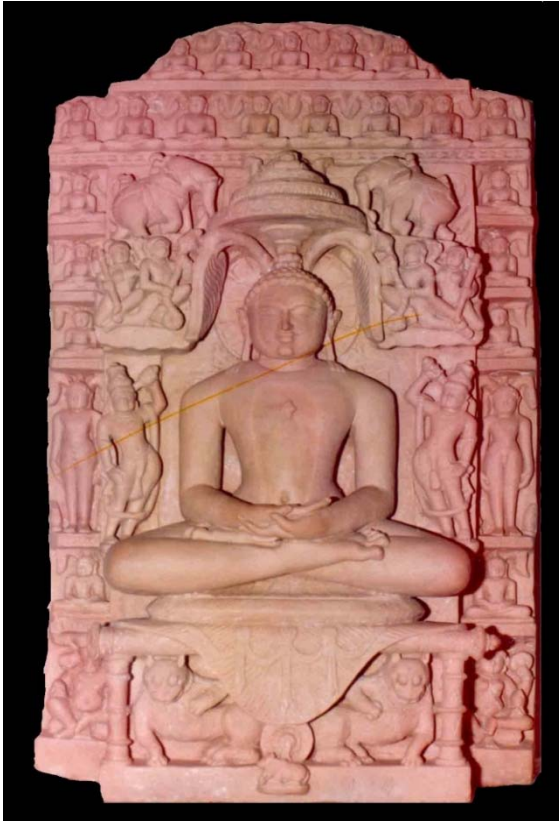


Figure 20: Adinatha from Ranila
(Adapted Singh Yashvir 2001)



Figure 21: Chakresvari from Ranila
(Adapted Singh Yashvir 2001)

Ratpur

The village Ratpur is located about 3 km north of Pinjore. A large number of sculptures of 8th -9th century A.D. were found here, which includes stone image of Jaina Tirthankara (IAR 1971-72:23). These are now housed in Department of Archaeology and Museums of Haryana. Some sculptures are presently in unfinished condition which indicates that Ratupur was a centre of craft production during Early Medieval period.

Rewari

Rewari is a district headquarter in Haryana. A buff sandstone sculpture of Sreyamsanatha (Figure 22) was recovered from a Jaina dharmasala within the city

limits. The sculpture depicts Tirthankara in *dhyana-mudra* and seated in *padamasanapose*. The image is depicted with *Sirvatsa* mark on the chest, hair locks on both the shoulders and an umbrella over the head. Two *chauri* bearers are shown on the both sides of the main deity in *dvi bhanga* pose. On the both sites of umbrella an elephant with turned down vase is shown anointing Sreyamsanatha. Below the elephants couple of flying Vidyadhra is carved. Stylistically this beautiful sculpture belongs to circa the 10th-11th century A.D. and is partially unfinished as indicated by partially carved flying Vidyadharas on one side. It is one of the most important sculptures to study the religious importance of Jaina *Tirthankara* due to rare availability of Sreyamsanatha in the region. This sculpture was misidentified as Ajitanatha by Rahar (2001:202).



Figure 22: Shreyansanath from Rewari
(Adapted Rahar 2001: Plate XXVI B)



Figure 23: Tirthankar head from Thanesar

Sikanderpur

The village Sikanderpur is located about 5 km east of Sirsa. The head of Jaina Tirthankara was recovered from here (Sukla 1983:53). This fragmentary head of a Jaina Tirthankara is made of buff sandstone and is depicted with curly hair and closed eyes and broken nose and it can be dated to between the 9th and 10th centuries A.D.

Surehli

The village Surehli is located approximately 5 km south of the Kosli on the Kosli-Rewari road. The ancient site further lies 100 m south of the village and the Kosli-Rewari road passes through it. A dismembered sandstone head of a Jaina Tirthankara

statue was reported from the site (Rahar 2001:204). Remaining fragments of the statue have not been recovered. The head is shown with curly hair and closed eyes and broken nose. Stylistically, it may be placed in circa 10th century A.D.

Thanesar

Thanesar is located in Kurukshetra district of Haryana. There is a massive archaeological site in the northern portion of the city known as Harsh-ka-Tila, which once served as the capital of Harshavardhan (7th Century AD). A large number of Brahmanical, Jaina and Buddhist sculptures have been reported from this city, but a few were published. A broken head of Tirthankara of circa 10th century A.D. has been reported from here now housed Department of Archaeology and Museums, Haryana (Figure 23). This sculpture is now a day housed in Dharohar Museum, Kurukshetra University, Kurukshetra.

Tosham

Tosham is a small town in Bhiwani district of Haryana. An inscription of 5th-6th century A.D. was found engraved on the hill adjacent to the town. A headless image of Parsvanatha was recovered from the town, now housed in Museum of Haryana State (Singh 2003:132). The headless image is shown seated in *padmasana* on a lion's throne. On the pedestal, a wheel is depicted flanked by two deer. The *Srivatsa* symbol is marked on the chest. On the right side of the throne, Yaksha Parsva is carved in *lalitasana*. The Yaksha is holding a snake in his left hand and an indistinct object in the right one. To the left side of throne Yaksini Padmavati is shown seated in *lalitasana* and her right hand is in *abhaya pose*, while left is missing. The leaves of *kevala* tree are carved near the feet of standing main deity. This sculpture is a beautiful piece of art and may be dated to c. 10th-11th century A.D.

Discussion

A number of sites in Haryana have yielded numerous Jaina sculptures and bronzes (Table 1 and Figure 1) which indicated that Jainism was popular religion in Haryana during ancient and medieval times. Largely these sculptures belong to the early medieval and medieval periods. Additionally, a few sculptures correspond to the Gupta period. This distribution of Buddhist and Jaina sculptures indicates that Buddhism decline in northern India after the successful attacks of Hunas and the death of Harsha. This is also evident from the archaeological excavations at Sanghol, where the Buddhist Stupa was plundered by the Hunas and the railing bars of the Stupa were safely buried and were later recovered during the excavations (Sharma 2014). The early medieval period yields few sculptures and other archaeological evidence of Buddhism within the boundaries of Haryana. However, during this period, from the 7th to 8th century A.D. onwards, Jaina remains are found in abundance. Perhaps the decline of Buddhism paved way for the growth of Jainism in Haryana. If we see site wise distribution (Table 5) of Jaina Tirthankara, Parsvanatha was most common, followed by Adinath. Images of eleven Tirthankara are not reported from any sites of Haryana.

Jaina sculpture and architectural remains recovered from Haryana are similar and contemporary to the images discovered from various sites of Uttar Pradesh, Gujarat and Rajasthan. Sculptures recovered from Asthal Bohar Majara are some of the finest examples. The master pieces of Jaina art remain in Haryana.

Table 5: Distribution of Jaina Tirthankara Images

S. No	Name	Bronze (Hansi)	Bronze (Kasan)	Bronze (Charkhi Dadri)	Sculpture and Sites
1	Rishabha (Adinath)	✓ (04)	✓ (01)		Narnaul, Jind, Pinjor, Ranila, Binwa
2	Ajitnath				Rewari
3	Sambhavanath				
4	Abhinandannath		✓ (01)		
5	Sumatinath				
6	Padmabrabha				
7	Suparshvanath				
8	Chandraprabha	✓ (02)		✓ (01)	Ratpur, Pinjor
9	Pushpadanta				
10	Shiatnath				
11	Shreyansanath				Narnaul, Rewari
12	Vasupujya				
13	Vimalnath				
14	Anantnath				
15	Dharmanatha				
16	Shantinath				Asthal Bohar
17	Kunthunath				
18	Aranath		✓ (01)		
19	Mallinath	✓ (02)	✓ (01)		Narnaul
20	Munisuvrata		✓ (01)		Ratpur, Pinjor
21	Nami Natha				Pinjor
22	Neminatha				Narnaul, Asthal Bohar Majara,
23	Parsvanatha	✓ (20)	✓ (03)	✓ (07)	Tosham, Asthal Bohar Majra, Hansi , Ata, Mohanbari
24	Mahavira	✓ (06)			Narnaul, Pinjore

Hansi (Handa 2002), Kasan and Chakhi Dadri are three places in Haryana where Jaina bronzes were found. Kasan and Charkhi Dadri bronzes are discussed for the first time in this paper. One bronze from Charkhi Dadri features inscriptions that mention the name Vardhamanasuri, a famous monk from the Sultanat period that composed *Achar*

Dinkar. Apart from this we found many references in Jaina literature to Vardhamanasuri, who preached Śvetāmbara ideology during 13th century A.D. in Haryana and Punjab. Narnaul has yielded numerous Jaina sculptures, most of which were earlier studied by Jagdish Rahar (2001:199-204). Rahar erroneously dated all sculptures to ca. 10th-12th century A.D. The image of Neminatha bears an inscription mentioning the date 1805 A.D., however Rahar dated this sculpture 12th century A.D. (Rahar 2001:203). Most of these sculptures from Narnaul belong to 14th-15th century A.D. or later period.

The Baund Kalan village currently lacks any Jaina temples and followers of Jainism. From a historical perspective, the inscription holds a high degree of significance, as provides valuable information on the prevalence of the Jaina faith in the region by mentioning the five generations of *Sangapati* Devdatt. During the reign of Emperor Akbar, Jaina religion, like all other religions, thrived incessantly. This inscription mentions Hiravijay Suri and Vijaysen Suri who, along with Bhanuchandra Upadhyay, attended the discussion with Akbar (Blochmann 1873; Roy 1984:140-41). They began the journey on foot without any guard and covered the entire distance from Ahmadabad to Agra. Akbar held a lengthy conversation with them regarding Jaina philosophy, especially on the doctrine of non-killing that provoked a profound change in Akbar's spirit of bloodthirstiness. In 1582, Akbar restricted hunting and issued orders for the release of prison and cage-birds and prohibited the killing of animals.

Although modern Haryana does not contain a single intact ancient Jaina temple, discovery of large quantities of sculptures, bronzes, inscriptions and temple fragments from various sites indicates that Jainism reached a zenith in Haryana. Many scholars of Haryana have paid attention to the study of Hindu and Buddhist religious history but a few scholars have paid attention to study Jainism in Haryana. A future village-to-village archaeological exploration in the region guided by Jaina literature may reveal an entirely a different picture.

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