



*Asesorías y Tutorías para la Investigación Científica en la Educación Puig-Salabarría S.C.
José María Pino Suárez 400-2 esq a Lerdo de Tejada, Toluca, Estado de México. 7223898475*

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TÍTULO: Representación del viaje por el templo Gori Jain del desierto de Thar de Sindh.

AUTORES:

1. Deputy Dir. Zaheer Uddin Shar.
2. Dr. Qasid Hussain Mallah.

RESUMEN: El artículo se centra en un edificio religioso hecho con bloques de piedra caliza colocados en mortero de cheroli y asociado con la religión jainista, que contiene maravillosas pinturas e imágenes de culto que demuestran la vida de dos Tirthankara nombrados como Parsvanatha 23 y Mahavira 24. El enfoque específico es describir la equitación de Tirthankar y Monk en elefante y a caballo. El artículo explica la pintura y responde preguntas sobre por qué estos animales en particular fueron elegidos para pintar, cuál era su papel en la religión Jain, y quién montaba en el animal en particular y por qué el jinete lo prefería. También se enfoca en el papel de los devotos y los participantes, como se muestra en las pinturas y qué historias legendarias se señalan.

PALABRAS CLAVES: Templo Gori Jain, desierto Thar de Sindh, Tirthankar y Monk, pinturas y cuadros.

TITLE: Ride representation in Gori Jain temple of Thar desert of Sindh.

AUTHORS:

1. Zaheer Uddin Shar.
2. Dr. Qasid Hussain Mallah.

ABSTRACT: The article focuses on a religious building made with lime stone blocks laid in cheroli mortar and associated with Jain religion, containing marvelous cult paintings and pictures which demonstrate the life of two Tirthankara named as Parsvanatha the 23rd and Mahavira 24th. The specific focus is on describing riding of Tirthankar and Monk on elephant, horse and men/stature. The article explains the painting and answer questions about why these particular animals were chosen for painting, what their role was in Jain religion, and who was riding on the particular animal and why it was preferred by the rider. Focus is also given on the role of devotees and participants as shown in paintings and which legendary stories are pointed.

KEY WORDS: Gori Jain temple, Thar desert of Sindh, Tirthankar and Monk, paintings and pictures.

INTRODUCTION.

The Gori temple is situated at one kilometer to the north-east of Gori village in deh Dabho Tapo Belo Taluka Nangarparkar and District Tharparker at latitude 24,38,17 North and longitude 70,37,04 East, just three km in north of road connecting Nau kot and Nangarparkar and one km to the east of Gori village.

The temple was dedicated to Lord Parsvanatha, a 23rd Tirthankar who was also called Goricho (Harijan 2005; 114). At the temple, there is lion figurine which was symbol of Mahavira suggesting that this temple was related with Mahavira and Parsvanatha. The style of the dome was adapted from Muslim architecture purely for its suitability to the climate Thar area.



Picture 1. Gori Temple.

The Gori temple was built in 1376 A.D during the time of Sodha dynasty (Harijan 2005; 38).

The Megasa was Jain followers who were also established in the village named Gori and was build the Gori temple.

Whole work of construction was done in his life whereas the central tower was finished by his son Mahio. There is no written history of the temple in detail, it was built with intricately dressed limestone slabs and crash mixed with lime mortar.

The Lt. Cornwall Tarwat of British army destroyed some parts of this temple because they found out that conspiracies against British rules were being hatched here (Harijan R.2005; 115). In its present setup, the covered area of the temple building is 42x20 meters. The 19 roomed building constructed with limestone lay in cheroli mortar. At the entrance, pillared verandah is present open from three sides i.e. east, north and west. The entrance of the temple is from northern side from verandah. The entire building of temple was fortified. The temple has 52 domes, and among these, there are three major domes and 49 domes are minor. The roofs of other two domes are not so decorated.



Picture 2. Pillar Hall.

My focus is to describe dome/ canopy No. 1 which is at the front /entrance of Gori temple and full of paintings.

There are 12 ornamented pillars in quadrangle shape constructed with limestone and is plastered with lime plaster. The quadrangle pillars at 1 meter above the ground, it becomes octagonal, and then, these are in round shape and have two band/ strip on which flowers are embossed in rectangular shape.

The arches are with bracket capitals. After this, it has embattled parapet around the dome, and then, it has onion shape / Muslim style dome in plain and rounded from outside, whereas from inside, it is constructed corbelled roof and painted with different pictures on every strip in dark brown color.

The canopy which also serves as an entrance to the temple is decorated with paintings representing the Jaina mythologies. However, the paintings of Parsvanatha are being welcomed by yaks and Yakshinis are found in the domed ceiling of the canopy. The color of the ceiling of the pillar hall is light brown.

Jain believes that universe was never created nor it will cease to exist. The universe is circular and has no beginning and no end, it moves like wheel of cart. There have been an infinite number of time cycles before present era, and after this age, there will be an infinite number of time cycles. So that, in the temples, there are mostly domes have numerous cycles. Every ring in the dome of Gori temple is showing life cycle of human beings.

Looking at the ceiling of front pillar hall, there are ten panels/bars. At the center, there is lotus flower in green color symbol of Naminath the 21st Tirthankara. At the second panels of dome, there are painted flowers and 3rd panels there are painted rose flower, where as in the 4th and 5th panels, men and women are painted and shown in walking style.



Picture 3. Ceiling of pillar hall.

At the central /first panel of dome, there is lotus flower in green color engraved, there are twenty-four tirthankara in Jain religion, every tirthankara have own symbol. Similarly, lotus flower in green color is the symbol of Naminath the 21st Tirthankara.

In the second panel of dome, there are painted flowers for decoration, etc., as in picture 5.

In third panel of dome, it is painted rose flower as in picture 6.



Picture 4.



Picture 5.



Picture 6.

Circle 4. In this circle, it is painted a Yakshas and Yakshinis are in circle. Yakshas and Yakshinis are main followers and servants of Tirthankars. Their every movement is according to Jain principals. According to Jain principal, every soul is in walking position and the universe has no end and no beginning, as in the picture 6.



Picture no. 7



Picture no. 8

Circle 5. There are Yakshinis, and they are painted walking.

At the panel 6th, there are Yakshinis walking towards the Mahavira, whereas at the center of this panel, Mahavira is painted in between two lions also. The lion is symbol of Lord Mahavira as other tirthankara has owns symbol.



Picture 9.

In this panel 7th, there are octagonal columns, Yakshinis have necklace of flowers carry to lord Mahavira sitting at the center of panel and some pictures; Yakshinis are shown very happy; some of them ringing the drum and others are dancing.



Picture 10.

In two panels, No's 8th and 9th before the end, there are painted Tirthankar Lord Mahavira and Parsvanatha shown ridding stature, horse, elephant and victory, etc. Both panels are mostly same and in the 8th panel picture showing going forward and in 9th showing coming backward.

In the Jain tirthankara like Mahavira and Parsvanatha shown in the Gori temple at outside canopy. They use that easily reach that point where they want to go. They use stature at town to reach in the house of Jain follower, where streets of that town are narrow. In this picture 7th, two persons are carrying stature and Parsvanatha is sitting on the stature. Where as in the picture No, 10 and 11th shown the Parsvanatha is sitting on stature and talking with another person, and both are sitting on the stature lifted by two persons as in above picture.



Picture 11.

Tirthankara have more time and he desires visiting to the followers villages or towns, so they go by elephant with his followers. The elephant is going slow, so he takes more time. The jinee are also drinking milk of elephant, so they don't need food during journey. In this picture, it is shown Mahavira and his wife riding on elephant where as two Jain followers are walking in front of the elephants.



Picture 12.

In the picture 13, two persons have horse for riding Parsvanatha and ringing drums. In this picture No, 14, Mahavira is riding on horse. The horse was running very fast, because he had very short time to reach at the town/ village of followers.



Picture No 13.



Picture No 14.



Picture 15.



Picture 16.

In the above picture of 8th panel, Parsvanatha is riding on horse and followed by animals and birds, and one follower is in front of his horse. He may be crossing the forest, whereas birds curlew crow are flying in his front.



Picture 17.

In this picture, Lord Mahavira and his wife are riding on elephant whereas Parsvanatha is riding on horse to reach at required place.

In the following picture, Parsvanatha and Mahavira are riding on horses, there may be any problem between their followers to solve them at early stage.



Picture 18.

At the panel 9th, in the following picture, Parsvanatha is riding on the horse, and one person in his backside and two persons are walking in his front and the front man has a branch of rose petals. On the top, crow and curlew are flying and one crescent is on every person.



Picture 19.

In the following picture, Parsvanatha is riding on the horse, and two women are in his back, and one man is standing in his front, showing in standing in the tent.



Picture 20.

In the following picture, Lard Mahavira and jain Monks are riding on the victory to visit villages and towns in which their followers are living and also invite other people to come in their religion, and after joining in jain religion, they are taught principles.



Picture 21.

At the panel 9th, in the following picture, there are six persons, who are standing in tent among the one monk teaching them about the Jain religion.



Figure 22.

Panel 10 or last one is decorated with flower in zig zag.



Picture 23.

Results.

All temples of this area have domes; therefore, these are shikar bandhi. The temple is a place of gods and symbols of the deity within the dark chamber; there are niches in the dark room in every temple like Gori, Virawah, Bhodisor and Nangarparkar temples under research for the keeping of figurine of Tirthankara.

The Jain temples have numerous pillars and well-designed structure, forming squares. These squares, thus formed create chambers used as small chapels and having the images of deities. From these pillars, there are richly carved brackets that emerge at about two third of their heights.

The roofs of these temples have pointy domes and where-ever there is a dome and the pillars omitted to create an octagonal space within. These are the four faced design. In these four faced temples, the images of Tirthankara back to back to face four cardinal directions. Entry into these temples is also from four doors that face the cardinal direction.

Wherever it was intended to have a dome, pillars were omitted so as to leave spaces in the form of octagons. By corbelling over the pendent in level courses, the domes were gradually formed. The exits of Jain temples lead into a series of columned chambers into the central halls of the temple. These columns standing around for no apparent purpose might make the place seem like a mindless labyrinth but on closer scrutiny, it becomes evident that there is style and method in it.

The Gori temple is one of big temple among the other constructed in thar area of Sindh. This temple had canopy at the entrance which decorated with paintings of human beings and animals, birds and vehicles.

CONCLUSIONS.

The topic of this paper is a ride representation, and so, my focus is that animals were used by tirthankara (Parsvanatha and Mahavira) for riding at the time of visiting. There are different types of

vehicles used by tirthankara of Jain religion. It is depended upon the situation, time and distance which was at that time.

In the city/ village where Lard Mahavira or Parsvanatha visit, streets are very narrow and in houses they use stature. If the tirthankara had more time and routine, when visiting, he used elephant, whereas he had short time or emergency to reach at the town, he used horse, but when he wanted to visit with their religion monks for inviting people come to Jain religion for increasing Jain religion, he used victory which was pulled by horse.

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DATA OF THE AUTHORS.

1. Zaheer Uddin Shar. Deputy Director, Department of Archaeology, Govt. of Sindh, Pakistan. E-mail: zahershar44@gmail.com

2. Qasid Hussain Mallah. Department of Archaeology, Shah Abdul Latif University, Khair pur, Sindh.

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