

नवागढ़ : अभिलेख एवं पुरातज्ज्व

चित्र संख्या 65 ए (सप्तम्)

ऊपरी भाग में पायल से विभूषित दो चरण मात्र हैं। इनके नीचे दो पंक्ति का लेख है-

(1) सावु वील्हा तस्य सुत लस्सम (2) अंविका प्रणमति ॥

चित्र संख्या अष्टम् - अर्हत् प्रतिमा संवत् 1203

यह प्रतिमा पद्मासन मुद्रा में ध्यानस्थ है। कर्ण स्कन्धभाग से जुड़े हैं। आकृति धूमिल है। आसन पर दो पंक्ति का लेख है -

(1) संवत् 1203 आषाढ वदि 10 गोला

(2) ला पूज्व अन्वे सावु रासल सुत संति

नोट - चित्र संख्या तीसरे का और यह लेख दोनों समान है।

चित्र संख्या नवम्

यह चित्र किसी शासन देव का है। इसके दायें हाथ में गदा आयुध प्रतीत होता है। बायाँ पैर मुड़ा हुआ है। नीचे आसन पर दो पंक्ति का लेख उत्कीर्ण है-

(1) संवत् 1203 असाढ वदि 10 गोलापूर्व अ

(2) न्वे सावु रामचंद सुत बालु

प्रस्तुत प्रतिमालेखों से नन्दपुर गोलापूर्वान्वयी श्रावकों की आवासभूमि रही ज्ञात होती है। यहाँ के जैन श्रावकों के अहार क्षेत्र सज्जन्ध भी रहे प्रतीत होते हैं। बुन्देलखण्ड में नन्दपुर अन्य क्षेत्रों के समान आदरणीय धार्मिक क्षेत्र रहा है।

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Navagarh: Antiquities from the Chandel period

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[Navagarh is a Jain Pilgrimage site that has developed only since 1959. It has significant Pre-historic and historic remains that have received attention only in recent years. This article discusses on the Jain antiquities of the Chandel period as well as a few that may from the early middle age.]

Its history during the Chandella period needs to be studied in conjunction with the antiquities of nearby sites, specifically Badagaon-Dhasan, Aahaar Kshetra and Papora ji, which are also pilgrimage centers as well as Bhelsi, which is mentioned by Naval Shah Chanderia's **Vardhamana Purana** in the sixteenth chapter. It is located at the Navai village, about 8 km from Sojna in central India in Uttar Pradesh, Just across the border from Madhya Pradesh.

The ancient cite was noticed as a collection of sculptures and fragments on top of a platform. The site was explored by Pt. Gulabchandra Pushpa, an Ayurvedic physician (later famous as a Pratishtacharya) in 1959. The platform was actually the top of an underground chamber which concealed a beautifully polished sandstone image of 18th: Teerthankar Bhagwan Arahnatha in the kayotsargpose.

A modern temple was later constructed at the same exact spot, with the garbhagriha left underground the same spot. A congregational room was excavated in front of it.

In Bundelkhand, several underground chambered Bhonyras with concealed Chandella period images have been found. According to Balbhadra Jain these are said to be seven which include Pava, Deogarh, Seron, Karguvan, Bandha, Papora. Thuvon.

Navagarh should be included among them since underground structure has been carefully preserved.

The Chandrashila, that formed the roof of the platform, has been preserved. and has been fixed on a wall for display. A large number of historic sculptures are preserved the sanghralhalaya, which is housed in dedicated room Some of them have inscriptions that throw light the history of the spot. The mulnayak image of Bhagwan Aranath does not have an inscription, a finely polished schist image of Bhagwan Mahavira, marked by the Lion lanchhan, has a well preserved inscription of samvat 1195 (1138 AD) mentions that Mahichandra of the Golapurvaanvaya, his son Delhan and their family members.

The craftsmanship of the image is very similar to those seen at the Bhonyras of Papora, Pava, Karguvan, Bandha etc, which appear to be from the same period based on the inscriptions, a schist (te) head fragment shows signs of deliberate mutilation.

There are other inscriptions of samvat. 1202, that mention the Golapurvaanvaya. This suggests that the region was populated by the Golapurva Jain community. Most of the sculpture fragments are in red or brown sandstone, but a few fragments are in blackschist.

It is notable that there are two large images that appear to be from the early middle age, perhaps 8th -10th century". The craftsmanship and the conventions are different from the Chandella Period sculptures. These include an Adinath image in khadagasana and a padmasan Parshwanath image. The elbows of the Parshwanath image are spread out, which is common to padmasan images prior to 11th century. At nearby Badagaon-Dhasan Jain complex, about 10 km, there are two large images that also appear to be from the early middle age.

There exists an unusual Jain sculpture located among the rocks in the nearby rock-strewn hills that shows a person with mustaches and beard who appears to be holding a garment in one hand and an end of a garment in the other hand. This may be a representation of a distinguished shravaka, shreshthi or King, perhaps Madan Varman.

Notably there are four columns, that were brought here from a reservoir in nearby Sojna. The function of the column is not clear. The lower parts of the columns has been roughed so plaster can adhere to the surface. Notably the columns are inscribed with inscriptions. A reading given the Golapurva Directory of 1940 appears to be flawed. A better reading is provided in the Golapurva Jain Samaj Ka Bharatiya Sanskrit Ko Avadana, 2019. All of them are dated, Samvat 1203 Ashadh vadi 10 (1146 AD) and mention shravakas of the Golapurvaanvaya.

The carvings on the 4 columns show Teerthankaras with Ambika and Gomedh. It is notable that some of the panels show an Upadhyaya with a tada-patra book in the left hand and the right hand with the expression of preaching. The kamandalu is placed on the seat.

It is notable that the monks appear to have the pichchhi worn on the right arm with the brush raised up. This is in contrast to the modern practice, the pichchhi is either held by the fingers or is placed on the platform. There is a sculpture fragment with shows a pichchhi with the end shaped like a book. Some of the paintings in some manuscripts show the arm inside the loop in the handle of the pichchhis. Thus It appears that the manner of carrying pichchhis in the region during the Chandella period was different.

As demonstrated by the archaeological findings, this region was a major center of Jainism in the Chandella period Ahaarji, about 34 km from Navai, (then known as Madansagarpur) was a major pilgrimage. center during the Chandella period, with the Jains from several regions visiting and installing images during the period. The communities represented were Gargarat (Gangarade), Mahishanapuravada (Maheshwari), Jaiswal, Lamechu, Mathur, Paurpatta (Parwar), Maiditaval (Medatwal), Avadhapura (Ayodhyavasi), Khandelwal, Golarade (Golalare) in addition to the local Golapurvas and Grihapatis. It demonstrates the harmonious cooperation of the Jainst belonging to different communities. The two Chandella-period

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inscribed images in Papora bhonyra, which is about 26 km, both mention Golapurva. The Golapurvas still live in the region around Navagarh is large numbers.

All the Inscriptions at Navagarh belong to the period of Chandella ruler Madanvarman (Samvat 1186-1220), two inscribed Papora bhonyra pratimas of Same 1202 (1146 AD) are also front Madanvarman's time. It should be noted that most of the Aahaar inscriptions are also from his time.

Although some of them go to the time of his grandson Parmardhi (also known as Parmal), and a few from Trailokyavarman and Viravarman's time. As described in the famous ballad Alha-Khand, Prithviraj Chauhan attacked Paramardhi in Samvat 1239 (1182-83 AD) but eventually retreated. The last Chandella period Ahar inscription is rom Samvat 1332.

Bundelkhand was attacked by Iltutmishin AD 1233-34 and by Alauddin in 1293 AD.

At this time, the town temples were destroyed and many pratimas were concealed in underground chambers. The Jain centers of Bundelkhand then ceased tofunction for a few centuries.

The archaeological and demographic information confirmed the history provided by Naval Shah Chanderia in Vardhamana Purana of Samvat 1825 (1769 AD)

He mentions a ancestor in remote antiquity settling in Chanderi village (which should not be confused with Chanderi in Ashoknagar district, which probably the village near Kudila, and then his descendants branching to four different villages. The village Bada is likely the nearby BadagaonDhasan.

Navalshah's ancestors conducted a Gajrath Pratishtha at Bhelsi (41 km) in Samvat 1651 (1594 AD). His book presents the earliest available account of a Gajrath

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Pratishtha in Bundelkhand Navalshah's account of his family's history is supported by the inscription in the Bhelsi temple that still exists.

The Navagarh temple complex has other vedis that include other historically significant brass and stonepratimas. They are also worth studying by the scholars.

I would like to acknowledge Br. Jaikumar JainNishant, a noted Pratishthacharya, for inviting me.along with a group of other scholars to Navagarh introducing me to the religious and archaeological. significance of Jain antiquities at Navagarh.

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