MEMOIRS OF THE ARCHÆOLOGICAL SURVEY OF INDIA

No. 11.
Some Recently Added Sculptures in the Provincial Museum, Lucknow

BY

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SOME RECENTLY ADDED SCULPTURES IN THE PROVINCIAL MUSEUM, LUCKNOW.

DURING the last few years when I held charge of the Provincial Museum at Lucknow some valuable additions were made to its archaeological section, and as they have not been noticed before I publish them here in the interests of students of Indian iconography. The acquisitions which I intend to notice are eight images belonging to different cults. Three are Buddhist, two Brahmanical and three Jaina. Of the Buddhist images, two are in gilt copper and the third is in stone. Of the Brahmanical figures one is of sandstone and the other appears to be of gun-metal. Of the Jaina statues one is of brass and two are in black marble. The brass one bears a dated inscription giving the time of its consecration. The two Buddhist figurines in gilt copper also bear inscriptions though nothing more than the well-known creed formula. Excepting the railing pillar, which belongs to the Kushāna period, they are all mediaeval. With this foreword I proceed to describe them in detail.

First of all, I take the Buddhist images. The earliest of these is, as is shown by mortices on the sides, a railing pillar in red sandstone (Plate I, Fig. 2). It is fragmentary and measures 2'8" by 8". Both the obverse and the reverse faces of it are carved. The obverse bears the much damaged figure of a female standing under a tree (which, excepting part of the foliage, is now missing) playing the Vina or Indian lyre and possibly representing a daughter of Māra. It very much resembles the sculpture in Mr. Dames's collection which has been reproduced by Mr. Vincent Smith in his History of Fine Arts in India and Ceylon1 and which perhaps, stands for Māra himself. The reverse shows three lotus flowers such as we find on other railing pillars. It is said to have come from the Gurgaon District in the Punjab.2 The style of it, however, particularly the treatment of the drapery, the heavy ear-rings and anklets, having close resemblance to the well-known railing figures of Mathurā, will show that the place of its origin must have been Mathurā and

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1 Page 117, Fig. 60.
2 For other Buddhist sculptures from this District see Vogel, A.S.R. 1909-10, page 85.
not Gurgaon. The other figures were dug out, as the Executive Engineer of the Gonda Division of the United Provinces informed me, along with three other remains, namely, a miniature stūpa with a square base (2½" by 2½"), a Vajra or thunder-bolt,¹ 4½" long and a broken bell when a small hedge was cut in the compound of Sahēt or the site of the ancient Jetavana, and were sent to the Museum in the month of March, 1913. They are of one and the same style and consequently contemporaneous: an inference supported by the type of the characters used in the writing seen at their back. One of the remaining two images represents Tārā and the other Gautama Buddha (Plate II) or perhaps, Akshobhya, one of the five Dhyāni Buddhas of the Mahāyānists. That a Vajra was found along with them would indicate that they are of the Mahāyāna School, as is shown also of course, by the very figure of Tārā itself. The image of Tārā is 6½" high, including the pedestal. It represents the deity seated on a lotus in the oriental fashion, with the right leg hanging down and the foot resting on the pedestal, while the left leg rests on the lotus in the "sukhasāna" pose. The right hand is placed on the right knee with a conical object which appears to be a vase. The left hand is placed in the "nīdrīta" pose and holds a conventional lotus. The deity is wearing jewellery-anklets, girdle, wristlet, armlet, necklace, ear-rings and a three-pointed head-dress. She wears also a dhoti and what may be a sash, worn like the sacred thread. Her hair is dressed in long locks which fall on the shoulders. She is shown laughing somewhat wildly. The round piece at the back extending from the lotus seat to a little above the head is evidently meant for the prabhāmāndala or nimbus. Except at the border, where it is dentated, it is all plain, the border being formed by a raised line circumscribing the plain surface. It is surmounted by an umbrella pierced by a long stick forked at the upper end and fixed at the centre of the nimbus. The umbrella is decorated with two pendants or festoons hanging one on each side up to the aura. The lotus on which the figure is seated rests on a double rectangular base or pedestal (3" by 3¼") which is supported on four legs and is hollow. The inner base measures 2½" by 2" and the outer one 3" by 2½". At the back of the prabhāmāndala or rather the image, about the middle, is soldered a small circular piece which bears the well-known formula of the Buddhist creed, which Aśvajit addressed to Śāriputra, engraved in low relief in characters of about the 8th or 9th century A.D.

The inscription at the back, that is, the creed formula, the association with the representations of Buddha, the Stūpa and the Vajra, which were found along with it, will at once lead us to identify the figurine with that of Tārā the well-known Bodhisattva of the Buddhist pantheon, as does the "uṭpala" or blue lotus seen in the left hand, as this is a characteristic emblem of Tārā. As to the special form of Tārā which this image represents, I would remark that the artist does not seem to have been particular about it, for he has not given all the characteristics of any

¹ This specimen is forked at the end as is the case with those from Nepal and Tibet unlike the Vajra shown in Gandhāra sculpture which is not forked.
special form. The pose is that of the Śyāma-Tārā or Green Tārā, who is
usually represented seated on a lotus-throne with the right leg pendant, but
we do not find any lotus supporting the foot which here rests on the pedestal.
In this point she will resemble the Khadiravarnī Tārā which is a form of
the yellow Tārā, but differs in the mudrās or mystic poses of the hands, the
Khadiravarnī Tārā being shown as similarly seated with her right hand in the
‘charity’ mudrā holding the stem of a full-blown lotus flower, the left hand
being in the ‘argument’ mudrā holding the stem of an “utpala.” The attri-
but of the right hand is not unlike the Kalaśa or vase, and this will lend
additional support to her identification with the yellow Tārā. But we have
to remember that this form, namely, the yellow one, holds a vase in one of
the left hands, the other holding a trident. But artists do not always follow
tradition and are at times erroneous in their distribution of attributes. It is
particularly the “utpala” shown in profile with its centre hidden, whose stem
is held in the left hand, which tends to identify the figure with that of the
Śyāma or Green Tārā, as this is her special symbol. Although the right hand
is not in the “Vara”-mudrā still it may perhaps be connected with her
form as Dhanadā and the vase may be taken to be a ratnaghaṭu or vase of
jewels.

Though the figure, I believe, is undoubtedly a representation of the Buddhist
Tārā, yet because of her resemblance in at least one or two points to the image
of the Brahmanical deity of this name, it will not be inappropriate to study
her in conjunction with the homonymous goddess of the Hindu pantheon.
Nor, I think, will it be out of place to make a few remarks as to her origin.
The Hindu or Brahmanical mythology knows of several Tārās. One of them
is the wife of Bhṛhaspati, the preceptor of the gods, who was carried off by
Soma, was afterwards restored to her husband at the intercession of Brahmā,
and who gave birth to a son named Budha who through Pururavas became
the progenitor of the lunar race of kings. Another Tārā is the wife of Bali
or the mother of Aṅgada. The third Tārā known to the Purāṇas or epics
was the wife of Hariśchandra, a king of the solar race famous for his liberal-
ity and probity and unflinching adherence to truth. But with these we have
no concern at present. To Hemādri, who lived about 1300 A.D., Tārā is known
as one of the sixty-four Yoginis or female attendants on Śiva or Durgā. Quoting
the Mayadīpikā, a work of unknown date, but presumably ancient, in his well-
known book, the Chaturvargagachintāmanī, he describes her as black in colour,
seated on an owl, and holding a spear and a club.² Yoginis though supernat-
ural, yet are subservient to other deities and do not hold an independent
rank. This Tārā of the Mayadīpikā is apparently a new figure not noticed
elsewhere. In any case, she is different entirely from the divinity I am talk-
ing about. It is the second Mahāvidyā with whom I am chiefly concerned,

¹ A. Getty. The Gods of Northern Buddhism, page 110.
and who, like other principal deities of the henotheistic cult of the Hindus, reigns supreme in her sphere. She is one of the ten principal goddesses of the Śaktas. The ten Mahāvidyās or "Muses" as named in the Chāṇun- āṭāntara quoted in the Sābhda-kalpadruma are these—

बालो तारा महाविद्या पोषणी मूलनिधी।
सैलो विक्रमको च विद्या भर्मको तत्त्वा।
वाला भियविद्या च मात्रको वस्त्रवालिका।
एता दश महाविद्या: विद्यविद्या: प्रोक्तिताः।


Though Tārā is mentioned second and consequently called Devīyā or 'the second,' yet she is looked upon as unequalled in liberality or granting success and being one who can be invoked or worshipped at any time is easily accessible. This is what we find in the case of the Buddhist Tārā also, for she can be directly appealed to without any intermediary, unlike other deities of the first rank. Ordinarily the Hindu mythology recognises eight Tārās but the principal ones are only three, namely, Ekajaṭā, Nilasarasvati, and Ugratārā. I do not think these are to be treated as distinct divinities. They are rather, as Waddell has remarked with regard to the numerous Tārās of the Buddhist pantheon, the concrete objective representations of the modes and titles of one and the same deity, namely, Tārā. Difference in names is due to the various aspects of a god or goddess which a worshipper has in view. The Tārā proper is thus described by Mahidhara in his Muntra-mahādāthi—

विश्वापाकेश्वरतिमधयश्चलितस्यकेश्वरनामनासमिताः
क्षणंखिदाक्षरसंन्यासेन्त्रस्वनामध्वजः।
काशीकुषदलर्ववर्तमानस्यस्योरतात्
मात्रिनागरस्यविनिर्मितिन्तमात्रामण्डलायम्।
विन्ध्याकटान्लक्ष्मुरुगान्य देविकराजः।
वसमेव वर्णं करो विद्यामन्येयो वेदान्तिकाम।
प्रत्येकान्तसराज्ञाणिं श्रोतानांमोहः
तारां ग्रामविष्णुमेव दक्षिणामहातिः।

'She sits on a white lotus looking beautiful amidst all-pervading waters. Her colour is blue and she holds a knife (or scissors), a sword, a skull and a blue lotus in her hands. She wears a girdle, ear-rings, necklace, wristlets, armlets and anklets, is decorated with serpents, has three red eyes and a fearsome tawny chignon, her tongue is protruding and her face looks terrible on account of her jaws. Round her waist she wears a tiger's skin and she holds an axe of white bones. Her head is adorned by Akshobhya. Her lotus—

1 Mahidhara in his Muntra-mahādāthi, Chapter IV, Ste. 44 and 122.
2 Her name Nilasarasvati given in the Panḍaraśāstra and accounted for as नीलसरसवती is evidently an instance of dākshini or popular etymology.
like face is smiling. She with prominent breasts sits on the chest of a corpse and is the mother of the triple world.'

The description given in the *Tantrasāra* agrees in the main with this. It represents her in the *prayaṭāōda* attitude, i.e. standing in the attitude of shooting, with her left knee advanced and the right retracted, dwarfish in size, with protuberant abdomen and surrounded by a burning funeral pyre, holding *Khadga* (sword), *Kartrī* (scissors), or knife in the right hands, and *Kapāla* (skull) and *Utpala* (blue lotus) in the left hands. But this I think is a difference in detail only. Attributes change according to the aspects of a deity.

The Brahmanical Tārā like the Buddhist Tārā is primarily a 'Saviouress,' and this in harmony with the etymology of the term. According to the *Laghusatra*, the well-known eulogy of Durgā read daily by a staunch Śākta or the worshipper of Śakti, she is to be invoked for the crossing of waters or at the time of distress caused by 'flood or swelling of waters.'

कैमौः राजकुलो जया राजमूर्ति चैमहिकोऽचरण
जयादपिक्ष्यमहाजयी शरीरं कामारुप्येन गिरी।
श्रुतपतिष्ठानमपि चरणसमये खुर्व्या महामेरणी
व्यामोः निबिधं तर्पिन्ति प्रस्थानार्थे न तोयमेषे।

"Having thought of Lakṣmi at the royal courts, Jayā in the battle-field, Kṛmannakari during a journey, Śavari in inaccessible forests abounding in serpents, elephants, and carnivorous animals, Mahāhiravi at the time of fear due to ghosts, spirits, goblins, and demons, Tripūrā during embarrassment, people cross or overcome their troubles thinking of Tārā during floods or the swelling of waters."

This would rather go to connect her with navigation—she is a deity who ensures safe crossing of waters. The very conception of her form as seated on a lotus emerging from all-pervading water, or the ocean, seems to favour this idea. She can save her votaries from the flooded waters or the sea, she can save them from the *bhavasāgara*, the Ocean of Existence. She will be what a boat is to a person who has to cross a river, a comparison found in the verse of Jātavedas in the Rigveda, so very closely connected with the cult of Durgā. Durgā is the chief goddess in the Brahmical pantheon, and other goddesses are her 'Vibhūti' or the manifestation of her power. This is what we find from the *Durgāsaptapāti* or *Mārkandaeyapurāṇa* of which it forms a part. While addressing the demon-king Śumbha, Durgā says:—

परशृष्टा दृष्ट मयभवे विशवेश्वरे महेन्द्रविद्यः।

1. See Sūdakapadrama under Tārā.
2. Uṣṇiśhataka published in the *Bṛhatstotraśaṃskara* (Bombay, Nāgaraṇī Prayāna Press) Verse I, प्रभावावृत्तिपद-
= सुङ्ग, etc.
3. Tārā from the root *tr* to cross or swim over.

This verse though originally dedicated to Jātavedas is used for *aṣṭāṅgāsana* or the mystic touching of the limbs before the *Durgāsaptapāti* is read.
“See, villain! these manifestations of my power submerge in me.”

In a hymn of the Mahābhārata Durgā the well-known Hindu goddess is praised under the epithet of Tārīni and as Tārā and Tārīni are apparently identical names one is tempted to ask if Tārā was really in view of the composer of the hymn. This being an interesting reference to Tārīni as a goddess, perhaps, the earliest known in Brahmanical literature, it will not be out of place to quote in full the whole text of the hymn where it occurs, i.e., the hymn uttered by Arjuna at the instance of Krishṇa in praise of Durgā to attain victory over his formidable foes:

The following translation follows Muir in the main:—

Arjuna says:—Reverence to thee, Siddhasenāni (Generaless of the Siddhas), the noble, the dweller on the Mandara mountain, Kumāri (maiden), Kāli,
Kapila (tawny), Krishnapingalá (dark and brown). Reverence to thee, Bhadra-káli; reverence to thee, Mahákáli; reverence to thee, Chandí, Chandí; reverence to thee, O Táriṇí, (deliverer) O Varavarta (beautiful-coloured), O fortunate Kátyáyaní, O Karáli, O Vijaya, O Jáya, who bearest a peacock’s tail for thy banner, adorned with various jewels, armed with many spears, wielding sword and shield, younger sister of the chief of cowherds (Krishna), eldest born in the family of the cowherd Nanda, delighting always in Mahisha’s blood, Kausáki, wearing yellow garments, loud-laughing, wolf-mouthed; reverence to thee, thou deliverer in battle, O Uma Sákambhári, thou white one (or Svéta), thou black one (or Krishná). O destroyer of Káṭabba. Reverence to thee O Hiranyákshí (golden-eyed), distorted or three-eyed and dark-eyed one, O Vedaśrutí (tradition of the Veda), most pure, devout, Játavedásí (female Agni) who dwellest continually near to [the ridge of] mountain precipices and sepulchres, of sciences thou art the science of Brahma, the great sleep of embodied beings, O mother of Skanda, divine Durgá, dweller in wildernesses. Thou art called Sváhá, Svadhá, Kála, Káśthá (minute divisions of time) Sarasvatí, Sávitrí, mother of the Vedas, and the Vedánta. Thou, great goddess, art praised with a pure heart. By thy favour let me be ever victorious in battle. Thou dwellest in the wilderness in fearful and difficult places, (for the) protection of thy worshippers. In nether regions thou constantly abidest and ever conquerest demons in battle. Thou art Jambháni, Mohini, Máyá, Hri, Síri, the luminous Sandhyá (twilight) Sávitrí, the mother Tusháti (contentment), strength, constancy, light, increaser of the sun and moon, the power of the powerful in battle—(all this) thou art seen by the Siddhas and the Cháranás (to be).

This is only a stótra of Durgá, no doubt, but the mention of Táriṇí or the deliverer of beautiful colours is quite significant particularly when this hymn is read together with the stuti or praise of the goddess by Yudhishtíra, the chief of the five Pándavas. Whether Tára, as conceived by the Tántrikas later on, was known or not at the time when this hymn was composed we have no means of ascertaining. But the hymn at any rate goes to indicate that Brahmanical mythology knew of a goddess whose aid was sought for deliverance from troubles and who was conceived to be a noble maiden of a beautiful black, tawny and white colour, with three (or distorted) eyes, and the mother of all sciences about the beginning of the Christian era. To determine the date of the Mahábhárata or its parts is a difficult problem still awaiting final solution, so I am not in a position to say at what definite time the above-quoted eulogy was composed. Still I think it will not be far from accurate to ascribe it to the early centuries of the Christian era. In any case, this much seems to be certain that the form of Tára as conceived by the latter Tántrikas is not altogether a new idea. But as the traits we find in the stótras by Yudhishtíra² or Arjúna³ are common to

³ Mahábhárata, Virátparvan Chap. 6.
³ Bhishmaparvan, Chap. 23.
all goddesses as well as gods much stress, I am afraid, cannot be laid on these references.

In the cult of the Brahmanical Tārā we find that Akshobhya is the chief person. He is the seer of her mantra and is to be worshipped as such on the head of the goddess.¹ There are, besides Akshobhya, a few seers also whom a votary of Tārā has to adore, namely, Vairochana, Amitābha, Padmanābha, Śākha, Pāṇḍura, etc. These he will worship at different parts of the mystic diagram or spell of the goddess.² Of these Amitābha and Vairochana, at least, are to be found in Buddhist mythology as well. Buddhists, or rather the Mahāyānists, we know, recognise five Dhyāni Buddhas, namely, (1) Vairochana, (2) Akshobhya, (3) Ratnasambhava, (4) Amitābha, (5) Amoghasiddha; and their Śaktis to the same number, to wit, (1) Vajradhātusvarī, (2) Pāṇḍara, (3) Tārā, (4) Māmaki, and (5) Lochanā.

This conception of Tārā in the Hindu mythology will at once strike a student of the Buddhist pantheon as not very dissimilar to that of the Śakti or female energy of Avalokiteśvara, the reflex or spiritual son of Amitābha and the most popular divinity in the Mahāyāna school of thought, whose worship extends not only from Nepal to Tibet but northward to lake Baikāl and from the Caucasus eastward to Japan. In the Buddhist mythology, as I have already said, Tārā is conceived to be a saviouress or deliveress, i.e., one who helps man to cross the Ocean of Existence. Her dhārīṣṭi or the manual of worship giving her praises and spells is believed to have been written by the Dhyāni-Buddha Vairochana. The legend regarding her origin which is generally accepted is that a tear fell from the eye of the All-pitying One, i.e., Avalokiteśvara, and falling in the valley beneath, formed a lake from whose waters arose a lotus flower, which, opening its petals, disclosed the pure goddess Tārā.⁴ Though there are several Tārās, yet, I think, according to the colour she adopts, Tārā may be thought of as five-fold, namely, the white, the blue, the green, the yellow, and the red Tārā. These are the five sacred colours. Ordinarily she is green, but is seen red like the sun, blue like sapphire, white like the milky sea, or yellow like gold. In some of the representations known to us endeavour has been made to show all these colours simultaneously. Like other deities she too has a double aspect, the angry and the pacific one. Her angry forms are represented in three colours, red, yellow and blue, but her pacific form will be coloured white or green. In her pacific mode she is seated wearing the Bodhisattva ornaments, including the five-leaved crown and having long and wavy hair as well as a smiling expression. The angry aspects have dishevelled hair, Tāntric attributes and ornaments and a third eye.

¹ Māntramahodādi, IV, 93.
² Loc. cit. Sāt. 94-95.
³ This Dhyāni Buddha has a yellow colour and may be identical with the Pāṇḍura who is connected with the Brahmanical Tārā.
⁴ Pāṇḍara is the Śakti or energy of Amitābha but it reminds one of Pāṇḍura the seer connected with the cult of the Brahmanical Tārā.
⁵ A. Getty The Gods, etc., page 105.
Taking all her various forms together, the Buddhist Tārā shows all the traits of the Brahmanical Tārā.

The comparison thus shows that the Brahmanical Tārā rather resembles the angry form of the Buddhist divinity of that designation. The description of the goddess given above in accordance with the Brahmanical texts agrees in many respects with that of blue Tārā or Ekajatā. Both are blue, step to the right, stand on a corpse, have three eyes, laugh horribly, have prominent teeth and protruding tongue. Their eyes are red and thin hips covered by a tiger skin. Both have garlands of heads and ornaments of snakes. The four-armed Tārā in Buddhist mythology also has the same attributes or symbols which her Brahmanical sister has, namely, sword, knife, blue lotus and skull-cap. Besides these we find that the figure of Akṣobhya in the head-dress is also common, for we know that a small image of this Dhyāni Buddha is often to be seen in the head-dress of Tārā as is noticed in that of Mañjuśrī Yamāntaka, and Prajñāpāramitā. The fact that Akṣobhya figures in the head of other divinities should cause no astonishment. For the nearer we approach to Tantric practices, the more difficult it becomes to differentiate the divinities. Owing to this circumstance M. Foucher in his Iconographie bouddhique had to remark that in the Stotras and Dhāraṇīs the hymns of Tārā are found hopelessly mixed with those of Māriči and others, and the personalities of the deities in these litanies are so vague that one is tempted to ask if the names really represent distinct deities.

This brief analysis, I think, shows that the Brahmanical Tārā is very much like the Buddhist goddess of that name. The one difference we notice is that in Buddhist mythology she is ranked as a Bodhisattva, though at times she is called the mother of the Buddhas. The question which now presents itself for solution is whether Tārā was originally a Brahmanical or a Buddhist deity. That she is a Bodhisattva could go to indicate that she might have been Brahmanical originally. For it does not appear unlikely that the Buddhists or Mahāyānists enrolled her as a Bodhisattva and gave her a position which was slightly inferior to that of a Buddha. This they did in several other instances. The incorporation of Hindu deities into the Buddhist pantheon is an admitted fact. When turned into a Bodhisattva the Brahmanical deity was no doubt placed below Buddha, but the Hindu votary while coming over to Buddhism would remember that a Bodhisattva is destined to become a Buddha in some future Kalpa and he is not very likely to feel this lowering of the position of his deity especially when he knows fully well that every person by virtue of his merit can rise to the rank of a god. On the other hand that would open for him a career which had been apportioned to his deity. By the dint of his energy or virtue he himself could attain to a similar position. This bringing in of Brahmanical gods was not resented for it still allowed the pious convert to continue his adoration of his favourite divinity or iṣṭadēva. The association of Tārā with Avalokiteśvara will hardly tend

\[1\] For example, Śiva became Avalokiteśvara of the Mahāyānists.
to counteract this idea, for in Avalokiteśvara we can recognise Śiva, the well-known Brahmanical deity. But the data now available do not favour this view. They would show with a considerable amount of certainty that the conception of Tārā must have been Buddhist originally. What leads me to such a surmise is this. According to the Hindu Tantra works Tārā appears to be more Buddhist than Brahmanical for the one reason that Akshobhya is placed on her head and has thus been given a higher position than that of the divinity. That Akshobhya is a Buddha is too well-known to require demonstration, but I am not aware that he figures at all as a distinct personality elsewhere in Brahmanical mythology. To make him a rishi or seer of her mantra is an attempt towards Brahmanisation of the cult, apparently. Otherwise, the elevation of a ‘seer’ (a mortal after all) to such an exalted position is hardly explicable. The very position in the head-dress is a Buddhist feature.

Though the appearance of Akshobhya is in itself a strong argument in favour of Tārā’s Buddhist origin, yet I think further support is required. This is supplied by an old tantra work, named Āchā ruthāntara whose manuscript copy dated in the Vikrama year 1854 (A.D. 1797) I had occasion to see in the State Library at Jammu. This work records a legend which will elucidate the point. It says that Vasishṭha, the well-known rishi, failed to propitiate Tārā by means of the Brahmanical modes of worship and, when on the verge of disappointment, was asked by her through Akāśavāni (i.e., incorporeal voice), to go to Buddha (lit. Vishnu in the form of Bodha) and worship her in accordance with the āchāra or system as taught by him. While addressing the seer, Tārā, without manifesting herself, thus spoke to him:

\[
\begin{align*}
\text{मदन्यायथानन्दाया वीरवधी जनाधनः} & \text{।} \\
\text{एक एक विश्वासाति नामः कब्रम तस्यत:} & \text{।} \\
\text{क्षेत्रयज्ञशविना कालोधवकं विस्मितम्} & \text{।} \\
\text{विश्वामश्रीलेन मय मस्रमानुमान} & \text{।} \\
\text{तदोपकर्षिणि विस्था: सहितं यात्रं संपन्ति} & \text{।} \\
\text{तेनोपदित्तार्थम् समाराध्य सुभवन्} & \text{।} \\
\text{तन्द्रवाद घमब्र यां लच्छि वक्त न संशयः} & \text{।}
\end{align*}
\]

Translation:

The real way to worship me is known to Vishnu in the form of Buddha and to nobody else. In vain you have spent so much time and undergone

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1 This name of Akshobhya occurs in the thousand epithets of Vishnu and is merely an attribute for it does not represent any particular form of that god. The only other instance I know of where the term is used though in the feminine gender as a proper noun is in the Mahābhārata quoted by Hemārdi in his Chaturvedarjava chintāmani where it occurs as the name of one of the sixty-four Tepjīnavi or female attendants of Durgā. Even in this case the personality spoken of is so vague that one can reasonably doubt if the name really represents any distinct divinity.

2 Last three verses of its first Pādā or Chapter.
troubles not knowing my real nature and following the wrong course or practices. Go, therefore, unto Vishnu who has assumed the form of Bodha (Enlightenment)\(^1\) at once and worship me in accordance with the way (āchāra) he will teach you who are of good vows and conduct. Then only I shall be pleased with you immediately, O dear one, there is no doubt.

The legend continues to say that the sage went to China (mahāchina) and learned from Buddha himself how to worship Tārā. It also gives various details but we have no concern with them at present.

To say that the real nature of Tārā was known to Buddha and that she could be propitiated by means of the Chinese way of her worship suffices, in my opinion, to show her Buddhist origin. I think the bearing of the legend on this question is quite clear, and on the strength of it one can safely surmise that Tārā was originally Buddhist divinity.

The earliest mention of the goddess in an epigraphical document known to me is perhaps in the Chālukyan inscription of the time of Tribhuvanamalla or Vikramādiya VI, whose reign began in the Saka year 1017 (A.D. 1005-6). Here, too, she is evidently Buddhist and not Brahmanical. So she is in the inscription from Śrāvasti which is dated in the Vikrama year 1276 (A.D. 1219).

In this connection I may remark that her association with Avalokiteśvara rather lends an additional support to this view. The cult of this Bodhisattva is fairly old and was known in the early centuries of the Christian era as would appear from a railing figure preserved in the Lucknow Museum which I think bears the representation of Avalokiteśvara with Amitābha, his spiritual father, in the head-dress. Whether he was conceived along with his Śakti, namely, Tārā so early we are not sure\(^2\) nor can we say for certain at what time Tārā was first introduced into the Brahmanical pantheon. About the 8th century we know she was a very favourite deity\(^3\) not only of the Buddhists but of the Hindus also as I have already said because of her easy accessibility. She could be invoked without the intercession of any priest and at any time, like Avalokiteśvara, the All-compassionate. She has been the deliveress ever and anon. She was largely worshipped by the Buddhists when Hsuan Tsang visited India. Between the 8th and 12th centuries she became very popular, and as Miss Getty tells us,\(^3\) many temples and colleges were dedicated to her and there was hardly a household without a statue of Tārā.

The next figure in the lot which requires notice is very much like the foregoing one in style and is evidently of the same age. It measures 3\(^{\prime}\) by 2\(\frac{3}{4}\)\(\) by 5\(\frac{1}{4}\)\(\) and represents Buddha (Plate II) seated cross-legged in the bhūmiaprakāramudrā or the earth-touching attitude and in the Vajrāsana or ‘adamantine’ posture in which the Buddha sat at the time of the Bodhi or Enlightenment, with an indomitable resolution not to get up till he had

\(^{1}\) Cf. A. Getty, The Gods, etc., page 54.
\(^{2}\) Beals, Buddhistic records, etc., Vol. II, pages 103 and 174.
\(^{3}\) Gods, etc., page 105.
reached the goal and attained to the highest wisdom as Aśvaghoṣha has expressed it:—

भिन्नसि नावश्रृवि नेत्रदामन
न वामि वावकलक्कालतामिति।

The prabhāmaṇḍa or nimbus is here cut from within round the upper part of the figure. A small circular piece is soldered at the back bearing, as in the figurine of Tārā, the Buddhist creed in the Nāgari character of about the 9th century A.D.

The leaves of the pipal or Ficus religiosa shown above the head of the figure defines the statuette as an image of Gautama or the historical Buddha. Different Buddhas we know have different bodhi trees. For instance, the nyagrodha or banyan tree (Ficus indica) was the bodhi tree of Kāśyapa, the udumbura (Ficus glomerata) is that of Kanaka Muni, the Sāla or Shorea robusta of Viśvabha, the Pāṭali (Bignonia suaveolens) of Vipaśvi, and the Sīrīśa (Urena Sirisa) of Krakuchchanda. Similarly the historical Buddha is said to have the pipal as his bodhi tree. The Hinayānists will look upon this figurine as a representation of Gautama Buddha who sat under the pipal tree in the Vajrāsana posture at the time of the Enlightenment. They worship him under this form in Ceylon, Java, Burma and Siam. But the Mahāyānists will take it to be an image of Akshobhya who is likewise represented seated cross-legged with the left hand lying on the lap and the right hand touching the earth with the tips of the outstretched fingers, the palm turned inwards, in the same pose in which Gautama Buddha sat invoking the Earth to bear witness that he had resisted the temptation of Māra. The followers of the Great Vehicle, we are told, appeal to the Buddha in his ethereal form of Amitābha. As the collection to which this figurine belongs is of the Mahāyānist cult, I should rather like to call it Akshobhya, although I think the name must have been an attribute originally signifying the indomitable will of the Lion of the Śākyas.

Both these statuettes are in a fair state of preservation. The image of Tārā is slightly damaged at the right hand finger tips. Both are well executed and show considerable regard to realism.

The two Brahmanical images may now be noticed. One of these represents Adi-Varāha or the primeval Boar who was the third incarnation of Vishnu (Plate III). It is a colossal statue in sandstone, measuring 4' 4½" long and 3' 11" high, and came from a locality called Bani-e-ki bārd, lying about half a mile to the west of Duddhai, a Sub-Post Office and a Police Station in the Lalitpur subdivision of the Jhansi District in 24 25'N. and 78 23'E. Cunningham noticed it in 1880 along with countless pieces lying scattered over the place. A drawing of it was published by Babu P. C. Mukerjee in 1899 in his account of the antiquities of Lalitpur. In 1910-11 it was exhibited at Allahabad at the time of the Exhibition. I secured it for the Lucknow Museum in 1913 through

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1 See his account of remains at Duddhai A.S.R. Vol. X, page 90.
the kind offices of Mr. F. O. Oertel and Mr. C. A. S. Silberrad, i.c.s. It is slightly
damaged in transit at one or two places where the stone has chipped off. But
on the whole, the sculpture is fairly well preserved.

The Varāha is represented standing with the right leg advanced as in
walking. Underneath he has a Nāga figure with seven hoods over the head
(five of these are, however, broken) and a long coiled tail and folded hands
in adoration. A female figure stands to the left of the Nāga holding a chowrie
or fly-whisk in the right hand, while her left hand (which is at present
damaged) was placed below the mouth of the deity. The image is profusely
carved. The portion which is exposed to sight is cut into figurines of many
sorts representing various divinities of the Hindu pantheon, including the dif-
ferent incarnations of Viṣṇu, and his door-keepers. These figurines are en-
graved and arranged in five elliptical rows or panels going round the body
of the Varāha and starting from the neck where a serpentine coil is formed.
The portion meant for the backbone is decorated with lotus flowers. In front
of the snout we see a damaged figure of a female which possibly stands for
Sarasvatī with her Vina or lyre. On the two tasks, one on each side, we see
a figurine, possibly Prithivi. Each of the ears has a small image of a female
engraved on it.

The Adi-Varāha or Bhūvarāha whom our figure represents is shown
either as man-boar (urvarāha), i.e., with the face of a boar in association with
the body of a man, or wholly as a boar like the figure under notice. Ac-

cording to the Vaikānasāgamas quoted by Gopi Nath Rao,1 the Nāga shown
underneath would be Śesha or Adiśesha and the figure of the female standing
to the right will be Prithivi or the Earth-goddess, as this corresponds to the
āgamas. Though the attitude is not of the Añjali, i.e., she is not shown
prāṇāngusth as ‘having her hands folded’ yet her touching the muzzle is
very characteristic. So also her face, which is expressive of shyness and joy,
and the height, for we are told that the image of Bhūmidevi should be as high
as the chest of the Varāha.

Though the carving is not so fine as that of the similar image at Eran
which has been reproduced by Dr Kumarasvami,2 yet it can serve as a good
illustration of mediaeval sculpture. It bears no date but as it closely resembles
another figure of this kind which is still standing in situ at Chāndpur, halt
way between Dūdhai and Deogarh, and bears an inscription dated in Samvat
1207 (A.D. 1150), it must be relegated to the same period, viz., the 12th century
A.D. Possibly the worship of Varāha was very popular then as several of
his representations belong to that period. The same was perhaps, the case
during the early mediaeval age, as we can infer from the fact that Bhoja, the
powerful monarch of Upper India, in the 9th century, assumed the biruda or
title of Adi-Varāha or ‘Primeval Boar’ and issued coins bearing the figure
of the boar incarnation of Viṣṇu which we find in abundance in Northern
India.

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2 Vivakkara, Plate 93, XCIII.
The next image to be described is that of Siva, and is made of bronze (Plate IV). It measures 1' by 8" by 7½" and is in an excellent state of preservation. The place of its origin is not known, but I bought it for the Museum from a dealer in brass-ware at Benares who got it from a Nepalese. It represents Siva sitting on a lotus with his right leg extended downwards having below the knee a small bell tied as is generally found in the Śaivite images of Southern India. The left leg is bent in the oriental fashion, and the god is sitting in the Sukhāsina attitude. He has four arms. The right upper hand holds a tanka or axe between the fore-fingers and the middle finger the remaining fingers being turned to the palm and thus making a pose of the hand which is called tripatakahastā, i.e., the hand with three banners. The right lower hand is lifted up in the abhaya-mudrā or attitude of imparting security. The left upper hand holds a deer by the legs between the fore-finger and the middle finger, the remaining fingers being turned like those of the right upper hand in the tripatakahastā pose. The left lower hand is extended downwards in the varanamudrā or gift-bestowing attitude. The god is wearing several ornaments such as wristlet, necklace, anklet, etc., and a broad waist band. He has a dhoti and to both of his ears festoons are tied in a conventional way. From the waist to the knees there is an ornamental projection which is probably a conventional treatment of the drapery. The head-dress of the deity is characteristic of South Indian workmanship. It has a Kavanda-mukulā which one would rather expect in the images of female deities. The representations of Siva are ornamented with Jatāmukula. The style of the figure, the head-dress, the small bell on the right leg, the waist band or Kātabandha, and the pose of the hands, are all South Indian, and I can confidently surmise that the figure came originally from the South. It is not dated but apparently belongs to the late medieval period.

Out of the additions made to the Jaina Section during my three years in Lucknow I want to notice very briefly only three figures. Two of them are in alabaster or black marble and the third is brass. The former I secured at Chhatarpur in Bundelkhand. One of them represents Sūvādhinātha (Plate I, Fig. a) and the other Neminātha (Plate I, Fig. c), two patriarchs in the Jaina hierarchy, who are shown standing nude and flanked by chowrie bearers. The respective symbols or laṅkharanas of these Tīrthaṅkaras, namely, the crab and the conch shell, are shown on the pedestals which bear also short votive inscriptions written in the Sanskrit language and the Devanāgarī script. According to these records these images were consecrated in the (Vikrama) year 1208 (A.D. 1151) on Thursday the 5th day of the bright half of Ashādha. They furnish good examples of the medieval Jaina sculpture of Upper India and as such are published here.

The third and the last figure requiring mention is a brass statuette which was secured at Hardwar in 1914 (Plate V). It represents Rishabhanātha, the first Tīrthaṅkara or pontiff of the Jaina pantheon, who is sitting cross-legged in meditation on a lotus resting on two lions, in the midst of the remaining twenty-three Jinas, thirteen of whom are shown seated in the dhyāna-
mudrā, while ten stand in the usual posture, nude and with their hands placed on the thighs, palms inwards. The two standing figurines, one on each side of the lion-throne, are possibly the accompanying Yaksha and Yakshi, namely, Gomukha and Chakresvari; and those sitting at the outer corners of the pedestal with hands folded in adoration, are evidently meant for the donors. To the right we see a serpent. Above the cognisance, which in this case is the bull, there is a standing figurine with lotus in the right hand. Below the symbol there is a row of small seated figurines which perhaps stand for the planets with Sūrya to the left (*i.e.*, the proper right) side of the image. Below this row there is another figure standing in the centre whose nature is not apparent. The Jina is sitting flanked by two standing figures under a chhatra or umbrella on the sides of which a celestial being holding festoons and an elephant with a rider are shown together with a devo in flight above the pinnacle or top of the umbrella. The figurines of the Jinas, the conventional elephants, makaras and lions or leoglyphs on the outermost row are all nicely arranged and the composition gives a pleasing effect. The relief forms a little temple with the Jina sitting inside and having a domical spire surmounted by an emalaka. The whole piece rests on six legs, three on each side. At the back of the pedestal a short votive inscription of three lines is cut. Its language is Sanskrit and the script Devanāgari. According to this record Samvat 1216 (A.D. 1159) Ashadha 9, is the date when the statuette was consecrated. Though entire, it is unfortunately much defaced on account of the sandal-paste which was daily rubbed over it, for it was, when purchased, being worshipped as a Brahmanical deity on the Harkipaidi at Hardwar which is one of the most sacred spots of the Hindus. Still it is a good specimen of the Jaina art of the twelfth century A.D.

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Tati and Buddha in brass from Sravasti.