THE JAINA ICONOGRAPHY
Caturviṁśati-pāṭa of Rṣabhanātha gifted by Śaraṇīkā, Caulukya, 860 A.D., Akoṭā, Gujarat, Baroda Museum.
THE
JAINA ICONOGRAPHY

B.C. BHATTACHARYA

Foreword by
B.N. SHARMA, M.A., PH.D., D. LITT.,
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To
Colonel
Sir Kailashnarain Haksar kt., C.I.E.,
The Great Exempla'r of Education,
Enlightenment and Character,
This Book is respectfully Dedicated
CONTENTS

Foreword ix
Preface xxx
Bibliography of Printed and Ms. Texts xxxii
List of Illustrations xxxv
Introduction 1-25

Fundamentals of Jaina Religion; The Digambaras and the Śvetāmbaras. Who are the Tīrthāṅkaras?; Origin of Jaina Images; Jaina Temple-worship; Classes of Jaina Gods and Goddesses; The Main characteristics of Jaina Images; Centres of Jaina pilgrimage; Age of Image worship.

CHAPTERS

I. THE TĪRTHĀṄKARAS 26-64
The Twenty-four Jinas; Jina Quadruple; Ādinātha or Rśabhanātha; Ajītanātha; Sambhavanātha; Abhinandananātha; Sumatinātha; Padmaprabha; Supārśvanātha; Chandraprabha; Suvidhinātha; Śītalanātha; Śreyāmśanātha; Vāsupūjya; Vimalanātha; Anantanātha; Dharmanātha; Śāntinātha; Kunthanātha; Aranātha; Mallinātha; Munisurvrata; Naminātha; Neminātha; Pārśvanātha; Mahāvīra.

II. THE YAKṢAS AND SĀSANADEVATĀS 65-85
General remarks; Gomukha; Mahāyakṣa; Trimukha; Yakṣeśvara; Tumbara; Kusumā or Pūṣpa Yakṣa; Mātaṅga or Varanandi; Vījaya or Śyāma Yakṣa; Ajīta; Brahmā Yakṣa; Iśvara Yakṣa; Kumāra Caturmukha or Śaṭmukha Yakṣa; Pātāla Yakṣa; Kinnara Yakṣa; Garuḍa Yakṣa of Śāntinātha; Gandharva Yakṣa; Khendra or Yakṣendra; Kubera; Varuṇa; Bhṛkuṭi; Gomedha or Gomeda; Pārīva or Dharaṇendra; Mātaṅga Yakṣa.

III. THE YAKṢĪṆĪS 86-107
General remarks; Cakreśvara; Ajīta or Rohini; Duritārī or Prajnāpti; Vajra-Śṛṅkhalā or Kāli;
Mahākāli or Puruṣadattā; Acyutā or Śyāma or Manovegā; Śāntā or Kāli; Bhṛkuṭi or Jvālāmālini; Sutārā Mahākāli; Aśokā or Mānavi; Gaurī or Mānavi; Caṇḍā or Gāndhārī; Viditā or Vijayā or Vairoṭi; Amkuśā or Anantamati; Kandarpā (Paṇḍagādevī) or Mānavi; Nirvāṇī or Mahāmānasī; Balā (Acyutā) or Vijayā; Dhāraṇī or Tārā; Vairoṭi or Aparājīta; Naradattā or Bahurūpiṇī; Gāndhārī; Čāmuṇḍā; Ambikā (Kuṃmāṇḍī) or Āmrā; Padmāvatī; Siddhāyikā.

General remarks; Indra; Agni; Naiṛta; Varuṇa; Vāyu; Kubera; Iśāna; Brahmā; and Nāga.

V. THE NĀVAGRAHAS 117-121.
The Nine Planets; Sūrya; Chandra; Maṅgala; Budha; Brhaspati; Śukra; Śani; Rāhu; Ketu.

VI. ŚRUTADEVĪS AND VIDYĀDEVĪS 122-132.
General remarks; Sarasvatī and Śrutadevi; Rohinī the Vidyādevī; Prajñāpti; Vajra-Śrīṇukhalā; Vajramkuśā; Apraticakrā or Jāmbunādā; Puruṣadattā; Kāli; Mahākāli; Gaurī; Gāndhārī; Mahājvalā or Jvālāmālini; Mānavi; Vairoṭi; Acyutā; Mānasī; Mahāmānasī.

VII. MISCELLANEOUS JAINA DIVINITIES 133-137
Harinegmeṣi or Naigameṣa; Kṣetrapāla; Śrī or Lakṣmī; Sāntidevi; Yoginīs.

VIII. THE ĀSANAS AND MUDRĀS 138-141
General remarks; Pāryānākāsana or Samparyāmkaśana; Ardhoparyāmkaśana; Khaḍgāsana; Vajrāsana; Vīrāsana; Mūdrās; Jina-mudrā; Yoga-mudrā; Vīra-mudrā.

NOTES ON JAINA SYMBOLS AND TECHNICAL TERMS 142-143.

APPENDIX B 144

BIBLIOGRAPHY 145-165

INDEX 165

PLATES Frontispiece and I-LIII
FOREWORD

I

Hinduism, Jainism and Buddhism are the three main streams of religious faiths that have nurtured and influenced Indian life and thought through the ages. The origin of Jainism goes back to hoary past. It is recognised as older than Buddhism. The Jainas believe that right faith, right knowledge, right conduct and chastity lead the wayfarer along the path of salvation. Ultimate release from matter is, according to the Jainas, the ideal state of existence for the soul. As even the minutest being is believed to have life, the Jainas are very careful not to destroy it.

II

The antiquity of Jainism is shrouded in obscurity. According to the Jaina Purāṇas and the caritas, their first twenty-two Tirthaṅkaras flourished several thousand years before Christ. P. C. Roy Choudhury thinks that, "Not much research is possible in the pre-historical age as to the role Bihar played in the story of Jainism. But some of the ancient Jaina scriptures mention that Jainism had been preached in Magadha (Bihar) by Lord Rāabhā at the end of the Stone Age and the beginning of the Agricultural Age. At that remote period Magadhā was separated from the rest of India by Gaṅgā-sāgara. The ancient history of Nepal bears this also."2

The discovery of a few seals and a nude male torso led some scholars to believe that they are the representations of

1. It has been remarked that, "It is impossible to find a beginning for Jainism......Jainism thus appears an earliest faith of India."—Furlong, J.R., Studies in Science of Comparative Religious, pp. 13-15.

See also Thakur, Upendra, A Historical Survey of Jainism in North Bihar, JBRS, XXXXV, 1-4, pp. 186 ff; Bajpai, K. D., Evolution of Jaina Art in Madhya Pradesh, Bulletin of the Department of Ancient Indian History & Archaeology, Saugar, No. 3, pp. 75-79.
their Tirthaṅkaras and were as such objects of worship during the Harappan age.\textsuperscript{1} But this view has not been accepted by several present-day art historians.\textsuperscript{2}

To begin with, Jainism was an atheist religion. Hence, like the Buddha, the Jaina Masters were also silent about the existence of god. But when the Jains became idol-worshippers in later periods, they also started worshipping Tirthaṅkaras as gods. The Jains believe in the existence of twenty-four Tirthaṅkaras, among whom Rṣabhanātha was the earliest. The last two, namely, Pārśvanātha and Mahāvīra, were historical figures. Mahāvīra was a contemporary of the Buddha. Another important Tirthaṅkara is Mallinātha, but there is doubt among the Jains whether he was a male or a female.

Most of the Tirthaṅkaras were Kṣatriyas and belonged to royal families. They attained enlightenment by performing austerities and practised the law of piety which they preached for the spiritual benefit of human beings.

The Jains regard their Tirthaṅkaras, ‘law-givers’, as Supreme Deities, superior even to the Hindu gods, \textit{i.e.}, Devadeva or Devādi-deva. They are free from the circle of transmigration as they have attained emancipation. The Jains do not have faith in other gods, but regard their Tirthaṅkaras as fit objects of worship. They believe that the images of the Tirthaṅkaras should be installed in the temples for worship, their life-story should be remembered by the devouts, the important events of their lives should be narrated and translated into stone, bronze or pāṭas, so that people may see and follow them and thus free themselves from the cycle of birth and rebirth.

III

Rṣabhanātha or Ādinātha,\textsuperscript{3} the first Tirthaṅkara, is the propounder of the Jaina religion. In one of the verses of the

\textsuperscript{1} Cf. \textit{Modern Review}, Calcutta, August 1932, pp. 152 ff.
\textsuperscript{3} The reasons for Rṣabhadeva’s birth are vividly described in the \textit{Mahā-purāṇa} (III, 190-91); \textit{Ādi Purāṇa} (XVI, 179-90), etc.
Rgveda, Rṣabhadeva has been mentioned as a king, the bestower of wealth to his subjects, while Indra is described as the lord of the agriculturists:

आ चर्चेणि प्रा वृक्षो जनानां राजा कुष्ठीनां पुष्पहूः हेमः।
स्तुत: अवस्यन्तःसोऽवस्यन्तः मन्द्रश्च युक्तवा हरी। वृषणा याहावरं।

—Rv., 1, 23, 177.

The Bhāgavata Purāṇa has given interesting details about the birth of Rṣabhanātha:

इति निशामुन्या मेहदेवा: पवित्रमित्रायात्तर्द्विधे भगवान्। बहुिइततिस्मिन्नेव
विण्युदत भगवान् परमवियी: प्रसादितो नामे: प्रियविचारो तद्वरोधयो
मेहदेवा घरमविलिपिकामो वातस्वानां श्रमानामुयीणामध्यमिविनां
श्रुक्तया सन्तुविवाहतार। अथ हु तमुष्णयात्तर्विविवायणमयानभवलस्वर्यं साम्यो-
पशाण्वेरायायर्वक्षायमहाविलालमितिभुवंदिसिद्धमानुभावं प्रक्तयं: प्रजा ब्राह्मणा
देवताश्वालकलस्वर्यायायायात्तरं जगुः। तस्म हु वा इववर्मणा वरीयसा
बुज्जानोकोण चौजसा बलेन बिया यथसा वृषययीय्यम्यां च पिता ऋषभ हेरियं
नाम ज्ञातार।

—Bhāgavata Purāṇa, V, 3, 20; 4, 2.

In the Brahmāṇḍa Purāṇa, he has been described as the progenitor of the Kṣatriyas on earth. He had one hundred sons, among whom Bharata was the eldest:

ऋषभम पारिचयेष्ठं सर्वक्षेत्रस्य पुर्वजनम्।
ऋषभपातृ मर्त्यो जाते व्रीर: पुज्यसताङ्ग।

—Brahmāṇḍa Purāṇa, Pūrva, II, 14.

and this country got the name of Bhāratavarṣa due to him:

देवाय बलु महायोगी मर्त्यो यन्त्रेष्ठ: भृद्धगुण आतीजेनं वर्ष भारतमिति
व्यपदिशति।

—Bhāgavata Purāṇa, V, 4, 9.

1. Cf. also:

र्वं रवं इभरो योधमुख्ममावो युष्मस्य वृष्णो वृष्णम्।
र्वं तुवं वेधस्वं सचाहृवं बुज्ज गुणवत्तमिन्द्र! सुतो।

—Rv., 4, 6, 26, 4.

2. For details see the Bhāgavata Purāṇa, V, Obs. 4-6; XI, 14-26, etc.

3. This Purānic story of naming this country Bhāratavarṣa after the name of Bharata, the eldest son of Rṣabhanātha has also been mentioned in some other Purāṇas:

हि महारथु लु बन वर्ष नामीरार्थामहात्मनः।
तस्यवर्षमानवपुस्तां मेहदेव्यां महाभुति।
In the Śiva Purāṇa, he is referred to as one of the Yogavatāras of Lord Śiva:

śivaḥ स्वमो मूनिशप्रोक्तिनिरेव च।
—Śiva Purāṇa, VII, 9, 3.

At another place in the same Purāṇa, his oneness with Śiva has been described in a remarkable manner:

इत्यःभीत्र ज्ञातो ज्ञातारः भक्तरूप में।
सता महितेनवन्येन भक्तिस्तु न:॥
—Śiva Purāṇa, 1, 47.

Śiva Purāṇa, II, 1, 27-32.

Mārkaṇḍeya Purāṇa, 50, 39-41.

and also
—Pāṇu Purāṇa, 31, 50-52.

Mārkaṇḍeya Purāṇa, 30, 7.
All these attest to the effect that in ancient times he was equally adored by the Hindus.

Ṛṣabhadēva also finds mention in Buddhist literature and in one of the works he is referred to as Vratapālaka:

प्रजापति: युतो नामित: तत्सार्थो ऋषमुच्यते।
लाभिनो ऋषमपुरुषः: सिद्धकमां दुःखात:।
तस्य मनिष्चरो यथः: सिद्धो हृदयते गिरी।
ऋषमर्म्य भरतः: पुत्रः: सोडपि मन्त्रानु तदा जपेत्।

—Āryamanjusūrīmālakalpa, 53, 363-64.

Neminātha or Arišṭanemi also finds a mention in the Rgveda:

स्वस्तिः न इत्यद्र बूढवभवा: स्वस्तिः न्: पूवा विश्वदेवः।
स्वस्तिः नस्तावयाः अरिष्टनेमिः: स्वस्तिः नो बूढवपदिद्वातु।

—Rv. 1, 1, 16.

Pārśvanātha, the 23rd Tīrthaṅkara was a historical figure. According to Professor Rhys Davids, he was the real founder of Jainism. He prescribed four vows for the people to follow, viz., not to injure life; to speak the truth; not to steal and non-attachment. Lord Mahāvīra, the 24th and the last Tīrthaṅkara added ‘chastity’ as the fifth.

Māhāvīra was a friend of Bimbisāra and his son Ajāta-
satru, the king of Magadha, and hence, he commanded great influence in their courts. According to the Jain canons, Udayana, the son and successor of Ajātaśatru, was also a Jaina, who is credited with having built a Jaina temple at Pāṭaliputra.

The Nandas also had some leanings towards the Jaina faith. The Hāthigumpheric inscription records that a Nanda king had taken away an image of a Jina as a trophy from Kaliṅga to Magadha.

From the Jaina traditions we learn that a great famine, lasting for twelve years, occurred during the time of Candragupta Maurya, the founder of the Maurya dynasty. The king, following his Jaina preceptor, Bhadrabāhu, retired into the region of Mysore and starved himself to death.

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Some scholars feel that emperor Ashoka, before embracing Buddhism, was a devout Jaina. In his Pillar Edict VII, the emperor mentions Nirgranthas along with the Brāhmaṇic Ājivikas. They have been taken to denote the followers of the Jaina faith. His grandson, Samprati, was a great patron of Jainism and, according to Hemacandra, he had built many Jaina temples all over Jambūdvipa.

A torso of a naked male figure was found at Lohanipur, near Patna, and is now preserved in the Patna Museum. It has an excellent polish preserved throughout. According to some scholars this sculpture reveals the existence of Jina images in the Maurya period. Another similar statue from the same site, but without polish, suggests the existence of Jina worship during the Śuṅga period.

King Kharavela of Kaliṅga (2nd-1st century B.C.), who was a devout Jaina, styles himself as Bhikṣu-rāja, i.e., ‘the monk king’ in his Hāthīgumphā inscription. The great king in the twelfth year of his reign, after defeating the king of Magadha, took back the Jina image which was originally carried away by a Nanda king from Kaliṅga. Later he excavated a number of caves in the Kumārī-parvata (Khaṇḍagiri hill) near Bhubaneshwar and built a monastery at Pābhāra, not far from these caves.

During the Kuśāna period, Jainism was flourishing in northern India. Numerous stone sculptures fashioned during this period are now preserved in the Mathura Museum. Besides these, some exquisitely carved Jaina bronze images unearthed at Chausā in Bihar are displayed in the Patna Museum.

Jaina āyāgapaṭtas (tablets of homage) have been discovered at Mathurā and Kauśāmbī. These are tastefully carved and

4. Epigraphia Indica XX, pp. 72 ff.
most of them bear inscriptions. On a few of these ḍyāgapaṭṭas, the figure of Tīrthaṅkara is shown in the centre. These stone tablets are assignable to a period between the 1st century B.C. and the 2nd century A.D.

The Jūnāgārh inscription of the grandson of Jayadāman datable to the middle of the 2nd century A.D., contains an important reference to Jaina monks who had attained perfect knowledge.

The wide popularity of Jainism during the reign of the Guptas is borne out by the discovery of several epigraphs and images. The Udaigiri cave inscription of the reign of Kumāragupta I refers to the construction of an image of Jinesvara Pārśvanātha. The Kahaum stone pillar inscription of the time of Skandagupta mentions an endowment in favour of Jainism, and the installation of five sculptures of the Tīrthaṅkaras in the niches of a pillar of stone. Several images of the Jaina divinities fashioned during the Gupta rule, are displayed in the State Museum, Lucknow, Mathura Museum and other museums of the country.

In the seventh century, Jainism was prevalent all over India as a fully developed religion. Bāṇabhaṭṭa mentions the Jainas along with Ārhatas, Maskarīs, Varṇīs, Bhāgavatas, Paṇcarātrikas, Lokāyatikas, Paurāṇikas, adepts in grammar, ascetics who shaved their hair, ascetics who studied dhātuvaṇḍa, law books and sacrificial lore and ascetics who followed the tenets of Kapila, Kaṇāda, Upaniṣads and Nyāya.1 Yuan Chwäng had seen the followers of both Digambara and Śvetāmbara sects of Jainism at Taxila in the west and at Vipula in the east.

An excellent image of Lord Pārśvanātha originally enshrined in a Jaina temple at Gṛṛaraspur near Bhīlsā is now displayed in the Victoria & Albert Museum, London. The image shows the great master seated beneath the Dhātaki tree practising the ‘exposure to all weathers’ austerity when Meghakumāra (Cloud Prince) attacked him with a great storm. The serpent king, the Nāga Dharaṇendra, spreads his hoods above Pārśvanātha’s head and his consort, the Nāgani Padmāvatī, holds an

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umbrella over him. The image can be dated to the Vardhana period, 7th century A.D.¹

By the beginning of the 8th century A.D., Jainism came to bear the brunt of those factors, which were at that time undermining Buddhism. Discipline became lax; a rich laity made the monk’s life easy; desire for wealth, property and earthly honour guided most of the spiritual leaders of Jainism. Several great spiritual leaders, like Haribhadra Sūri and later Uddyotana Sūri and Siddharṣi Sūri, however, rescued Jainism from this insidious rot, through the message conveyed by their disciples. These followers of the gaccha, later on known as Kharatara, did not pay mere lip service to Haribhadra’s anti-corruption campaign, on the other hand, they popularised the teachings of their preceptor by their preachings, writings, discussions, debates and practice. Jinavallabha founded and restored the old temples at Marwar, Chittor, Marot and Nagor in Rajasthan. His disciple Jinadatta composed works to get rid of the evils that had crept into the Jaina church. So also Jinapati, a contemporary of the Cauhān king Prthvirāja III of Delhi and Ajmer carried the message of his teachers almost to all parts of Rajasthan.

Kumārapāla Caulukya of Gujarat, acting under the influence of his great teacher Hemacandra, also popularised Jainism in his dominions.

The Bhattāraka Sampradāya contributed a lot to the development of the true spirit of Jainism in the early mediaeval period. This is attested by the numerous art relics at Deogarh and the region around.

Jainism continued to flourish during the Muslim rule also. Several Jinas held responsible posts in the courts of the Muslim and Mughal rulers. Due to their good financial condition and influence, Jaina yātrās in the mediaeval period were no less frequent than before.²

IV

According to Jaina legends, Bharata, the son of Rṣabha-

¹. See my paper, Videśī Saṅgrahālayon men Jaina Pratimāyen, Mahāvīra Jñānati Śāntikā, Jaipur, 1972, fig. 1 on p. 126.
². Sharma, B. N., Social & Cultural History of Northern India (c. 1000-1200 A. D.), p. 115.
nātha, had built temples on the Kailāsa mountain for enshrining the images of Jina in them. And from that time onwards the people also followed the same tradition:

श्रुव्या सकाशाद् भरतेश्वरोपि कैलासमूहे मणिरत्नवृन्दे ।
द्वापतिति जैनपंडितरानां निमित्ते च जिनिविष्णुस्वताम् ॥
ततः प्रभुलेष्व महावर्धनः स्वं प्रतिष्ठाया वच्यात्म विवाहाः ।
संरक्षतेनातिनिजन्यन्त्रमुखोद्गारलं स्वापनसन्धिधानम् ॥

—Pratiṣṭhāpātha, 62, 63.

Vasunandi states that all such places, where the Tirthaṅkaras were born, initiated, enlightened and attained nirvāṇa, as well as the bank of rivers, mountains, villages, and seashore are suitable for sites for Jaina temples:

अन्नमित्वमण्यस्वानननिविष्णिस्मृतम् ।
अनयेयं पुष्पदेशेषु नदीकृतजगेशु च ॥
ग्रामाधिरुपिनिशेषु समुद्रप्रदेशेषु च ।
अनयेयं वा मनोकृतं कार्येविजनयविद्वम् ॥

—Pratiṣṭhāsārasaṅgraha, 3, 3-4.

The same idea has also been expressed by Jayasena:

शुद्धे प्रवेशे नगरेवयस्थव्यानं नदीसमीपे शुचितीयमभूम्याम् ।
विष्णुवों गोन्नतकेतुमलाविराजितं जैनगृहं प्रतिष्ठाम् ॥

—Pratiṣṭhāpātha, 125.

Bhuvanadeva also remarks that the Jaina temples should be built inside the towns:

तीर्थकरोऽवर्: सवं सर्वशास्त्रिष्ठस्वयमः ।
जिनन्द्रस्य प्रकरणाः: पुराणध्येयं शास्त्रिवः ॥

—Aparājitaapocchā, 179, 14.

The place for building a Jaina temple was carefully selected and had to be good in all respects:

रस्यं सिन्ध्यं सुमन्थादितीवाधार्यं तत: शुचिम् ।
जिनजनाधिनावास्ये स्वीकुलां भूमिसुमुखाम् ॥

—Pratiṣṭhāsāroddhāra, 1, 18.

As far as the material of a Jina image is concerned, it can be made of mani, ratna, gold, silver, brass, muktāphala and stone:
Images can also be made of *sphatika*, but the use of clay, wood and plaster has been ruled out for preparing the images:

\[ \text{Śrāvakācāra, 390.} \]

Vardhamāna Sūri in his *Ācāradinakara* has restricted the use of bronze and lead in making the icons, but allows the use of ivory and wood:

\[ \text{Śrāvakācāra, 390.} \]

The Jaina texts relate that after the completion of a Jaina temple, one should go along with the artist on an auspicious day and time to select proper type of stone for fashioning the images:

\[ \text{Pratiṣṭhāpāthā, 69.} \]

The authorities have discussed various types of stone suitable for the purpose. Vasunandi states that white, red,

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1. Cf. प्राधुनिकित विषयात शुरुवाट शुभेच्छे स्थानः प्राधुनिकित विषयात शुभेच्छे स्थानः — *Vīṣṇudharmottara Purāṇa*, 90, 25.


and

\[ \text{Vīṣṇudharmottara Purāṇa, III. 90, 21-22.} \]
black and green coloured stones are the best for making the image of Jina:

श्वेता रक्तासिता निशा परावतसमभा।
मुद्यकपोतपद्मभा मात्रित्था हृदित्थभ।

—Pratisthahasarasaãraha, 3, 77.

V

The images of Tirthaãkaras are purely human in form. They do not exhibit any unusual number of head, eyes, arms or legs. They are shown only in two postures, i.e., seated cross-legged, in dhyäna-mudrā or standing erect in kábotsarga-pose. Both the dhyäna and the kábotsarga mudräs are yogic, as the Jainism believes in penance (tapasyâ).¹ They are unlike the images of Viśû (Seśasâyin) and Buddha (parinirvâna) and are never shown in the reclining pose. The images of a Tirthaãkara and the Buddha seated in dhyäna-mudrā are quite similar, but from the Śrîvatsa mark executed on the chest of a Tirthaãkara, one can easily distinguish it from that of the Buddha. In the Tirthaãkara images from South India, this particular symbol is, however, conspicuous by its absence.²

The idea of carving Sarvatobhadra (four-fold) Tirthaãkara images started during the late Kuśâna period. This feature continued till the late medieval period. Some of the Sarvatobhadra images of the four chief Jinas (Ādinâtha, Nemi-nâtha, Pârśvanâtha and Mahâvira) found in Mathurâ, Kauśâmbî or elsewhere are remarkable works of art.

Several ancient and medieval works mention the characteristic features of the Jina images. The oft-quoted description has been given by Varâhamihira in his famous work Bṛhatasaṁhitâ in the following words: “the god of the Arhats’ (the Jinas, i.e.,

¹. Cf. Haribhadra Sûri’s statement:

भाम्बलीत्त भ्रमण: तपस्यत्त्वीत्तर्यः।

—Râhamañdana, I, 5.

any of the 24 Tīrthaṅkaras) should be shown nude, young and beautiful in appearance, with a tranquil expression and arms reaching down to the knees; his breast should have the (auspicious) Śrīvatsa mark.\(^*\)\(^{11}\) The Mānasāra states that the distinguishing features of a Jina icon are nudity, Śrīvatsa symbol, long hanging arms, the meditative pose, etc.:

अशुद्धानुकथितं घोषा वर्तकिराति । ।
शर्मान्वयं गृहानुकथितं यथा । ।
क्षणां कालधा ध्रुवः पद्मासनं तु संसयुतम् । ।
संपूर्णमहावासिष्कृत्वा लक्षणप्रमितम् ॥

The Pratiṣṭhāsāroddhāra mentions that a Tīrthaṅkara should have a calm and serene face:

शान्तप्रसनमवृत्तस्वस्वस्वविकारवृक्षः । ।
संपूर्णमहावासिष्कृत्वा लक्षणप्रमितम् ॥

—Pratiṣṭhāsāroddhāra, 1, 62.

In the Pratiṣṭhāpāda, it is stated that a Tīrthaṅkara should not be depicted as an old man or as a boy, but as a youth. He should bear Śrīvatsa mark on the chest and should not have nails or hair. The image should be made either of good metal or stone and should display all the virtues of an ascetic or a vairāgi:

वृद्धस्वायमक्षणोपमेन्द्रास्ति । ।
श्रीवास्तवप्रियदवं नक्षनमक्षणम् । ।
समुदुचित्रवस्थवर्गं समस्तमभागं ।
वारायणप्रियतमयां तपसि प्रवतम् ॥

—Pratiṣṭhāpāda, 151-52.

The Vivekavilāsa relates that a Tīrthaṅkara having Śrīvatsa on the chest and āṇḍīṣa on the head should be seated in padmāsana pose on a beautiful pedestal shaded by an umbrella:

उपविद्यत् देवस्वपञ्चवस्त्रा वा नितिमा संवेदत् । ।
हृदिनिस्थितु सुवास्त्वा परं ज्ञानसनास्तिदं ॥

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\(^{11}\) See p. 27, n.2; Banerjea, J.N., *Development of Hindu Iconography*, p. 588.
The Pratiṣṭhāsārasaṅgraha gives some more details about the icon (bimba) of Jinendra (i.e., Tīrthaṅkara). After mentioning his seat, etc., it states that he should be young (taraṇa), nude (digamba) and decorated in chest (bhūṣita) with a Śrīvatsa symbol. The height of the image should be 108 aṅgulas. There should be no hair in the arm-pit or on any other part of his body and no line for the moustache:

अ विष्णु जिनेन्द्रस्य कर्तर्यं लक्षणान्वितम्।
शून्यायुतस्य सत्स्थानं तरणाजृ विगम्यर्म्॥
शैववृजस्थितोरस्कं जानुग्रहत्वा राजम्॥

The Rūpamāṇḍana,² an important iconographic text by Śūtradhāra Maṇḍana, devotes its sixth chapter to Jaina iconography. After mentioning the names of the 24 Tīrthaṅkaras, it specifies their colour, symbols, Yakṣas and Yakṣīs and the tree under which each one of them had attained the supreme knowledge. It also describes the following features of a Jina image:

छत्रयं जिनेन्द्रस्य रत्नकांलितिः भिम्मि (—पुं तम्)॥
अष्टोक्तुप्रत्येक देववृक्षविभावः॥

According to the Rūpamaṇḍana, Padmaprabha and Vasupūjya are of red colour, Candraprabha and Puṣpadanta (?) (white); Nemi and Muni black, Malli and Pārśva blue, while the rest of them are of golden hue:

रक्तीति रक्तः पद्माष्ट्रम् भवास्पुज्यै (भवास्पुज्यै)।
शुक्लः (शुक्लः) च चन्द्रप्रभपुष्पदन्तिः।
कृष्णं पुनर्निमित्तं बुधुगृहिनीं (मुनीं च मीनीं)।
श्रीमिलितः पाश्वः (श्रीमिलिपाश्वः) कनकसिन्धुवणः।


The Aparājita-pṛchchā also gives some details of the colours of the Tīrthaṅkaras:

चन्द्रप्रभः पुष्पदन्तः श्वेतः वै क्रीमः सम्भवो।
पद्माष्ट्रो धर्मनाथ्यो रक्तो तपतिंभी महतो।
शुद्धावः पार्श्वावर्षच हृदर्द्राः प्रकृतितः।
नेमिर्च त्यामकः स्वामीलो महतः प्रकृतितः।
शोभ: पीठः सम्प्रोक्तार्कानुसारम् सम्भवः।

—Aparājita-pṛchchā, 221, 5-7.

The Rūpamaṇḍana states that there are a number of Jina images and these should be adored as they are the bestower of happiness. Nevertheless it regards Śrī Ādinātha, Nemi, Pārśva and Vīra (Mahāvīra) and Cakreśvari, Ambikā, Padmāvatī and Siddhāyikā as more venerable.

—Rūpamaṇḍana, VI, 25-27.
A list of the 24 Tirthaṅkaras along with their emblems and Yakṣa and Yakṣini figures as found in the Rūpaṇḍana is given below in a tabular form:

<table>
<thead>
<tr>
<th>No.</th>
<th>Tirthaṅkara</th>
<th>Cognisance</th>
<th>Yakṣa</th>
<th>Yakṣini</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Rṣabha</td>
<td>Vṛṣa</td>
<td>Gomukha</td>
<td>Cakreśvarī</td>
</tr>
<tr>
<td>2</td>
<td>Ajīta</td>
<td>Gaja</td>
<td>Mahāyakṣa</td>
<td>Ajitabalā</td>
</tr>
<tr>
<td>3</td>
<td>Sambhava</td>
<td>Aśva</td>
<td>Trimukha</td>
<td>Duritāri</td>
</tr>
<tr>
<td>4</td>
<td>Abhinandana</td>
<td>Kapi²</td>
<td>Yakṣēśvara</td>
<td>Kālikā</td>
</tr>
<tr>
<td>5</td>
<td>Sumati</td>
<td>Krauṇica</td>
<td>Tumburu</td>
<td>Mahākāli</td>
</tr>
<tr>
<td>6</td>
<td>Padmaprabha</td>
<td>Raktabja</td>
<td>Kusuma</td>
<td>Śyāmā</td>
</tr>
<tr>
<td>7</td>
<td>Supārśva</td>
<td>Svastika</td>
<td>Mātaṅga</td>
<td>Śāntā or</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Śānti</td>
</tr>
<tr>
<td>8</td>
<td>Candraprabha</td>
<td>Śaśi</td>
<td>Vijaya</td>
<td>Bṛhkuṭi</td>
</tr>
<tr>
<td>9</td>
<td>Suvidha</td>
<td>Makara</td>
<td>Jaya³</td>
<td>Sutārikā</td>
</tr>
<tr>
<td>10</td>
<td>Śītalā</td>
<td>Śrīvatsa</td>
<td>Brahmā</td>
<td>Aṣokā</td>
</tr>
<tr>
<td>11</td>
<td>Śreyaṁśa</td>
<td>Gaṇḍaka⁴</td>
<td>Yakṣêt⁵</td>
<td>Mānavi</td>
</tr>
<tr>
<td>12</td>
<td>Vāsupūjya</td>
<td>Mahiṣa</td>
<td>Kumāra</td>
<td>Čaṇḍī</td>
</tr>
<tr>
<td>13</td>
<td>Vimala</td>
<td>Śūkara</td>
<td>Ṣaṃmukha</td>
<td>Viditā</td>
</tr>
<tr>
<td>14</td>
<td>Ananta</td>
<td>Śycena</td>
<td>Pātāla</td>
<td>Aṅkuśī</td>
</tr>
<tr>
<td>15</td>
<td>Dharma</td>
<td>Vajra</td>
<td>Kinnara</td>
<td>Kandarpī</td>
</tr>
<tr>
<td>16</td>
<td>Śānti</td>
<td>Mṛga</td>
<td>Garuḍa</td>
<td>Nirvāṇī</td>
</tr>
<tr>
<td>17</td>
<td>Kuntha</td>
<td>Chīga</td>
<td>Gandharva</td>
<td>Balā</td>
</tr>
<tr>
<td>18</td>
<td>Ara</td>
<td>Nandyāvarta</td>
<td>Yakṣêt⁶</td>
<td>Dhāriṇī</td>
</tr>
<tr>
<td>19</td>
<td>Malli</td>
<td>Ghaṭa</td>
<td>Kubera</td>
<td>Dharṇapriyā</td>
</tr>
<tr>
<td>20</td>
<td>Muni</td>
<td>Kūrma</td>
<td>Varuṇa</td>
<td>Nādaraktā</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>or Naradattā</td>
</tr>
<tr>
<td>21</td>
<td>Suvrata</td>
<td>Nilotpala</td>
<td>Bṛhkuṭi</td>
<td>Gandharvā⁷</td>
</tr>
<tr>
<td>22</td>
<td>Nemi</td>
<td>Śaṅkha</td>
<td>Gomedha</td>
<td>Ambikā</td>
</tr>
<tr>
<td>23</td>
<td>Pārśva</td>
<td>Phañī</td>
<td>Pārśva⁸</td>
<td>Padmāvatī</td>
</tr>
<tr>
<td>24</td>
<td>Mahāvīra</td>
<td>Sinhha</td>
<td>Mātaṅga</td>
<td>Siddhāyikā</td>
</tr>
</tbody>
</table>

2. In the Aparājitaśreṣṭha (III, 221, 8), the word Kapayaḥ has been used for Kapi.
3. Ajīta has been referred to in other texts.
4. The Rūpaṇḍana wrongly mentions Khaggīṣa for Gaṇḍaka, i.e., rhinoceros.
5. Iśvara according to other literary works.
6. Kṣendra or Yakṣendra according to other Jaina texts.
7. In other works, she has been referred to as Gāndhārī.
8. He is popularly known as Dharaṇḍendra.
It is evident from the above table that Maṇḍana has followed the Śvetāmbara traditions in describing the symbols and Yakṣa and Yakṣinī figures of the Tīrthaṅkaras. According to the Digambaras, Vṛśika (crab), asvattha (Ficus religioso), and ṭkṣa (crab) are the symbols of Suvidha, Śitalā and Ananta, respectively. The Digambara texts also record that Supārśva, Śreyāmśa, Vāsupājya, Vimala, Ananta, Dharma, Śānti, Kuntha, Malli and Neminātha have Kālī, Gaurī, Gāndhārī, Vairoṭī, Anantamati, Mānasī, Mahāmānasī, Vijayā, Brahmarūpiṇī, Cāmuṇḍī and Kuṃśmāṇḍini as their Yakṣinīs. Similarly, Śreyāmśa and Śāntinātha have Iśvara and Kimpuruṣa as their Yakṣas instead of Yakṣeṭ and Garuḍa as referred to in the Rūpamaṇḍana.

VI

The Rūpamaṇḍana mentions seven Śāsana-devatās in the following order:

Firstly, it describes Gomukha, the Yakṣa of Rṣabhanātha as of golden colour and riding on an elephant. He holds a vara, a rosary, a noose and a citron:

रियमो (खुभे) गोमुखो यलो हेमवर्णो गजानना
(हेमवर्णो गजानना:) ||

वर(सत्यमातास्त उभीजपृयः) च ||
(वरीसत्यस्त पाणास्त बीजपृयः करेयः च) ||

—Rūpamaṇḍana, VI, 17.

The Aparājitaprcchā refers to a bull instead of an elephant as his mount:

वराधुन्मच्छ पाणास्त मासुलिन्त्र चचुरुः: ||
ख्येतवर्णो बुधमुखो बुधभासतस्वितः: ||

—Aparājitaprcchā, 221, 43.

Cakreśvari is one of the most important divinities in the Jaina pantheon. She has been described of golden colour and

riding on the Garuḍa. The deity has eight arms; her one hand is held in gift-bestowing attitude, while others carry a bow, a noose and disc, etc.

चक्रेष्वरी हेमवणी ताकराहटास्तबाहुका।
वरं बाण चक्र (शक्तिपूतः तमनाकुलम्?)॥

—Rūpa-maṇḍana, VI, 18.

The Mālādevī temple at Gyārasapur has an interesting image, where she is shown riding on Garuḍa and carrying a noose, a thunderbolt and disc, etc., in her hands.

The Rūpa-maṇḍana also describes a twelve-armed image of the goddess holding discs in her eight hands, and thunderbolts and citron in the remaining two each:

ढादाध्याब्जाट्चकारणी बद्धयोज्यमेव च।
मातुलिख्यामये चेष्व पदृमस्या गस्तोपरि॥

—Rūpa-maṇḍana, VI, 24.

The Apara-jitaprechā and the Devatāmūrtiprakaraṇa also refer to twelve-armed images of the devi. Dr. U. P. Shah has discussed the iconography of Cakreśvarī with the help of several photographs of the images from different parts of India.

2. Cf. पद्मश्री ढादाध्याब्जाट्चकारणी गस्तोपर् ॥
   मातुलिख्यामये चेष्व तथा पदृमसानाश्च। ॥
   गस्तोपरिस्यम्यां च चक्रेष्वरी हेमवणिष्का।

—Apara-jitaprechā, 221, 15-16.

3. Cf. अब हिंदीयाहेड़न चक्रे (सूर्य) ।
   ढादाध्याब्जाट्चकारणी बद्धयोज्यमेव ।
   मातुलिख्यामये चेष्व पदृमस्या ग (हूडा) परि ॥

—Devatāmūrtiprakaraṇa, 7, 66.

Ambikā is of yellow colour and rides the lion. She holds a bunch of mangoes, a serpent-noose, a goad and a child:

सिन्हाकड़ासिर्बकी पीता मलुँवि ? (प्लांगक ?) नायपायकमुँ।
अबकुशाब्ज तथा पूर्ण तथा हृलेष्वनार्कमत् िि।

—Rūpamaṇḍana, VI, 19.

From the above description it appears that the text refers to a four-armed image. The Aparājitaprabha mentions a two-armed image of the goddess carrying a fruit and a child in her hands:

हरिभिंशो सिन्हाकड़ा दिनुकाजा च फलं वरम्।
पुरेरोपास्यमाना च सुतोशस्वा तथासिर्बक।

—Aparājitaprabha, 221, 36.

Several varieties of the images of Ambikā are known from various parts of India.¹

Pārśva, the Yakṣa of Pārśvanātha has been described as of black colour. He holds in his hands a citron, cobras, and a mongoose:

पाश्ब्ज: स्यातु पार्शवनागस्य कूलेर्को गजाननः।
बीञ्जपुरोराय नागं नकुलं स्वामर्कनवर्ग:।

—Rūpamaṇḍana, VI, 20.

The Aparājitaprabha, on the other hand, states that he should carry a bow, an arrow, a bhrāṇḍi and a mudgara:

पाश्ब्ज: भृनम्बपृणुष्मुर्द्दरस्त्वं क्षुरं घर:।
सुर्णुस्त्र: स्वामर्कन: क्वनम्: शालिमिच्छुता।

—Aparājitaprabha, 221, 55.

Padmāvatī has red complexion and she rides on a cock. In her four hands, she holds a lotus, a noose, a goad and a citron:

रस्ताप्पनस्य उपद्भ: (पदमा) कूलुट्टोर्ण
(कूलकूट्या) चक्कुंज्जा।
पदमपाण्ड्वो (पदमपाण्ड्वो) बीञ्जने
पूरं हृलेषु कारयेत् (चाररे)।

—Rūpamaṇḍana, VI, 21.

¹. Shah, U. P., Iconography of the Jaina Goddess Ambikā, Jour. of the University of Bombay, x, 2, pp. 195-218; Muni Jayantavijayaji, Holy Ābū, Bhavanagar, 1954, fig. 29.
The Aparājitaprechā also describes a four-armed image of the goddess as follows:

पालालकुशी पद्मवते, रक्तवर्णा चतुर्मुखा।
पद्मासना श्रकुटस्वा ब्रह्मा पद्माभिति च॥

—Aparājitaprechā, 221, 37.

Several images of Padmāvatī have been discovered in Gujarat, Rajasthan and Madhyā Pradesh. Of these, the finest sculpture can be seen in the Sāntinātha temple at Khajurāho, where she is shown seated at ease with her consort Dharaṇendrā.¹

Mātaṅga, the Yakṣa of Mahāvīra, has been described as riding on an elephant and holding a mongoose in his right hand and a citron in the left:

महाबीरस्य मातज्ञो गजास्त्रो (गजास्त्र: ) मितो मुचवः।
दक्षिणे नकुल हस्ते तामे स्वादू बीजपुरस्तम्॥

—Rūpamaṇḍana, VI, 22.

In the Aparājitaprechā, he has been mentioned in the following words:

फल वरोश् ड्रमुजो मातज्ञो हस्तस्तितितः।
यक्षाशयन्तिविनिर्मितितास्तिक्त्वमादिति: कमातु॥

—Aparājitaprechā, 221, 56.

Another important Jaina goddess described in the Rūpamaṇḍana is Siddhyāyikā.² The four-armed deśī having blue complexion rides on a lion. She holds a manuscript, an arrow and a citron, while her remaining hand displays abhaya-mudrā:

सिद्धायिका (सिद्धायिक: ) नीलवर्णा
सिद्धा — (सिद्धा—) कुडा चुतुर्मुखा।
पुस्तक चांगमय दत्ते (ग्रहो) बाँध वै मातुलिङ्गकम्॥

—Rūpamaṇḍana, VI, 23.

² Shah, U. P., Yakṣipī of the twenty-fourth Jina Mahāvīra, Jour. of the Oriental Institute, Baroda, XXII, 1-2, pp. 78 and plates. A medieval seated image of the deśī is also preserved in the State Museum, Lucknow. See the Mahāvīra Jivanti Smārikā, Jaipur, 1973, plate facing page 4.
The Āparājīta-prāchā mentions a two-armed image of Siddhāyikā as below:

asiswa kalamā vīrttvā haṃvay taya
siddhāyikā tu kalamāṁ bhadrakamandaṁ

—Āparājīta-prāchā, 221, 38.

VII

The Jaina literature classifies the subsidiary divinities into four classes, namely, Jyotiṣī, Vimāna, Bhavanapati and Vyantara, based on their natural and individual affiliations. The Rūpamāṇḍana mentions the names of twenty-four Nakṣatras¹ and twelve Rāṣis,² but does not give their iconographic features. It also narrates the eight Pratihāryas,³ viz., Indra, Indrajaya, Mahendra, Vijaya, Dharanendra, Padmaka, Sunābha, Suradundubhi and furnishes details about each of them. The description appears to be based on the Āparājīta-prāchā.⁴

The developed iconometry of the Jaina pantheon and the profuse number of Jaina images during the medieval period tend to indicate the growing Tāntric influence which had gained ground during this period. It also shows that the Hindu Purānic religion had its inter-action on the medieval Indian culture including the field of plastic art.

Besides a few iconographic texts referred to above, there are several other literary works like the Abhidhāna-Cintāmaṇi,

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1. Rūpamāṇḍana, VI, 7-8.
2. Ibid., 10-11.
3. Ibid., 28-32.
4. Cf. पत्न वायाभद्रायब दण्ड इत्यादि रूपोऽस्ये इति जनात: Through Śrī वन जोधो फलदण्डों च महेन्द्रोऽस्ये विजय: ?

—Āparājīta-prāchā, 220, 35-38.
Dipāṁava, Samarāṅgaṇa-Sūtrakṛtā, Prasādamaṇḍana, Rājavallabha, Devatāmūrtiprakaraṇa, Kāśyapa-Saṁhitā, Rāya-Paseñi-Jivābhigama, Tilopaṇṇatti, Vāstusāraprakaraṇa, etc., which provide a mine of information to a student of Jaina art and iconography.

VIII

Professor B. C. Bhattacharya, the celebrated author of the Jaina Iconography, was a distinguished scholar of Indology deeply interested in the study of Indian iconography, literature and culture. His researches in the field of Jaina iconography were not only pioneering works of their times but still form the basis of research in Jainology. Obviously the book has always been in great demand. It is a matter of regret that Professor Bhattacharya did not live to revise and see the second edition of his book. The publication of the present edition by M/s. Motilal Banarsidass, the leading Indological Publishers of India, at the time of the 2500th Nirvāṇotsava of Lord Mahāvīra is a fitting tribute to the great contribution made by Professor Bhattacharya and a great service to the students of Jainology.

National Museum,
New Delhi.
Mahāvīra Jayanti, 1974.

B. N. SHARMA
KEEPER
PREFACE

Following my Brâhmaṇic Iconography, "Indian Images" Part I, published in 1921, I present to the public the Jaina Iconography now after a lapse of nearly two decades. The delay has been long but unavoidable on account of several family mishaps even though the MS. had almost been completed by the end of 1926. An additional difficulty in my way was that of a suitable publisher for undertaking the printing and publishing of a book which by its very nature calls for illustrative plates. I make my apology to those scholars, both in this country and the west, who by their frequent enquiries about this volume have kept alive in me the desire for presenting it to the public, a desire which might otherwise have been killed in the midst of my many trials and misfortunes. I offer my thanks also to the enterprising proprietors of the Punjab Sanskrit Series who, of all Oriental publishers, have placed me in their debt by readily undertaking to bring out this first book on Jaina Iconography.

The study of iconography and that of sculptures are inseparable. To all students of arts and culture, therefore, I hope, this book will present a new interest.

To rescue the hitherto hidden materials of Jaina Iconography from their hiding places, I turned my attention in the first place to the published and unpublished literature of Jaina School. To be justly enlightened on the subject, I freely sought the guidance of orthodox Jaina scholars who, though deeply learned in Jaina philosophy, were unable to adequately indicate the various texts relating to the Jaina images, scattered over in their ritualistic literature. In order to find these, I took to exploring the different MS. collections preserved in far distant places of our country. This involved me in visits to Arrah, Agra, Bikaner, Baroda, Ahmadabad, Rajkot and several other places where such literature was to be found. Everywhere I was received with great kindness by the reverend monks of the sect, who placed at my disposal their MSS. and allowed me to copy out such of them
as, I thought, would be useful. I acknowledge my profound debt of gratitude to those monks whose memory even at this day is my cherished possession. At the same time as I visited the monasteries, I renewed my visits to all the Museums of Northern India and also personally explored many old sites of Jaina ruins in search of images properly illustrative of the iconographic texts. Within about three years, I was able to collect a vast store of materials for my purpose. The present book is the product of all my humble researches on the subject.

In the ever expanding field of Indology some intolerance and unfriendliness still hold sway. This is to be regretted. In the field of Indological research more, I believe, could be achieved by mutual sympathy and understanding and less, very much less by the lack of them. Criticism of a constructive character is always extremely helpful; and no one need grudge it, I mean, no one who has the interest of truth nearest to his heart. I am no judge of my own work. Having put the first furrow in the hitherto fallow field of Jaina Iconography, I place with considerable diffidence this humble work of mine in the hands of Orientalists for their criticism and suggestion which, I doubt not, will be of great help to me in seeing much that I may not have seen at first.

To my general readers my request is that they may be pleased to read the introduction and the introductory paragraphs of each chapter and then relate and compare them to the illustrations at the end of the book.

In conclusion, I desire to record my cordial thanks to Kumar Probodhendu Nath Tagore B.L. for same financial help and to Khan Bahadur Maqsud Ali Khan (C.S. ret.), Chief Secretary to H.H. the Maharaja of Benaras, for his benevolent encouragement and ready sympathy. I have also to express my indebtedness to my esteemed friend, Professor U.C. Nag M.A. Ph.D. for many useful suggestions and to my old student, Mr. T.N. Sarkar B.A. (U.P. Police), for preparing under my instruction the index of this volume.

Durgakund Road,
Banaras, U.P.
January 20, 1939
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2. Vāstusāra and Pratiṣṭhāsāra-Samgraha, MSS. No.68 Jaina Collection, Jāna Mandir, Baroda.

3. Vasunandi’s Pratiṣṭhā-sāra Samgraha, (Jaina Siddhāntabhaṇvan, Arrah):

Beginning: बिन्दनवादस्य सूर्यद्वादशविकृतस्य रसिकत्वम्।
चन्द्रग्रहितांस्वादं सूर्यप्रशंसितप्रभवतः॥
तथा महापुराणार्थाभ्यासकाल्यनषुपति्
सारं समूद्र वस्तुदेहुः प्रतिष्ठातारस्त्रश्रृः॥
तव तातुव प्रब्धामि प्रतिष्ठातारक्षणम्
तस्योदयास्मिति (?) वस्माधिववम्मप्रवर्तनम्॥

4. Frayacana-Sāroddhāra, Ch. 26 and 27.
(a) Ramghat Collection, Benares.
(b) MSS. Chhani Jaina Bhandara, Baroda.
Tīkā by Siddhasena Suri, 1142 Samvat, (Jaina Bhandara, Limdi, Kathiawad).
(c) Colophon—तेषां गृहिणु गुरूवा शिष्य: श्रीहिंदसेनसूरिरितं
प्रवचनसात्त्वरस्य वृत्तिमहर्मस्तिवस्त्रम्। करिकापराविषयो
श्रीविषमनूनपितवस्त्रे चेन्तुवांपकरस्य शुक्लस्वास्य वृत्ति: समा-
प्लनियो॥

5. Tīrtha Kalpa or Rājaprasāda by Jinaprabha, (Probably of 14th Century A.D.).

14° × 5½°.
(C) Vāstu-śāstra by Maṇḍana, No. 3177 Folio 14. 7½°x3°.

7. Mandira-Pratiṣṭhā Vidhāna MSS. No. 6 Jaina S. Bhavan, Arrah.

8. MSS, No. 1351, Harmsavijaya, Jaina Collection, Jāna Mandir, Baroda. Vāstu-Śāstra, Bimba parimāṇa-Guṇa
doṣalakṣaṇa caturvimiṣati Jīna Yakṣa Yakṣiṇī vicāra by Vidyādhara.
   Beginning:—अऽ नमो ब्रह्मरागाय। विौमान जिनं तत्वं समुद्रंए
   जिनामात् नित्यकर्मं तथा दीर्घं प्रतिपदं च प्रचक्ष्येऽऽ
   प्रतिफलपदविदनवधिरं दीपमोऽत्र स्थितिरुप्तं भव्यानाम्
   पण्डायं स्थित: व्यास्येशुना।
   Colophon:—अयू प्रशस्त:। श्रीबिशाचरवंशमूण्यमणि: प्रस्तातनामा
   मृति श्रीमंतांगमसिहं इत्यविपयः: ह्वेतात्मविराणाममूत: श्वायस्तस्य
   ब्रह्म मण्डनविय: व्यास्येशुना।
12. (Catuḥṣaṭṭhi Yoginī) MSS. No. 396 Harṣa Vijaya Collection, Jñāna Mandir, Baroda.
LIST OF ILLUSTRATIONS

FRONTISPIECE
Caturvirásatipatýa of Rśabhanátha
gifted by Śáraniká, Caulukya, c. 860.
A.D., Ákoṭá, Gujjarát,
Baroda Museum.

Plate I
Torso of a naked Jaina Tirthanákara,
Maurya, 3rd century B.C.,
Lohanipur, Patna, Bihar,
Patna Museum.

Plate II
Áyágapaṭṭa,
Kuśána, 1st century A.D.,
Kaṅkñi Ĭtilá, Mathurá, U.P.,
State Museum, Lucknow.

Plate III
Áyágapaṭṭa,
Kuśána, 2nd century A.D.,
Mathura, U.P.,
State Museum, Lucknow.

Plate IV
Rśabhanátha,
Gáhadavála, 12th century A.D.,
Mahet, Gonda, Uttar Pradesh.

Plate V
Rśabhanátha,
Cedi, 11th century A.D.,
Tripuri, Madhya Pradesh,
Indian Museum, Calcutta.

Plate VI
Ájítanátha,
Cedi, 10th century A.D.,
Madhya Pradesh,
Nagpur Museum.

Plate VII
Sambhavanátha,
12th-13th century A.D.,
Khanḍagiri, Puri, Orissa.

Plate VIII
Abhinandananátha,
12th-13th century A.D.,
Khanḍagiri, Puri, Orissa.

Plate IX
Sumatinátha,
12th-13th century A.D.,
Khanḍagiri, Puri, Orissa.
<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>X</td>
<td>Padmaprabha, 12th-13th century A.D., Khanḍagiri, Puri, Orissa.</td>
</tr>
<tr>
<td>XI</td>
<td>Supārśvanātha, Cedi, 10th-11th century A.D., Tripuri, Madhya Pradesh.</td>
</tr>
<tr>
<td>XII</td>
<td>Supārśvanātha, Rāṣṭrakūṭa, 9th-10th century A.D., Kaṭoli, Cāndā, Maharashtra, Nagpur Museum.</td>
</tr>
<tr>
<td>XIII</td>
<td>Candraprabha, Candella, 12th century A.D., Deogarh, Jhansi, Uttar Pradesh.</td>
</tr>
<tr>
<td>XIV</td>
<td>Suvidhinātha (or Puṣpadanta), 12th-13th century A.D., Khanḍagiri, Puri, Orissa.</td>
</tr>
<tr>
<td>XV</td>
<td>Śīṭalanātha, 12th-13th century A.D., Khanḍagiri, Puri, Orissa.</td>
</tr>
<tr>
<td>XVI</td>
<td>Śreyāṁśanātha, Cedi, 10th-11th century A.D., Madhya Pradesh, Nagpur Museum.</td>
</tr>
<tr>
<td>XVII</td>
<td>Vāsupūjya, 12th-13th century A.D., Khanḍagiri, Puri, Orissa.</td>
</tr>
<tr>
<td>XVIII</td>
<td>Vimalanātha, 12th-13th century A.D., Khanḍagiri, Puri, Orissa.</td>
</tr>
<tr>
<td>XIX</td>
<td>Anantanātha, 12th-13th century A.D., Khanḍagiri, Puri, Orissa.</td>
</tr>
<tr>
<td>XX</td>
<td>Dharmanātha, 12th-13th century A.D., Khanḍagiri, Puri, Orissa.</td>
</tr>
<tr>
<td>XXI</td>
<td>Śāntinātha, 10th century A.D., Rajnapur-Kinkini, Akola, Maharashtra.</td>
</tr>
</tbody>
</table>
Plate  XXII  Kunthanātha,
Tomara, 15th-16th century A.D.,
Gwalior Fort, Madhya Pradesh.

Plate  XXIII  Aranātha,
12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.

Plate  XXIV  Mallinātha,
12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.

Plate  XXV  Munisuvrata,
12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.

Plate  XXVI  Naminātha,
12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.

Plate  XXVII  Neminātha,
Cauhān, 12th century A.D.,
Narhaḍ, Pilani, Rajasthan,
National Museum, New Delhi.

Plate  XXVIII  Pārśvanātha attacked by Kamaṭha,
Vardhana, 7th century A.D.,
Bihar, Indian Museum, Calcutta

Plate  XXIX  Mahāvira,
Cedi, 10th-11th century A.D.,
Madhya Pradesh,
Nagpur Museum.

Plate  XXX  Iśvara Yakṣa,
Candella, c. 10th century A.D.,
Madhya Pradesh,
(Author's collection).

Plate  XXXI  Kubera,
Pratihāra, 8th century A.D.,
Bansi, Rajasthan,
Udaipur Museum.

Plate  XXXII  Kṣetrapāla,
Pratihāra, 10th century A.D.,
Candapur, Jhansi, Uttar Pradesh.
<table>
<thead>
<tr>
<th>Plate</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>XXXIII</td>
<td>Cakrēśvari, Candella, 12th century A.D., Deogarh, Jhansi, Uttar Pradesh.</td>
</tr>
<tr>
<td>XXXIV</td>
<td>Mahāmānasī, Candella, 12th century A.D., Deogarh, Jhansi, Uttar Pradesh.</td>
</tr>
<tr>
<td>XXXV</td>
<td>Rohinī, Candella, 12th century A.D., Deogarh, Jhansi, Uttar Pradesh.</td>
</tr>
<tr>
<td>XXXVI</td>
<td>Ambikā, Candella, c. 11th century A.D., Deogarh, Jhansi, Uttar Pradesh.</td>
</tr>
<tr>
<td>XXXVII</td>
<td>Gomeda and Ambikā, Candella, 12th century A.D., Deogarh, Jhansi, Uttar Pradesh.</td>
</tr>
<tr>
<td>XXXVIII</td>
<td>Dhānapendra and Padmāvatī, Candella, 10th-11th century A.D., Śāntināthaka temple, Khajurāho, Madhya Pradesh.</td>
</tr>
<tr>
<td>XXXIX</td>
<td>Nirvāṇīdevī, Candella, c. 10th century A.D., Madhya Pradesh, (Author’s collection).</td>
</tr>
<tr>
<td>XL</td>
<td>Sarasvatī, Kuśāṇa, 2nd century A.D., Mathura, Uttar Pradesh, State Museum, Lucknow.</td>
</tr>
<tr>
<td>XLI</td>
<td>Śrutadevī (Sarasvatī), Candella, c. 12th century A.D., Deogarh, Jhansi, Uttar Pradesh.</td>
</tr>
<tr>
<td>XLII</td>
<td>Sarasvati, Cauhān, 12th century A.D., Pallu, Bikaner, Rajasthan, National Museum, New Delhi.</td>
</tr>
<tr>
<td>XLIIL</td>
<td>Sāvatobhadra-pratimā (Caumulha sculpture), Pratihāra, c. 10th century A.D., Jaghina, Rajasthan, State Museum, Bharatpur.</td>
</tr>
</tbody>
</table>
| Plate  | XLIV   | 1. Ajitanātha
       | 2. Ajitādevi
       | 3. Sambhavanātha
       | 4. Duritārī or Prajñāpīti,
               12th-13th century A.D.,
               Khaṇḍagiri Caves, Puri, Orissa. |
|--------|--------|--------------------------------------------------|
| Plate  | XLV    | 1. Abhinandana
       | 2. Śreyāṁśanātha
       | 3. Not identifiable
       | 4. Gaurī or Mānavī
               12th-13th century A.D.,
               Khaṇḍagiri Caves, Puri, Orissa. |
| Plate  | XLVI   | 1. Pārśvanātha,
       | 2. Nemindhātha,
       | 3. Padmāvatī,
       | 4. Ambikā,
               12th-13th century A.D.,
               Khaṇḍagiri Caves, Puri, Orissa. |
| Plate  | XLVII  | Bāhubali,
       | Cedi, 9th century A.D.,
       | Madhya Pradesh. |
| Plate  | XLVIII | Jīvantasvāmī,
       | Cauhān, 12th century A.D.,
       | Khinvasar, Rajasthan,
       | Sardar Museum, Jodhpur. |
| Plate  | XLIX   | Cakravartī Bharata,
       | Candella, c. 11th cent. A.D.,
       | Deogarh, Jhansi, Uttar Pradesh. |
| Plate  | L      | Navagrahas,
       | Candella, 10th century A.D.,
       | Deogarh, Jhansi, Uttar Pradesh. |
| Plate  | LI     | Nandīśvara-dvīpa,
       | c. 14th century A.D.,
       | Rāṇakapur, Rajasthan. |
| Plate  | LII    | Samavasaraṇa,
       | c. 19th century A.D.
       | Pataudi Kā Mandir,
       | Jaipur, Rajasthan. |
| Plate  | LIII   | The Weapons of Jain Deities. |
The photographs have been published through the courtesy of the following:
Plate I—Dr. B.N. Sharma, New Delhi; XXIV, XXXVIII, XLIX—LII—Śrī Niraj Jain, Satna; XXX, XXXIX and LIII—author; XXVII and XLII—National Museum, New Delhi and Frontispiece and remaining Plates—Archaeological Survey of India.

COVER

Lord Mahāvīra,
Kuṣāṇa, c. 2nd century A.D.,
Mathurā, Uttar Pradesh.
 Courtesy: Śrī Niraj Jain, Satna.
INTRODUCTION

In the vast domain of Indian art, the Jaina Iconography, unfortunately, signalizes a great blank. Except a few useful contributions by the late Dr. Burgess and Prof. D.R. Bhandarkar, the subject, as a whole, is left practically unexplored. There is as much truth in the fact that the great majority of the Brähmanic sculptures of ancient dates are unrecognised by the ordinary Hindu Public as there is in the case of old Jaina images, which defy accurate identification even by an orthodox Jaina. The cause is, however, not far to seek. Time and evolution of custom have cut short the elaborate Jaina Pantheon, economising immensely the details of its ancient statuary. In consequence, in no Jaina temple of modern times, one can easily notice, the important entourage of the Tirthamkaras, less probably, one would expect there to meet with all the canonically fashioned deities of Jainism. On the contrary side, however, up to date exploration at the ancient Jaina sites has rendered abundant possibilities to students of history and the Jaina world to see with a new vision nearly a full number of representative Jaina images. Hence, the need arises to collect informations, literary and archaeological, which would systematise our present knowledge of the Jaina Iconography. As we, thus, proceed with the same subject in hand, we would, at the outset, offer a preliminary treatment of the Jaina religion and philosophy in its most characteristic form.

Fundamentals of Jaina Religion

This Religion may be described, in its very elemental features, as an Árya or Indian Sectarian Religion.\(^1\) Contentions arise and develop, when only it asserts its heresy against the orthodox Brähmanic Religion by rejecting the authority

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1. "The Jaina Religion like Buddhism is held to have been originally an off-shoot from Hinduism, and many Jainas still continue to consider themselves as members of the Hindu Community, will intermarry with Hindus and take part in their festivals." Census of India Vol. 1. Part I Report (Government Printing, 1924). Their total population is 1178, 596.
of the Vedas as apocryphal and corrupt. The Jainas substitute, however, the Vedic Scripture by their own Aṅgas and Sūtras. They, in their difference, never accept the Hindu Śrāddha or funeral rites nor do they venerate Hindu sacred places which they replace by their own having rites specially attached to them. A further point of their protest against Aryan orthodoxy is the exclusion of all but the twiceborn (Dvija) from the monastic fraternities, an attitude which ultimately brought into world this independent sect with an established rank of its own. Mainly, the two characteristic features, which should clearly mark out Jainism from all other religious systems are firstly, the extremity of tenderness shown towards all animal life, the tenet being called Akīṁsā and secondly, the Saint-worship in which they assign to the Tīrthamākaras, a station even superior to that of the gods.

In certain respects, on the other hand, the Jainas meet the orthodox Hindus on a common ground. For instance, they admit the institution of caste, observe the essential ceremonies, called the Sanskāras and instal amidst their pantheon, a number of male and female deities of Brāhmanism. Further, the Jainas, in many cases, employ the Brāhmaṇa Pūjakas (Religious officiants) in their sanctuaries and some of their class freely intermarry with the Hindu Vaiśyas.

In points of heterodoxy against Brāhmanism, Jainism and Buddhism probably stand on a common platform. But despite their outward similarity, which led the late Mr. Hunter to remark on Jainism as "a religion allied in doctrine to ancient Buddhism but humanised by Saint-worship", both religions have certain doctrinal distinctions of leading importance. The conception of Nirvāṇa in Buddhism differs essentially from the Mokṣa view of the Jainas. With the Buddhists, to be clearer, its proposed meaning is extinction whereas with the Jainas it has a positive significance implying absolute purity and freedom from the snares of Karma. In Metaphysics, Jainism recognises a pluralistic realism and is more akin to the Nyāya-Vaiśeṣika

1. कर्मपाबंधितमुक्तिः: also कुलस्कर्मश्वयः मोक्ष: Tattvārthādhyāga Sūtra (Asiatic Society, Bengal), p. 103.
theory than to the Śāṁkhyya system, while Buddhism with its doctrine of Universal void inclines naturally to the monism of Śaṅkarācārya. In the idea of Ahimsā (non-killing, non-injury), too, both the religious systems do not appear to be in perfect accord. The Buddhist idea of Ahimsā is rather positive and humble as consisting in showing mercy (Mettā) to all living creatures of the world. The Jainas on the other hand, have carried the idea of Ahimsā to probably an excessive limit, for instance, in the utter abstention from hurting a living molecule and in the refusal to take as food even a dead creature’s body. A further point of difference between the two religions is the fact that Jainism lays special stress on the rigour of asceticism which, Buddhism, however, has sternly avoided as an extreme (Antā).

Like all religions, Jainism has three main sides, philosophical, ethical and ritualistic. In philosophy, it is partially atheistic (deistic?) denying the existence of a supreme Being as creator but essentially pluralistic as mentioned before. The Jainas hold the theory that the world exists from eternity. It consists of Loka and Aloka. There are two ultimate substances (Dravyas) in this world,—Jīva (Alive) and Ajīva (Not Alive). An inhabitant even of the highest heaven cannot obtain Mokṣa (liberation) in the ordinary course. For becoming a Jīna or Arhat, he needs to be born as a man. The Ajīva Dravyas are of five kinds: Pudgala (matter or the physical basis of the world), Dharma (the principle of motion), Adharma (the fulcrum of rest), Ākāśa (space), Kāla (Time). With Jīva, these make up the six first categories of Jaina Philosophy.

1. Colebrooke’s hypothesis of the identity of Jainism and Śāṁkhyya has been ably refuted by Dr. S. Rādhākrishnan in his Indian Philosophy Vol. 1, pp. 292-293 (London : George Allen & Unwin Ltd.).
2. “Lokākāśa is that in which Dharma, Adharma, Kāla, Pudgala and Jīva exist. That which is beyond is called Lokākāśa—Dravya Saṅgraha, p. 58 (Sacred Books of the Jainas).
3. Substance may be defined as that which persists in and through its own qualities and changes having the characteristics of creation, destruction and permanence (cf. द्रव्यास्थिकधनय and पर्यायास्थिकनय).
4. द्रव्यास्थिकधनय (V.1.) अजीवकायधमांसकाठंकुण्डालसंस्कारः (V.1.) जीवास्थिक (V.3.) कालाच।
   Tattvārthādhigama Śātra.
Cf. अजीवो पुण्य शैवो पुण्यलोकस्य अश्रूम्ब्रा आयासं।
   कालो पुण्यलोकत्रिपणु वर्द्धाविहारी मुक्तिसेवाधु॥
   Dravya Saṅgraha 15 (S.B.J.).
The remark by Prof. Jacobi as follows in general review of the Jaina Metaphysics is worth consideration. (i) The animistic belief of the Jainas, (ii) the absence of the category of quality in their enumeration of the principal constituent elements of the universe, (iii) the inclusion of Dharma and Adharma in the class of substances. The Jainas hold, moreover, that the body, Manas and speech are constituted of Pudgala, which they regard as existing in atomic and aggregate form.

One of the central features of Jaina Metaphysics is their group of seven Tattvas or Principles underlying which stand their doctrines of Karma and Samsāra. The principles are (1) Jīva (soul), (2) Ajīva (non-soul), (3) Āsrava (influx of karmic matter into soul), (4) Bandha (Bondage), (5) Sāṅkvara (stoppage of the influx of fresh matter), (6) Nirjarā (removal of any past Karma), (7) Mokṣa (absolute liberation).² If, to this series two more principles of Pūnja or merit and Pāpa or demerit are added, the collection is to be known as the nine Padārthas.²

This aspect of Metaphysics describes the stages upon the way to salvation. Mokṣa is in fact the liberation of Jīva from Ajīva. Jīva is entangled by Karmas and Karmic matter throughout all his births and evermore fresh Karmas are pouring in. It is Karma, which brings on the Āsrava,³ which for the first time taints the pure soul. Thus, with the influx of matter, there is a kind of fusion of soul and matter.

This binding of the soul to the body is Bandha, which is not to the advantage of the former. Hence accrue Pāpa (demerit) and Pūnja (merit) in consequence of which, the Jīva revolves in the circle of births and deaths (Samsāra). The only step towards Mokṣa or final release can be attained by stopping the "influx" (Sāṅkvara)⁴ and by ridding the soul of matter (Nirjarā). This is, however, affected by practising the thirty-five ordinary

1. जीवाजीवात् जनवरिनिजः जरायमोऽकास्तरथम्।
   Tattvārthika Sūtra I.4.

2. जीवाजीवाभावान् पुनः पाबः च आसवं तेषिः।
   स्वरस्वतः स्वरस्वस्य मौलिको य हृतिः ते अहं।
   páncastikéya 103.


4. कायवादमनः कर्मवोगः।

5. आसवनिरावः सवः।
rules of conduct, self-control, twelve special rules of conduct and concentration. Thus, when the soul is completely purged of all impurities of *Karma* past and new, the Jiva in all his real refugence, power, bliss and knowledge, obtains *Mokṣa*.

The Jainas have certain original theories of knowledge, which form an important element of their philosophy and religion. According to them, Philosophy consists in the voluntary and consistent striving, intellectual and moral, manifest in the removal of Karmic impediments (1), on the way to *samyak jñāna* (i.e. Right knowledge of the doctrine), (2) *Samyak Darsana* (i.e. Right faith in the true doctrine)² (3) *Samyak Caritra* (i.e. strict observance of Jaina precepts).⁸ These are called *Triratna* or three Jewels, as means to attaining *Mokṣa*. Of these knowledge is divided into five kinds (1) *Mati*—Perceptual and inferential knowledge, (2) *Śrutā*—knowledge derived from the reading and hearing of the scriptural books, (3) *Avadhi*—direct knowledge of things even at a distance of time and space, (4) *Manahparyaya*—direct knowledge of the thoughts of other people, (5) *Kevala*—Perfect, limitless knowledge or omniscience.⁴

The Jaina Philosophy is again original in the doctrine of *Syādvāda* or the seven modes of predication (*Saptabhaṅgi naya*). “It is the doctrine of the non-isolation of the parts, elements, properties or aspects of things; it is the method of knowing or speaking of a thing synthetically”.⁵ We can affirm the existence

1. वर्येद्भावनिर्जरिदल्लाल्ल्य शुन्नकर्मचित्रार्थ मृत्युः।
   \( Tattvārtha Sūtra \ X \ 2. \)
   
   ॐ जो संवरण जुनो गुस्तमानायोऽस्मिनः।
   वर्द्धदेशेकालसी मुखविचतः भवेद्वै नेत्रा मोकः।
   \( Pañcatīkāya-samayasūtra \ Verse 158. \)

2. \( Adhyātma-Tattvāloka \) (tr. by M.J. Mehta), p. xxi.

3. *Caritra* has two kinds—one which is unaccompanied by desire (बौद्धराग), and the other accompanied by desire (सराग). The first leads to *Mokṣa*, the second to sovereign dignity.

4. *Uttarākhyāyana Sūtra* (Jaina Sūtras tr. by H. Jacobi—S.B.E.)
   
   ॐ मतिण्युतविखिणि:पर्ययेर्वेलानि तानम्।
   \( Tattvārthādhyāgama Sūtra \ (Sūtra 9, ch. 1.) \)

5. \*Jainism* by H. Warren, p. 20.
of a thing from one point of view—that of its material, place, time and nature\(^1\) (\textit{Syād asti}) and deny it from these attributes of another thing (\textit{Syād nāsti}). All affirmations are true as well as false in some sense (\textit{Syād asti nāsti}). A thing is unpredictable when we should affirm both existence and non-existence at the same time from the same point of view (\textit{Syād avaktavya}). From the point of view of its own quarternary and at the same time from the joint quarternary of itself and nothing, a thing is and is unpredictable (\textit{Syād asti avaktavya}). Similarly a thing is not and unpredictable (\textit{Syād asti nāsti avaktavya}).\(^2\) Every proposition starts with a 'perhaps', a maybe or a \textit{Syād} and suggests the absolute affirmation or denial as impossible. What is meant in short by these seven modes are but different stand-points (\textit{Nāya}) of the position, form etc, from which the existence of every object can be regarded in order to have a full view of it.

On the ethical side, certain scriptural injunctions bind the Monks and the Laity to a moral system of a specialised character. The most important of them is the five-fold vow of the Jainas-viz. (i) non-injury, (ii) renunciation of lying, (iii) abstinence from theft, (iv) chastity, (v) detachment from all external and internal temptations.\(^3\) No religion, as mentioned before, has carried \textit{Ahimsā} further i.e. respect for and abstinence from everything that has life. The most orthodox among the Jainas drink only carefully strained water, and their ascetics before they sit brush the ground before them with a broom of peacock's feather or a cloth-brush lest any visible animalcule be crushed. It is enjoined in their canonical books that a man should practise certain resignations of mind by thinking that nothing in the world really belongs to him, should abstain from all intoxicants, from gambling, from adultery, from hunting, from taking food at

\(^{1}\) स्वरूप, स्वदश्रय, स्वलोक and स्वकाल \\
\(^{2}\) See Mallīścya's \textit{Syādvādamañjari}, p. 169 ff.; for a clear exposition of the doctrine Vide Prof. S. Rādhākrishnan's \textit{Indian Philosophy} Vol. 1, pp. 302-304.  
\(^{3}\) हितानुत्तस्वेयार्ज्जुयंप्रिप्रवेश्यो विरहित्रितम्  \\
\textit{Tatttvārtha-rāja-Vārttika}, Ch. VII. I.  
(Sanātana Jaina Series). 
\textit{Cf. अहितानुत्तस्वेयार्ज्जुयंप्रिप्रवेश्यो योग: II} 
\textit{Yoga Sūtras}
night, etc. All these summarise the very norms of Jain Ethics of which the details may be found in certain vows and the eleven Pratimās. Most of them share in character with the orthodox Hindu and Buddhist rules of life except probably the duties which prescribe a Śrāvaka to have faith in his own religion, to do Śāmāyika (meditation during one Muhūrta) and to keep certain fasts, to limit his indispensable necessities of life and to abandon part by part worldly occupations as a preparatory to the monk’s life.

Another characteristic of the Jain Religion is its constituent division of the Śrāvakas “hearers” or lay disciples and Yatis or Monks, who should hold no property and never quit their dwelling except to beg for food. The Yati’s life is one of utter abstinence, taciturnity and continence. He has to sweep the ground before sitting, remain silent and steady at one place at night and not to ride any vehicle for travelling. He is allowed, in turn, to dispense with all acts of worship, whilst the Śrāvaka has to add to the observance of the religious and moral duties the worship of the Tīrthaṅkaras and a profound reverence to be shown to his more pious brethren. The secular Jain like the ascetic must practise the four virtues,—liberality, gentleness, piety and penance: he should govern his mind, tongue and acts; abstain, at certain seasons, from salt, flower, green fruits, honey, grapes, tobacco; drink water thrice strained, and never leave a liquid uncovered lest an insect should be drowned in it; it is his duty also to visit daily a temple, where some of the images

1. दर्शन—प्रति—सामायिक—प्रीच्छोध्वास—तविलित्वाग—निदान्योजनपरिहार—प्राहृत्य—धर्मभाव—परिप्रेह्याग—अनुमोदन प्रति—उत्क्रिष्टल्प

(1) दर्शन (Faith). (2) Vow. (3) Śāmāyika (one मुहूर्त). (4) Fortnightly fast. (5) Abstinence from the flesh of conscious creatures. (6) Abstinence from eating at night. (7) Abstinence. (8) Abandonment of nearly all worldly engagements & occupations. (9-11) परिप्रेह्याग, अनुमोदन, उत्क्रिष्टल्प—(a gradual giving up of the world and retirement).

2. सर्वभेद में निषिद्ध प्रभावित विलस्त्रेषु जीवेषु हृदय्यापरम्।

माध्यस्तमाव विपरीतवृत्तिः सदा समायमा विद्यतां देव: ।

Śāmāyika-Pāñcha No. 1 by Amitagati.
of the Jaina saints are placed, walk round it three times, make an obeisance to the image, and make some offerings of fruits and flowers. Rituals and pure ethical duties have been mixed up here in describing the religious life of a Jaina, who, indeed, does not keep them in water-tight compartment.

The Jaina rituals are not half so elaborate as those of the Hindus but certainly surpass those of Buddhism both in extent and variety. The customs peculiar to them and those which seem to be more emphasised among them than in Hinduism may only be touched here. The Jainas give all free access to their temples of gods and saints of whose images they worship with certain special rites and ceremonies.

They have what are known as Jala-pūjā (washing of the images), Candana Pūjā (worship with sandals) and Akṣaṭa Pūjā (offering of unboiled rice) and Naivedya Pūjā (worship with food). All this is followed by Ārati after the sunset. Another custom belonging to the Jainas is the Sāmāyika reading. They, like the Hindus, believe in and practise Prāyakṣcitta or expiation of sins but unlike them have the custom by confessing sins before the Guru. In regard to the observance of religious suicide the Jainas differ, yet a writer on Jainism calls it the highest, noblest and the most dignified form of Ahimsā. Great importance is attached to pilgrimages, especially undertaken on the full-moon days that fall in October-November (Kārttikī Pūrṇimā) or in April-May. Four months in the year are more specially given to fastings, the reading of sacred books and spiritual meditations. They observe the most important fast on the last day of the Jaina Year and of Pajjusana Saṁvatsarī and ordinary fast on the full-moon days, which fall in Spring and Summer. Some of the Brāhmanic festivals have been mysteriously adopted by them among which may be mentioned the Divālī, Dhanaterasa, Śāradā Pūjā, Lakṣmī Pūjā, Jhāna pañcamī, Śitalā Pūjā, the Daśaharā and the Makara-samkrānti. Besides, the image-worship of the Tīrthaṅkaras

1. Chamber's Encyclopaedia "Jainism" Śvetāmbaras.
2. Divālī, Dhanaterasa, ज्ञानपढ़न्य are probably adscititious to Hinduism. Jaina festivals have originated mostly from the anniversaries of the births and deaths of Tīrthaṅkaras. The greatest festivals of the Jainas are: पञ्जुमास in the month of भाद्र (August-Sept), चालुमस्य—full
and some subordinate deities, the worship of the *Siddha-cakra*, which is kept in a Jaina temple has found a firm hold on the Jaina devotee.

**The Digambaras and the Svetämbaras**

The followers of Mahāvīra were originally called *Nirgranthas* (without a bond)\(^1\) who latterly received the designation of “Jaina”. Tradition and historical records assign to the well-known division among them into the *Svetämbaras* ‘putting on white clothes’ and the Digambaras “Sky-robed” or wearing no garment, the date of 79 A. D. This almost synchronizes with the time of the similar sectarian division among the Buddhists into the Mahāyāna and the Hinayāna. The real origin of this division is to be looked for in the specific acceptance, which some people accorded to some of the doctrines of Mahāvīra or his predecessors while others followed the rest of his or their doctrines. The schism began as early as the time of the First Council of Paṭaliputra at the end of the fourth century B. C. The visitation of a terrible famine in Magadha led some Jains to migrate to the south under their leader Bhadrabāhu about 315 B. C. They are said to have planted Jainism for the first time in the Deccan.\(^2\) Those who remained in the famine-stricken land found a leader in Stūlabhadra, who being anxious to preserve the Jaina scriptures summoned a Council at Paṭaliputra, which collected the Eleventh Anga and renewed the 12th

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moon of आषाढ़—15th of कालिक । पञ्चमृगन्त means परि सामस्त्येन । उसना सेवना त्रसे देवता i.e. serving with a whole-hearted devotion. This is the religious session during the rains. मिन्न-चक्र-चक्षु—celebrated in आषाढ़ and चैत्र देवालि—day of Mahāvīra’s *Nīrāda*. ज्यापथ्वमी (कालिक शुक्ल 5), चातुर्मास्य ends with this day.

1. दैविक बामनेतु ब्राजीबिकेषु पि ने कटे निगमेसु पि मे...।

   *Aloka’s Pillar Edict vii.*, Lexicographers like Hemacandra and the author of the *Medini* make निगमेस्य synonymous with नागक (naked) दिसाम्य (sky-clad).

2. According to orthodox Digambara Jain tradition Bhadrabāhu and his followers must have chosen such a place where there had been the Jaina laity to dwell with. Thus, the Deccan was an earlier seat of Jainism when we follow this view.
Aṅga. At the end of the farinie, Bhadrabāhu returned with his followers. They refused to accept the work of the Council and sternly disapproved the custom of wearing clothes, which the followers of Śhūlabhadra had already adopted. Thus, according to the Śvetāmbaras, the Ja'na Canon was fixed by the Council of Pāṭaliputra towards the end of the 4th Cent. B. C., whereas the Digambara books as available so far prove that their age cannot go back further than Vikrama Year 49 or B. C. 8. Regarding the origin of the Digambaras as a sect the Śvetāmbaras ascribe it to Śivabhūti,¹ who started the heretical sect of the 'Bhotikas' in A. D. 83.

The diverging doctrines of the two sects are in the main as follows:

(a) The Śvetāmbaras decorate the image of the Tīrthaṁkaras with earrings, necklaces, armlets, and tiaras of gold and jewels, the Digambaras leave their images naked and unadorned.

(b) The Śvetāmbaras assert that there are 12 heavens and 64 Indras; the Digambaras maintain that there are 16 heavens, and 100 olympian monarchs.

(c) The Śvetāmbaras allow their gurus to eat out of vessels, the Digambaras receive the food in their open hands from their disciples.

(d) The Śvetāmbaras consider the accompaniments of the wooden pots for bringing food etc. as alms etc., as essential to the character of an ascetic, the Digambaras do not admit their importance.

(e) The Śvetāmbaras credit the Aṅgas or Scriptures to be the work of the immediate disciples of the Tīrthaṁkaras, the Digambaras, on the other hand, maintain that the leading authorities of the Jaina Religion are the composition of subsequent teachers or Ācāryas, their original Aṅgas being lost.

(f) The Digambaras hold that salvation is not possible for a woman, although they have the order of nuns as well. The Śvetāmbaras have not, however, such a view.

(g) The Omniscient Being or a Kevalajñānī lives without food according to the Digambaras, who strongly maintain that a monk should not have anything, even clothes. The

¹. The story of Śivabhūti is given in Mrs. Stevenson's *Heart of Jainism* p. 79
Śvetāmbaras hold contrary opinions on these points. In Pūjā, the Śvetāmbaras use flowers, sweets etc., the Digambaras substitute them for dry rice, spices etc. The former in contradistinction to the latter regard Mallinātha as a female Tīrthaṁkara.

In comparatively modern times during the Mahommedan rule, new sects such as the Lunkās (452 A. D.) and Sthānaka-vāsis or Dhunḍiṣ (1653 A. D.) arose. The chief distinction resting with them is their absolute opposition to image worship.

Who are the Tīrthaṁkaraś?

Several definitions of a Tīrthaṁkara or Tirthakara are to be met with in both Śvetāmbara and Digambara literatures, but they all converge upon the same purport that a Tīrthaṁkara means a prophet. Let us look into some of the literary definitions as found in their books. "A Tīrthaṁkara is he by whom was shown the broad fording-place of virtue, the best of all reaching which men overcome sorrow."1 "Tīrtha" means here Dharma or religious system, "one who expounds Dharma"2 or according to another version, "Tīrthaṁ" or "Dharma" by which this Ocean of Saṁsāra or transmigration can be crossed.3 According to Śvetāmbara view, "Tīrtham" means a "Saṁgha" or 'Church' and a Tirthakara is one who founds the Church or Community. This 'Tīrtha' or 'order' is not one but four in number—viz, (i) Sādhu or Monk, (ii) Sādhvi or nun, (iii), Śrāvaka or lay brother and (iv) Śrāvakā or lay-sister. Thus, everything analogises to what we know by an advent of God or Prophet or deified saint. As in all religions, the Jaina Tirthamkaras were no more than deified heroes, born of human parents,

1. वेन प्रणीतं पृवषयमतीथी व्येष्ठं जना: प्राप्य जयति हुःसम् ।
Bhagavatayambhū-stotra 9, by Samantabhada.

2. तीर्थं धर्मं करोति प्रकटयितं इति तीर्थकरस : स्वतीर्थानामादिकाः
तीर्थकरस : ।
ग्राण ३० वृंद adhyāya II

3. तीर्थे धर्मे । Cf. तर्नित वेन संसारसागरस्तितं तीर्थं प्रवचनं तद्वपतिरेका-
देव संहुस्तीयं तत्करणशीलस्वास्तीयकरस : ।
Bhagavatī Sūtra, I. 1 30.
raised to the position of God by their renunciation and great services to religion for the deliverance of mankind.  

Another name of the Tirtharākara is Jina or conqueror from which the religion has been named as ‘Jaina’. The word “Jina” has the technical sense of “one who conquers the enemies such as, lust, anger, etc”.

These “Jinas” are four-fold—viz, (i) Nāma Jīnā or those who were Jinas by name, e.g. Rṣabha and others, (ii) Śthāpanā Jīnā or images which are installed and are made of gold, stone, etc., (iii) Dravya-Jīnā or those beings who are endowed with a Jina’s quality, e.g. Śrenīka, (iv) Bhāva Jīnā or those who have attained the Samāvasarāṇa. The Jaina literatures of both the sects furnish the names and detailed history relating to 24 Tirtharākaras. From the early references to the name of Rṣabhanātha, the doctrine of Arhat, Nirgrantha and the Syādvāda in the Hindu and Buddhist books, there is nothing seemingly very incredible about the early authenticity of the Jaina incarnations. It is also a curious coincidence that the number 24 resembles exactly the number of 24 Brāhmanic Incarnations of Viṣṇu according to some accounts. In all likelihood, the early Hindu number of 10 Avatāras might have been also numerically strengthened under the Jaina or the Buddhist influence in later times. Of the 24 Tirtharākaras, the most favourite ones among the Jinas are the first and the three last ones but temples as well as images of the remaining ones are also met with in many parts of India.

Almost all the Tirtharākaras have been the subjects of many Carita books and Purāṇa books in Jaina Literature either in an associated account or in a separate account. For instance, we have the Adipūrāṇa about the life of Rṣabha, Uttarapurāṇa about the lives of the other Jinas, Bhavadeva Śūrī’s Pārśvanātha-carita, Sakalakirtī’s Śāntinātha Caritra, Vijayagaṇi’s Arīṣṭa-

1. लोकसुद्देश्याये सुव्यक्तित्वकारे जिणेव बने।
   गरहते कितहासं चवीरसं च बेव केवलीणो।

2. जयति निराकरोति रागद्वयादित्वपानातीनिति जिन। सं २ समो

3. नामजिना जिणनामां ठवणजिना पुण्य जिणिद्धमाप्रो।
   दब्बजिना जिणजीवा भाबजिना समवसरस्त्या।

Cf. Pravacanasāroddhāra, 42 द्वार।
nemicarita, Kṛṣṇadāsa’s Vimalanātha Purāṇa, Brahmanemidatta’s Neminātha Purāṇa.

No body can believe that such a number of books written with the avowed object of giving truth to the believers may have related only unhistorical fictitious beings! Making reasonable allowance for the glorification and exaggeration which each religion attaches to its heroes, we have reason to place our credence in the historical authenticity of the 24 Tīrthaṅkaras. According to the Jaina notion, Tīrthaṅkaras are superior to gods inasmuch as a Tīrthaṅkara is approaching salvation whereas a God is merely a heavenly being subject to births and deaths. This relative position is made more conspicuous in the Jaina sculptures as we shall see later on, where the main figures of Tīrthaṅkaras are worshipped or served by some surrounding gods, goddesses, and other heavenly beings as only their subordinates.

Origin of Jaina Images.

It is a time-honoured custom of India to instal images for the purposes of private and public worship. Neither the Buddhists nor the Jainas disregarded it and in fact, by assimilation completely developed a system of their own with a multitude of images with canonical and mythic details which we utilise today in our iconographical studies. With the Jainas, the images no doubt originated from their Tīrthaṅkaras. The governing idea of an image seems to be that it reminds a believer of the condition through which a Tīrthaṅkara passed to attain salvation and that affords him a strong incentive to follow the noble example of the Tīrthaṅkara in life. This applies to all image or relic worship. The influence left behind by the Jinas after their deaths lingered on for sometime. And soon, devotees found it necessary to preserve the glorious memory of their prophets by setting up their statues principally in the sacred places associated with their lives. The literature belonging to them also supplies a clue to this point. Jacobi writes, “Lives of the Jinas were probably not intended for biographical treatises, but served a liturgical purpose, for when the images of the Tīrthaṅkaras are worshipped in the temples they are addressed with hymns, one of which sums up the Kalyāṇakas or auspicious moments. It is with these Kalyāṇakas that the lives of the Jinas
are chiefly concerned, and this fact seems to prove that the custom of mentioning the Kalyāṇakas in the worship of the Tīrthaṅkaras is a very old one; for otherwise it would be impossible to conceive what could have induced an author to treat so largely of so barren a subject as has been done in the Kalpasūtra"). Besides the images of Tīrthaṅkaras, the images of other gods and goddesses, though subordinate in type, play not a small part in Jaina Iconography. A closer study of the subject discloses the unmistakable fact how many of the Brāhmanic divinities were silently assimilated into the Jaina Pantheon. Undoubtedly, there was a need for them. Human mind ever seeks ideals realised into forms. Ideas of auspiciousness, prosperity, wealth, kingly splendour or so on found a direct outlet in the sculptor’s art—in the images of Gaṇeśa, Śrī, Kubera, Indra. The long-standing traditions and well-established images of these gods in Brāhmanism directly appealed to the Jainas as they might have appealed to the Buddhists. Thus, they unconventionally welcomed them and admitted into their worship many of them as they connected with the tales of their saints.

**Jaina Temple-worship**

The integral part of the Jaina worship is performed in their temples. In this way, their temple may be said to be their repository of Dharma. In Brāhmanic religion, though temple is visited on occasions and pilgrimages, most injunctions of religion, however, such as the Trisandhyā or the 3 prayers, the Gurupūjā, Śiva-Pūjā, Śrāddha, Tarpaṇa, Vrata-Pūjā, the Devi-Pūjās and the Yajñas are followed in practice in individual homes. In this respect, the Jaina Religion marks a great contrast to Brāhmanic religion. The Jainas in optional cases keep an image in their houses, do not undergo the special ritualistic formalism in their private worship. The temples are their churches, where besides the daily worship of the images by the religious officiants, religious books are kept, the Āritas or waving rites are attended largely by men, women and boys with sincere faith and devotion. There are occasions

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when the images are specially decorated, the Samavasarapa is arranged, readings from the scriptures are given by Brahma-
caris, Yatis and Sûris. In many other respects, the Jaina temple worship bears a close resemblance to Brähmanic customs. The images go through the same process of canonical installation, daily worship, ceremonious worship, occasional processions, decorations and Arati. Almost in the same way as that of the Brahmans, the Deities are offered rice, water and Naivedya. There are bells, drums, chowries and no foreigner, unless he is told, will find any appreciable distinction between a strictly Brähmanic temple and a Jaina one. In temple worship, the Digambaras and the Śvetāmbaras differ in some important heiratic points. For instance, "The Digambaras bathe the images with abundance of water but Śvetāmbaras use very little. The Digambaras may bathe and worship their images during the night, but the Śvetāmbaras do not even light lamps in their temples, much less do they bathe or worship the images lest in so doing they might thereby kill, or indirectly cause the death of any living thing, for to do so during the night they regard as a great sin. The Digambaras wash their images with Pañcâ-
myta but the others do not".1

**Classes of Jaina Gods and Goddesses**

Classification arose among the Jaina divinities as soon as their number grew enormously, partly to systematise their panth-
eon and partly to lend facilities to the sacerdotal worship. The deities have been looked at from specific view-points and this has led to various classifications. Some of the gods and goddesses have been worshipped by Śvetāmbaras, which have not been acknowledged by the Digambaras and similarly, some of the Digambara deities are nearly unknown to the Śvetāmbaras. There are variants in certain names in both the sects. In an early text of Jaina Religion called the Ācāra Dinakara, we find, goddesses have been divided into three classes—viz. (1) Prâsâda Devis or installed images (2) Kuladevis or Tântrik Goddesses worshipped according to mantras from preceptors. (3) Samprâ-

The author describes the goddesses as on dais, on field, installed in a cave or in a palatial temple, either as a symbol as self-created or created by man, sectarian goddesses such as Ambā, Sarasvatī, Tripurā, Tārā etc., Kula-devīs such as Chāndī, Kānṭhēśvarī, Vyāghrarājī etc. This, indeed, is a more exhaustive classification of gods and goddesses. From this as well as from other references to Jaina books, it is clear that a great many Tāntric goddesses have found a room in the Jaina Pantheon. We come across the names of Goddesses of clearly Tāntrik nature such as Kaṅkālī, Kālī, Māhākālī, Cāmunḍā, Jvalāmukhī, Kāmākhyā, Kapālinī, Bhadrakālī, Durgā, Lalitā, Gaurī, Sumaṅgalā, Rohini, Śūlakatā, Tripurā Kurukullā, Candrāvatī, Yamaghaṅṭā, Krāntimukhā etc.¹ In a Mss. of the Jaina collection of Jñāna Mandir in Baroda, I found a passage which gives a further list of Tāntric Goddesses—such as—Gaṅeśvarī, Pretakṣī, Śaṅkhinī, Kālī, Kālarātrī, Vaitālī, Bhūtaḍāmari, Makākālī, Virūpākṣī, Cāndī, Vārāhi, Kaṅkālī, Bhuvaneśvarī, Yamadūṭī, etc. called Catusṣaṭṭi Yoginis or 64 Yoginis.² This predominant Tāntrik element in Iconography seems to be represented by the Śvetāmbara sect, who, like the Mahāyāna Buddhists, developed by assimilation and invention,

1. "त्र देव्यतिरिधा—प्रासद-देव्यं: संप्रदाय-देव्य: कुलदेव्यश्च। प्रासद-देव्यः पीठोपपीठेभु क्रेत्रोपयोतेभु गुहास्थित्या मूर्तिस्य: प्रासा-स्थितां गन्त्रुपा वा स्वयम्भुवत्तुपा वा मनुष्य-सिद्धमहत्तुपा वा। सम्प्रदाय-देव्य: प्रास-स्वतांस्तवी—सिद्धराजार्ध्वृत्यो मुख्यद्विस्तम्नोत्सानीया। कुलदेव्य: चण्डी चामुङ्गा कण्ठेश्वरी सरीस्तन्या (?) सुशदवा धाराराज्ञेयभृत्यः।"
   Pratīṣṭhā-Vidhipi. Acāra-rājanikara.

2. "कण्ठेश्वरी नमः। कराले नमः। कालेः नमः। महाकालेः नमः। चामुङ्गा नमः। भ्रज्ञेश्वरी नमः। दुगावे नमः। अभ्जकारी नमः। ललितायेः नमः। कुलकण्ठेश्वरी नमः।" Ibid.
   The first name Kaṅkālī opens the clue how a great number of Jaina sculptures were exposed to view from the same named Kaṅkālī Tilā at Mathura.

3. "पदमाकरेः नमः। दित्योगी महायोगी सिद्धयोगी गणेश्वरी। प्रताकरी श्रीमती काली कालरात्री निशाचरी। गोकुली सिद्धवैताली। चतुष्पट्टिर: समालयता योगिन्यो हि वर्षतः।"
a täntrik system of their own. The earlier classification divides
the gods into 4 classes viz. Jyotist, Vimanavasi, Bhavanapati and
Vyanmara of the Bhavanavasi class, there are 10 subdivisions—the
Asura-, Naga-, Vidyut-, Suparna-, Agni-, Dvipa-, Udadhri,
Dikvata and Ghanika-Kumaras. Of the 4th named division,
there are 8 kinds—Piśācas, Bhūtas, Rākṣasas, Yakṣas, Kinnarīs,
Kirṇpurusas, Mahoragas, and Gandharvas. The 9 planets,
the Nakṣatras, the Stars belong to the region of the Jyotiṣkas.
The Vaimānika gods are of 2 kinds : those born in the Kalpas
and those born above the Kalpas. The former category of divini-
ties falls into twelve classes, who live in the Kalpas after which
they are named : Sudharma, Iśāna, Sanat Kumāra, Mahendra,
Brahmā, Lāntaka, Śukra (or Mahā Śukra) Sahasāra, Ānata;
Prāṇata, Arāṇa and Acyuta. 1 In the Anuttaravimāna, there are
5 places, each with a god called Indra to rule over it, viz. Vijaya,
Vijayanta, Jayanta, Aparājita and Sarvārtha Siddha. 2 There
is a class of gods called Navavidhāna gods such as, Naisarpa,
Pāṇḍuka, Piṅgala, Sarvaratna, Mahāpadma; Kāla, Mahākāla,
Mānava, and Śaṃkha. The Viradevas may be enumerated
as Mānabhadra, Pūrṇabhadra, Kapila and Piṅgala. Out of
this long list of divinities, those who actually appear in icono-
graphy seem to be the 9 planets under the category of Jyotiṣi-
gods, the Dikpālas or guardians of the quarters under the head
of a Bhavanavasi Yakṣas or attendants of the Tīrthaṁkaras;
under the class of Vyanmara-gods, Iśāna, Brahmā under the class
of Vimanavasi Gods. Besides these, there are divinities recog-
nised and worshipped by the Jainas, who would not come under
any of the above-mentioned categories. For instance, we may
mention, the name of the 16 Śruta or Vidyādevis, the Aṣṭamā-
tṛkās such as Brahmāṇī, 3 Maheśvarī etc., the mothers of the

1. Utaradhyapana Sūtra Ch., 36. Keith: Indian Mythology, the Mythology
of the Jainas.
225-9, 381.
2. Mrs. Stevenson: Heart of Jainism, p. 270. These last but four names
are identical with the gods mentioned in the Arthasāstra. Cf. p. 61.
(Mysore Oriental Series).
3. राज्यमित्रिदिवस्वतिर्गुणः ्मुलिष्ठाकुशायाः।
वचक्षक्षरे नवदत्ता काल्यावर्ती महापर॥
Tirthamkaras such as Marudevi, Vijayā etc., Kṣetrapāla, the Bhairavas, the Śrī or Lakṣmī Devī. And if we cannot establish the correspondence between the so-called "Kumāras" and the Dikpālas or as they are further called Vāstu-Devas, they may come outside the category of the deities as dealt with before. It is to be noted here that most of these Gods and Goddesses borrowed right from the Brāhmanic Pantheon are regarded by the Jainas as devoted adherents of the Tirthamkaras and thus they consider them to be deities of their system and accordingly perform certain Pūjās in honour of them profusely referred to in their ritualistic literature.

The main characteristics of Jaina Images

The sculpture devoted to religion follows the art tradition of a particular sect. That art-tradition specially in India known for its symbolism, has a mixed growth of ritualism and art forms. The artist was under the religious necessity of carrying out the canonical injunctions in art but his duty was not over there, for he had to make a compromise between symbolism and beauty, the latter element being demanded from him by the same formalism of religion. Hence, we find, in most images of India, a number of mystical symbols now calling for explanation, side by side with the representation of a true art, exquisite in quality and impressive in form. Such an art had a religious mission to serve: an ugly figure could never gratify a devotee’s mind and his thirst for the infinite through a visible form. Hence, all native books on art declare unanimously that the form must be excellent:¹ But this decree was fully satisfied when sculptors of genius were close to hand. Contrarily, ugly figures came out

¹ Hemacandra's Abhidhānacintāmaṇi
(Ed. by Otto Boeblingk, ST. Petersberg)

1. भावरुपानुषिदायां जार्येदु बिम्बमञ्जरः
—Vāstusūra & Pratiṣṭhāsūra-Samgraha
(MSS. N. 68. Jain collection, Jhāna Mandir, Baroda)
as we some times find, mixed with good images, when the sculptor available happened to be a bad artist. Specific rules are given in *Silpa* or art manuals for making an image artistically perfect. Commonsense assures us that the authors of these manuals who made much minute rules of art-technique were not mere priests of temples or clerks of religion but were well-versed in the science of sculptural art.\(^1\) We are, however, more concerned here with symbolism and iconography than with art-techniques. How are we to distinguish Jaina images generally from other images of India? As prominence is given to imagery of Tirthamkaras or pontiffs in Jaina Iconography, we must find the chief characteristic of a Jina figure to settle this point. The distinguishing features of a Jaina figure are its long hanging arms, the *Sévatsa* symbol, the mild form, youthful body and nudity.\(^2\) Other characteristics of such images seem to be the main figure being attended on his right side by a Yakṣa and on his left side by a Yakṣini,\(^3\) the presence of the *Aśoka* or the particular tree under which the Tirthamkaras attained the supreme knowledge, one of the eight *Prátiḥaryas* which consist of (i) heavenly tree, (ii) a throne-

1. श्रेष्ठस्वात्स्विकल्पेण यज्ञायेः विकल्पेतुः पर्यङ्कस्मि तावचु तिर्यगायामासस्यितम्॥ बाहुगुम्मान्तरं देवे हृदयेवेच्छुरदगुल्म्॥ क्रोण्टाप्रकृतीर्य वच्चुवर्धइगुन्तं वर्ष्येत्तदा॥ कायोत्सर्गसितस्नेत्तलक्षणं माहितं बुधं॥ पर्यङ्कस्परायर्येवम्...\
उच्चस्तरस्तम्य मानाक्षे मुलेश्व परिकल्पेदुः॥ Ibif. Such passages indicate the author’s expert knowledge of the techniques of art.

2. श्राजानुतम्बायाः श्रीवतस्य श्राजात्मृतिः ।
दिम्बसारस्त्रशः द्वयांकायोहृंतां देवः ॥

(Varāhamihira’s *Bṛhatasthānākāra* 58 Adhyāya, 45 Śloka)
Cf. प्रय विन्य जिनेंग्रस्य कर्त्तव्यम् लक्षणास्वितम् । श्रेष्ठबायलेगुंस्तानं
तर्कान्तिविगम्यम् । श्रीवतस्मृतितत्त्वं जानुप्राप्तकराप्रचुः । निघासुरं
प्रभमेव सावत्तार्णहुलसंयत्मम् । कश्चायदेवोहृंताम् श्रम्बुषोष्विनिर्जितम् ।
अङ्कस्मल्लकं देता समाप्तं च धारेतुः॥
Vasunandī’s *Pratiṣṭhā-sūra-samgraha* (Jaina Sidd. Library 9 ff).
3. प्रगुहीततित्तिरिविमलब्रवस्यः प्रहृतास्मयायुः
विदुला रणालंकृत-यज-नाग-मिथुनः ।
Akalanakdeva’s *Tattvartha-Rājanītika*
seat, (iii) Trilinear umbrella and a lion throne, (iv) Aura of a beautiful radiance, (v) Drum (Diya-dhoani), (vi) showers of celestial blossoms, (vii) 2 chowries, (viii) Heavenly music. All these symbols are seen in a complete image of a Tirthamkara, The Yakṣa and Yakṣinī or Śāsana devatās (Lit. ‘governing deities’) are to be noticed in the lowest corner of the whole statue. When they appear in individual sculpture, the keynote to recognise is the presence of a small Jina figure either at their head or at the top of the statue. Each Tirthamkara is recognisable by a cognizance or cihna usually placed below his image. Besides these, certain symbolic ornaments mark out a Jaina representation distinctly from others. These are (i) Seastika (ii) mirror, (iii) urn, (iv) cane-seat shaped like an hour-glass (v) & (vi) 2 small fish, (vii) flower garland, (viii) book. To an untrained eye, the image of a seated Tirthamkara may be easily mistaken for that of the Buddha. The symbolic marks as stated above may safe-guard one from such mishmash or misinterpretation. Among the Jinas, Rṣabha, Nemi and Mahāvīra agree in the fact that they attain release when seated on the lotus-throne, while other Tirthamkaras pass away in the Kāyotsarga posture (that of a man standing with his arms hanging stiff with the body).

Centres of Jaina pilgrimage

Tirthas or Holy shrines sprang up on the sites associated with the lives of the great Jaina Prophets. In fact, the Tirthamkaras made their Tirthas. The phenomenal incidents in Jaina Litt. are known as (a) Garbha or conception, (b) Janma or Birth, (c) Tapas or acc. to others Parinikramaṇa, (d) Jñāna or Enlighten-

1. दिश्यते: सुरुङ्गसुपुष्विन्दुःन्हुंभिरासनयोजनपोषयोऽधा
   आतपवाचाशामयुमये यस्य विभाति च मण्डलोत्जः।
   Jaina-sāntipātha.

Cf. अवश्यकता: सुरुङ्गसुपुष्विन्दुःन्हुंभिरासनयोजनस्यन्तत्।
   भामण्डलः सुरुङ्गसा मण्डलोत्जः जननविहारयां।
   जननविहारयां।

A verse quoted in D.R. Bhandarkat’s Jaina Iconography.
(Ind. Ant. 1911).

The Heavenly Dundubhis consist of 5 musical instruments.

See Appendix.
ment, (e) Nirvāṇa or Death or collectively Five-Kalyāṇas. Besides these, free choice was given to build Jaina temples in sacred places, on the sea-side or at any fine place or locality.¹ As a consequence, we actually find Jaina temples under a Jaina community scattered over all parts of India. Vimala sheh Tejapala and Vastupala on Mt. Abu in Rajputana and temples on the Mt. called Parasnath in S. Bihar are noteworthy in Jaina architecture. The caves in the rock, on which the fort of Gwalior is built, contain many interesting Jaina sculptures. Other sites of temples and sacred places of the Jainas are:—Mathura, Satrunjaya Hill in the Palitana State, Girnar in the Junagarh State in Kathiawar, the Indra and Jagannatha Sabhā caves, Ellora, Khajuraho in C. I., Deogarh, Gadag, Lakkundi in Dharwar, Śravaṇa Belgola. At Śravaṇa Belagola, there is a gigantic statue of Gomatesvar. Other Jaina clossii are found in Karkala and Venur in South Kanara.

Nearly all the Tīrthamkaras obtained consecration and perfect knowledge at their native places, though Ṛṣabha is said to have been a Kevalin i.e., one possessed of the highest knowledge, at Parimatāla, Neminātha at Girnār, and Mahāvīra (the last) on the Rjupālikā river. Twenty of them attained final release on Sammetaśikhara or Mt. Pārvanātha but Neminātha enjoyed this bliss of Girnār, Vāsupūya at Campāpurī in East Bihar, Mahāvīra at Pāvāpurī and Ṛṣabha himself at Aśṭāpada, which is identified with the famous Śatruṇjaya in Guzerat.² The wide distribution of Jaina images and temples in India may be gathered from a chapter of a Jaina book called Tīrthakaḷpa, some of which, I enumerate here.

Eighty-four images of the Jainas are known to have been installed in different places of Jainism. We cite here some of the Tīrthas with the recorded installations of deities. In Śatruṇ-

1. जन्म-निविष्करणस्यायनिविरोणस्यधूमिः
   भयेष्यु पुण्यदेशेऽधू नदीजूले नगेषु च ॥
   प्रासादविस्तरवेष्टेऽधू समस्मेतुलिनेतु च ॥
   अस्येषु वा मनोलेभु कार्यविनिसिद्धमस्य ॥

   Mss. (Jaina S. Library, Arrah)
   Bhūmikādha, Pratīṣṭhā-Sāra-Saṅgṛaha.


1. Tirtha-kalpa—Jinarādha, 45th kalpa (quoted in the Abhidhānārā-jendra: the Tirthakalpa Ms. from Śivapuri has kalpas describing mainly the different places, such as Campā-kalpa, Vārānasī-kalpa, but does not aggregate the number 45. A modern book named Tirthavārtā Darīkā (by B. Gaivilai) divides Tirthas chiefly into Siddha-kyetra, Śrīkyetra, Paśca-kalyāṇa-kyetra and Atiśaya kyetra groups.
Age of Image worship

Orthodox Jainas seem to give very great antiquity to their religion,¹ but actual historical records do not go very far back beyond the age of Mahāvīra or utmost the age of Pārśva-ñātha. Their early pontiffs may not be totally unhistorical beings; in fact, they lived, had a prominent career and left much of the greatness in early Jaina Literature but sofar as tangible archaeological documents are concerned, their lives only supply an unbroken chain of which the last two or three Tīrthaṅkaras came into the historical period. The age of the whole body of the Jaina Litt. in the present form does not recede much further than the time of Mahāvīra, of the 6th century B.C. When did image-worship come into Jainism is rather difficult to say precisely but not impossible to determine in broad lines. Should we believe in recorded tradition of an inscription, we get an actual evidence to prove that images existed among the Jainas as early as the time of the Śiśunāga or the Nanda kings i.e., some years after the birth of Mahāvīra. Mention is made in the Hāthigumpha Inscription of King Khāravela of the recovery and reinstallation of an image of Śri Rṣabha-Deva removed from the country about 300 years previously.² It may not be quite discreditable for subsequent to the death of Pārśva, his statues evidently began to be made and adored. Otherwise, how was it possible to preserve the tradition of his association with Dharañendra and Snakes except in art. By the time, Pārśva, and Mahāvīra flourished, Brāhmanic art was in full swing and had a much earlier history of Iconolatry. In all likelihood, this was immediately taken up by the new founders and adherents of Jainism, who necessitated the aid of image-worship in their ritualistic phase of religion. Kauṭilya, the author of Arthaśāstra mentions the image of Jaina Gods viz., Jayanta, Vaijayanta, Aparājīta etc., the existence would naturally go

1. अरिष्टनेमि: स्वति न: (मुजुबेंदे वैष्टवेव खृष्टोत) रक्षारिष्टनेमि स्वाहा (बृहदारण्यके); क्षषप एव समवाराण्या (आरण्यके); स नेमिराजा (सं: ९.२५) etc. are Vedic references.
to the 4th century B.C. Image is referred to in a passage in the *Antaṅgaṇa Dasaṇa* thus, "there dwelt in those days... a gentleman named Nage in the city of Bhaddila pure, rich... This gentleman Nage had a wife named Sulasā. Of the lady Sulasā it was prophesied in her childhood by a soothsayer that she should bear dead babes. Now Sulasā was from childhood a worshipper of the God Harinegami. She caused to be made an image of Harinegami and every morning she bathed..." Other references to images in Jaina Literature are: worship of prophets as gods by Jainas and Buddhas, each Tirtharākara has his Vimāna, temples and statues created to their prophets by Buddhists and Jainas. Concrete archaeological finds have been discovered at Mathura, which prove beyond all doubts that temples of images were made as early as 600 B.C. We have images of Aryavaiṭ, dated in the 42nd year of the Satrap Soḍāsa, and "Ayāgapata" with an inscription of which the character is in form anterior to the alphabet used by the Kushan Kings and may be considerably earlier than the Christian era. The Mathura inscriptions dealt with by Dr. Fuhrer show that there are dedications and offerings of a very ancient date made to Ṛṣabhanātha. Lastly, we may mention the stūpas erected in honour of the 7th Jina Supārśvanātha, built about the 7th century B.C. Let me quote the late Mr. V.A. Smith, the most scrupulous historian on the point: "Assuming the ordinarily received date B.C. 527 for the death of Mahāvīra to be correct, the attainment of perfection by that saint may be placed about B.C. 550. The restoration of the stūpa may be dated about 1300 years later or A.D. 750. Its original erection in brick in the time of Pār-

1. The *Antaṅgaṇa Dasaṇa* (Oriental Tran. Fund), p. 67. Further references to images—(a) "There he had a temple of the Jina made and image of the holy Lord Śānti set up in it"—Kathākosa, Royal Asiatic Society’s publication p. 210. (b) "Then the prince saw that Caiśya, and an image of the eminent Ṛṣabha". Ibid, p. 100. (c) "On the top of this mountain, there is... an image of the lord Nemi made out of a sapphire", Ibid p. 75.

4. 2. xxi.
6. Ibid, Pl. xii.
śvanātha, the predecessor of Mahāvīra would fall at a date not later than B.C. 600. Considering the significance of the phrase in the inscription “built by the Gods” as indicating that the building at about the beginning of the Christian era was believed to date from a period of mythical antiquity, the date B.C. 600 for its first erection is not too early. Probably therefore, this stūpa of which Dr. Führer exposed the foundations, is the oldest known building in India”.

1. Ibid, Chapter II.
CHAPTER I

THE TIRTHAṆṆKARAS

The traditional number the Jainas give for their TirthaṆṆkaras is 24. The historicity of all these 24 TirthaṆṆkaras cannot be proved for many reasons. First of all, the number is not an original one, it is canonically the same as given by the Buddhists and the Hindus for their respective incarnations. Either we must believe that the Hindu number is older copied by the Jainas and Buddhists for the sake of form or the number is purely conjectural and stereotyped which the three religions adopted in order to keep some identity. The second objection to accrediting the number is the mythically high age, which the Jainas attribute to their TirthaṆṆkaras. The period assigned, if we believe it, would cover many milleniums and exceed all anterior limits of the Vedic age in India. Nor can we prove the authenticity of all the early TirthaṆṆkaras from literary records of second millenium B.C., which do not belong to the Jainas. Some Jaina scholars quote from the Vedas some identical names of the Jinas, which to Vedic scholar would positively prove none but those of Vedic Ṛṣis. Under the circumstances, it would be a scientific error to suppose that the 24 TirthaṆṆkaras lived and preached as the Jainas religiously believe and as their books written in the Buddhistic age record. It would be far more correct to say if we all have to put some belief in all the 24, that some of them had flourished side by side and others flourished in succession to one another. The first TirthaṆṆkara Ṛṣabhanātha about whom recorded traditions are so varied and old images (say of the Kushān age) are so many that one finds it rather difficult to disavow his historical existence. The intervening ages of the Jainas are, of course, appalling and cannot be accepted as true.

Whether real or fictitious, one fact is certain that these TirthaṆṆkaras represent truly Jaina elements and their origin is not due to any extraneous influences. In this connection, it is to-
be noted that while Buddhism formally admitting a number of Buddhas makes singularly prominent the Buddha or Gautama Buddha, the Jainas on the contrary render many of their Tirthamkaras appear in the forefront. A modern temple of the Jainas would show a gallery of images of many of their Tirthamkaras to whom equal respect is offered in their daily worship.

In the Jaina pantheon, the Tirthamkaras have been given the highest position. Even the gods and goddesses many of whom are borrowed beings from Hinduism come in subordinate order and have been regarded as ministering hands to the Jinas. In Hemacandra’s, *Abhidhāna-Cintāmaṇi*, the divinities have been classified under two classes:—The Devādīdeva or the higher gods and the Devas or ordinary gods. To the former class, he has assigned the Tirthamkaras and the subordinate deities, who are almost purely of Jaina origin. In the minor class, we find other gods, who share their existence equally with the Hindu pantheon. In Iconography, also, this idea of the relative superiority of the Jainas has manifested itself. In the earliest sculptures of Jainism, the Tirthamkaras prominently occupy about the whole relief of the stone.

Jainism is a living religion in India and the temples of the Jainas preserving the old tradition of image-worship to a considerable extent should give us many materials for Iconography. The images in a Jaina temple are arranged in order of precedence. There is one *Mūla-nāyaka*, he may be either Rśabhanātha, Supārśvanātha, Pārvanātha or Mahāvīra surrounded by other Jinas, who hold a less dignified position according as the temple-cult is associated with him. This predominance of a particular Jina is due to the situation of the temple in a place sanctified by him. For instance, in the temple at Sārnāth believed by the Jainas to be the Birth-place of Śreyāṁśanātha, we find his image in the position of a mūlanāyaka. Other deities such as the Yakṣa, Śāsana-devatā, Lākṣmī, Ganeśa play the part as subordinates to the Jinas and are found in their relative positions in a temple. Thus, we see the Tirthamkaras are the highest divinities in Jainism and they are believed to be absolutely free from desires (Rāgas) while the other gods and goddesses possess desires and have their heavens of enjoyment. Here, the Jaina ideal of asceticism asserts itself and their stand-point
in this respect is brought to bear upon their Iconography. The Jainas represent a high order of asceticism and other gods, according to the Jain belief, cannot approach that order. In actual images, the Jinas are shewn as ascetics draped, sometimes naked in two Yogic postures of Padmāsana or Kāyotsarga. In general appearance, the image of Tīrthaṅkaras resembles that of Dakṣinā-mūrti of Śiva. This resemblance is significant and it may be possible to infer that the Jaina imagery might have been borrowed from Śiva's asceticism. There is also some resemblance between a Jina image and a Buddha image and a layman is very apt to mistake one for the other. What are the differences between the two, common to all idols? Jaina images of Tīrthaṅkaras, whether new or old, must have a Śrīvatsa symbol on the chest of the figures, must have a trilinar umbrella above the figure and except the early Mathura statues, have a Lāñchana or symbol which not only distinguishes them from other images but differentiates them from each other. The fact that the Jaina images of the Kushān period from Muttra do not bear the Lāñchana prove that in the earliest stage of Jaina Iconography, there had not been a practice of marking out a Jina figure with a distinctive symbol. Next, probably a confusion arose to distinguish a Jina figure from another having a stereotyped appearance. Thus images of the Gupta and subsequent periods have invariably a Lāñchana and cannot be misapprehended. Although the Tīrthaṅkara images of the Kushāna age bear no Lāñchanas, in cases of the Pārśva image, the Kushāna artists have given a snake canopy behind the head of the figure and we are enabled to identify the Jina without any difficulty.  

In other cases, we are almost left in the dark as to the identification of the Jina represented unless inscriptions come to enlighten us with the actual names of the Jina. Of course, such inscriptions are only too limited in number. Thus, it may be repeated that the earliest Jina figures had no distinguishing Lāñchanas. This conclusion does not probably imply that Lāñchanas were not known to the Jainas and to the Jaina artists.

1. Fig 2, plate OXC. V.A. Smith's "The Jaina Stūpa and other antiquities of Mathura.

In fact, we find a large number of these distinctive symbols, to wit, a bull, ram, deer, Krauṇca bird, elephant, dolphin, Śyena bird, conch, lion, lotus, rhinoceros, buffalo, represented on rail-bars and coping stones discovered in Kankāli Tīlā of Mathura. The Kalpasūtra, a very early text of the Jaina canon (date 300 B.C.) gives a list of all the 24 Lāṇchanas for the 24 Jinas, monumental evidences fail to show their early association with their master in sculptural art. In no sculpture of the Kushan age from Mathura the Tīrthāṅkara figure is seen attended by either a Yakṣa or a Yakṣiṇī. Curiously, however one example of a Yakṣiṇī named Ambikā is to be noticed in a sculpture on the reverse of the Jina statue of the year 9 from Mathura. From the Gupta period onwards, we find the Jaina sculptors have regularly appended the Yakṣa and Yakṣiṇī figures to the sculptures of the Tīrthāṅkaras. Thus, it may be concluded that the Lāṇchanas as well as the Yakṣa figures might have remained as isolated and in a germinal state and their actual association with the Jaina images did not take place in the Kushan age of Jaina art.

Another feature of the Jina icon is the presence of Gaṇadharas just to the right and left of the main figure. Jaina texts specially of iconography mention them as attendants of a Tīrthāṅkara. Such figures are represented as holding some Chowris, one of them might be shown with its hands clasped in adoration. Though Yakṣa figures are absent from the early Jina images of Mathura, Gaṇadharas figures are prominent by their presence in many of these images.

A further feature of the Mathura Sculpture is that most of the Jina figures are shown completely naked. No conclusion.

1. Ibid, Plate LXXV, Figs 1, 3, 5, Plate LXXXIV, Figs 2, 3, 4, 5, Plate LXXI, Figs 2, 7. Plate LXXX, Fig. 3. Plate LXXXI, Fig. 1.
3. A pair of conches, deer or lion indicate nothing of this image with conches below the seat.
4. Ancient image of Śrābhanātha from Kankāli Tīlā, V.A. Smith’s “Mathura stupas” plate XC VIII wrongly identified for Nemiṅṭha. The Śrāmaṇa-devatā seen in this base is not Cakreśvarī with discs but Ambikā with a child in her lap.
however, can be drawn from the images of the Scythian or Pre-Scythian period as to their origin either of the Digambara or Śvetāmbara sect. The Śvetāmbaras, on no ground, would allow their figures to be represented as such. The Mathura Jaina figures can neither be claimed by the Digambaras because we find the attendant Gaṇadhāras both male and female in the sculptures are fully draped and decorated with ornaments, a custom which stands in opposition to their doctrine as they never permit any nun an admission into the ascetic order. Therefore, it can safely be concluded that the sectarian distinction relating to nudity or drapery did not, at least in sculptures, originate as early as the Kushan period.

The Gupta period showed a marked development in the iconographic characteristics of a Jina figure. Not only do we see in such images the particular Lāṅkhanas incorporated but miniature figures of a Yakṣa and Śāsana devatā invariably included.¹ Other marks such as a trilinear umbrella, a drum-player surmounting it, a pair of elephants on two sides of the umbrella and a Dharmacakra symbol attended by a pair of either bulls or deer form parts of a Jina sculpture.

All these Iconographic marks are prescribed for a Jina image in Jaina books on Pratīṣṭhā² (or installation of images) written about the late Gupta period. Of these marks, the Dharma-cakra symbol seems to be positively of early growth. We find even in the Kushan Jina images the simple representation of a Dharma-cakra symbol. The addition of a pair of bulls or deer begins with figure of the Gupta period (Epi. Ind. Vol. II. p. 210. Sculpture from Kośam) on both sides of the “Wheel of the Law”. The bulls may have some mythological connexion with Rṣabhanātha, whose symbol is a bull and who first turned the “Wheel of the Law” or in other words, founded the Jaina religion. A pair of antelopes facing the Dharmacakra, a device

¹ “This image of a Jina, richly endowed with the embellishments of) the expanded hoods of a snake and an attendant female divinity, having the name Pārśva”—Fleet, Gupta Inscriptions no. 61. Pl. XXXVIII, p. 258 ff. Cf. Jaina Cave at Badami, Arch : Surv. W. Ind. Vol. I, p. 25.
² Vasunandī is the author of Pratiṣṭhāśāra. He flourished in 536, see Bhandarkar’s Report published by the Jaina Svetantra Bhāṇḍāra, Pava-puri.
of later growth, must have been borrowed from the Buddhist Iconography. Some of these symbols viz. Dharma-cakra, Chowris, lion-seat, 3 umbrellas, an aureola, an Aśoka tree have been enumerated among the 21 Atiśayás or supernatural qualities of a Jina by Hemacandra in his Abhidhānacintāmaṇi. The Jina sculptures of the Gupta and the later ages are found to be always marked with these well-known symbols.

The Jaina religion places some of the Hindu deities in a subordinate category (under Devas and not Devādhidevas) and makes them waiting upon the Tīrthaṃkaras. This fact is strikingly borne out by some of the Hindu sculptures of the Gupta period. For instance, in the illustration of the so-called image of “Ṛśabha,” Mathura series, Kaṅkāli Ṭīlā, we can recognise in the two figures immediately to the right and left of the main figure, Balarāma with a snake-canopy and a plough and Vāsudeva with his usual attributes of conch, club (flute?), Vanamālā and disc. As the Jina represented is undoubtedly Neminātha known from his Yakṣa Gomedaḥ and Śāsanadevātā Ambikā, this relation of Kṛṣṇa and Balarāma, the Jina’s cousins, is ingeniously brought into relief by the sculptor. The sculpturing of the pedestal of the Jina images underwent some changes in the Gupta period. In many instances, the pedestal of the Kushan age shews a large group of male and female devotees surrounding the Dharma-cakra surmounting a pilaster. The pedestals in the Gupta age as mentioned before, portray a pair of deer and the figures of the planets in a lower row.

When we come to treat of the race and families of the Jinas we find that history and mythology cannot be co-ordinated. The Jaina books inform us that twenty-two Tīrthaṃkaras belonged to the Ikṣvāku race and the two, namely, Munisuvrata and Nemi belonged to the Harivaṃśa family. From the stereotyped character of the birth, renunciation and salvation of the Jinas, we are led to believe that their lives had been cast into the same mould. They shewed no novelty or variety in their character. The 24 Tīrthaṃkaras, as if, led a monotonous course of existence on earth. Although, however, their lives are outwardly similar, there are in them a great many points of difference which the Jaina mythology brings home to us. The names of the Jinas (explained by the commentators), their mothers'
16 dreams, Lāñcanas, Yakṣas shew a widely varied character. It is, indeed, so difficult to separate truth from mythology in the critical treatment of their lives as they are presented in the Jaina Purāṇas. Some observations may safely be made regarding the genetic development of the mythological matter. The origin of the names is purely an accidental matter and there is hardly any room for believing in Hemacandra’s much-laboured interpretation of the Jina names sometimes with reference to grammar, sometimes to a myth associated with their lives. For instance, he would explain the name Nemi as derived from the circumference (नेम) of the Dharmacakra, the name Pārśva as derived from the fact that “he touches (प्रस्त) all ideas by knowledge” or from the circumstance that his mother in her pregnancy, while lying, saw a black serpent crawling about. Hemacandra by a similar method traces the origin of the name Rṣabha of the first Jina from the myth that his mother before his birth saw in her 14 dreams a bull as the very first.

The dreams of the Jina’s mothers and the way in which a Jina is born descending from heaven bear a distant echo of Buddha’s mother Māyā’s dream and her conception. All the mythological stories related in the Jaina Purāṇas seem to have been engrained into the life of a Jina. For instance, the 14th Tīrthāṅkara Mallinātha was made a woman by the Śvetāmbaras. They tell a story in support of his female incarnation. It is related in Hemacandra’s Mallinātha Carita, chap. 6, that Mallinātha in his previous birth while practising penances with other ascetics concealed some extra penances from them. As a result of this, he was born as a woman. The Digambaras, however, lay no credence to all this fanciful story of the Śvetāmbaras, probably fabricated in order to show that women had equal rights with men to asceticism and salvation. From the enormous mass of mythological matter, we may draw out one or two facts which should claim our serious attention. The Lāñchanas of some of the Jinas look like the totems of the families to which they belonged. For instance, the Ikṣvāku family of Ayodhyā used bull as a vehicle.1 Hence, Rṣabhanātha descending from the same famous royal family made a bull as his totem or Lāñchana.

1. This point is elaborated in a Hindi article by Rai Krishna Das, Secretary, Nāgarī Pracāriniī Sabhā, Benares.
Similarly, Munisuvrata’s and Neminātha’s respective symbols of tortoise and conch speak of their birth from the Hari family, whose connection with these Vaiṣṇavite symbols are well-known.

**JINAS IN ĀYĀGAPAṬĀS**

The Kaṅkāli Tilā of Mathura yielded among other sculptures some Āyāgapaṭās of very early age. In 3 of them, we notice the Tirthamkara figure seated with hands laid in the lap. A feature of these representations is the inclusion of some of the Jaina Aṣṭamaṅgala symbols such as a pair of fish, a Svastika’ etc. in a serial row around the main figure. A head-dress and trace of a parasol are visible in the case of one Āyāgapaṭā (pl. VII. Smith’s *Mathura*).

There is hardly any mark or Lāñchana by which we can recognise the particular Jinas figured in these tablets of homage. One tablet, however, shows the figure of a Jina, which by its mark of snake-canopy we can identify as that of Pārśvanātha. The representations of Jinas in these Āyāgapaṭās of pre-Kushan age as may be proved from the script of the inscriptions on them appear to be the earliest in the stages of Jaina iconography. Thus, we can infer that in the first stage of iconic development Jinas had no Lāñchanas or distinctive marks, the Pārśva figure had the invariable symbol of snake canopy and some of the Aṣṭamaṅgalikas had been very primitive in their growth.

The figures in this tablet of homage (VII, IX, X) as they belong to an age anterior to Kushan rule, are devoid of any mark of any classical influence and are purely of Indian origin. The conventional type of a Jina figure must have been derived from an Indian Yogi seated erect in meditation. The general appearance of Jina figures, their face, body is the same and with the exception of their distinctive marks of Lāñchanas they would be just regarded as representing only one Tirthamkara.

**VARIETIES OF JINAS OF THE KUSHAN SCHOOL**

The Tirthamkara images of the Kushan age may be divided
into 3 varieties viz: first, in which the Jina figures form a part of a sculptured panel; second, in which the figures are represented as images for worship; third, figures in the middle of the Āyāgapāṭas. The Jinas in panels in one case are seated in a row in meditation posture on both sides of a stupa, (Pl; XVII, fig. 2) and another, Neminātha preaching to royalty (2). In the former, the third Jina is endowed with snake hood of Pārśvanātha, others possessing no distinctive marks. The “imagetypes” of Jinas of this age have some noticeable peculiarities, such as, seated figures have no attendants on sides but have a devotional scene on the pedestal; standing figures are nude and are attended by 2 Gaṇadhāras.

**JINA QUADRUPLE**

In place of the Brāhmanic Trimūrti, there is the Jaina Quadruple, popularly known as “Caumukhi”. It has the further name of Sarvatobhadra-Pratimā i.e. auspicious from all sides. It is a broad obelisk representing the figure of a Tīrthamkara on each of the four sides. There seems to be no regularity as to the particular Jinas to be sculptured there. But the most important of them have, as a rule, been selected for representation in a Caumukhi. The symbols and descriptions of the Jinas in such a group are those that we shall discuss next in connection with them separately.

*Ādinātha or Bṣabhanātha*

The Jaina Purāṇas and ritualistic texts do not yield much in the way of describing specially the images of the Tīrthamkaras. The same may be said of the Jaina Śilpa Śāstras, which seem to be very laconic in this respect. On the contrary, all this body of literature, when traced, is very informative with regard to the iconography of the attendant figures of the Jainas as well as the other divinities.

From the categorical list of the Lāṅchanas or emblems of the Jinas given in the Pravacanasāroddhāra¹¹ we are informed

¹. वसंहमुद्धवानरुषुँगो कमलं च सत्त्वयो चंद्री ।
   मद्वरसिंहनामगुणपरसंस्करानो य सेणो य ।
that the first Tīrthāṅkara's cognizance is a Bull. Over and above this symbol, we get a clue that he has also the symbol of Dharma-Cakra. All the patriarchs have certain special trees under which they received the Kevala Jñāna or Perfect Knowledge. The tree connected with the first Jina is Nyagrodha or the Indian Banyan tree. Other iconographic marks of the Jina are his Yakṣa named Gomukha (lit. Bull-Faced) and Yakṣīni Cakreśvari (Goddess of wheels) or Apratikakrā. The texts give two worshippers on either side of Rṣabhadeva viz. Bharata and Bāhubali.

The images of Ādinātha, so far discovered in India and preserved in Museums and temples, essentially satisfy the above conditions. The illustration of the saint we have reproduced in Pl. II, shows the effigy of a bull in the middle of the pedestal. At the left end of it, may be seen the figure of Yakṣīni Cakreśvari, who holds a discus and rides the Guruḍa. Standing types of the same Jina statues may also be seen. In these, nudity is very prominent and there is no lion or the lion-seat.

In the Jain history of the Patriarchs, Rṣabhanātha or Vṛṣabhanātha is regarded as the founder of the religion. Details of his history are preserved in the Ādipurāṇa of the Digambaras, Kalpasūtra and Hemachandra's Trīṣṭhī-Śalākāpurusacaritra of the
Śvetāmbaras. Curiously, the Brāhmānic Purāṇas like the Bhāga-
vata Agni and Varāha mention him as an incarnation of Viṣṇu
although by his symbolism of a bull and his place of Mokṣa as
Kailāsa, one is tempted to connect him with Śiva in these respects.
Whatever may be the real or supposed relation between these
three gods, that he is prominently a Jaina Prophet and his image
has little or no connection with any Brāhmānic image may be
taken as a proven fact.

The explanation of his bull symbol is clear from the origin
of his name. His mother like the mothers of all the Tīrthaṅkaras
saw certain dreams and the first dream was about a bull. Hence,
the name of the Jīna as Viśabhanātha or Viśabhanātha and the
symbol of bull as invariably connected with his representation.¹
The symbol of his Yakṣa Gomukha having a bull’s face has a
definite connection with the same origin. Cakreśvarī, the
Yakṣipī of the Jīna looks like the Vaiṣṇavī, the wife of Brāhm-
ānic Viṣṇu. Thus, the originator of the sculpture tried to show
the superiority and triumph of Ādinātha over Śiva, and Viṣṇu,
the two greatest gods of the Brāhmaṇas.

Ajitaṅkha Saptaparaṇa

The Jaina original books give him the symbol of elephant
(Gaja) and his other symbol, namely his special tree (kevala-

¹  अवैधवं प्रमलावेषममवृक्षरक्षतो जनव्यथा व चुनुदवशां त्वपनासमादाप्रयत्वम्

Hemacandra: Abhidhāna-Cintāmaṇi

“All mothers of Tīrthaṅkaras see, first of all, this elephant in their
dreams excepting only the mother of Rṣabhadeva, who saw a bull first,

The 14 Dreams are:

गच्छे तु बुधः हृद: सामितपक्षोऽसः सक्षाशी रेव: ।
महाप्रजा: पूण्यकृमम् पपसर: सरित्सति: ।
विनाच्च रत्नुद्विष्टविबुधिनिरितिः क्रमाला: ।
ददाश्च स्वामिनी स्वप्नान्युक्ते प्रविष्टतत्त्वः ।

Triṣaṭṭi-Salākṣ, Parva 10, Sarga II-19-21.
Uttaraparāśa, Parva 48.
yākṣa) tree both being connected with his images. Further, two other iconographic points by which Ajitánātha’s statues may be differentiated from those of others are the figures of his particular Yākṣa called Mahāyākṣa and his Yākṣīni named Ajitabalā. Mention of these is made in the Jaina canonical Literature. His posture is what is technically known as Khādgāsana i.e., standing with two arms hanging on the sides. His chowir-bearer is Sagaracakṛi.

In sculpture, the images of Ajitánātha fully answer to the above characteristic descriptions. Two noteworthy figures of Ajita, one in the Deogarh Fort, Jhānsi and another preserved under the old sculpture-shed at Sarnath, Benares, may be cited here as examples bearing his symbols. In both these representations, his main figure is standing in the so-called Khādglasana; in the Deogarh-statue, it is attended by two Chowrī-bearers and two devotees in front of them. The emblem of elephant is shown as usual under the seat of the Jīna. The Yākṣa and the Yākṣīni occupy the two corners of the pedestal.

The origin of his symbolism and his name can be traced to the Jaina books. The Jīna’s mother saw an elephant in her several dreams. An elephant in India is always connected with kingly power. After his birth all his father’s enemies were conquered (jīta), hence his name the ‘invincible’ one. The Śvetāmbara author Hemachandra interprets his name as ‘not conquered by excrement of the bowels etc.’

The Digambara authoritative book, the Uttarapurāṇa

1. मात्रे मात्रि सिम्बल पशु रोहिण्यां नवभीनिते ।
   सोहेलुके वने सप्तपूर्णू मसमीपणः ॥
   Uttaropūṇa, Parva 48.

2. Image of Ajitánātha, Deogarh, No. 2596, List of Photo-negatives, A.S.I.

3. Catalogue of the Sarnath Museum, No. g. 61.

4. The dream of an elephant admitting into the mouth of Ajita’s mother is particularly mentioned in the undermentioned verse.

   देशीं निजस्यस्तास्त्रां योक्ष्यस्तवन्यावस्तकम् ।
   प्रविष्णवस्त्रि विलोक्यार्मवन्स्त्राभि गण्यसिद्धार्म ॥
   Uttar, Parva 48.

5. पूरीषा द्वियोन जित इत्यजितः ।
explains the word *Ajita* as not conquered by sin or by all heretics.¹ Thus, all the facts and ideas primarily connected with the life and teachings of this Jina, converge to one point "invincibility", 'conquest.' His elephant emblem, his *Yakṣa*’s just the identical emblem together with the warlike symbols of spear, goad, club etc., his *Yakṣini*’s symbols noose, goad etc. eminently express the idea of temporal conquest, on one hand, the symbols of rosary, Varada mudrā, and abhaya mudrā on the part of the *Yakṣa* and *Varada* mudrā on the part of the *Yakṣini*, the idea of spiritual conquest on the other.

**Sambhavanātha**

The Jina literature relating to our subject provides the distinct clue to identify the image of Sambhavanātha. That clue is the symbol of horse (*Turaga* Skt. *Turaga*) connected with his representations. We are informed from the same literature of his *Yakṣa* being Trimukha and *Yakṣini* being Duritārī Devi—other special marks of his images. The tree under which Sambhavanātha received the *Kevala* knowledge and of which the mention is made in the Jaina books is the Indian *Śāla* tree² (*Shorla* robusta)—his *Chowri*-bearer is called Satyavīrya. So far with iconographical details.

The Jina’s parentage has come down to our knowledge through Jaina history. His father was a king named Drḍharāja and his mother was called Suśeṇā. His birth place is Śrāvasti.³

We come now to discuss the origin of his name respecting which there is a tale in Jaina books. “The king, his father, had been distressed to see the way his dominions were ravaged by plague, but when he heard the good news of the boy’s birth, he felt there was a chance (*Sambhava*) of better times coming,

1. पापे: क्षत्रिय न जीयत्वस्यमिति वा हुतादिविनिष्ठचालिलैऽ
रामानवन्यभवाप्रवासितिविद्य स्तोत्रस्य पार्थ भवन ॥

_Uttarapurāṇa, Parva 48._

2. त्रिसप्तं मन्त्रे दीपावर शालरोपः ॥

_Verses 40 para 49._

_Uttarapurāṇa._

3. द्रवीपेतिस्तनु भार्तेऽवर्ष श्वासितेनर्गरे सिल: ॥

_Rahā: काश्यपोत्त्रस्य दूरराजस्य सहृद्य: ॥

_वल्लभेश्वरकुर्विषात् सुब्जेणाः लटुरागम: ॥

_Ibid. 49._
hence the boy’s name”[1]. The Jina’s symbol of horse, which in India is regarded as auspicious[2] originates from the idea of good chance associated with his name. His Yakṣa’s emblem of a mongoose Skt. Sarvatobhadra (lucky on all sides), and the Yakṣini’s name as Duritāri, meaning ‘vanquisher of enemies’ and her symbols of Varada mudrā, fruit and Abhaya all very clearly bespeak the same idea of auspiciousness or ‘good chance.’

Not many sculptures of Sambhavanātha have yet been found out. But those that are found show in lithic art the aphorism of iconography as enunciated before on the basis of Jaina original texts.[3]

**Abhinandananātha**

The fourth Tīrthankara’s iconographic marks may be gathered from the different Jaina books in different contexts. His emblem or the so-called Laṅghana is an ape.[4] The tree connected with his Kevala knowledge is Piḷāḷa (vesāli tree according to other texts). The Yakṣa believed to have been appointed by Indra, as in all cases, to serve him is named Iśvara and the Yakṣini’s name is Kāli. The particular pose in which he is to appear in sculpture is called Khadgāsana i.e., standing posture.

In sculpture, all this specification has been followed almost strictly. The examples of his figures are rare in India.

2. Cf. Yadda—गर्भस्येविनम् ब्रह्म जननी न जितेत्यजितसं सुवं भवस्य-रिनम् स्पुते शम्भवः: यद्य—गर्भवेद्यशिल्पशिष्ठकायस्य सम्भवात् सम्भोपियाः
3. etc., are lucky things at all times.

In another text the list of the *Lāṅghana* is given as follows:—

- गौर्मोहिष्ठ: कपि: कोक: कमलं स्वरितक: शाली ।
- मक्र: श्रीदुर्गो शण्डो मद्य्य: कोशेष्ठिको ।
- ब्रह्म मुगोज्ज्वलगरः कबलः कूर्म उपलब्धः ।
- शाली नागाधिप: सिङ्गो लाभ्यान्याः कमालः।
In Jaina history of pontiffs, Abhinandananaśtha’s birthplace is Ayodhyā.¹ His father’s name is King Svayamvara and mother’s name Siddharthā.² He attained mokṣa accompanied by a thousand monks, as, indeed, did all the first eleven Tīrthamkāras except Supārśvanātha.³

In treating of his symbolism, we encounter some difficulties. His main symbol is a monkey. If we interpret hari, one of the dreams of Jina’s mothers, to stand for a monkey, the propriety of the emblem is explained. Hari also means a lion, which makes it a symbol of Mahāvīra. The real nature of his Yakṣa and Yakṣīni may, to some extent, help us to get at the meaning of the symbols. Yakṣa, as we have seen, is named Īśvara and Yakṣīni is named Kāli. Clearly, they are Śaivite deities borrowed from the Brāhmaṇic pantheon. Thus, it is likeliest to connect the ape of the Jina with the apish incarnation of Īśvara or Śiva. The explanation of his name is given clearly enough in the Jaina books.⁴ According to it, he acquired the name of Abhinandana because he used to be honoured (Abhinandana) by Indra and others.

**Sumatinātha**

He is known from the Jaina Literature to be associated with the symbol of a curlow (Krauṇa) or a red goose. The Kevala tree, in his case, is Priyamgu. The Yakṣa and Yakṣī attend-

1. The birth places of Jainas are given collectively in the following passage:—

   तान्मस्य हृदा नु नवरीोऽ ।
   इक्ष्वाकृतभृजां सावत्थे दौर्घुज्जो कोसारी ।
   वाणारसि चर्न्दुरी कायदी भद्रं च ॥
   सीमान्सकपिलवर्त्तमाणपुरपिन्नस्वर्मि ।
   रायविहिषमिष्ठवृक्षपुरविनारसि च चुंबुरुः ॥

   **Abhidhāna Rājendra Satta, Dvāra 20.**

2. बौधेश्वरमु भारस्ते वै वासिकल्परासिप ।
   राजा स्ववन्द्रो नामन सिद्धार्थास्प्रवल्लभा ॥

   **Uttara-purāṇa. Verse 16.**

3. Heart of Jainism, p. 52.

4. Abhinandana. Dveṣṭradhīmśāyāsūryādīnandana: ॥

   **Abhidhāna-Cintāmaṇi.**
ing upon him in the image are named Tumbaru and Mahākāli. His chowrivear is called Mitravīrya.

The sculptures extant agree with the rules of Iconography as given before. Besides the fundamental marks, which specialise one Jina from all the rest, the sculpture contains the figures of the flying garland-bearers, the drums etc., and sometimes miniature figures of other Jina which with the main figure complete the number of twenty-four. The lion-seat is meaningly borne by a pair of lions. Two elephants often are seen either pouring showers of water or merely standing at the top of the main figure. Apart from the special cognizance of the Jina, a Cakra or wheel is noticed represented on the pedestal. The donor’s image is also included below the feet of the statue. Images of Sumatinātha have been found in many places in Northern India, the most noteworthy figure to be mentioned is the one discovered at Sahet Mahet.¹

The Sumatinātha’s native place and his parents have been mentioned in the Jaina traditional history. His birth place was Ayodhāya (Sāketa), his father was called Megharathā and mother Maṅgalā.² When and how he attained the Kesāla knowledge and what palanquin carried him, all these are given in the Uttarapurāṇa. We omit, however, those details as rather too far from our main topic.

With regard to the derivation of his name, there is, as usual, a story to explain it. “The child was called Sumatinātha, because even before his birth his mother’s intellect (Sumati) was so sharpened. To prove the queen’s ability, a story resembling that of the judgment of Solomon runs. An old Brahmin died, leaving two wives; both women claimed the only son as their’s and the dispute was taken to the queen to settle, who decreed, as Solomon did (and with similar result), that

². ह्रीपेदसन्म् भारते वर्ष साकेते वृषभावेजे ।
   तदगोष्ठे क्षत्रियोपस्तारि: हलाब्यो महंतरोमवति ।
   महास्त्य महादेवी वसुधारारपि पूजिता।

Uttarapurāṇa.
the living child should be cut into two’. The Jina’s Lāṁchana of a goose has clear association with the same symbol of Sarasvatī, the goddess of intelligence. It summarily symbolises the central idea of Sumati or Intelligence behind the life of the Tīrthamkara. In other cases, we shall see, the symbol is the material object to stand for the name. As for example the crescent is the symbol of Candraprabha (lit. ‘shining like the moon’).

Padmaprabha

The books of Jainism assign to the sixth Tīrthamkara Padmaprabha the eikhā or iconographic cognizance of a red lotus. His kevala tree is called the Chatrābhā. The attendant spirits are named Kusuma and Śyāmā (Dig. Manovegā). The chowri-bearer, generally, the contemporary king, is Yamadyuti by name. So far with sculptural details from literary sources.

The sculptures of Padmaprabha so far discovered in Jaina places, though not many in number, when seen in the light of iconography tally with the above description. I have seen two images of Padmaprabha wrongly identified as Mahāvīra on the Vaibhāra Hill in Rājgir with the clear symbol of a lotus on the pedestal. The two lions should not have been mistaken for the symbol Mahāvīra in the presence of the lotus, the lions being simply the bearers of the Sinhāsana or lion-seat.

We are informed by the Jaina Purāṇas of both sects that his native place is Kauśāmbi. His father’s name is known as Susimā. Other details are left out as being redundant.

Two interpretations of his name are given. First, his colour was of a red lotus, hence the name. Second, his mother, while the Jina was in her womb, expressed a desire to sleep upon a bed of red lotuses, which was fulfilled. This originated the name.

1. Heart of Jainism p. 52. Cf. शोभना मलिन्यस्य सुमलितः। यद्य गर्भस्य जनन्या: सुनिश्चिता मलिनर्मूदित सुमलितः।

Abhidhāna-Cintāmaṇi.


3. जम्बूदीपिषे च कौशाम्ब्या: पतिरिक्षवाक्यवश:।

शोभनेच फङ्क्ष्यागे राजा धरणाश्यो महानमूल।।

tasya देवी सुसीमाश्या रतनवुप्प्यादिमानिली।।

Uttarapurāṇa.
His symbolism is just expressive of the same fact. The name of Yakṣa attendant Kusuma connected with him means a flower and lends support to the very idea.

Supārśvanātha

He has, according to the canon, the emblem of the mystic cross called the Svastika. Books give him the additional symbolic decorations of serpents. There is some regularity with regard to the number of the hoods of the serpents. The number must be either one or five or nine.¹ His Kevala tree is Śiriṣa (शिरीष).²

The attendant spirits serving him are mātanga and Śānti (Dig. Varanandi and Kālt). The name of the bearer of the fly-fan is Dharmavirya.

Now, the Purāṇas give the historical news that he was the son of a Kṣatriya ruling prince named Supratiṣṭha. The mother was Queen Prthivi by name. His birth-place and kingdom was Banares and Kāśi.³ Unlike the other earlier Tirthaṅkaras, he attained Mokṣa with only five hundred companions.

The representation of Supārśvanātha in art may either be seen in a group or single. Either of these representations fulfils the condition laid down by the canons. The most important point regarding Supārśvanātha's image is the five-fold serpent-hood as distinguished from the usual seven-fold serpent-hood of Pārśvanātha.⁴ Disregard or ignorance of this point has led to many wrong identifications. For instance, in the Catalogue of the Mathura Museum, Dr. Vogel has, in several instances, written without being sure “a Jina, either Supārśva or Pārśva- nātha”⁵ Again, the statue No. B 62 has been wrongly identified as Jina Pārśvanātha. It is, in fact, the figure of Supārśvanātha. The image also shows another cognizance of the Jina, namely,

1. इस पण नव य सुपासे (एकः प्रव्व नव च फणः, सुपासेः सप्तमे जिने ।)  
   Sattvasāroddhāra, 43 Dvāra.

2. सुपासेः मौनमास्याज्ञातादुम्भस्वे नववर्तकः।  
   सर्पधुःक्षणे मूले विशिष्टव्याह्रुष्मोपितः।  
   Uttaraparāpa.

3. सुप्रभतिष्ठन्नाराजो वाराणस्या महापितः।  
   तत्स्वातीस्यपल्लिपीणा देवी तत्स्वयं मृहाभुक्तः।  
   Ibid.


5. Prof. Dr. Vogel: Cat. Arch.: Mus. Mathura, p. 73.
Swastika. Prof. Vogel himself writes, "and that over the outermost head on the proper left and the Swastika."\(^1\)

His name has a historical meaning. He acquired the name of Supārśva because he was endowed from birth with 'beautiful sides'.\(^2\) His mother suffered from leprosy in both her sides. This dreadful disease was cured before the Child’s birth, so he was given the name of Sv (good) Pārśva (side).\(^3\) This has also evident connection with his emblem of Swastika which stands for good and auspiciousness.

Candraprabha

The main iconographic details to be gleaned from the Jaina books distinguish the image of Candraprabha from all other Indian images. His Lāṁkāna or technical emblem is the moon or the crescent. His special tree is Nāga (Nāgakeśara, (नागकेशार). The goblins are Vijaya and Bharuṣṭi (Jvālāmālini). The Chowri-bearer, who does him honour is called Dāna-vīrya.

Many good specimens of this Jina’s image have come to light in Northern India. All of them, however, answer the definitions as detailed above, in a specific way. The artists in India, it is well known, acted up to the demands of the priests and temple-worshippers. In sculpture, we get two types, the seated and the standing types, in which the main figure of the Tīrthamkara appears amidst his attendants and Chowri-bearers.\(^4\) It is obviously not a difficult question to explain the origin of his name and his symbolism. Literally, he was called Candraprabha because he had the lustre (Prabhā) of that of the moon.\(^5\) There is also a historical tradition accounting for this name—

1. Ibid., p. 77.
2. शोभनी पाषाणवस्त्र सुपार्ष्दः | Hemacandra.
4. Inscribed image of Candraprabha standing with other Tīrthamkaras, Deogarh Fort, Dist. Jhansi, No. 2224, list of Photo-negatives A.I.S. In the same fort may be seen a seated image of the Jina. In Madanpur, Jhansi Dist., 5 Jina Figures have been found out of which one represents the Jina Candraprabha. An erect Fig. of Candraprabha from Gwalior is in the Indian Museum, Cat. 12, No. 3702.
5. चन्द्रश्वेत प्रभा ज्योतिः सोम्यलक्ष्य विशेषान्त्य चतुर्ग्रमः | Hemacandra.
"Before his birth, his mother (the wife of the Rajput King of Candrapuri) longed to drink the moon (Candra). To assuage her craving, a plate of water was one night handed to her in such a way that the moon was reflected in it; when the child was born, he was found to be as bright and white as the moon, which accordingly became his emblem, and he was called Candra-prabha." With such lunar association in life, one needs hardly any explanation to understand why the moon or the crescent became his essential symbol, we may also note in this connection that one of the dreams of the Jina’s mothers is about the moon.

Suvidhinātha

Suvidhinātha has two names given to him, another being Puṣpadanta. There is a dispute over his emblem. Some say, it is a dolphin (Makara); others declare it is a crab. His Yaksā and Yaksīṇī are named Ajita and Sutārī Devī (Dig. Mahākāli) respectively. The chowri-bearer has the name of Maghavatārā. The religious tree under which he attained the Kevala knowledge is the Nāga according to some authorities, Malli according to other authorities.

From patriarchal history, we gather his native place was called Kākandīnāgara. His father was the ruling prince by the name of Sugrīva and his mother was named Rāmā, his place of Nirvāṇa was Sameta-Śik卡拉 or Mount PārASNātha.

A separate sculpture of Suvidhinātha is not yet known to the author. The Jina, of course, appears with the other 23 Tīrthamkāras in a group. The sculpture, there is little doubt to say, must when discovered exhibit all the important iconographic details described above. The point of interest will be that some sculptures will bear the symbol of a crab.

1. In the Benares district, also called Candrāvati.
2. Heart of Jainism, p. 53. Cf. तता गर्भस्य देव्या: चन्द्रपानयोहोर्मूदिति चन्द्रप्रमः ।
3. दिनकोपवास: तन्तप्तलालामुक्त: । Uttara p. 85.
4. दीपेशितस्मि भारते क्षेत्रे काकन्दीनागराधिप: । सुप्रीशोष्य महावेशी जयरामेति रघुनात इव ॥ Ibid.
The two names have two origins as might be expected. The name ‘Suvidhinātha’ was given to him because after an internecine warfare fought by his kingly relatives, they gave up fighting and took to performing religious duties. His birth eventually brought ‘good order’ (Suvidhi) to the distracted family. The other name, namely, Puspadanta was derived from the fact that the Jina’s teeth resembled the buds of a flower (puspa). The origin of his symbols seems prima facie rather enigmatic. Neither a crocodile nor a crab has been dreamt of by the Jina’s mother. His father was the lord of Kākandi. Curiously, Kākandi is called Kākandinagara, Skt. Kiškindhānagara. Let us remember, his father is called Sugrīva, his mother has the name of Rāmā. All this has curious association with the Rāmāyaṇa. The Kiškindhā of the Rāmāyaṇa was situated on the sea. Hence, it is evident that aquatic animals like a crocodile or a crab have come to be the emblems of this Tīrthaṅkara. His Yakṣa Ajita for the same reason has tortoise as vehicle and his Yakṣinī Sutārā Devī has an urn symbolising her intimate connexion with waters.

Śītalanātha

The Tīrthaṅkara in question was, as usual, born of a Kṣatriya family of Malaya Kingdom. His birth-place is named Bhadrikapura or Bhadillapura (Mādrapura according to one version). His parent’s names were king Drçharatha and Queen Sunandā respectively. His chowri-bearer was called Rājā Simandhara. The tree under which he attained the Kevala knowledge is Vīlva (Aegle Marmelos). The Jaina texts assign to him the Yakṣa named Brahmā and Yakṣinī named Aṣokā (Dig. Māṇavī). The Digambaras regard the Aśvattha (Ficus religioso) as his emblem, the Śvetāmbaras Śrīvatsa (wishing tree) for the same.

A separate specimen of Śītalanātha’s image has not been discovered so far. When discovered, it is doubtless expected to

1. शोभनो विषेषितविषेधानमस्य सृष्टिः । Hemacandra
2. द्वीपेद्विषेधम् भारते कस्य विषये मतयाद्वापि ।
राजा महापुरे वंशे पुरोद्व दर्षयोभवलु ।

Uttara p. 92. Ibid.
yield a material illustration of iconographic canons discussed above.¹

The Jina received the name of Śītalanātha inasmuch as he could take away men's heat of sorrow.² Another version explains the name as follows—"The tenth Tirthamkara had marvellous power of imparting coolness (Śitalatā) to fevered patients. Before his birth his mother laid her hand on her husband and immediately the fever which had defied all the efforts of physicians left him, and all his life being the saint had a similar power, hence his name Śītalanātha, Lord of coolness."³ His emblems have not much to interpret. The Peepal tree is known for its cool shade, similarly the Śrīvatsa symbol stands for auspiciousness and blessedness.

Śreyāṇīśanātha

The Jaina texts concur in giving him the symbol of a rhinoceros. The Yakṣa and the Yakṣīṇī to serve him as guards of honour, have been named as Yakṣeta and Mānavi (Dig. Līvara and Gaurī) respectively. The tree special to him was Tumbara (तुङ्गर)⁴ or Tindaka according to some authorities. Rājā Tripīṣṭā Vāsudeva was to act as a Chowri-bearer.

The sculptures hitherto found of Śreyāṇīśanātha closely accord with the above iconographic prescriptions. At Sarnath, in Benares, the traditional place of the Jina, there is a Jaina temple dedicated to this patriarch. An old image of the same Jina may be seen in the "Brāhmanical sculpture shed" attached to the Museum.⁵

The Jaina Purāṇas record his lineage. His father was a

1. Anderson: Catalogue of the Indian Museum, Part II, Gupta gallery TA 1. The figure has been identified as that of Śītalanātha. It seems to be a doubtful identification. First, no Jina figure is represented in the Bhūmisparśa Mudrā as in this case. Secondly, no specific sign of Śvastika is to be seen on the pedestal of the sculpture.

2. भक्तिष्ठस्वसत्तापल्लाचारणात् शीतलः ।
   Abhidhāna-Cintāmapi.

3. Heart of Jainism, p. 53. Cf. तथा गर्भस्ये भगवति पितुः पूर्वाल्पन्ना-
   चिन्तितस्मिन्वितस्याक्षां जनतीकरस्पर्शिष्ठाण्त इति शीतलः।

4. मुनिमन्नलोहरोदने तुम्बरदुमस्थयः। Uttara, p. 103.

5. See Fig. G. 62.
Kṣatriya prince of Ikṣvāku clan named Viṣṇu and his mother was called Viṣṇudri. His home was at Śīndhapurī, the present Sārnāth. ¹

The origin of his name has, as usual, a historical tale to explain it. “King Viṣṇudeva possessed a beautiful throne, but unfortunately an evil spirit took up his abode in it, so that no one dare sit there. His wife, however, so longed to sit on it that she determined to do so at any risk; to every one’s astonishment she was quite uninjured; so, when her son was born, he was named Śreyāmśanātha, the Lord of good, for already he had enabled his mother to cast out an evil spirit and so do a world of good (Śreyāmśa).”² All his turbulence and forwardness on the part of both the mother and the child have been fittingly symbolised by the sign of a rhinoceros, so known for those qualities.

Vāsupūjya

The emblem constantly associated with Vāsupūjya, as we gather from Jaina books, is the buffalo. The other characteristics of his image viz. the Śāsanadeva and the Śāsana devī, are known by the names of Kumāra and Canḍā (Dig. Gāndhārī). The tree which gave him shade while acquiring the Kevala knowledge is Pātalika ³ according to the Abhidhānacintāmaṇi and Kadamba (कदम्भ) according to the Uttarapurāṇa. ⁴ A King named Darpiṭa-Vāsudeva is to wave the Chowri or the fly-fan by his side.

So far as my knowledge goes, one separate figure of Vāsupūjya has only been found in Northern India. It tallies with the above description. ⁴

From Jaina sources, we gather that his father named Vāsupūjya was a Kṣatriya prince of Ikṣvāku race. His mother is

¹. Śeiṣṭīnāṁ भारते निजपुरा धिशो नरेश्वरः ।
   इवाक्षुण्डविष्क्यातो विष्णुनामान्तं बलमा ॥
   
   Uttara, ibid.

². Heart of Jaina p. 54. For Sanskrit version Hemacandra:—
   यथा गर्भस्थेष्विने अनन्तमनानकावल्पने देवताधिकित्वम् जनमांयास्तानां
   श्रेयो आत्माति श्रेयांश: ।

³. कदम्भवृक्षमुलस्य: दोपवासोपराल्पः ।
   Uttara, p. 113.

⁴. Onegood figureofthe Jina is in Nāthanagara, Jaina Temple, Bhaagplur.
called Jayāvatī. Campāpurī (Modern BhāgāLPur) was his birth-place.

His name has been derived in various ways. As he was the son of Vasupūjya, he was fitly called Vāsupūjya. It is said that while in the mother’s womb, God Indra used to give his father wealth (vasu). Hence his name Vāsupūjya. Thirdly, the gods Vasus worshipped him, which led to his name as such.¹

The only explanation that can be rendered to his symbol is that cattle formed the chief wealth in Ancient India. Hence, a buffalo as the emblem.

Vimalanātha

Jaina liturgical treatises attribute to Vimalanātha, the thirteenth Jina, the Laṅkhaṇa or symbol of the boar. The particular attendant spirits attached to him are named as Śaṅmukha and Vairoti (Śvetām—Viditā). The King to stand for his fanner is called SvaYambhu-Vāsudeva. His Kevala tree is Jambu (Blackberry).²

As for his parentage, his father’s name is Kṛtavārman and mother’s name is Suramā. His birth occurred in Kāmpila (Kāmpil in Furrukhabad), the Southern capital of the Pāñcāla.

An interesting story is told to explain the origin of his name. We reproduce it here. “He got his name Vimalanātha (Lord of Clearness) through the clearness (Vimalatā) of intellect with which he endowed his mother before his birth, and which she displayed in the following manner. A certain man and his wife unwisely stayed in a temple inhabited by a female demon, who, falling in love with the husband, assumed his real wife’s form. The miserable man was quite unable to tell which was his true wife, and asked the King of Kāmpilapura to distinguish between them. It was the queen, however, who solved the difficulty. She knew the long reach that witches and only witches have and telling the husband to stand a long distance off,

¹. वसुपूज्यनृपतिः वासुपूज्य: । यदा—गर्भस्थेव विस्मित् वसु हिरण्य लेन वाचवो .राजस्य मुनि:तवानितिः । वसुवो देवविशेष: तेषां पौष्पो वा वसुपूज्य: । जनादायणां वासुपूज्य: । Abhidhāna-Cintāmani.

². निजदीकानेच जन्मदिनमुलं दूप्योपितः । Uttaraparāya, p. 126.
challenged the two wives to prove their chastity by touching him. Both tried their utmost, but, of course, the human wife could not reach so far, whereas the demon wife did and thus showed her real character.  

The sharpness (of intellect) of the Tīrthāṅkara has been emblematized by the boar noted specially for its sharpness. We may compare, in this connexion, the boar symbol of the Buddhist Mārīcī, the goddess of shooting rays of the dawn.

Anantānātha.

The symbolic mark which distinguishes Anantānātha from all other Tīrthāṅkaras is the hawk according to Śvetāmbaras and the bear according to the Digambaras. The Yakṣa and Yakṣini, the goblins, serving him are named Pātāla and Anantu-mati (Śvet. Āmkusā) respectively. The Chowri-waver, in his case, was king Puruṣottama-Vāsudeva by name. The tree associated with his enlightenment is Aśvattha (Ficus Religiosa).

The Jaina Purāṇas give his father’s name as Simhasena and mother’s name as Jayaśyāmā. He was the Kṣatriya sovereign of Ayodhyā, where the Tīrthāṅkara was born.

He obtained his name of Ananta as his mother had seen an endless necklace of pearls. Jaina tradition asserts that an endless (Ananta) thread which lay about powerless in Ayodhyā became endowed with power to heal diseases as soon as the Tīrthāṅkara took his birth.

The idea of power and combating spirit have given rise to his symbols either of a falcon or a bear. His Yakṣa and the Yakṣini carry, it may be interesting to notice, warlike weapons symbolising the same idea.

Dharmanātha.

The symbol by which an image of Dharmanātha is to be


2. अद्वर्भापोदपोलते कैविल्यमुद्यपदत्। Uttarapurāṇa, p. 157.

3. इत्यादिः काश्यप: सिद्धान्तो नाम महानूप: । जयस्यामा महादेवी तत्स्यास्या वेशस्म: पुर: ॥ Ibid.
recognised is Vajra-danḍa or thunder-bolt. The Yakṣa couple to attend upon him are respectively called Kinnara and Kandarpā (Dig. Mānasī). The position of a fanner has been taken up by Puṇḍarīka-Vāsudeva. The Kevala tree for him is called Dadhiparna or Saptacchada.\(^1\)

The statues of Dharmanātha so far known to us correspond with the above description. The Nagpur Museum preserved two such images. They show the symbol of the thunderbolt and the Chowri-bearer in a royal attire.\(^2\)

With regard to his family we are told that his father’s name was Bhānu Rāja and his mother’s name Suvratā. He was born at Ratnapura.\(^3\)

He obtained the name of Dharmanātha because he saved mankind from miseries. There is tradition also that the Jina’s mother performed many acts of religion while bearing him in the womb. Hence the name of the child as Dharmanātha.

It appears that the symbol of the Tirthamkaras, as the name suggests, has evident connection with Yama’s staff. God Yama has another name of Dharmanātha or Dharma-rāja. Hence, the similarity of symbolism.

Sāntinātha

The cognizance which separates the image of Sāntinātha from those of other Tirthamkaras is a deer. The Yakṣa and Yakṣiṇī attendants escorting him are respectively named as Kiṃpuruṣa and Mahāmānasī (Śvetām-Garuḍa and Nirvāṇī). Rājā Puruṣadatta stands for his Chowri-bearer. The tree under which he attained the Kevala knowledge is Nandi Vṛkṣa.

The images of Sāntinātha so far discovered are not a few in number. They all correspond with the descriptive details, as given above. In sculpture, we notice as his emblem, a pair

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1. वे सप्तच्छदस्वाधः कुतप्पिोपवासकः | \(Uttara\ P., p. 166.\)
3. इश्वरसिद्ध भारत मल्लीक्षी दस्सिहरि | \(Uttara P., ibid.\)
   देख्या भानुहारजस्वेन्द्र विपुलविशिः |
of antelopes between a wheel. The attendant spirits occupy
the recesses of the lowest panel.¹

Regarding the Jina’s parentage, we gather from Jaina
books that King Viśvasena was his father and Acirā was his
mother. He was born at Hastināpura.

In Jaina history of pontiffs, Śāntinātha occupies a very
high place. Not only did he revive Jainism, which was in danger
of falling into oblivion, but he so consolidated the faith that it
never disappeared again. Another extraordinary fact about him
is that he was the first Tīrthaṅkara to become a Cakravartī
or emperor of the whole of India. The occasion,² which gave
origin to his name, is that before Śāntinātha’s birth, his mother
was able to stay the course of the pestilence which was raging in
the kingdom by sprinkling the sufferers with Śānti water. Hence,
the name “Śāntinātha” or ‘Lord of Peace’.

The symbol of a wheel flanked by two antelopes is exactly
equivalent to the Buddhist symbol of the “Turning of the wheel
of Law” at Sārnāth. As we are informed that Śāntinātha revived
the decadent Jainism, in other words, he preached anew the
Jaina religion,³ it is evident, therefore, he invented or adopted
the common symbol of a wheel and two deer. It may not be
unlikely that men, in later times, in analogy to the Buddhist
symbol of preaching, assigned to his image the “Dharma-Cakra”
emblem.

1. Vide a statue of Śāntinātha in the Fyzabad Museum, Arch : 1907-08
No. 52; another seated image of the Tīrthaṅkara in the Ṣogin Kā Maṭha
near Rohtak town, Arch. List No 2430. In Khajurāho, Chattorapur
State, there is an image of Śāntinātha, 14 feet high; in Sirankala, near
Lalitpur, Jhansi, there is a temple dedicated to the same Jina; Cf. B. 16.
Catalogue of the Nagpur Museum, Mm 1 (Gupta Gallery) Anderson :

2. Heart of Jainism, p. 55. Cf. तच्छा गर्मस्थे पूर्वोत्तमादिकाविवधानिर्दिताद्वृत्तिः

3. For the alternate rise and decline of Jainism refer to the following passage:
“After the Nīrūpa of the ninth Tīrthaṅkara Suvidhinātha, the Jaina
faith disappeared until the birth of the tenth Tīrthaṅkara, who revived
it; on his Nīrūpa it disappeared again, but was revived on the birth of
the eleventh; and this continued to be the case until the birth of Śānti-
nātha the Sixteenth Tīrthaṅkara after which it never disappeared again”.
Heart of Jainism, p. 55.
Kunthanātha.

Jaina tradition as preserved in their literature, has always connected the symbol of a goat with this Tīrthankara. He has as his Yakṣa Gandharva and Yakṣinī Bālā (Dig. Vijayā). The contemporary King, who carries his Chowri-fan is called Kuṇāla. The tree selected by him to sit under for attaining the Kevala knowledge is Tilaka tāru.¹

Hitherto, no image of Kunthanātha, to the best of my knowledge, has come to light. Doubtless, however, any image when found out will shew unmistakably the iconographic marks as detailed above.

His parent’s names, as may be gathered from the Jaina Purāṇas, are variously called Śūrasena, Sūrya, Śivarāja (Svētāmbara version) for the father, Śrīkāntā or Śrī-devī for the mother.² His father belonged to the Kuru race, and Hastināpura as his capital, where the Jina was born. He, like his predecessor, became an emperor.

Two explanations of the origin of his name are given in the Abhidhāna Cintāmani. First the Jina stood firmly on earth hence Kunthanātha. Secondly, before his birth, his mother saw a heap (Kuntha) of jewels.³

Agni, the god of fire, is believed in India to be the presiding deity of wealth also. His symbol of goat has been borrowed in this case to symbolise the idea of riches, which, too, is responsible for the origin of the Jina’s name.

Aranātha

The eighteenth Jina Aranātha carries with him the mystic symbol of either the Nandyāvarta (a kind of Svastika) or a fish. His ministerial staff consists of the Yakṣa named Yakṣendra and

1. तिलकक्रुममुण्डस्यचौत्रयस्तनापराम्हः I

2. हस्ताल्पत्त्वुरारिशः कौरवः काश्यपान्वयः I

3. कः पृथ्वी तस्याः स्थितवातितिति कुन्तुः I तथा गमतिये भगविति जननी रसानां कुन्तुप्रार्थिष्ट दृष्टवातितिति कुन्तुः I

Mrs. Stevenson mentions two more explanations, viz., “...during his life people began to show great kindness to insects (Kunthu) and the power of his enemies was stunted (Kuntha)”.}

Uttara P., 2. 281.

Ibid.

Hemacandra.
Yakṣīṇī named Dhāraṇī Devī. The sacred tree peculiar to him is Čīta or mango tree. Govinda Rāja had the honour of holding his flywhisk.

One or two images of Aranātha that have been found out so far in Northern India meet the conditions of iconographic marks mentioned in the preceding paragraph. These were discovered in Mathurā and belong to the ancient Kushān age.

Aranātha’s father was a Kṣatriya prince of the lunar race. He was known by the name of Sudarṣana. The Jina’s mother was queen Mitraśenā. Their capital was at Hastināpura, when Aranātha was born. This Jina also became an emperor.

He obtained the name of Ara because his mother saw a dream of a wheel (Ara) of jewels.

It is obvious to explain his emblem of a Nandīvaraṇa. This, as also fishes, come under the Aṣṭamaṅgala or eight auspicious symbols.

Mallinātha

The Jaina books point out to us the emblem of a water-jar distinguishing Mallinātha sharply from his predecessors as well as his successors. His special attendant goblins or technically Śāsana devatās are known as Kubera and Dharaṇapriyā (Dig. Aparājitā). Rājā Suluma stands by his side as a Chowri-bearer. The Kevala tree in his case goes by the name of Aśoka.

1. Vide Ch. II. Plate VI “Base of image of the Nandīvaraṇa or Ara, dated in the year 79”; Cf. Plates XCII, XCVI figures showing Nandīvaraṇa symbol on the chest. The Jaina Stupa and other antiquities of Mathura by V.A. Smith.

2. Hemacandra.

3. The symbols are: (1) Svastika, (2) Śrīvatsa, (3) Nandīvaraṇa, (4) powder-box, (5) throne of Fortune etc., Notes on Jaina Art by Dr. Coomaraswamy, J.I.A.I.
Tirthamkara

Separate sculptures of Mallinātha are not altogether rare. The examples known to us materially verify the description given above. They particularly shew the emblem on the pedestal and the Śāsana devatās in the two extreme corners.¹

His father was the king of Mithilā in Vaṅga (Bengal) and belonged to the Ikṣvāku race. His name was Kumbha and his queen was called Prajāvatī.² According to the Śvetāmbarā sect, Mallinātha was a woman. But the sculpture and the name ending in Natā(Masc.) are not in favour of this tradition as they do not shew the Tirthamkara with any feminine signs.

The Jina acquired the name of Malli as his mother longed for fragrant Mallī (a kind of Jasmine) flowers while bearing him in the womb.³ The emblem of a water-jar either symbolises the ninth dream of the Jina mother or one of the Asta-ṛaṅgalas or eight auspicious things.

Munisuvrata

The Jaina texts furnish the emblem of a tortoise which differentiates the image of this Jina from those of all the rest. The Yakṣa husband and wife are called Varuṇa and Nāradaṭā (Dig. Bahuṛūpiṇi) respectively. The king who plays the part of his Chouri-bearer is named Ajīta. The tree made sacred by being associated with the scene of his Kevala knowledge is Campaka.

1. Nagpur Museum Fig. B. 18. The Jina is flanked by two attendants of royal birth. They seem to hold Chourci each in one hand; vide Catalogue, p. 29. Fig. B. 19. "The proper right and left extremities of the pedestal are carved with the śāsanadevatās : Kuvera and Dharanapriyā respectively." Vide Catalogue, p. 30.

2. प्रदृश्येऽपदाय प्रजावती नारायण:।
इष्कवानकृषीमाकाष्ट्यपगत्र:।
ना:सवानरामाति:।
प्रजावती महादेवी:।
तद्व: लक्ष्मीरिविवरा।।

Uttra P., p. 305.

It is worth nothing here that Mithilā (modern Darbhanga) is said to be a part of Bengal (Baṅga Viṣaya).

3. Also एव धृतोरिविल्लमलिजयाजलिलस्तातमलिल:।
तत्व: गरब्धोऽभवति भ्रमः।
धृतोरिविल्लमलिजयाजलिलस्तातमलिल:।

Hemacandra.
The few sculptures hitherto discovered of this Jina shew, in unmistakable terms, the symbols etc., as we have described above. Of him, one separately sculptured image is only known to us.¹

Regarding the Jina’s parentage, we are informed that his father named Sumitra was the king of Magadha. His mother had the name of Soma (Padmāvatī according to some books). His dynasty is called the Harivānśa. The capital was at Rājagrha².

His name originated from the fact that he kept noble vows (Suvarata, good vows) devoutly and he was a Muni or a Saint.³ The tortoise as his emblem symbolises the idea of slowness and steadiness, the two requisite qualities for keeping vows.

**Naminātha**

The emblem which is associated with this Jina is a blue lotus or the Aśoka tree, according to the sectarian view of the Digambaras. Bhṛkuṭi and Gandhāri (Dig. Cāmuṇḍī) are his respective Yakṣa and Yakṣinī.

The King who holds the Chouri-fan by him is called Vijaya Rāja. The tree under the shade of which he sat and attained the Kevala knowledge is Bakula.⁴

No image with the particular symbol of a lotus, so far as I know, has yet come to light. One image of a Tirtharākara with the sign of a lotus between two conches was seen by me among the group of Jaina statues on the Vaibhār Hill. It may presumably be the figure of Naminātha. Conches have been added to distinguish the symbolism of Padmaprabha, who likewise has a lotus emblem.

1. Dr. Fuhrer obtained a black pillar with the representation of Muni Suvarata not far from the gate of the Agra Fort overlooking the Jumna river.
2. चर्च व भरते राजां पुरे राजसूहास्ये ।
   सुभिनो मद्याचायो हृत्व वशिक्षामणि: ॥
   गोत्रेण काश्यपस्तथै देवी सोमास्वयम सूरे: ॥

   *Uttara P.*, p. 318.
3. शोभनानि प्रताच्छिन्न सुव्रत:; मुनिस्वर्त भ्रात्यत्थ मुनिस्वर्त: ॥
   Hemacandra.
4. निजदीक्षाबने रम्ये मूलवकूलसुरुः: ॥
   *Uttara P.* 1. 437.
The Jaina Uttarapuruṣa tells us that his father was a Kṣatriya king of Mithilā in the land of Bengal. According to disputed opinion, the place was not Mithilā but Mathurā. The name of the Queen was Vappilā or Vaprā.¹

We hear of explanation given in the Jaina books for the origin of his name. While the Jina was in the mother’s womb, the enemies of his father bowed down (Pranāma) in submission. Hence, the name Naminātha.²

Neminātha

His emblem is known to be a conch-shell from the Jaina canonical texts. The Śāsana devatās who attend upon him are Yakṣa Gomedha and Yakṣinī Ambikā (Dig. and Kuśmāṇḍinī). The Chowri-bearer, in his case, is King Ugrasena. His Kevala-tree is called Mahāveṣu or Vetasa.³

Fortunately for Neminātha, it is not hard to find examples of his sculptural representations. Those that are discovered agree with what is prescribed by iconographical canons.⁴

The Jina’s parentage and family have a well-known historical background according to the Jainas. His father was named Samudravijaya. He was the king of Sauripuri or Dvārakā. His race is known as Harivānśa. Neminātha’s mother’s name was Śivadevi.⁵ The most interesting point in this connexion is

1. जम्बूपलक्षिते ढीपे विषये बज्जुनामनि ।
   मिष्टिलायां महौपालं श्रीमान् गोवेशं काश्यपं ।
   बमिला तनहाद्वेदी बसुपारार्तिरुजिता ॥
   Ibid.

2. यद्य गर्भस्वेहे भगवति परवर्तनूपारम भ्रमित: हृतेति नमः ।
   Hemacandra’s Abhidhānacintāmaṇi.

3. प्रभोपदासयुक्तश्च महौवेणोरः: स्थित: ।
   Uttara P., p., 499.

4. Two images of Neminātha are kept in the Mathura Museum Vide Fig. B. 22, “.....Under these two attendants are two crouching figures male and female, with a staff in each hand. They probably represent Yakṣas”. Under the inscription in a conch—Vogel’s Catalogue of the Arch. Museum at Mathura, p. 72, vide also fig. B. 77. Cf B. 120, Nagpur Museum, Cata. p. 30.

5. राज्ञ: काश्यपगोदत्रयो द्विवंशगतिकालेण: ।
   समुद्रविजयालयर्थ दिववेदी मनोरमा ॥
   Uttara P., 1. Ibid.
that Neminātha was a cousin of Śrī Kṛṣṇa and Baladeva.

His name has been derived in two ways. First, his circumference (figuratively) was like that of the Dharma Cakra.² Second-
ly, before his birth his mother saw a wheel of black jewels. Hence, his other name of Ariśṭanemi.

His emblem of a conch may be accounted for as being symbolic of his residence in a sea-side place where conches are abundantly met with or as reminiscent of his kinship with the Vaiṣṇavite family of Śrīkṛṣṇa.

Pārvanātha.

He is one of the greatest Tirthamkaras or Prophets of Jainism. Some, with a scrupulously historical eye, regard him as the true founder of the Jaina faith.² His historicity is unquestioned, his date is almost precisely known and his influence on the Jaina religion is of leading importance. From all sources, we gather his emblem or cognizance is a snake. In sculpture, snake seems to be everything with him. Not only do we find snake in the usual place of the symbol, we find, snakes canopy him with three or seven or eleven hoods.

His Yakṣa is called Pārśva or Vāmana or Dharaṇendra and Yakṣiṇī is called Padmāvati. The king, who stands by his side as a Chowrī-bearer is known as Ajitarāja. The Devadāru (Deodar) or Dhātaki is his Kevala-tree.

No dearth of images for Pārśvanātha! His statues can equal in number those of Mahāvīra abundantly found in ancient places of Northern India. In sculpture, several coils of the snake, which flank him are to be noticed. Pārśva’s Yakṣa carries a snake. The Yakṣiṇī, also has the cobra as her vehicle.³ Much is known from Jaina Purāṇas and Caritas of Pārśvanātha’s personal

1. धर्मचक्रस्य नैमिन्नामिम: नैमितीष्न्यतो दृश्यते ।
and family history. He was probably born about 817 and died about 717 B.C. His father Aśvasena was the King of Benares. His mother’s name was Vāmā or Brahmā. Pārśva was a brave warrior and once he carried his victorious arms down to Kaliṅga. He married the daughter of King Prasenajit, King of Kośala, but like Prince Siddhārtha, he left his princess to follow the life of an ascetic at 30 years of age. He preached his doctrines of love and universal fraternity for about 70 years and finally attained liberation or Mokṣa on Mt. Summit Śikhara now called after him Giri Pārśvanātha Hill, in South Bihār.

A little history mixed with mythology is accredited to Pārśvanātha. The story how he saved a serpent from being burnt by an ascetic named Kaṭha may be studied critically and iconographically. One day Pārśva sees Kaṭha surrounded by a great concourse of people, performing the severe five-fire penance. And he sees that Kaṭha has thrown a great serpent into a fire-pan. He asks the reason for this pitiless practice, inconsistent with Kaṭha’s own austerities. Kaṭha replies that kings might understand elephants and horses, but the sages alone understood religion. Pārśva has the fire put out; the agonized serpent comes out and Pārśva makes his people show honour to him. Absorbing the essence of their worship, the serpent is reborn as Dharaṇa, the wealthy king of the Nāgas in Pātāla, Kaṭha, as the result of his false practice, is reborn as an Asura by name of Meghamālin. One day, “Pārśva happening to see on the wall of his palace a picture of the Arhat Nemi, who had taken the vow early in life, decides to do the same. . . . . . . He wanders from place to place, instructing and acclaimed as a Saint. While standing in the forest of Kauśambī in the Kāyotsarga posture, the serpent king Dharaṇa comes in great state to do him honour, performs a mimic representation and during three days holds an umbrella over his head to protect him from the sun. The Asura Meghamālin (the soul of Kamaṭha) attacks Lord Pārśva with tigers, elephants etc. Dharaṇa, then excoriates Meghamālin’s hatred of the Lord, pointing out he had done him no injury but on the contrary, had saved him from the sin

1. वाराणस्यामृतिविश्वसेन: काव्यप्रणेत्रः।
ब्रह्मास्य देवी सम्प्राप्तवसुधारादिपूजनः।

Uttara P.
of burning up Dharaṇa on the occasion of his uncanny practice”.1

The name of Pārśva has been explained in Jaina literature differently. “He touches (Srṣṭati) all ideas by knowledge”—is one version. The name was given him because his mother before his birth while lying on her couch, saw a black serpent crawling about. This is the version of the Pārśvanātha Carita also. Thirdly, he is the lord (Nātha) of his Yakṣa named Pārśva.2

Very little now remains to explain emblem of a serpent. Throughout his life and tradition, serpent plays a prominent part. We shall have a further occasion of dealing with the symbolism of the Yakṣas and Yakṣinīs separately. It here suffices to add that the Gayadhara-Sārddha-Śataka speaks of Pārśva wearing nine serpent’s hoods; (Pārśvanātha Naraphana Dharaṇa).3 Thus, the canon of the numbers of hoods cited above is not always regular.

Mahāvīra.

Mahāvīra, the twenty-fourth or the last Jina is the greatest of all the Tīrthankaras. His position is of unchallenged eminence in the Jaina religion, history and iconography. Being the Lion among the Jaina prophets, rightly given was his emblem of a lion. His Yakṣa spirits are respectively known as Mātaṅga and Siddhāyikā. The Magadhan King Śrenika or better known as Bimbisāra acts as his Chouri-bearer. His Kevala tree is called Sāla (L. Shorca Robusta).

1. M. Bloomfield : The Life and stories of the Jaina Saviour. Pārśvanātha (Baltimore, 1914), based upon Pārśvanātha Carita, p. 10. The same incident we find represented in some images of Pārśva. Vide J. Ms. (Gupta Gallery) Indian Museum. “The rest of the slab is profusely covered over with human figures, demons, monsters, and animals, doubtless a representation of the attack of Pārśvanātha by his enemy Kamatha, treated after the fashion of the attack of Māra on Buddha Gotama” Anderson : Catalogue Part II.

2. स्थूलतिः शालेन सर्वभावानितिः पार्श्वं। तथा गर्भस्ये जनन्या निदिः सर्वं दृष्ट स्थूल निर्माणारूढिः निर्माणारूढः पार्श्वनाथ || पार्श्वो-ङ्गम् वैयावृत्तकरः यशा तस्य नाथ: पार्श्वनाथ: ||

Abhidsānacintāmanī.

The statues of all sizes, which number great, have been found in all Jain places of Northern and Southern India. The complete images show in detail an accord to the description furnished above. Standing and seated figures have been met with, which range in size from a miniature to a colossus. In most cases, the image is represented as seated rather than standing in which posture other Tirthamkaras usually appear in sculptures.¹

Regarding his life history, the Jain books such as the Kalpa-Sūtra, Uttara-purāṇa, Triśasti-Śalākā Puruṣa Carita, Vardhamānacaritra yield abundant materials. We just deal with those important events of his life, which relate directly to his images and worship. The five Kalyāṇakas really mark out the salient periods of a Jina’s life. These in Vardhamāna’s life are associated with interesting episodes.

Vardhamāna was born of a royal family of Videha or North Bihār, his father Siddhārtha, being the ruling prince of Kuṇḍapura, the abode of the Nāta or Nāya clan. His mother is known by the name of Trīśalā.² Connected with his birth is the auspicious legend that the Tirthamkara was actually born of Devanandā of the family of Jālandhara, wife of Rṣabha Datta, a Brāhmaṇa, but Indra finding that a Jina ought not to according to tradition, take his birth in a Brāhmin family, transferred the foetus through his general Harinegamaśa to the womb of Trīśalā, a Kṣatriya lady of royal family.³ The child Vardhamāna.

¹. Vide Fig. B. 25., Nagpur Museum, Fig. B 4. Raipur Museum; Two very ancient images in the Arch. Collection, on the Vaibhār Hill, Rajgir; See T a 2 Fig. (Gupta Gallery), Indian Museum. Anderson : Catalogue, Part II., p. 207, the Gwalior Fort sculptures include many prominent figures of Mahāvīra. In the Deogarh Fort, I noticed a well-preserved image of Vardhamāna on a plinth near the Western gate. The fig. is attended by his Yakṣa and Yakṣinī. The earliest images of the Tirthamkara are those which were discovered from the Kaśkāli-Tīlā. Vide P. XVII., XCI. V.A. Smith’s “The Jaina stupa and other antiquities of Mathura.”

². भारतेदित्सनू विदेहावे बिपरये मयमाझने।
रासः कुष्ठमुक्खस्य कसुथारामान्तु पूषु॥
सप्तकोटी: मनी: साहिँ: सिद्धार्थस्य दिवं प्रति॥

3. Cf. तस्मात्र देवनवाच्य रमणयोग्यस्यो मया।
बिमुख्येवं शतमुखः: समाहूप उगित्यपि॥

Uttarapurāṇa.
had shewn early signs of being destined to be a Prophet. Thirty years he lived as a house-holder, but after his parent's death, he determined to take the ascetic life and obtained the permission of his brother, who had, then, become king. He renounced everything, all his gold and jewels, distributing them in charity and dividing them among his relatives. He then proceeded in his palanquin to the Park called Sundavana (Śveta) or Sārathi Khaṇḍa (Digm. in Kūḍanagara (of Vaiśāli) and there under the Aśoka tree, he stripped himself of all his raiments and jewels and entered upon an ascetic life of severest penances and austerities.

The adorable ascetic hero for one year and a month wore clothing, afterwards he went robeless and had no vessel but his hand. Mahāvīra for twelve years and full six months, entirely neglected his body, and laid aside all care of his person, he conducted himself with perfect patience and equanimity and felt nothing dispirited by the wretchedness of his condition. He had no attachment or tie binding him to the world. These ties are of four kinds: articles of possession, place, time and affections.1 "Bound neither to this world nor to the world to come desiring neither life nor death, wholly superior to worldly attachments, he set himself to slay the enemy works (Karma).

The third stage of Mahāvīra's life is represented by his attainment of Kevalajñāna or Perfect knowledge. After twelve years of constant practice of asceticism and meditation, when he was 42 years old he went to a place differently known as Trāmbhikagrāma or Trāmbhikagrāma, not far from the Pārśvanātha hills. There under the shade of a Śāla tree by the side of the river called Rtvālika or Rjuvālika, 'sitting in a crouching posture, as one does in milking a cow' (Samparyamkāsana), he was in deepest meditation and attained the absolute or the perfect knowledge. From that time, he became an Arhat or Jīna.

Then began his career as a preacher of his doctrine which

श्रावदिदेश तथा कलूं सेनाय नैगमेविणाम् ।
विद्धे नैगमेयी च तथैव स्वामविवासनाम् ॥

Trīpaṭṭi-dalākā-paruṣa-carita, Parvan, 10. 2nd Sarga, 24-25.

1. Rev. J. Stevenson's version of the Kalpa Sūtra (1848).
went on for 30 years until his Nirvāṇa or death. The fundamental point in his doctrine is that birth is nothing, caste nothing, and authority of scripture is nothing but Karma every thing and one gets full release from the revolution of births and deaths on the destruction of Karma through utmost austerities. Like Buddha, he preached first to the rich and aristocratic, and though his followers are to be found more amongst the middle classes, his earliest supporters seem to have been rulers and petty kings. The Digambara and Śvetāmbara legends give the names of the different rulers Mahāvīra visited, and tell how Cetaka, king of Videha became a patron of the order, and Kuṇika, king of Aṅga, gave him the most cordial welcome, and how, when he travelled as far as Kauśāmbī, he was received with the greatest honour by its King Śatānīka, who listened with deep interest to his preaching and eventually entered his order. The Digambaras claim that in 30 years he converted to Jainism, Magadha, Bihār, Prayāga, Kauśāmbī, Campāpurī and many other powerful states in North India. The places visited by the Jina number great in the Jaina chronicles. The first rainy season of his religious ministry was spent at a town named Asthigrāma. "Proceeding then to Campā and Prīṣṭacampā, he there spent 3, a Vānijyagrāma near Vaiśāli he spent 12, and in the village of Nālandā, near Rājagrha 14, six at Mithilā, two at Bhadrikā, one at Śrāvasti, one at Paṇītabhūmi, and the last of the rainy season, he spent at Pāpā, the place of his Nirvāṇa. His first disciple was Gotama Indrabhūti, who attained Supreme knowledge and became the chief of his perfectly initiated disciples. At the last-named place, sitting on his lotus seat, he preached the fifty-five discourses that explain the results of Karma and while repeating all alone the sixty-sixth called the chief lesson, he passed away at the age of 72 in about 527 B.C. We are to deal now with the origin of his name and symbolism. The two principal names by which he was known were Vardhamāna and Mahāvīra. The first name is explained as

2. This short life of Mahāvīra is sketched mainly from the Kalpa Sūtra of the Śvetāmbaras. The Digambaras, however, differ in the points of his birth, marriage and dress in the Saint’s life. Cf. Uttaraśāstra and the Digambara Hariśaṅkha Purāṇa, Chapters II, III.
since the prince was placed in the womb of the Kṣatriyāṇī Tričalā this family’s (treasure) of gold, silver, riches, corn, jewels, pearls, shells, precious stones and corals increased, therefore, the prince shall be called Vardhamāna (i.e. Increasing).¹ He was called Vīra or Mahāvīra inasmuch as he specially sent away the deeds (Karmans)².

His symbol of the lion is the most befitting mark of his spiritual heroism. His forbearance, his austerities, his strenuous work in the path of destroying work are all unmistakable proofs of his lion-like personality. Indeed, he figures amongst the whole range of Jaina Tīrthamkaras as the Coeur de lion. For the same reason, we find his Yakṣīṇī Siddhāyikā has the symbol, as her vehicle, of a lion. His Yakṣa Mātaṅga riding an elephant personifies the royal power, which was associated with Vardhamāna in his worldly as well as in his spiritual life.

2. विषेषेण इरवति प्रेयति कर्माणीति बीर:।

Abhidhāna-Cintāmaṇi.

He had also five names Vīra, Ativīra, Mahāvīra, Sanmati, Vardhana-
CHAPTER II

THE YAKŚAS AND THE ŚĀSANA-DEVATĀS

In what period of time and how the Yakṣas and their spouses Yakṣīṇīs otherwise known as Śāsana-devatās first appeared in the Jaina pantheon, we have no means of ascertaining. This much can be said with reliable certainty that these demi-gods do not represent purely Jaina elements but the form in which we find them is an outcome of mixture of ideas. The names of some of the Yakṣas and Śāsana-devatās betray unmistakable identity with those of Hindu deities while the symbols connected with them are also of those of the latter class. These are:—

प्रचेतस: सुला यक्षास्ते यां नामानि मे भृणु ।
केबलो हिरिकेशच कपिल: कामचन्तया ।
मेघमाली व यक्षाणं गध एव उदाहरत: ॥

Agni-Purāṇa.

The Yakṣas as a class had existed in popular belief and in literary tradition of the Hindus much earlier than the rise of both Buddhism and Jainism. Kuvera or Vaiśravana, the king of the Yakṣas, who was the treasurer of Śiva and lord of the Alakā is several times referred to in early Hindu literature. His attendants were many and several of them are mentioned in a canonical text of the Jainas thus, Pūrṇabhadra, Mañībhadra Śālibhadra, Sumanabhadra Laksaraksā, Pūrṇarakṣa, Śravaṇa, Sarvayaśas, Sarva-kāma, Samṛddha, Amogha, Asmata. Of these Mañībhadra, whose another name is Yakṣendra or Yakṣapati attained much antiquarian importance on account of a discovery of his image in the frontier. Such discussion was evoked and it was generally accepted by scholars that Mañībhadra was a Yakṣa. It may be remarked here in brief that this image must be Jaina in origin on the ground that Mañībhadra’s name as Yakṣendra is counted in the list of the Jaina Yakṣas and the inscription in the pedestal reads like the Mathurā Jaina-

2. See M. BH.
inscriptions. The Yakṣas are, in Indian tradition, regarded as the presiding spirits over wealth and therefore it is easy to see why Jainas who represent a mercantile class specially endeared themselves to this cult and appropriated them especially among the class of their Dhunḍhi-devas or highest divinities.

In the foregoing chapter, we have had occasion, in connection with the individual Tīrthāṅkaras, of making mention of the Yakṣas by names but a description of their general character was not outlined. 'A Yakṣa is a devotee of the Tīrthāṅkaras',¹ so defines a Jaina liturgical text. According to the Jaina belief, Indra appoints one Yakṣa and Yakṣī to serve, as attendants of each Tīrthāṅkara. The Yakṣa would be on his right side and Yakṣī on his left. Thus, they also came to be called Sāsana-Devatā or attendant spirits. According to Hemacandra, a Yakṣa originates from the particular religious spirit of a Jina.² Hence, we can take, in all strong probability, that the Yakṣa was the leader of the disciples and Yakṣī was the first female convert. Truth of this statement can also be supported by the fact that just like the disciples of the Buddha in his image, the Yakṣa and the Yakṣī occupy the corner of the pedestal on which the Tīrthāṅkara figure is seated. In later development, the Yakṣa cult obtained greater veneration among the Jainas, hence we find detached independent images of the Yakṣas among the ancient ruins. In this connection, we should bear in mind that the Yakṣas are traditionally known as demi-gods of riches, Kuvera, their leader, being the supreme deity of treasures. The question may arise why the Yakṣas play such a prominent role in the Jaina Pantheon and why they became associates of the Tīrthāṅkaras. It may again be conjectured and probably

1. यक्षा भक्तिव्यक्तात्तीने "Pravacanasāroddhāra.
   Cf. या पाति शासन जीन संस्कृत्युद्धानांनी "
   सामान्येष्ठासमुद्भवेः सूयवानु शासनवेतवता।"
   Pratiṣṭhā-kalpa, p. 13.

2. A Yakṣa is always spoken of as "तत्तीर्युज्ञम्" "तत्तीर्युभूम्" ततशः
   तीव्र तत्तीर्युज्ञम्।" तीव्र "तब समुद्वेदे" etc., repeatedly in
   Hemacandra's Triṣṭitaśalākāpyam-mūsa-carita. "A yoksa is again clearly
   described as the defender of the Jina's religion. (ग्रो नम्नी गोमुख-
   यक्षाय श्रीगुणके जिनशासनरकाकरकाय—Ādṛa-dinakara) MSS.,
   Rāmaghāṭa Collection, Benares).
with strong grounds that as the Yakṣas and Yakṣinīs were leader disciples of the Jinas, they had been chosen from the rich mercantile class and some of them had represented as bankers. In actual images, we find them decorated in rich jewels and characterized with the symbol of money-bag etc. Apart, however, from this historical background, some quasi-mythological incidents exist in the Jaina literature to explain the origin of some of the Yakṣas, as for instance, Dharaṇendra and Padmāvatī in the case of Pārśvanātha. We, now, proceed to discuss the iconographic points of each and every Yakṣa or Śāsana Deva.

Gomukha

As first in order of the Yakṣas, Gomukha is attached to Rṣabhanātha. The texts of both the branches of Jainism concur generally in respect of his attributes. His hands hold the Varada Mudrā and a rosary and left hands hold a Pāśa (Digambara Parāśu or Axe). His riding animal differs from an ox according to some texts, to an elephant according to others. His colour is golden. The Digambara books assign in addition a Dharma

1. चतुर्भुजः सुयष्टिमो गोमुखः पृथवाहः । हस्तैन परशुरस्तरः सीत्युपस्तुराः ॥

Vasunandī’s Pratiṣṭhā-sāroddhāra (MSS. Jaina Siddhāntabhavana, Arrah).

Also Cf. स्वर्णाञ्चो वृथ्वाहनो ... चतुर्भुजः... - Ācāra-dīnakara.

Again

वराक्षमालाशालिम्यां दीम्यां द्वजध्वसवयोः ।
मातुतिखःमापनूप्यमावमदयमां ज कोभितः ॥
हेमवर्णी गजरव: etc., Triṣoṣṣi-lalākā-purusa-carita.

Further, प्रथमजितस्य गोमुखः यत: स्वर्णवर्णो गजवाहनः: * * *

Pravacana-Sāroddhāra (MSS. Chāmi Jaina Bhandāra, Baroda).

श्रृवः गोमुखः यतो हेमवर्णी गजाननः ।
वराक्षसुमधव्यन्त्व श्रीजपुरः करैपु च ॥

Cakra symbol to his head. Images of Gomukha are found in two types, one detached and larger in size and another miniature in form as attendant to Ādinātha in his representation. The latter type is more abundant as images of Ādinātha can be met with in numerous Jaina places of India. In both the types, the figures do not, as a rule, strictly follow the canons of iconography as laid down by the scriptures. The figure of Gomukha, for instance, from Gauḍāval in Gwalior state shows a staff, axe etc. in his hands. This ascription of the attributes is due to the artist’s partial obedience to divergent texts.

Now, how to explain the symbolism and name of this particular Yakṣa? His bull face, bull as animal, Dharma Cakra mark on his hand all speak of his intimate association with Rṣabhanātha or Vṛśabhanātha, whose bull and Dharma Cakra (wheel of the law or faith) are the prominent effigies. Further, we find, in one text, that he has been identified with Dharma or God of Gods (Mahādeva), he being the originator of the Jaina religion. Thus, he is also identified with a bull, the symbol of religion.¹

Mahāyakṣa

The Digambara, as well as the Śvetāmbara texts coincidently describe him as riding an elephant and having four faces and eight hands armed with weapons. Only with regard to these weapons the texts vary. The Śvetāmbara books enumerate them as (for right hands) Varada, club rosary, noose, (for left hands) citrus, Abhaya, goad and Śakti.² The Digambara texts read for these a disc, trident, lotus, goad (for left arms), a sword, staff, axe and Vara-Mudrā (for right arms). Another point of difference between the texts of the two sects is that the Śvetāmbaras

1. श्रीं चतुर्व: श्रम्ष्काः श्रम्ष्काः श्रम्ष्काः पावः हे श्रीं सप्त हस्तसोज्यः ।
विषा कद्व वृषभो रोकवीति महादेवो मर्यम् द्राव विवेशो । स्वाहा ॥

2. तत्रवेस श्रीं सप्त चतुर्विभेदे युक्तस्वरूपः ॥
स्यामचन्द्रो गजरसो महायथाभिभादनः ॥
Of. the description of the Yakṣa in Pravacana-sūroddhāra and also in the Ācāra-dīnakara.
will have green colour, while the Digambaras will have golden colour for the Yakṣa.\(^1\)

We do not know images of Mahāyakṣa except in the case of attendant miniature figures as can be seen in the sculpture of Ajitanātha.\(^2\) Correspondence between the descriptions given above and the figures may be maintained.

The Yakṣa’s symbol of an elephant should be interpreted as directly concerned with his master’s symbol of the same animal. His eight arms naturally correspond with his four faces.

**Trimukha**

Trimukha is Sambhavanātha’s attendant disciple. Texts of both the Śvetāmbaras and Digambaras are concordant in describing this Yakṣa as possessed of three faces, six arms and riding on a peacock. With respect to articles held in the hands, the books vary in some respects. The Śvetāmbara texts give him a mongoose, club, Abhaya-Mudrā (for his right hands) and a citrus garland and rosary (for his left hands).\(^3\) The Digambara text, on the contrary, gives the following attributes for his six arms—a disc, sword, Śṇi (goad) staff, trident and dagger.\(^4\)

1. \(\text{चौधरिनिशकल्लङ्कलाहङ्कृतावामाहस्तो} \text{निर्मितिशद्यश्चरस्तुव्रतस्वरान्यपाणि:}\)
\(\text{चस्मकर्षभुतिस्माहाकृतो} \text{महाविर्यकादोजितो} \text{जर्रस्तुचतुरुतानोज्जरैः} \text{॥}
\(\text{Pratiṣṭhāśāroddhāra, p. 66.}

2. \(\text{श्रव्यतरूप} \text{महायक्षो} \text{हृदवर्षस्चतुभुः} \text{॥}
\(\text{वजयक्रमाहारः} \text{स्वचिताधर्म्मुपायः} \text{॥}
\(\text{Vasunandī’s Pratiṣṭhāśāra-samgraha MSS, Jaina Collection, Arrah.}

3. \(\text{त्रिनेनसिनिमुः} \text{स्वामः} \text{वद्वाहारिधिबहाहः} \text{॥}
\(\text{दशक्षिणेन कुचवरः} \text{गदामुदयप्रदः} \text{॥}
\(\text{वुष्टो} \text{वामेश्वरस्मृतिलिङ्गामालासूतिमिः} \text{॥}
\(\text{Hemacandra’s Sambhavatārīta.}

4. \(\text{स्वाम्योऽनुवाहः} \text{वद्वुष्टो} \text{नकुलगदाभवयुस्तविकारकमः} \text{॥}
\(\text{मातुलिङ्गामालासूतिमुक्तवामापाणि:}
\(\text{Pravacanascāroddhāra MSS, Jaina Bhandar Chhani Baroda,}

\(\text{चक्रप्रक्ष्णश्रवस्योन्य्युक्तश्चविख्रिष्णमुपृण्} \text{वितकलितिकौ} \text{च च}
\(\text{वाजिर्यजन्मगुण:} \text{शिस्तिगोजनाभसूत:} \text{प्रतिष्ठेऽति} \text{विमुखास्ययः} \text{॥}
\(\text{Pratiṣṭhāśāroddhāra.}

\(\text{Cf. the same details in Mandira Pratiṣṭhāvidhāna MSS, Jaina bhavana, Arrah.}
Separate representations of Trimukha have not been discovered anywhere in India. A corner figure in miniature of the Yakṣa may be seen in the sculpture of the third Jina Sambha-vanāṭha. In general details, the figures accord with the canonical descriptions.

His symbol of peacock has close connection with his Yakṣini, Prajñapti, who is one of the presiding deities over learning or as they are the Vidyādevis, and who also has peacock as her vehicle. The Yakṣa’s name of Trimukha can be explained as his having three faces.

Yakṣēśvara

He belongs, as an attendant spirit, to Abhinandana. He is characterised by the symbol of an elephant, the ascription thereof is common to divergent books. The attributes held by the spirit are not regular. Sectarian canons vary in this respect. According to the Śvetāmbara view, the Yakṣa holds in his right hands—a citrā, a rosary, and in his left hand, a mongoose and a goad. According to the other view, he has a bow, shield (Khetaka) and a sword.

We have not met with any instance of an image of Yakṣēśvara as a separate piece. The sculpture of Abhinandana, however, includes a figurine of this Yakṣa and when compared reveals much correspondence in respect of symbolism with the canonical description.

This Yakṣa has been described as the King of Yakṣas (Yakṣēśvara) and very powerful. The elephant symbol, in his

1. तीर्थ्योत्सवस्तत्तस्य शयो माधववाहनोऽयोऽद्रववाहनः ।
   दोर्दशी दक्षिणी विभ्रन्मातुलिङ्गकसूक्रिणी ॥
   वामी ज्ञार्यन वाहू नकुलांकुशथारिणी ॥

Hemacandra’s Abhinandana-carita III. 2.

Cf. श्यामसुक्रस्वाहेन युगमुखो हस्ताद्रवेदक्षणी ‘‘मुनि श्यामविलुष्मां प्रवर्जनत “मातुलिङ्ग’ दक्षिणा वामेवयुगेश्यामुमुलम् च नकुलं कल्याणवालाकरः ॥
   Ācāradinakara (MSS. Rāmaghāṭa Jaina Collection)

2. प्रेममुन्नृत्यज्ञामपणे सक्माक्राणार्जुवस्तंकुलदमुस्तम् ।
   यामकादिष्य कापकेतुभक्तं गुणेश्वरं यक्षसिद्धार्ज्ञामिः ॥

Praiśṭhabhūuddhāra, p. 68.

3. Cf. Fig. B. 10. Nagpur Museum Collection.
case, betrays thus kingly magnificence. His goad is an instrument for driving the elephant. The symbol of a mongoose (Nakula) is curiously identical with the same symbol held by Jambhala, the Buddhist Kuvera of wealth.

_Tumbara_

He is attached to Sumatinātha Jina as an attendant Yakṣa. That his vehicle is Garuḍa is attested by the scriptures of both the sects of Jainism. His attributes according to the Śvetāmbara iconography are: Varada, Śakti (spear) club and noose\(^1\) whereas the Digambara variants are these: two snakes, fruit and Varada.\(^2\) The Digambara scripture gives him in addition a snake in the shape of a holy thread.

Except in the sculpture of Sumatinātha, no separate image of Yakṣas has up to the present been discovered.

Tumbara, in Hindu Literature is said to be the divine musician, a Gandharva. In Jaina pantheon, this aspect is completely changed for some reason or other; he changed his musical instrument for deadly weapons. Both he and his Yakṣinī known as Puruṣadattā (among the Digambara) ride upon birds, his being Garuḍa, and the Yakṣinī’s red goose (Cakravāka). The Jina Sumatinātha, to whom they are attached, has also a red goose for his emblem.

**Kusuma or Puspa Yakṣa**

His characteristic symbol, according to the Śvetāmbaras and Digambaras, is an antelope. Texts of both the sects, how-

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1. तस्यं तुम्बङ्के ऐला ज्ञातः स्वेताम्बरस्यवाहिनः
   दक्षिणी वरदशक्तिचरी बाहू समुद्रह्नुः
   वामी बाहू गदाधरी पाषाणवती च धारयन्

   Hemacandra’s _Sumatināthacarita_.

2. सर्मवीतां बिपकषशज्ञाकरं स्तुत्राणफलांत्यहस्तम्
   कोकस्थानमस्त्रै गहडानिह्नुः स्रीतुम्बरे श्यामर्षिणि यजामि

   _Pratīṣṭhādīroddhāra_, p. 67.

_Gf._ सर्मवीत्य फलं धते बरद: परिकीर्तितः
   सर्मवीतिभीश्वरं श्रीगहडानिह्नुः

   Vasunandi’s _Pratīṣṭhārasamgraha_, Arrah Jaina Collection.
ever, diverge with regard to the objects held by him. The Śvetāmbara Yakṣa will have four hands holding a fruit and Abhaya (in the right hands) and a rosary and a mongoose, (in his left hands). The Yakṣa as known to the Digambaras has a lance, Varada-Mudrā, shield and Abhaya-Mudrā in his four hands.

The Yakṣa’s name as Kusuma or Puṣpa (flower) has direct connection with the emblem of red lotus flower of his master. His antelope symbol standing for the idea of quickness seems to be associated with his Yakṣiṇī, whose name is ‘Manovegā’ or ‘quick as mind’ (in a literal sense).

Mātāṅga or Varanandi

His characteristic emblem is not common to both the sects. The Śvetāmbara view will prescribe an elephant for his vehicle while the Digambara will make him ride a lion. The attributes which the Yakṣa holds vary with the books of the two sects. The Śvetāmbara version gives them as: a Vitā fruit, noose, mongoose and goad. The other version enumerates the same as:—staff, spear, Svastika and flag. One text, however, of the Digambaras speaks of the Yakṣa as two-armed and as having a crooked face.

1. श्रीपच्चप्रभत्स्य कुसूमक्ष्यो यक्षो नीलवर्णं कुरुक्र्वाहनस्तृत्तुमुखः पलाभयपुकतादिक्षयाणि…नकुलाक्रमसूचनयुक्तावमांपाणिश्च…
   Pratīṣṭhāsāroddhāra (MSS. Chhāñi Jainā Bhandara, Barodā).
   Cf. स्कूृज्ञाविभर्मभास्मास्तिप्लातियाणियो नकुलाक्रमसूचनयुक्तावमांपाणिश्च संच जिन्धिचनरतं कुसूमम् सुनामः
   Ācāradinakara (MSS. Ramaghāja Collection, Benares).

2. मुगाभिहारं वरकुन्तलानिर्जीवनस्य सल्लेपणस्य सुहस्तम्…
   Śyāmājñavajjāvajādavasya पुष्पाक्रमस्य परितप्यामि…
   (Mandira Pratīṣṭhāsāroddhāra MSS. Jain Siddhānta bhavana, Arrah).

3. सुपार्श्वस्य माताङ्गाय यक्षो नीलवर्णां गजवाहनस्तृत्तुमुखो विल्पाक्रमसूचनादिक्षयाणियाणियो नकुलाक्रमसूचनयुक्तावमांपाणिश्च…
   Pratīṣṭhāsāroddhāra (MSS. Chhāñi Collection).

4. सिहाविरोधस्य सदर्पुक्तस्यावस्याणि: कृतिस्तानस्य…
   क्रिया विरोध: स्वरितकण्ठे भक्तमतिक्रृतव्यक्ष्य विरोध: प्रकृतिस्थानस्य…
   Pratīṣṭhāsāroddhāra.

5. सुपार्श्वनाथदेवस्य यक्षो माताङ्गानांक:…
   द्विभुजो व्यक्तिृणां क्रियावर्णम् प्रतिञ्जित:…
   Pratīṣṭhāsāroddhārā (MSS. Jainā Siddhānta bhavana, Arrah).
A survey of the North Indian Museums and Jaina sites makes it possible for me to say that nowhere a separate image of this particular Yakṣa has been found. In the sculptures of Supārśvanātha, however, we find him represented in his usual position.

As his name (Mātaṅga—‘elephant’) suggests, his symbol ought to be appropriately an elephant. And his goad shows that he drives the animal. In his Digambara aspect, his Svastika symbol may be explained as directly concerned with the same emblem belonging to his master Supārśvanātha.

Vijaya or Śyāma Yakṣa

He has, in the Digambara version, three eyes, and holds in his hands a fruit, rosary, axe and the Varamudrā; with some alterations the Śvetāmbaras represent him with three eyes, a swan as his vehicle, two hands holding a disc and a club. He is known to them by the name of Vijaya.

The sculptures of Candraprabha include, as a whole, a figure of this Yakṣa. The symbolism as noticed above is followed by such figures.

Ajita

His symbol of a tortoise as a vehicle is admitted by both the sects. The attributes vary, however, with them. The Śvetāmbara image will hold in his hands, a citrus, rosary, mongoose and a spear. The image as conceived by the Digambaras will bear

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1. चन्द्रप्रभोमिनिन्ददिय द्यामो यक्षसितर्नोचन करवलावस्त्र:।
   फालाकीसूत्रकं भरेण परसूं च वरस्मः।

Ibid., (MSS, Jaina Siddhānta bhavana, Arrah).

2. तत्तीये महेंद्रिक्षविन्यो द्युसरवाहन:।
   द्वानो द्विधिणे चक्रं भूजे वामे तु मुद्गरसम्।

Hemacandra’s Trisastīvalākāmundarasacarita).

3. A clear figure of the Yakṣa in the sculpture of Candraprabha, discovered in the Gwalior State Arch. No. 84.

4. तत्तीयजन्मस्य स्वेतस्मु: स्वेतवाहन:।
   विभ्राणो द्विधिणे वामे मातुलिज्ञासुण्डिणो।
   वामी तु नक्कलकुत्तराणि धारयनू हुजो।।

Sūrdhīnākācarita by Hemacandra.
vice above a Śakti, Varada-mudrā, fruit and rosary.¹

The tortoise symbol is the same with the symbol of his Yakṣinī (according to the Digambara version). The Śvetāmbara Yakṣinī holds an urn having some connection with water. All this group of emblems agree in nature with the aquatic symbol of a crocodile or a crab as associated with their master Suvidhinātha.

Brahma Yakṣa

He is invariably given four faces, three eyes, eight hands, and a lotus seat. The difference lies in respect of the attributes held by the eight hands. The Śvetāmbara Brahma Yakṣa bears the following objects in his hands:—a citrus, club, noose, Abhaya, mongoose, mace, goad and rosary.² The Digambara variants are: a bow, staff, shield, a sword, Vara-Mudrā etc. The conception of this Yakṣa has much in common, together with the name with that of the Brāhmaṇic deity Brahmā. The same four faces (Caturmukha) an epithet of Brahmā, the lotus seat etc. are attributed to this demi-god. His Yakṣinī Aśokā (of the Śvetāmarbas) has the lotus-seat while the same Yakṣinī as represented by the Digambaras has black hogs for her chariot and with the emblem of dawn may be said to be the Aurora of the Jainas.

Ītvara Yakṣa

This Yakṣa of Śreyāmānaṇātha has from both accounts, a bull vehicle, three eyes and four hands. The Digambara canon places on his hands the attributes of a trident (Trisūla), staff, rosary and a fruit.³ The Śvetāmbara icon of the same Yakṣa.

1. Pratisthātattvadāsaḥ Yaks: Śvetacatuḥmūla: I
   Falākṣaśuvakṣataṃāpaḥ Gṛdha: Kūmaṃvāhah: I I
   Pratisthātattvadāsaṃgraha.

2. Samsāraśvitrīnaḥ Pratyakṣaśvitrīnaḥmūla: I
   Pānāsā: Śvetacatuḥmūlaṃādikṣiṇamūla: I
   Madhūlījñī Mudrāsvarūpas VARaṃyāvibhī: I
   Vāmāyāvibhī Nakulaśakti Mahāyāvibhī: I I
   Hemacandra’s Śītalanāthacarita.

   Pratisthātattvadāsaṃgraha (MSS. Arrah Library).
holds a mongoose, rosary, staff and a fruit.¹

A separate image of this Yakṣa was unexpectedly explored by the author, who gave it to the Indian Museum, Calcutta. The image with slight modifications agrees with the scriptural description. The important symbol of a bull is prominent enough in the figure.

From the aforesaid description and from the name itself the Yakṣa, represents a borrowed form of the Brāhmaṇic Śiva or Īśvara. His Yakṣīṇī also bears the name of Gaurī (according to the Digambaras). And as Mānavl (Śvetāmbara version), she rides an elephant like the consort of Śiva. All this shows that the older gods became subordinate to the Tīrthaṃkaras whom they also served as attendants with their wives.

Kumāra

Both the texts of the Śvetāmbaras and the Digambaras coincide in attributing to him a vehicle of swan and white complexion.² The Digambara view makes him three-headed and six-handed while the Śvetāmbara school only four-armed. The attributes held by him according to the former are a bow, ichneumon, fruit, club, vara.³ The attributes as represented by the latter view are a citrus, arrow, mongoose and bow.⁴

It is rather curious that this Yakṣa, who bears the analog-

Cf. विश्लेषणद्वानवितवामहस्त: करेःक्षुण्ठि त्वपरे फले च।

Pratīṣṭhā-sāroddhāra, p. 68.

1. वृद्धानो मातुलिङ्गादानवितवामहस्त:।

Hemacandra's Śrīyāmāvātātaranī.

2. चिमुक: पद्मुक: श्वेत: सुरुषो हंसवाहन:।

Pratīṣṭhā-sāra-savigraha (Jaina Bhavana, Arrah).

3. शुभो धनुवर्ष मन्दांचवत्सोंपद्वत्सोंपद्वत्सों हंसवाहन:।

Pratīṣṭhā-sāroddhāra.

4. तत्तर्थभु: कुमाराध्य: यको हंसरथ: सित:।

Hemacandra's Vīṣṇu-carita.
ous name to Kumāra or Kārttikeya should have a swan instead of a peacock for his vehicle while the next Yakṣa, who is called Caturmukha (an epithet of Brahmā) has a peacock as his riding animal. In all probability there must have been some unknown anomaly in the symbolism of these two Yakṣas.

Caturmukha or Śaṇmukha Yakṣa

He is known by the name of Caturmukha, to the Digambaras and Śaṇmukha to the Śvetāmbaras. Both sects, however, concurrently assign to him the vehicle of a peacock. Caturmukha has twelve arms according to one version and eight arms according to another. The arms hold such objects as—an axe, scimitar (Kaukṣeyaka), Aksamāni (?) shield, staff etc.¹ The Yakṣa Śaṇmukha has twelve hands holding a fruit, disc, arrow, sword, noose, rosary, mongoose, discus, bond, fruit, goad and Abhaya.²

From the description and names, he bears anomalously, as mentioned before, identity with Brahmā as well as with Kumāra or Kārttikeya. The Śvetāmbara Yakṣa is clearly called Śaṇmukha (six-headed, a designation of Kārttikeya) while in accordance with both the doctrines, he rides a peacock, the symbol of Kārttikeya.

Pāṭāla Yakṣa

The Digambara and the Śvetāmbara books agree insofar as the Yakṣa has three faces, six arms and the vehicle of a dolphin. The former texts state in a version of difference that he

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¹ Pratīṣṭhō-dvara-samgraha MSS. Jaina Bhavana.
² Pravacana-sāroddhāra, Dvāra 26.

Hemacandra's Vimalanāthotarita.
holds a goad, spear, bow, rope, plough and fruit and in addition bears a canopy of a three-hooded snake. The latter texts represent his hands as holding a lotus, sword, noose, mongoose, fruit and rosary.

For some reason or other his name "Pātāla" has been connected with Ananta both meaning serpent-kings of the nether world. His symbol of a three-headed snake may support this explanation. He seems to be the presiding spirit of the Nāga world and the plough symbol suggests of agriculture also.

**Kinnara Yakṣa**

The texts of both the schools is unanimous in giving this Yakṣa three faces and six arms. His vehicle differs from a tortoise with the Śvetāmbaras to a fish with the Digambaras. The former sect describes his attributes as a *citrus*, mace, *Abhaya*, mongoose, lotus and a rosary. The Digambaras, on the contrary, describe them as a disc, Vajra, goad, club, rosary and *Vara Mudrā*.

The symbolisms of the some of the Yakṣas are sometimes very riddling. It is certain that the conception of this Yakṣa is mainly borrowed from an older tradition. The Kinnaras are

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1. अनन्तस्य जिनेन्द्रस्य यक्षः पातालनामकः ।
   निमुखः षड्मुखो रक्तवण्यो मकरवाहः ।
   
   *Pratiṣṭhā-sāra-saṅghraha* (MSS., Jaina Collection Arrah).

2. तत्तत्र चैवः किफ्फराक्षरेण नूर्यरयोऽस्यः ।
   बस्तिघृत मातुरिनुण्डामुद्मयन्तः ।
   वामेत्तु नकुलप्रभासामालामालिनमुखः ।
   
   Hemacandra’s *Dharmanāthacarita*, Parva 4, Sarga 5.

3. यमनस्य क्षित्रो यथस्वर्तमुखो मीनवाहः ।
   
   *Pratiṣṭhā-sāra-saṅghraha.*

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1. षड्मुख: षड्मुखो रक्तवण्यो मकरवाह: ।
2. तत्तत्र: किफ्फराक्षरेण: कूर्मरधोऽस्यः ।
3. यमनस्य: क्षित्रो यथस्वर्तमुखो: मीनवाहः ।
supposed to be human figures with horse-heads and Kubera
is their leader being called Kīmītvarā. Gradually, we find, these
Yakṣas are associated with Nāgas, Kinnaras, Garuḍas, Gandhar-
vas and so on. Of course, the particular appearance in which
they appear along with the Jīnas is, no doubt, of Jaina invention.
The idea of his three faces is quite original to them. The fish
symbol alone given by the Digambaras is curious enough
to be noticed in the case of his Yakṣīṇī Kandarpa as represented
by the Śvetāmbara.

Garuḍa Yakṣa of Śāntinātha

Garuḍa Yakṣa is represented from both points of view as
riding a boar. (acc. to the Pravacana-Sārodhhāra and elephant
acc. to Hemacandra) and as endowed with four hands. The
objects borne by the hands, as usual, vary canonically. In accor-
dance with the Śvetāmbara view, the hands hold a citrus, lotus,
mongoose and rosary.¹ To the other sect the hands are known to
have a lotus, fruit, Vajra and discus.²

I saw a figure of Garuḍa Yakṣa on the Southern face of a
pillar just entering the Deogarh Fort Gate (Western) as an atten-
dant of Śāntinātha. He rides a boar and holds a club, rosary,
citrus, and snakes. Thus, all this agrees mostly with the descrip-
tion cited before. It seems to be a Śvetāmbara image although
in Deogarh Fort there are Digambara images in greater number
as well. Both are found inseparably mixed up.

His symbol of an elephant might not have distant allusion
to the mythical bird Garuḍa while holding an elephant in one
hand and tortoise in another (Gaja Kacchāpa).

1. तस्मां विद्यमानम् गरुद्यक्षम् गजरेरोपयति।
   कौडाम्यो वीणयुराच्छोदितमिष्कर्भय।
   बामो बधानो नक्लासनूठ्यम्या सहीतो करी॥
   Hemacandra’s Śāntināthacarita, Pañca 5. Sarga 5.

2. गरुद्यो नामतो यक्ष: शास्तिनाथस्य कीतित।
   बराहवाहनस्यामो बराहव्यक्तव्यमुच्यः
   Pratīṭhā-sāra-saṅghraha (Arrah).

Cf. वस्त्रानि तोबलस्य तस्य मधुल्लाहस्य कीतित:।
   मूसाध्वस्तात्मक्षत: सप्तरी यामम्: किदकत्स्यो गरुद्योऽस्मृतेऽ॥
   Pratīṭhā-sāroddhāra, p. 69.
Gandharva: Yakṣa

The Digambara account makes this Yakṣa to ride a bird and bear four hands. The symbols held in them are a snake, noose, bow etc. The Śvetāmbara representation shows a swan as his vehicle and his four hands holding a Varada, noose, citrus and goad.

The Gandharvas are a class of demi-gods regarded as the musicians of gods and are said to give good and agreeable voice to girls. As the Yakṣas came out from all kinds of demi-gods, it is very natural that a Gandharva also had a place among them. His vehicle of a bird or a swan might echo the idea of his inherent connection with sound and sky, which is called "Gandharvanagara" or the city of the Gandharvas.

Khendra or Yakṣendra

According to the imagery of both the sects, this Yakṣa is represented as having six mouths and twelve arms. The Śvetāmbara version gives the vehicle of a conch-shell and adorns his arms with a citrus, arrow, sword, club, noose, and Abhaya, mongoose, bow, fruit, spear, goad and rosary. Another book of the same school gives him a peacock as a vehicle. He, as called 'Khendra' by the Digambaras, is described as bearing in

1. कुल्युनाथजनेन्द्रस्य यक्षो गन्धर्वसंवासः।  
   पश्चिमानसमाहुः: पायमर्ज्जणः।  
   Pratisṭhāsara-Saṅgraha (MSS. Arrah).

   Cf. सनातनाशोभकर्दयोयोः: कर्दयालावकुटुं: सुनीलः।  

   गन्धर्वयक्षः स्तम्भानुभन्नत: पुजःमुल्पुतु: विधापालिजयः।

2. तहवङ्गकृत्ति गन्धर्वयक्षो हृतसर्पोहित्जितः।  

   द्यानो दहिणो वा दहिणो वर्द-  

   पालिणी। मातुलिन्याकाक्षन्त्यो भाषनस दहिणेतिरी।  

   Hemacandra.

3. यक्षेन्द्र: पास्मुलस्वयः। यस्मां: शाःश्रमः।  
   मातुलिष्कवाणिकमुद्युगियिनिष्ठिमेव: (छिद्दे:)।  

   दहिणी। यद्धिर्महयेच नकुलेज्मितिमे:।  

   शुलाइकुक्काशः सुत्राःश्रूः स्तत्तस्तीर्मृस्तथा।  

   Hemacandra's Arandhakacarita.

4. Pravacanasirodhāra.
his twelve arms a bow, thunderbolt, noose, club, goad, Varada, arrow, fruit, garland, etc.¹

In description and name, he seems to be a Jaina counterpart of Kārttikeya 'six-faced'. The vehicle of Śaḍānana i.e. peacock is the same in both the cases. It is to be noted also that this Yakṣa is again nearly the same in all respects as the Śaṅmukha Yakṣa of Vimalanātha already described. The representation and the name (Kha—Indra) suggest the idea of a heavenly Indra, one of the Dikpālas. This Yakṣa also holds a thunderbolt.

*Kubera.*

His iconographic marks common to both the schools of Jainism are rainbow colour, an elephant as vehicle, his eight hands and four faces. The Śvetāmbara Kubera Yakṣa holds distinctly, however, a Varada, axe, spear, Abhaya, āśīrvaṅga, sakti, club, and rosary² The Digambara image has, instead, the attributes of a shield (phalaka) bow, staff, lotus, sword, axe, noose, Varada-Mudrā.

As an illustration of the description, the figure of Kubera, in the sculpture of Mallinātha, in the Nagpur Museum, (Fig. B. 18) may be cited. As usual, in important points, the figure is the material embodiment of the iconographic rules.

1. श्रवण्य जिज्ञासस्य श्रद्धा हि गण्यते शिरंत्रोचनः।
   श्रवण्य जिज्ञासस्य श्रद्धा हि गण्यते शिरंत्रोचनः।
   Pratiṣṭhāśāra Saṅgraha, MSS., Jaina Bhavana Arrah.

2. तत्तीयेजन्मा कुबेरयं इत्यादिव्यवहारः।
   तत्तीयेजन्मा कुबेरयं इत्यादिव्यवहारः।
   Pratiṣṭhāśāra Saṅgraha (MSS. Arrah).

3. मल्लिनाथस्य यज्ञस्य कुबेरो हृदितवहनः।
   मल्लिनाथस्य यज्ञस्य कुबेरो हृदितवहनः।
   Pratiṣṭhāśārodhāra.
In the list of the Yakṣas, Kubera, who was the king of them, must be included. Every Indian religion has a Kubera. This Kubera of Jainism retains the common symbol of a club found in the Hindu Kubera. In other respects, his aspect is quite original and distinct.

**Varuṇa**

Descriptions of both the sectarian literatures agree insofar as to make him three-eyed, crowned with matted hair and riding a bull. The Digambara books represent him as eight-headed and four-armed but the Śvetāmbara books represent him as eight-headed and eight-armed. The former representation bears in the hands a shield, sword, fruit and Varada¹ and the latter—a citruses, mace, arrow, spear, mongoose, lotus, bow and axe.²

This is another instance of mixing up the conception of Varuṇa, the guardian deity of ocean and the Western quarter, with that of a Yakṣa, the attendant Jina Muni Subrata. His name is Varuṇa. He holds, on the other hand, citron, club, and the mongoose,—the symbols of Kubera and Jambhala of Buddhism.

**Bṛhykuṭi**

The Śvetāmbara and Digambara descriptions are undivided as to the present Yakṣa’s having four faces, eight hands and a bull as the vehicle. The Digambara books give the following attributes to his hands,—shield, sword, bow, arrow, goad, lotus, disc, Varada.³ The texts of the other school substitute these:

1. ॐ नमः बृह्मार्जुनः: ब्रह्मराजश्चतुर्मुखः।
   प्रश्न्यतो महाकायो जाटामुक्कटभूमितः।
   *Pratiṣṭhāśāradhāra, p. 69.*

2. ॐ तत्र्यजनमा वर्णवक्ष्यक्षतुर्मुखः।
   श्वेती जटी बृहस्चतुर्मुखंदकिलीपमुखः।
   मातुलखंगदवसिन्धुक्षुक्कुस्तायपेः।
   नक्षत्राक्षय:पार्यकरिवः परस्परवमितः।
   *Hemacandra’s Muninivratatāthācarita.*

3. ॐ प्रश्न्यनास्तुर्बर्त्तकश्रोत्रलास्रो नगवहनः।
   *Pratiṣṭhāśārasaṅgraha.*
citrus spear, mace, Abhaya, mongoose, axe, thunderbolt, rosary.

This Yakṣa, as he is called, Nandīga ('going on the Bull of Śiva') has some mysterious connection with the Nandi, the chief attendant of Śiva. He once assumed the form of Bhrīkuṭī, hence such is the name in his Jaina type.

Gomedha or Gomeda

He is the Yakṣa of Ariṣṭanemi or Neminātha. The descriptions of both the sects are equal regarding the features of his three faces, six hands and vehicle of a man. In other respects, the Śvetāmbara books prescribe for his hands a citrus, axe, disc, mongoose, trident, and Śakti (spear); the Digambara texts give him similarly for his hands—a hammer (Drughaṇa), axe, staff, fruit, Vajra, Varada Mudrā.

We have fairly a good number of Gomedha figures for

Cf. लेंटालिकोदण्ड्यांकुशाक्षण्डक्षत्तमालाभिवर्ताण्डपितात्तमः ।
बुधुमुखं नन्दिगमुप्लयाभमात्या जपां मुक्तियाय जातिम् ॥
Pratīṣṭhānārasaṅghraha.

1. तत्त्वयजन्मः मूकुटियांक्षण्डक्षत्तमालाभिवर्ताण्डपितात्तमः ।
स्वर्णवर्णं वृंदवर्षक्षत्तमालाभिवर्ताण्डपितात्तमः ॥
पुराणकुलकोषः ज्ञानसूत्रिमि ॥

2. रजितमूकुटियांक्षण्डवर्त्तमालाभिवर्ताण्डपितात्तमः ॥

3. तत्त्वयजन्मः विज्ञानः स्वर्णवर्णः पुराणवादनः शीतोपरश्रृङ्खलाय नस्तित्वमालाभिवर्ताण्डपितात्तमः

Gunnāvijaya Sūrya's Nemināthacarita (Nirmaya Sagar Press)
Cf. vimana-bhūta gopesāhas narsānaivalindroṣṭi: 1 p. 16.

4. प्रारंभितविद्वस्तः वशो गोपेश्वरः ॥

Pratīṣṭhānārasaṅghraha (Jaina bhavana, Arrah).
comparison. They all show the nearest correspondence to the scriptural description:

He is typically a Yakṣa and probably a form of Kubera. Two symbols occurring in the description very strongly support this. In the first place, he is called Naravāhana (riding a man), which is another name of Kubera. He is also called Puspayāna (driving the chariot called Puspā). This is, again indicative of this Kubera type inasmuch as Kubera’s chariot was called Puspā or Puspakam, which was subsequently snatched away by Rāvana and after him by Rāma.

Pārśva or Dhariṇendra

This Yakṣa of Pārśvanātha is one of the most important amongst the members of his class. His image whether Śvetāmbara or Digambara has the common points of snake-hoods, snake-attribute and a tortoise as vehicle. The Śvetāmbara books, in points of difference, make him appear with four hands holding an ichneumen, snake, citrus, and snake (again). The Digambara texts, in turn, give his hands snake, noose and Varada.

A clear representation of Pārśva Yakṣā’s figure may be seen in the statue of Pārśvanātha from Jogion kā Matha, near Rohtak town. Another good figure of the Yakṣa was seen by the

1. What Dr. Vogel has wrongly identified as the figure of Kubera is, in fact, the figure of Gomedhā, Mathūra Museum fig. B. 65 (Gota). The same case with fig. No. 75 of the figure of Gomedhā, Desgarh Fort, Jhansi, Arch. Photo-Negatives, Serial No. 2229.

2. तत्तत्त्वार्थमत्तपारावर्त्य: कूमरव: बिशिष: | गाजनन: वणिकाणामुत्तै: बीसूलूरोरण पुल: |

   Hemacandra’s Pārśivanāthacarita.

   Cf. पालव: स्वात्पारवनावस्य कूमरहो: गाजनन: |
   बीसूलूरोरण नारग नकुल स्वायम्भाक: |

   Śūttadhāra’s Madhana’s Vāstuśāstra (MSS Jhāna māndir, Baroda).

3. उन्मोदितामुक्तवाभि: सम्बन्धर्यामु: स्वायम्पारिण्यापत्यार्यान्त्या |
   सीनागराजकृतवर्णोर्यान्तास्निल: कूमरविभिन्न: भंजतु वणिकाणामुरिर्यामु |

   Prasūṭibhūtāroddhāra.

author in a cave on the Eastern side of the Gwalior Fort. Both the examples answer to the descriptions of the Yakṣa.

In connection with his origin, there exists in Jaina literature a mythological story as to how he was saved by Jina Pārśvanātha from being burnt in the sacred fire of a false ascetic Kaṭha (afterwards, Meghamālin) and how when attacked by Meghamālin, in his Kāyotsarga Āsana, Pārśvanātha was gratefully waited upon by the same serpent, born next as Dharaṇendra, or Nāgendra Yakṣa of Pāṭāla. This story we have reproduced in detail in connection with the treatment of Pārśvanātha and his images (vide ante). Apart from this mythology, the very name Dharaṇendra, or Dharaṇidhara clearly signifies his identity with Śeṣanāga, the king of the serpents. In actual iconography, we find this Yakṣa has snake-symbols abundantly besides the snake-hoods. He holds also Vāsuki, the king of snakes (said to be a son of Kāśyapa). His vehicle of a tortoise might suggest his superiority over Kamaṭha (Kamaṭha= tortoise), who had been his and his master’s enemy for ages.

Mātaṅga Yakṣa.

He, being the attendant of Mahāvīra, is the last but the most important one in the list of Yakṣas. Not much difference exists between the two sects in the matter of his iconographic descriptions. Both the sects describe him as two-handed and riding an elephant. The Śvetāmbara school gives a mongoose and a citron as his attributes, while, the Digambara makes them a Varada Mudrā and a citron. The same sect adds a Dharma Cakra symbol for his head.

1. तत्तीर्घजम माताज्ञो यक्ष करिबङ्गोतितः ।
   बीजज्वर भुजे वामेन दक्षिणे नकलं दच्चत् ॥

   Hemacandra’s Mahāśāraśīrvanīta, Parva 10.

Cf. महावीरस्य माताज्ञो गमाहेत्वो गिरिवोतितो भवेतुः ।
   दक्षिणे नकलं हुस्ते वामेस्यादृ बीजपूरकम् ॥

   (MSS, 1351, JānamandIR, Baroda).

2. वर्धमानविनिन्द्रस्य यक्षो माताज्ञसंस्कः स्वरवो गमाहः ।
   मातुलिङ्गः करे वस्ते धर्मचक्रवश मस्तः ॥

   Pratishṭhārasanaśrīgraha (MSS J.S.B. Arrah).
Separate icons of Mātaṅga Yakṣa have not been found anywhere. A full statue of Mahāvīra always shows his figure, which symbolically tallies with his description. Such a figure of Yakṣa of good preservation was seen by the author in the Deogarh Fort. Gwalior Fort has also many sculptures of Mahāvīra, which contain the figure of the Yakṣa. I saw a good and clear image in a cave under the Eastern roof.

His symbol of an elephant is quite compatible with his name as Mātaṅga or ‘éléphant’. His other symbols, whether Svetāmbara or Digambara such as an ichneumen and citron (Mātulūṇa or Viṭapūraka) are only too evident to bear some relationship with Kubera, the chief of the Yakṣas. One text mentions a Dharma Cakra symbol on his head. This would indicate, as in the case of Gomukha, the Yakṣa of Ādinātha, that the Yakṣa attached to Mahāvīra, the renovator of Jainism, upholds the faith or in the artistic language, ‘the wheel of the Law’. We must note, in this connexion that Mātaṅga also happens to be the Yakṣa of Supārśva and according to the Svetāmbara representation, he likewise rides an elephant as dealt with before.

Cf. मुद्राग्रहणमूर्तिः धर्मनिर्वर्त्तं वामच्छेणां प्रयणित्त।

वर्त करिष्यः करिकेतुमः मात्रकृष्णपकस्वनतु तुष्टमिष्टया।

Mandira-Pratiṣṭhāvidhāna (MSS 6/2 Jaina S.B ARRah.)

1. Deogarh Fort Jhansī, inside the Western gate 1., on the plinth the sculpture of Mahāvīra in the middle.
CHAPTER III

THE YAKŚIŅĪS

The Yakšiniṣas much as the Yakṣas constitute a class of deified beings quite peculiar to the Jaina religion. There are reasons for believing that they are not purely fanciful creations. The Jaina books supply us the clue that they were female attendants of the Tirthānkaras, being the leaders of the women converts. As they, however, appear in the Jaina representations, they are endowed with semi-divine attributes and symbolism of various kinds. These, in historical analysis, may reveal mixed conceptions, which explain how their well-developed iconography arose. The names and symbols of some of the Śāsana devīs, such as, Cakrēśvarī, Nirvāṇi Devī, Ambikā betray unmistakably original ideas of personalities fused with those of older Brāhmānic goddesses. Of the Yakšiniṣas a good number passes into an order of Jaina female deities, called the Vidyādevīs or goddesses of learning. These goddesses share in a great measure forms of the Brāhmānic female deities. All these resemblances prove the fact with greater force how the Yakšini representations underlie striking conceptions borrowed from Brāhmānic pantheon. Additionally too, there are cases in which the Yakšiniṣas with their consorts have more directly evolved their forms out of semi-mythological incidents in which the Jinas were the main actors. Further, it may be said that the Yakṣa character of the Yakšiniṣa’s symbolism and their chief mission as Śāsana-devīs (governing goddesses)¹ have been carefully taken into account by the sculptors as they represented them in images.

Cakrēśvarī

The Śvetāmbaras and the Digambaras concurrently describe her as holding the symbol of disc and riding a Gāruḍa. The Śvetāmbara image has eight hands, which carry Varada Mudrā,

¹ या पाति शासनं जैनं: सद्यासुधुहुनाशनी।
  सामिग्रितसमुद्धिपर्यं भूपाच्छासनदेवता॥
arrow, disc, noose, bow, thunder, disc, goad.\textsuperscript{1} The Digambara image, on the other hand, is represented as having either twelve or four hands. In case of twelve, the attributes are these:—eight discs, \textit{citrus}, \textit{Varada Mudrā}, and two \textit{Vajras}. The four-handed figure holds two discs.\textsuperscript{2}

A good number of images of Cakreśvari, both as detached and as part of the Rśabha Jina figure, has been found in Jain places. The abundance of her image is due to her important cult-position as the Śāsanadevi of the first Tīrthāṅkara.\textsuperscript{3}

By her name and symbols of disc, Garuḍa etc., she pertains to the nature of Vaiṣṇavī, the wife of Viṣṇu, whose one name is \textit{Cakreśvara}. Some texts give her the symbol of citron, which brings her into connection with the Yakṣa class. Thus, as pointed out before, the Yakṣini, as a rule, combine in them influences from the Brāhmaṇic goddesses as well as those of the Yakṣa demi-divinities.

1. नामस्तोञ्चतिब्रजक्षेति हुमाम्भा सहस्तासना ।
बहृदीयप्रमूण्डलाणिगिदतिलेख्यैः ॥
चामहस्तवर्धन्यर्घण्डकाक्षास्करर्यूङ्ता ॥

Hemacandra's

\textit{Ādiśvaracarita}, Parva, i Sarga 3.


2. वामे चक्रेश्वरी देवी स्ताय्य द्राणव वाङ्गुनुसा ।
धर्मे हस्तवच वाङ्गे चक्राणि च तश्चष्टसु ॥
एकेन विवसर्गुः सुः वदा कमलास्तना ।
चतिुमुनास्वेव चक्रे द्वारोपिष्टवाहा ॥

Vasundhara's \textit{Pratiṣṭhāsārodhāra}.

3. Vide, Cakreśvari Fig. 8-9/499, Lucknow Sculpture; Fig. Deogarh Fort, Annual Report, Arch. Dept., 1917-1918 Plate II; Another Fig. on the Pillar across the Western gate, Deogarh Fort; Gwalior Fort, Gaye. Eastern roof: Fig. No. D 6 Mathura Museum has been wrongly identified by Dr. Vogel as Vaiṣṇavī. The hands of the Yakṣini do not seem to be quite regular. The Mathura image has ten hands, the Deogarh image (first) has 16 arms, the other one has 8 arms. A twelve-handed fig. 5 in the Barabhuj Gumpa, Udayagiri, Distt. Puri.
Ajitā or Rohini.

Her symbolic vehicle varies with different texts even among the same sect. For instance most of the Śvetāmbara books, in agreement with the Digambara books, give her an iron-seat (Lohāsana) but the Śvetāmbara text called the Ācāradinakara makes her vehicle a bull. The other symbols, which she holds in her hands are constantly among the Śvetāmbara books as follows—Varada Mudrā, noose, citron and goad.¹ Except the Yakṣīṇī's common vehicle, the Digambara books furnish her hands differently with the following attributes:—Varada, Abhaya, conch and disc.²

Examples of images of this Yakṣīṇī are only too limited. The one or two figures that I have been able to see show the bull symbol and co-ordinate with the description. A clear image may be seen in the Deogarh Fort.

The Yakṣīṇī's name and symbolism seem to be obviously connected with those of her Jina Ajitanātha. She has been named after him as Ajitā, meaning 'invincible.' Her spirit, as such, is also symbolised by the iron-seat (Lohāsana), known for its hardness and metallic strength.

¹. दक्षिणवाह्यां बर्देनाथ पाणिताः
वीजन्धुध्वस्मृतम्यां वामदीप्याः च शोभिता
लोहासनस्या पाणिबष्याः भर्तुः खासनदेवता

Hemacandra’s Ajitanāthatarīta.

Cf. लोहासनाबिष्कृतं चतुर्मुखं बर्दस्ताधरिणिः तद्विकारको वीजपुरात्वकुश-गुन्तवामकरो चैति

Nirvāṇakalika (MSS. Jñānamandir, Agra). Again, गोमानिनी धबलस्तुः ‘बामेतरं बर्दपालविभाषिणामी बामं च पाणियुगल सुनिमातुलिष्ठुष्ठतः

Ācāradinakara Vihāra (MSS., Rāmaghāṭa Collection).

2. देवी लोहासनाबं रहिण्यास्य चतुर्मुखा
बरदोमयहस्तासी शक्तिस्नोज्वलायुधा

Pratīṣṭhāsārasyāgraha, (MSS, Jainabhavana, Arrah).

Cf. स्वर्णचुंबत्त्वाय ज्ञेय-सत्त्वा लोहासनस्याध्ययनहस्ता

Pratīṣṭhāsāroddhāra.
**Yaksīṇīs**

_Duritārī or Prajñāpti._

The first name belongs to the Śvetāmbara representation, the second to the Digambara. Duritārī rides a ram and is four-handed. The hands hold _Varada_, rosary, fruit and _Abhaya._¹ The Digambara Prajñāpti places herself upon a bird. She has six hands, which are adorned with an axe, crescent, fruit, sword, _(Idhi)_ and _Vara-mudrā._²

The symbol of a ram in the case of Duritārī implies her connexion with the wife of Agni. The symbols of _Vara_ and rosary also support this supposition. The conception of Prajñāpti seems clearly to be derived from that of Sarasvatī or goddess of learning. The bird appears to be a peacock as her husband is represented as riding on the same bird (_Barkivāhana_). Further, the name ‘Prajñāpti’ literally means ‘one of intellect’ (_Prajñā_ and we find, therefore, the name in the list of the Vidyādevīs to be described later.

_Vajra-Śrīkhalā or Kālī._

Descriptions of this Yaksīṇī of Abhinandana differ with the two sects. The Digambaras represent Vajra-Śrīkhalā as riding on a swan and holding in her four hands a snake, noose, rosary and fruit.³ The Śvetāmbara variant of the same Yaksīṇī

1. **पुरात्तिर्देवीं गौरवणी भेषवाह्नां चतुर्मुखं वरदाभसूतयुक्तद्विभण्डकरों \*फलाभयाविवेत्वामकरों च।**

_Nirṇāṇa-Kalikā_

(MSS Jhānamandir, Agra).

_Cf._ _चतुर्मुखा गौरवणी भेषवाहनायमानी।

_दक्षिणामयो गुज्ञामयं तु बरदेनाभसूतिणयं।_

_बामामयो क्षोभामानाः तु फल्लेनाभयदेवं।_  

2. **प्रज्ञातिर्देवता स्वेता पञ्चमुका पशिवाहना।

प्रमेणुं परशुं धते फलाभस्विविवरुपस्व।**

_Pratiṣṭhāsārasangraha_ (MSS Jainendraabhavana, Arrah).

_Cf._ _पलिन्यां चं परशुचराश्वलाभस्विविवरः सतिः।_  

_Pratiṣṭhāsāroddhāra_.

3. **बरिदा हंसाभाष्यं देवता वरसूक्तिस्व।

नागपाशाभस्वौक्तिलाब्धत्वं चतुर्मुखा।**

_Pratiṣṭhāsārasangraha_ (MSS, Arrah).
named Kālī is described as seated on a lotus and as holding in her hands Varada, noose, snake and goad.\(^1\)

Vajra-śrīkhalā or Kālī is both a Yakṣīṇī and one of the Vidyādevīs. Her Yakṣīṇī character is well symbolized by the presence of a citrus and goad and Vidyā-devī character is symbolized by a swan and rosary. Kālī also assumes some symbols as becoming Vidyādevī such as Varada and Nāga, and other symbols of noose and goad as they should belong to a Yakṣīṇī. When we treat Vajra-śrīmkhalā as a Vidyādevī, we shall see, she holds actually a Śrīmkhalā or chain, which may explain as the origin of her name.

Mahākālī or Puruṣadattā

Mahākālī of the Svetāmbaras appears in her representation seated on a lotus with her four hands holding Varada, noose citrus and goad.\(^3\) Puruṣadattā in her Digambara aspect rides an elephant and holds in her hands a disc, Vajra, fruit and Varadakṣīra Mudrā.\(^4\)

Cf. सनागपाशोपलाकासुत्सा हृंसापियूडा वरसनुपुत्ता।

Pratiṣṭhādāroddhāra.

1. कार्तिकेये श्यामवर्मा पपासता चतुरुषा वर्दवपासापियूडादकंसमूला नागाः कुशालित्वानामकरो॥

Nīrāśakalī (MSS. Jhānānamandir, Agra).

Cf. श्यामवर्मा पप्पसस्ता वलयबलिचतुरुष्के विस्तार्माता पांड विस्फूर्तः-

मूर्च्छ्वस्वलम्पि वर्द...बिबधो चापि वामेकुश्कुण्डिलिः करिप॥

Ācāradinakara (Rāmaghāṭa).

2. A thousand image with the name is found in the temple of "Patañjālī Devī" 8 miles from Unchhera C.I.

3. तथोत्सार महाकाली स्मृष्णक पपासहाना॥

दत्ताना दक्षिणी बाहु वर्दवमण्डिति॥

Samatināthacarita.

मातुलिङ्गाकश्वरी परी बाहु च विभ्री॥

Hemacandra's Samatināthacarita.

4. देवी पुष्पदता च चतुरुषा गणेन्द्रा॥

राधाकुलस्वस्ततिः फलेुत्ता वरदा॥

Pratiṣṭhādṛṣṭaṃgraḥa (MSS. Siddhāntabhavana, Arrah).
The attributes such as citrus, goad and noose held by Mahākāli are symbolic of her Yakṣa character. Her other aspect represented by Puruṣadattā makes her half like a Vidyādevī and half like a Yakṣīṇī. Puruṣadattā as Vidyādevī is described as riding a cuckoo and holding a Vajra and lotus. In this case, her symbols of an elephant (Gajendragā), Vajra and citrus are those by which we recognise her as a Yakṣīṇī.

Acyutā or Śyāmā, Manovegā.

The Yakṣīṇī of Padmaprabha is known to the Śvetāmbaras as Acyutā or Śyāmā and to the Digambaras as Manovegā. The Śvetāmbara image is canonically represented as riding a man and holding, in her four hands, Varada, Viṇā, bow and Abhaya. The Digambara Yakṣīṇī Manovegā has a horse as her vehicle, and holds a sword, lance, fruit, and Vara Mudrā.

The name Acyutā or Śyāmā may have, most probably, originated from Acyuta or Viṣṇu or Śyāma. Her Viṇā symbol would qualify her as a Vidyādevī, almost a derivative of Acyutā who like the Digambara Manovegā, rides a horse and holds a sword, arrow etc. Her vehicle of a man, undoubtedly, makes up her character as a Yakṣīṇī as Yakṣa is proverbially a man-rider or Nara-Vāhana. Manovegā or ‘swift as mind’ is aptly symbolised by the vehicle of a horse known for its swiftness.

Śaṅtā or Kālī.

The Śvetāmbara books describe Śaṅtā as ‘riding’ an elephant and her hands as furnished with Varada, rosary, lance,

1. प्रच्छुतादेवी श्यामवणी नरवाहना चलन्नजाचरवीणाचितज्ञकारात् कामुकाभमयत्वामहस्ताः।
   Nittāna-kāḷikā (MSS. Jāmna-mandir).
   Cf. श्याम चलन्नजाचरवीणाचितज्ञकारात् कामुकाभमयत्वामहस्ताः।
   वामानवोलस्तातनु सुपरवीणोज्जर्तिवासीकुसङ्ग परस्यः…सच्चिदा।
   Ācāradinakara MSS. Rāmaghāṭa Collection.

2. तुरुक्षावाहनादेवी मनोवेगा चलन्नजाः।
   Pratīṣṭhādrasankrāgraḥa.
   Also, मनोवेगा सप्ताका फलादुरवाच्छते।
   Mandira pratīṣṭhā-Vidhāna (MSS. Jain-siddhānta library, Arrah).
and Abhaya. Kālī, her Digambara variant, is known from their literature as being seated on a bull and as carrying in her hands a trident, fruit, Varada and bell.

As wife of Yakṣa Mātaṅga literally meaning ‘elephant’, Śāntā’s symbolic vehicle of an elephant is evident enough. Her other Symbols bespeak her military Yakṣinī as well as benign Vidyādevi character. Kālī also takes her place among the Vidyādevis. Her symbols of a bull, bell, trident make her resemble a Hindu Śaivite goddess on one hand and a citrus makes her unmistakably a Yakṣinī on the other.

Bhrkuti or Jvalamālinī.

The Śvetāmbara Yakṣinī Bhrkuti rides a cat (or swan) and her hands are adorned with a sword, club, spear and axe. The Digambara Śāsanadevi Jvalamālinī or Jvalinī has a buffalo...
as her riding animal and holds in her hands disc, arrow, noose, shield, trident, sword, bow etc.¹

An image of this Yakṣiṇī was seen by me in a cave, under the Eastern roof, Gwalior Fort. It has eight hands and consequently should be identified with Jvālāmālinī rather than with Bhrūṇa.²

Bhrūṇa’s symbol of a swan (acc. to Hemacandra) may be explained as identically the same riding animal for the husband Vijaya (Vijaya hamsavāhanaḥ, Vide ante). Her other symbols as held in the hands are such as become a Yakṣiṇī or ‘guardian goddess’. Jvālāmālinī or Jvālinī or Mahājvalā as known to the Śvetāmbaras also assume, in the same name, the function of a Vidyādevī. Her symbol of a buffalo shows her symbolic connexion with her husband Vijaya, who, in Brāhmaṇism, is synonymous with Yama, the famous rider of a Buffalo.

**Sutārā or Mahākāli.**

Sutārā Yakṣiṇī of the Śvetāmbaras as described in their books rides a bull and bears four hands with Varada, rosary urn and goad.³ Mahākāli, the Digambara variant of the Yakṣiṇī sit upon a tortoise and carries in her hands Vajra, club, fruit and Vara Mudrā.⁴

1. Chandrojañbhaladvamandirapratīṣṭhāvidhāna.
   
   Cf. Jvālinī mahāmātṛka dēvi śvetate muṇḍastaka.
   
   kāṇḍa vatsaḥ vinīśālavaḥ chaste pāśaḥ chaladāraḥ
   
   (MSS. J.Ś. Arrah) Pratīṣṭhādārasaṅgraha.

2. A thousand image of the Yakṣiṇī in the “Patainī” temple, 5 miles from Nachhera State.

3. Sudārśana dēvi gauravānī vṛujbavāhīnī chaturasṣṭitaḥ darbirdsāryayayaktaḥ khadikṣṇīmūlaḥ
   
   kulaśāṅkhaśūkṣmaṁvāmpanīmūla
   
   (MSS. Jhānavandir, Agrā).

   Cf. tāṇḍalapata sudārśanā gaurājaḥ vṛujbavahana.
   
   harī satasāraḥ ca visīrāṇaḥ daksinī mūlaḥ
   
   kulaśāṅkhaśūkṣmācaḥ deśaṁ daksinatvare
   
   Hemacandra’s Suvīdhīnāthaśāstra.

4. Dēvi tathā mahākāli vinītā kūrmaśubhāna
   
   avajñamudrakharasaḥ falasatīḥ chaturmūla
   
   Pratīṣṭhā-tāra-saṅgraha (MSS. J.S. Arrah).
The Yakṣīṇī's tortoise symbol originates from the same animal as used by Ajitā, her husband. As the names Sutārā or Mahākālī suggest, the Yakṣīṇī's aspect seems, to some extent, to be Śaivite although Mahākālī has her part to play, as a Vidyādevī, with some common symbolic attributes.

Aṣokā or Mānavī

The image of the Śvetāmbara Yakṣīṇī Aṣokā is described as seated upon a lotus and bearing in her hands Varada, noose, fruit and goad. The Digambara books describe Mānavī as riding a hog and holding the attributes, as follows, fruit, Varā, bow, etc.

Like the majority of Yakṣīṇīs, the Yakṣīṇī, in question, has a dual aspect; she is in one aspect a Yakṣīṇī and in another, a Vidyādevī. As Vidyādevī, her name is Mānavī and she is described as seated on a blue lotus. Here, also as a pure Yakṣīṇī, the Śvetāmbara accounts give her a blue lotus. The warlike attributes like a goad, noose, bow are symbols quite befitting her characteristic of a Yakṣīṇī or Guardian angel. The benign symbols, such as, Varada, fruit and a blue-lotus seat she is given, however, would make us recognise in her a form of Vidyādevī or goddess of learning.

Cf. कृष्णा कृपासिनि ध्रुवशतोत्तिनितिनानाति।
महाकालीण्यते व्यामफलमुद्यागराध्युक्त।

Pratiṣṭhāśārodhāra.

1. प्रत्यां देवीं मुद्रवण्योऽप्रवाहनों चतुर्मूलां वरदपाशामुष्कलविण्यकरां
फलाष्टुक्तवामकराम।

Nīrdyakalikā (MSS. Jānāmāndir).

Cf. नीला परस्कुससना रङ्गजैविकमाणीयुता पाणि सहरद्य ध बधितकरे हस्त- 

d्र्ये विच्छती। बाथे चामकुकस्मणी वहुगुणाविश्वका विश्वका-जनः।

Ācārakāndinakāra.

2. मानवीं च हस्तिण्यं भवहस्ता व्यक्तिण्यं। कुमारतुकात्स्या फलहस्ता
वर्मणं।

Pratiṣṭhāśārasamgraha (MSS. Jaina S. Bhavana, Arrah).

Cf. भवहारवक हारविच्छिन्नस्या कुमारकोलण्यं हस्तितम।

वनविलङ्कुश्रु (? ) जिन्नगगतामिह मानवीं प्रयजे।

Pratiṣṭhāśārodhāra.
Gaurī or Mānavī.

This eleventh Yakṣīṇī belongs to the eleventh Tīrthamkara Śreyāmśanātha. The Digambara representation of the Yakṣīṇī known therein as Gaurī rides, according to their accounts, an antelope and bears a club, lotus, urn and Varada in her hands. The Śvetāmbara variant of the same Yakṣī in the name of Mānavī or Śrivatsā Devī has been described as riding a lion and holding a Varada, club, urn and goad.

The name Gaurī originates evidently from the Brāhmaṇic Gaurī, the wife of Śiva. Here, in this instance, the Yakṣa, of whom Gaurī is the consort is called Itvāra. Her other aspect is represented by a Vidyādevi, known by the same name. Now, the Śvetāmbaras give her the name of Śrivatsā or Mānavī. This name, however, presents an anomaly due to the identity of Mānavī with the Digambara Yakṣīṇī, of Śītalānātha bearing the same name. Thus, it is possible to explain the name Śrivatsā as originating from the Śrivatsā figure, the canonical symbol of Śītalānātha. As regards the attributes, which adorn the hands of the Devī, some of them are warlike, as worthy of a Yakṣīṇī, and others are benign, as symbolic of a goddess of learning.

Caṇḍā or Gāndhārī.

Caṇḍā or Pracaṇḍā, as she is also called by the Śvetāmbaras, has a horse for her riding animal, and carries the symbols

1. पद्मस्तुता सुवर्णीति गौरी देवी चतुर्मुखा | 
   अतिबेदितनिधितवा गौरव पीयवाहिनी ||
   Pratiṣṭhāṇārasaṅgraha (MSS. Arrah Collection)

   Cf. सुमुद्रागळा गौरव कनकमाम् ||
   गौरी वज्रयतिथिथितु: प्रांशुदेवी मृगपमाम् ||
   Pratiṣṭhāṇārasaṅgraha.

2. तयावे मानवी देवी गौरवजशी सिहवाहिना ||
   वरद मुद्गारिण च दशती दलिणरो करो ||
   बामो च बिज्ञी पाणी कुलशाकुल्क्षणारिणी ||
   Śreyaḥśālātacarita by Hemacandra

   Cf. मानवी देवी गौरवणी सिहवाहिना चतुर्मुखः ||
   वरदमुद्गारिणिनिष्ठिष्ठिणापणि नकुलसमीक्षकुल्क्षणारिणी ||
   Nīrdeśakalikā (MSS. Jāśāna mandir, Agra)
of Varada, spear, flower and club. The Digambara form of the same deity is represented as riding on a crocodile and having the hands equipped with a club, two lotuses and Varada mudrā.

Like the previous one, this Yakṣinī, too, takes her part as a Vidyādevī. As such, the name borne by her is Gāndhāri. There is some essential connection between the Yakṣinī Gāndhāri’s animal of a crocodile and the Vidyādevī Gāndhāri’s animal of a tortoise. Caṇḍā or Pracaṇḍā seems to be, as the name indicates, a Jaina prototype of the Brāhmaṇic Caṇḍā or Durgā.

Viditā or Vijaya or Vairoṭi

The Śvetāmbaras know this Yakṣinī as Viditā or Vijaya. She is described in their books as seated on a lotus and as having four hands with an arrow, noose, bow and snake. The Digambara Vairoṭi appears in representations as riding on a snake (Gaṇaṣa) and bearing in her hands two snakes, bow and arrow.

Vairoṭi figures also like others as a Vidyādevī. The other name of Viditā means ‘learned one’. This would suggest the

1. तथोत्सः श्यामवर्णा चण्डा नामाश्ववाहना ।
   दशःश्री वरदश्वकतिवारियो दशती भूजी ॥
   पाणि पुष्पगामगुल्को विश्राती दशकणेतरी ॥
   Hemacandra’s Vānāvijñācarita.

2. तथोत्सः विदिताश्वा दुर्लतालसम्बन्धि ।
   पपासुधा बाणपाणयवरदविषण्याणां ॥
   कोदश्वासुघनघाश्वकणेतरवाहङ्का ॥
   Hemacandra’s Vimalanāthacarita.

3. तथोत्सः श्यामवर्णा पपासुधा चतुर्भुजाम् ।
   बाणपाणघनघाश्वकणेतरवाहङ्कां धनुषमुखवाहसामपाणिम् ॥

Pratishṭhārasanagrāha (MSS. Arrah Collection).
central idea of Goddess of learning. In other respects, Viditā or Vijayā with her colour of yellow, symbols of bow, arrow, snake and lotus or the vehicle or Goṇasa seems to be a clear derivative of a form of Durgā. The name of Vijayā, it is worth observing, retains the original name of her arche-type.¹

**Āṁkuśā or Anantamatī**

Āṁkuśā of the Śvetāmbaras is to be canonically sculptured as seated on a lotus, and having four hands with a sword, noose, spear and goad.² The Digambaras to whom this Yakṣinī is known as Anantamatī describe her as being carried by a swan and as holding in her hands a bow, arrow, fruit and Varada.³

The name ‘Āṁkuśā’ appears to be derived from the Āṁkuśa or goad, which the Yakṣinī carries. In the same name, we find a Vidyādevī who also bears a goad. The name Anantamatī originates very evidently from Anantanātha, the Jina and master, whom the Yakṣinī waits upon. Brahmā’s wife is Sarasvatī; here the origin of the swan as a vehicle might be due to this connection.

**Kandarpā (Pamppagadevi) or Mānasī**

Descriptions from the Śvetāmbara books make her ride upon a horse or a fish and appear in sculpture with four hands, adorned with a lotus, goad, lotus and Abhaya.⁴ Mānasī, the

Gf. प्रतिष्ठासारोद्धारा. Pratiṣṭhāsāroddhāra.

1. An inscribed image of her is in the “Paitini Temple” Uchnera State.
2. श्रृङ्खलां देवी गोर्यवणि पदववाहि चतुमुखं ब्रजपासुक्तदर्शिणकरं चर्मफलाङ्गशुक्युलवामहस्ताम् ।
   Pratiṣṭhāsāroddhāra.
3. तथान्तत्तती देवी हृदवणि चतुमुखं ।
   बाङ्ग बाण फल चं धते वरदा हुसवाहि ।
   Pratiṣṭhāsāroṣāngrāha (MSS, Arrah, Jaina S. Bhavan).
4. कन्दसी देवी गोर्यवणिमदवाहि चतुमुखं ।
   Mānasī, the

Nirāṅgap alikā (MSS, Jāna mandir, Agra).
Digambara variant of the same Yakṣini, is described from their point of view, as riding a tiger, and holding in her six hands a lotus, bow, Varada, goad, arrow and lotus.¹

The origin of symbols, it must have been noticed, is of irregular character. The fish symbol of the Yakṣini seems to be due to the identical symbol of her consort Kiñcara as furnished by the Digambara books (Dharmasya Kiñcara Yakṣaḥ...Mīnавā-hana). It is hardly easy to see any possible connection between her name as Kandarpā and the Brāhmaṇic God, Kandarpa or Kāma. The name Mānasī has very probable relation with ‘Manasijā’ implying the same idea. Thus, the other name of Paṇṇagādevī or the Goddess of snakes might have been derived from Manasā, who is characteristically a goddess of snakes. Mānasī is also a deity, in the list of the Vidyādevīs and as such, she is interestingly seen to be symbolised by a snake. Her tiger vehicle, in this instance, shows her a prototype of Vāgīśvari (goddess of learning) whose figure in Benares shows the same animal as her vehicle.

Nirvāṇi or Mahāmānasī

Nirvāṇi, in Śvetāmbara accounts, is represented as seated on a lotus and four-armed, the attributes being a book, lotus, Kamaṇḍalu and a lotus bud.² The Digambara books supply

Cf. तन्त्रसूत्रम् च कन्याम् वीरेश्वरी मत्यवाहनाः।
उपलाब्धकुशवाचिंतायं दलिताष्ट्रान्म् विराजिता।
दौर्मयी तदग्रंथाः परमान्सामवेदं च।

Hemacandra's Dharmāṇīthā Carita.

Further, कन्यागुप्तपरपलस्माकां श्रीरामाः भगवन्मन्मचतुर्मुखाः।

Ācāradinakara (Rāmghāṭa Collection).

1. सामृज्ज्ञानिनुदानाङ्कुशस्तरालपला व्याकरणं प्रवालिनिमा।

Cf. Pratishthādaddrakhā.

Pratishthācārasamgraha (MSS.,Arrrah)

2. निर्वाॅणां देवीं गौरवणां प्रभासाः चतुर्मुखाः पुलकोपलुकविशिष्टकाः
कष्ठ्यकुपकल्लुकतागमहस्तम्।

Nirvāṇakalikā (Jāana-mandir, Agra).
descriptions of Mahāmānasī, according to which, she has the vehicle of a peacock and holds in her hands a disc, fruit, Ḡiti (sword?) and Varada.⁠¹

Although most rare, unexpectedly, I was able to explore a separate figure of Nirvāṇī, which generally agrees with the above description. It is now in the Lucknow Museum. A subordinate representation of the Yakṣīṇī may be seen in some places of Jain antiquity.⁠²

The name Nirvāṇī connotes the idea of Nirvāṇa. Her symbols of a book, lotus, Kamaṇḍalu strike one with her characteristic nature of the wife of Brahmā. Curiously, Brahmā’s wife is also called Sarasvatī. As Mahāmānasī, the Yakṣīṇī holds her new function being a Vidyādevī. Mahāmānasī literally means the ‘great Goddess to preside over learning’. The symbol of a peacock, again, speaks of her connection with Sarasvatī, the river goddess, who has the same bird as her riding vehicle.

Balā (Acyutā) or Vījaya

We find her described in the Śvetāmbara books as a Yakṣīṇī riding a peacock and bearing four hands symbolised with a citron, spear, Bhūṣunḍī and lotus.⁠³ Canonically different

Cf. तत्तत्त्वैर्जन्मा निवर्त्ये गौराणी कमलासना | पुस्तकोत्सवसुक्ती बिन्त्री दशिणी करी | सकमूङ्गलकिमली वामों च दस्ती करी ||

Hemacandra’s Śāntinātharatī.

1. सुमहामानसी देवी हेमवंशा चतुरुँचा | फलेडिचन्हुतसी वरदा शिविरवाह्ना ||

Pratīṣṭhāśaaraasastraḥ (MSS., Arrah Collection).

Cf. चक्षुसलिडिवराणिक्रो गहामानसी मुखणीमाम् || शिहिणां बलवा सरससुगुपश्चसतिनमति प्रयोजे ||

2. Vide the fig. of Śāntināthā, in a cave, eastern roof, Gwalior Fort. It bears four hands. Inside the Fort through the Urai gate, another figure may be seen on the left side of the road, amidst three Jaina Colossi, of which one is of Śāntināthā. Cf. the figure in the “Patañj Devī” Temple in Unchhara State, C.I.

3. तत्तत्त्वभूवला देवी गौराणी केलिवाह्ना | बिन्त्राणी दशिणी वाहू बीजमुक्कसुलिनी ||
account is given of Vijayā, the Digambara counterpart of the Yakṣinī, in their literature. According to it, she should be represented as riding a black boar and carrying the attributes of a conch, sword, disc and Varada Mudrā.¹

Halā or Acyutā of the Śvetāmbaras from the nature of her vehicle of a peacock seems to be a form of Sarasvatī. This supposition may be supported by the fact that her consort Gandharva rides on a sun and is a divine musician. Sarasvatī is known to be also presiding over the art of music. The symbol of a citrō, indicating the Yakṣa characteristic is borne by both the husband and the wife. Vijayā of the Digambaras, on the other hand, shown by her boar vehicle, a Yakṣinī goddess whose form must have been borrowed from Mārici of Buddhism and Vārāhi of Brāhmaṇism. Her other symbols provided by the Digambara books of a disc, sword, conch and Varada speak of her origin from Vārāhi.²

Dhāraṇī or Tārā

The Śvetāmbara texts described Dhāraṇī Yakṣinī as seated on a lotus and possessing four hands with a citrō, two lotuses, and a rosary.³ Tārā, the Yakṣinī of the Digambara is to appear,

भृशुण्डमयमुर्गमुली विभ्रती दक्षिणेतरी ।
सदा सविविहिता जसे प्रभोः शासनदेवता ॥

Hemacandra’s Kunthuśāmicaritam.

Cf. शिखरा सचतुर्गुरासरिपीता फलपूर्णः बस्ती विश्वुंगतं ।
कर्योपपसल्वयोग्यं सये कर्ययमे तु भृशुण्डमयमुर्गाम्यात् ।

MSS. Rāmaghāṭa.

1. जयादेवी सुवर्णामा क्रणासुरकवाहिना ।
शिखरासिद्धसत्तस्मा बरदा धर्मवसला ॥

Pratisṛṣṭhārasaṅgraha (MSS. Jaina Siddhānta Bhavana Library, Arrah).

Cf. सचतुर्गुरासरिपीतां श्रवणं क्रणकोलं ये जयामु ॥

Maudisāprasṛṣṭhāvidhāna (MSS. Ibid.)

2. An inscribed image of Vijayā in a group is to be found in the “Patainī Temple” Uchhnera State C.I.

3. देवी च धारणी नाम नीललक्ष्मी कमलासना ।
मांतलितमुरिमला दक्षिणेभवापूर्ब ।

पयालसूत्रामूल ।

Hemacandra’s Arocaritam.
according to them, as riding on a swan and holding a snake, Vajra, deer and Varada Mudrā.

In this case, like more cases, the Yakṣīṇī Dhāraṇī bears the Yakṣa symbol of a citrus together with other symbols, which explain her mixed origin. The name Tārā renders her connection with the Brāhmaṇic Tārā almost obvious. The snake symbol in her hand is primarily common to the deity of either sects.

Vairoṭī or Aparājitā

The Yakṣīṇī, in her Śvetāmbara appearance, is to be represented as seated on a lotus, and carrying in her hands Varada, rosary, citrus, and Śakti. Aparājitā, the Digambara counterpart, is represented by their texts as a goddess riding a lion and bearing hands, equipped with a citrus, sword, shield and Vara-mudrā.

The citrus symbol, in both the forms, makes the goddess typically a Yakṣīṇī. The name Vairoṭī occurs in connection with the Vidyādevis and as a presiding deity over learning, she

For comparison, see

1. देवी तारावती नाम्ना हृदगण्य चतुर्भुजा
   संवंश्ये गूंट घसे वरदा हृदवाहु ना
   Pratiṣṭhāśārasaṅgraha (MSS., Arrah Collection).
   Cf. स्वर्णास्म पंहनां संपूर्णवाच
   Mandra pratiṣṭhā vidhāna (MSS., Ibid).

2. तत्तीष्मभूष बैरोटी क्रृष्णा निम्ना कवलासना
   मानती दोम्यां दक्षिणाम्यां वरदेनासूक्लिणा
   मातुलिकृष्णकित्स्तुमाय वामदोमयाः
   Hemacandra. Compare
   बैरोटी देवी क्रृष्णवणि पपासनां चतुर्भुजाम्
   वरदाशुमत्युक्तदक्षिणां मातुलिकृष्णकितस्तुमास्वामः
   Nirṛṛga-kalikā (MSS., Jñānamandir, Agra).

3. गृहपंद समास्त्व देवीनामापराणिता
   फलालिकेष्वहस्ताक्षी हृदकण्य चतुर्भुजा
   Pratiṣṭhāśārasaṅgraha. (MSS., Jainabhavana, Arrah)
   An image of the Yakṣīṇī is in the Pataini Temple vide entr.
has a lion as her vehicle. We find, however, the lion symbol in the case of Aparājitā, the Digambara form of the Yakṣiṇī. We had occasion of describing Vairoṭi as the Digambara counterpart of Vijayā. There seems to be an exchange in the pair of combinations. Vijayā and Aparājitā seem to be the same in meaning; the original idea of both must have been derived from that of Durgā, who bears the same names in Brāhmaṇism.

Naradattā or Bahurūpiṇī

Naradattā is described in the Śvetāmbara literature as seated in the Bhadrāśana posture, showing four hands which hold Varada, rosary, citron, and trident (or urn). The Digambara Yakṣiṇī is represented by them as riding a black snake and holding a shield, fruit, sword and Varada Mudrā.

Naradattā or Bahurūpiṇī from the nature of her symbols and her husband’s being of Śaivite character, discloses herself in representation as a form of Durgā or a Brāhmaṇic Śakti. The Yakṣiṇī element in her may be clearly attested by the symbol of the fruit citron and the urn, the true attribute of the wife of Varuṇa. It should be noted in this connection that this Naradattā and the predefined Puruṣadattā, the Yakṣiṇī of Sumatinātha, being the same in meaning suggest some mysterious common origin.

Gāndhāri or Cāmaṇḍā

The Śvetāmbara sectarian Yakṣiṇī, Gāndhārī by name, has been described as riding a swan and furnished with four hands,

1. Bhadrāśana kacaksakṣuṣṭhunābāhuḥkālyāśvatīyavardhakṣapāṇakhulamgamam ।
   samabhujitṛuṣṭuṣṭuṣṭaṁtyapāṇirṛuhūmakaśriyakṣadattaḥ ॥
   Ādārādakara.

2. Nirdvānā prakāśaḥ prakāśaḥ caṇḍakālāḥ caṇḍiḥkaṇiḥ ।
   vardhakṣapāṇaṁtyapāṇiḥ prakāśaḥ prakāśaḥ ॥
   Nirūṣṭāsakala (MSS., Śvetāmbara. Library Agra).

3. Kṣaṇakṣamāśaḥṛuṣṭhunābāhuḥ kṣaṇakṣamāśaḥṛuṣṭhunābāhuḥ ।
   kacaksakṣuṣṭhunābāhuḥ kacaksakṣuṣṭhunābāhuḥ ॥
   Pratīṣṭhātarasasthāṇaka (MSS., Arrah).

4. Bṛhurūpiniḥ bṛhurūpiniḥ kṣaṇakṣaḥ kṣaṇakṣaḥ ॥
   Māndirapratīṣṭhāqāditaḥ (MSS., Arrah).

5. Her image with name inscribed is in the “Patañjī Temple” Uchhera.
which hold, in turn, Varada Mudrā, sword, citron and spear (Kūnta). The Cāmuṇḍā or Digambara form of the same Yakṣīṇī is represented in their way as riding on a dolphin and carrying in her hands a rosary, staff, shield and sword.

This pair of names (viz. Gāndhārī and Cāmuṇḍā) has already occurred in connexion with the Yakṣīṇī of Vāsūpūjya. There seems to have been some mysterious transposition of these deities. In the case of Vāsūpūjya Cāṇḍā is Śvetāmbara Yakṣīṇī, whereas Gāndhārī, who is Śvetāmbara here was Digambara there. Gāndhārī there rides a dolphin as Cāmuṇḍā rides the same animal in the present case. The Yakṣīṇī Gāndhārī we describe now, assumes such symbols (for instance swan, Varada, citron) as would make her partly a Vidyādevī and partly a Yakṣīṇī. Her Digambara counterpart Cāmuṇḍā is also called Kusumamālinī and as such, her dolphin symbol may be justified because Kusumamālī or kāma has the same symbolical mark (Makara-ketana).

Ambikā (Kusumāṇḍī) or Āmrā

This Yakṣīṇī of Neminātha has the Śvetāmbara description of a goddess, who rides a lion and bears a bunch of mangoes, nose, a child and goad. The Digambara image of the Yakṣīṇī

1. तथैव देवी गान्धारी स्वेताङ्जु हंसवाहना ।
   दौम्या वर्दङ्गवरिम्या वसिनाभल्ला विराजिता ।
   वामाभया शीशुपुर्विम्या बाह्यभावमुषोभिता ॥

   Hemacandra’s Nemināthacaritā.

   Cf. गान्धारी देवी स्वेता हंसवाहनं चतुर्मुखं वर्दङ्गेण द्विजन्मुखं भ्रत्रहृदयं ।

   Nirṛṇakalikā (MSS. Jñānamandira, Agra).

2. चामुण्डा देवता भीमा तृणङ्जु चतुर्मुखा ।
   अश्वसूर्य च देवित च घर्ते मकरवाहना ॥

   Pratyāśāramāṇgraha (MSS, Arrah).

   Cf. चामुण्डा यवन्देवतासुन्दरवंकोकटा हरित ।
   मकरस्वाध्यत्वेन पुष्पदुर्द्वष्टतेर्दशामक्ष ॥

   Pratyāśārodha.

3. An inscribed image with name is in the “Paitini Temple” Uchnera.

4. तत्र सयंज्ञा स्वर्णक्षिप्ता: सिद्धाहता प्रायास्तुम्बि (?) पाषाणप्रकाशितककः।
   पुष्पाकुलसुदहरतवासराया कुलमाण्डोद्विद्वितियनामधवारिणी ग्रंथिका
   प्रभो: शासनवर्षी समममत ॥

   Guṇāvijaya gani’s Nemināthacarita (Nirṇayasagar Press)
is described as also riding upon a lion, but as bearing two hands with a bunch of mangoes and a child.¹

Images of both types may be seen in some Jaina places although they have been wrongly identified in every case. The distinction regarding the number of hands has strictly followed in the representations the point being decisive in making it either Ambikā or Kuśmāṇḍini² except her symbol of a bunch of mangoes, which gave origin to one of her names as Āmrā, she is by name and appearance a borrowed form of Durgā. Ambā, Ambālikā and Ambikā are names of Durgā. She has further the name, as in this case, of Kuśmāṇḍini. Kuśmāṇḍi is the name of Durgā. Kuśmāṇḍas were a hilly clan attached to lord Śiva. It is highly probable that being a Yakṣinī, whose class originated from the Northern Himalayan region, Kuśmāṇḍi came out of this class.

Padmāvatī

The name of the Yakṣinī is common to both the sects. According to the Śvetāmbara view, Padmāvatī is to be represented as riding on a snake and cock, and holding a lotus, noose, fruit and goad.³ Padmāvatī of the Digambaras is described to be

Cf. कुष्माण्डी देवीं कनकवर्णी सिद्धवाहना चतुर्भुजां मातुलिंखपात्मक-दक्षिणकरम् प्रकाशानिविन्तवामकरां ।

Nārāyaṇa-kalikā (MSS., Agra)

1. हिंदुजा सिद्धवाहना आस्मादेवी हरितभा ।

Pratīṣṭhānārasanāgra (MSS., Arrah)

Cf.तथेकुष्माण्डिक्रमक्रसुत्वातीये करेविवददृश । दिव्याभासत्वं शुमककर

करिलिप्तायहस्ताइमुगलिम् । सिद्धे मातूंचरे सिरला हरितभामाश्रुः म-

प्रकाशायनाम् ।

Pratīṣṭhānāroddhāra

2. The Fig. No. D 7, Mathura Museum, wrongly called by Dr Vogel as Pārvatī is, in fact, the Digambara image of Kuśmāṇḍi. The fact that the Digambara image has no ornaments is not always true as it bears ornaments. What has been wrongly called 'happy twins', Degashe Fort, Jhānsi, Arch. Serial 2228 is the image of Kuśmāṇḍi with her consort. A fine and separate image of the Yakṣinī is in the Degashe Fort, on the West of the Main temple. We can identify rightly the images of 'Pārvatī', No 629, Gwalior Arch. Dept. from Mohanjor and Nimīthu as those of 4 armed Ambikā.

3. तथा पद्मावती देवीं कुष्माण्डिकरमाः स्वर्णवर्णं पद्मपात्मिक्रमकरां ।

फलाङ्कुष्माण्डिकरांसौ वामदेव्य विराजिता ॥

Hemacandra's Pārvatāsthacaritam.
of four types according to the number of hands. Some texts give her a snake and cock as her vehicle, others give her a lotus seat. The four-handed figure holds a goad, rosary, two lotuses. The six-handed type has a nose, sword, spear, crescent, club, staff, as attributes. The eight-handed figure has a noose and other attributes. The twentyfour-handed figure holds a conch, sword, Cakra, crescent, lotus, blue lotus, bow (Sarāsanam), spear, noose, Kūta-grass, bell, arrow, staff, shield, trident, axe, (Kūta) Vajra, garland, fruit, club, leaf, stalk, and Varada Mudrā.¹

Separate-sculptures of an important Yakṣīnī like Padmāvatī ought to have been discovered but we have, so far, only seen the Yakṣiṇī’s likeness with symbols in her master’s statues.²

The legend of Padmāvatī is throughout associated with snakes and she belongs to the Nether Regions or Pātāla. This

１. देवी पद्मावती नाम रक्तवर्णा चतुर्मुखा।
पपालनासुंधर घाते अक्षदूत च पद्मच्युर्ण।
अभवा पद्ममुखा देवी चतुविशतिष्ठत्वद्वा॥
पाशासिकुटलबलेनुद्रामसूलसंपुलम् ||
मुहार्दर्क समाख्यात चतुविशतिष्ठत्वोऽऽ॥
शुक्लासिरकवलेनुपशोपलशांतरासमुऽ॥
शबित्ति पाण्डु चूर्ण घण्टा बाण मुसलवक्रमू।
विशूल्क परसुऽऽ कुल्लक बच्च माली फलं गदामू।
पत्राघर पल्लवं घाते वरदा धर्मवसस्तता॥

Pratibhāsārasaṅgīraha (MSS, Arrah)

Cf. येथें कुलकुटसप्पा विकणकोत्सरā हिरो या तंत्र पावांचि: सदस्थलक्षे च
पुरावाचात्त्याविद्धौरकटाका(?)। ता शास्तामकणां स्तुरच्छन्तिसुरोजसंगमां-
मालामवरां पदार्थां नसस्तकश्रमुनां भावाजिम पदावातीमू॥

2. A fig. of Padmāvatī in Pakhir, Puruli’a Ditt. See Beglar’s report, Arch. Surv. Reports Vol. VIII; with Pārśvanātha’s image, in Gwalior Fort, Eastern roof; on the Western face of the pillar near the Western gate (No. 1) in the Deogarh Fort.
serpent symbol is well manifest in art and so is her other symbol of lotus, which is responsible for the origin of her name. In Bengal, Padmāvatī with the snake-symbols in worshipped as Manasā, the goddess of snake and the wife of Jaratkāru. Certain vernacular MSS. called Padma-purāṇa, Behulā (Vipulā also) Carita, give the stories of Behulā, Chand Merchant and Padmāvatī. It is most likely that the connection between the Jaina Padmāvatī and the Brāhmaṇic Manasā originates from the Jaina legends. Jaratkāru, an ascetic, stands for Kaṭha in the Jaina legend and it is he who latterly became one with Śeṣa, the King of Pātāla.

_Siddhāyikā_

This Yakṣīṇī of Mahāvīra in the account of the Śvetāmbara, should ride a lion and have four hands carrying a book, Abhaya, Citrus, and lute (Viṇā). The Digambara counterpart of the goddess is represented as also riding upon a lion and holding a Varada Mudrā and book.

Siddhāyikā’s images like those of Padmāvatī are only to be seen as parts of the sculptures of Mahāvīra. In them, the lion and the book symbols are prominent enough.

1. सिद्धायिकां हरितवर्णी सिद्धायाः चतुर्विंशतिः पुस्तकाभययुक्तदक्षिणकरां मातु-लिंगुच्छिबीणामिचितवामहस्ताम्।
_Nirnānakālika_ (MSS Jālāna mandir, Agra).
_Cf._ सिद्धायिका तथोपत्तना सिद्धयाः हरितवर्णी।
स्मातुलिंगुच्छिबीणामिचितवामहस्ताम्।
Pustakābhayaḥ chāmāni dhananaḥ daksinaiḥ mūdai
Hemacandra’s _Mahāvīratarita_.

2. सिद्धायिका तथा देवी ह्रिंमुच्छण कनकक्रम।
बरं पुस्तकं रसेः सुभ्रासमाखितं।
Pratiṣṭhāsārasaṅgrahā (MSS. Arrah)
_Cf._सिद्धासनं सप्तकोश्चितात्ज्ञिनाद्विः पुस्तकरकामहस्ताम्।
विनामुण्ड्री सुभ्रासमाखितं ये हेमसूतिसिद्धगतिः बजेज्ञम्।
_Pratīṣṭhāsārasaṅgrahā_.

3. A two-armed figure evidently...of Digambara origin of the Goddess was seen by me on the Pillar near the Western gate in the Deogarh Fort. The Vāgīśvari Fig. regarded as Hindu, appears to be of Jaina Yakṣīṇī Siddhāyikā.
The most important symbol connected with Siddhāyikā is her lion. This may be interpreted in the light of the same symbol as assumed by the Yakṣīṇī’s master Mahāvīra. Her other symbol, such as a book and Vīṇā (lute) would make her, in appearance, a Vidyādevī. The custom of giving a lion to a goddess of learning does not appear to be singular to the Jainas as we find the Vāgīś-vari of Benares is seated on a lion’s back. Siddhāyikā’s other symbol is a citrus and this is particularly indicative of her Yakṣīṇī nature.
CHAPTER IV
THE DIKPĀLAS

Equally with Brāhmaṇism, the Jainas of both the sects make room for an important class of divinities under the designation of the Dikpālas, who are supposed to guard the quarters. Their origin, on probable grounds, underlies the actual ideals of certain semi-divine kings, who took the responsibility of governing regions of all the distinct quarters. Their ideas were, undoubtedly, far anterior to the early Brāhmaṇas than to the Jainas. Like the majority of gods imported into the Jaina Pantheon, the Dikpāla gods were directly taken over by the Jaina people. The main characteristics of the Dikpālas are nearly those which we find in connection with the same deities of Brāhmaṇism. In one point, however, the position of the Dikpālas of Jainism is distinct enough. It is always subservient to that of the Tīrthamkāras, who like the Buddhās were served and cared for by the chiefs of the quarters. It is interesting to reflect that some of the Yakṣas, who owe, as a rule, their origin to other ideas as well, bear recognisable names and nature of the Dikpālas. Whether the Dikpālas came first in order or the Yakṣas is an open question. Yet we have more reason to believe that the conception of the latter was clearly influenced by the former. The Dikpālas, in some cases, such as Indra, Iśāna, Brahmā and Nāga introduce into the Jaina godhood their spouses described separately in the iconographic texts. Another feature regarding the Dikpālas, who are also called Lokapālas, is their worship as Vāstu-devatās. One Śvetāmbara text makes them functioning as Kumāras, who differ very little in nature from the Gods of the quarters. We shall describe, now separately the iconography of these ten Dikpālas recognised by both the Śvetāmbaras and Digambaras.

Indra

There seems to lie very little difference between the descriptions of the Dikpāla Indra, as afforded both by the Śve-
tāmbara and Digambara texts. His chief characteristics are his elephant called Airāvata and his Vajra or thunderbolt.1 Indra is the guardian of the eastern regions and his wife is called Śacī. In one text, we shall see, later on, he has been described as possessed of thousand eyes. We can infer, therefore, that the Brāhmaṇic conception of Indra’s having thousand eyes, is carried to Jainism. Clear identity of some features leads me also to infer that Mātaṅga, the Yakṣa of Mahāvira or Mahendra, the Yakṣa of Aranātha according to the Digambaras owes largely its conception to that of Indra.

Agni

Both from the Śvetāmbara and Digambara standpoints, Agni is described as riding a ram, holding a Śakti (spear) and bearing seven flames. One Śvetāmbara text, however, gives him a bow and arrow while a Digambara text adds a sacrificial pot to his attributes and makes rosary as his armlet.2 His wife is Svāhā and he has the charge of the south-eastern regions.

1. द्वायसामानिकाविद्विधश्चाजिपरिकृतं श्वायध्वचारिदेवी-
लोकाः कष्मीरोढऽट्टमुखगच्छं प्रागितेष्ठें जयामि ॥

Pratigghaśāroddhāra.

Cf. पूर्वस्वां दिशेः कुण्डलाःधुनिचरयवातीहकंयरस्वलं शतु मृत्ति साधुस्वर्म-मुक्तं स्वाहुः येवमेतानीधमु । पलीवध्यधुधर्मरस्हतं हैवं सवाहानाधे ।

Dvāpāyā (MSS., Jain. S. Bhavana, Arrah.).

Śvetāmbara version—तथ लोकपाला:

श्रां पीतवारस्तवतवाहृं स्वाहापाणि ....

Nirdvānakalikā (MSS., Agra Collection).

Cf. वास्तुदेवा: श्रों हीं ऐरवतकस्मिन्धिष्यवलं वज्ञायुं श्वायध्वचारीसमेतं
प्रागितेष्ठेण्विद्वेंसकमु ।

(MSS., Rāmaghāṭa)

2. द्रविनमसिनवं मेघवाहुं सतसिनं स्वाहापाणि ।

Nirdvānakalikā (MSS., Agra, J. Library).

Cf. श्रीमाण्यन्ये कपिलवर्षया छायवाहवाय तीलाम्बरय धनुध्वचारहावताय
Pījāvidhi, Acdāradinaka (MSS.No. 74/11/36 Rāmaghāṭa
MSS. Library, p. 14)

Again, ज्वाता यातरिकसिविरहस्तथा वस्तविचिन्नाः स्वाहाः महिस्यासमानिदेवा:

श्रों हीं च्रिनिवास्तुदेवाय स्वाहाः । Ibid., p. 35.
It may be seen from the above description that there is very little difference in iconography between a Brāhmaṇic Agni and Jaina Agni, the latter being a by-product of the former. The attributes of a bow and arrow are, of course, conspicuous. We can imagine that these attributes, which arm the hands of Kārttikeya may have been conceived in case of Agni, who was the presiding god of Kārttikeya. The symbols of sacrificial pot (Kuṇḍī) and rosary are only indicative of the god's primary nature as a sacrificial priest. The meaning of Svāhā, also, supports this idea.

Yama

Yama, the god of death, who governs the south regions, is to be sculptured both according to the Śvetāmbaras and Digambaras, as riding on a buffalo and holding a staff. He is known to be the son of the sun and accompanied by his wife called Chāyā. His chief function is not only to guard the south but also to pronounce judgment on merits and demerits of departed souls.¹

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¹ Digambaras—क्षमायुप्तरूपमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डलचुंिमण्डल chiropractic

Pratīṣṭhāśārodhāra.

1. भो नमो यमाय धर्मराजाय दलितंदिग्धीशाय तमबलिने धर्मीयविचार-करणाय कृष्णवर्णाय चर्मनिरणाय महिषवाहनाय दण्डहृदयाय।

Advardinakara, Purāśidhi.

Cf. छायासमेत महिषासिद्धं दण्डायुधं दलितंदिग्धीशाय वैयक्तिक...भो ही यमवासुदेवाय स्वाहा। Ibid.

Digambara version:

यमदेवस्मिति। प्रार्तियों वितवग्नमाख् महिषे। वैयक्तिकनुभव स्वामु।

दण्डमणितमुज्याकाळिस्वयं दिलितित... Devopājī (MSS, Arrah Collection).

Cf. चण्डालिःकाण्डव्यं भुकलकर्ममतिकृतवोरं विलोकि।

काण्डक्रिक नृत्यशय प्रथममय यम विद्यो प्राच्ययं यज्ञिति।

Pratīṣṭhāśārodhāra.
The conception of the Jaina Yama is almost identical to that of the Brāhmaṇic God of the same name. The only difference seems to be the Jaina Yama’s wife being Chāyā, who, in Brāhmaṇism, is known to be the wife of the Sun-god Śūrya. There is some justification on the part of the Jainas to make Chāyā as the wife of Yama, who has been called Dharma-rāja, by which appellation the Sun-god is also known. In this connection, it is to be pointed out that Candraprabha’s Yakṣa Vijaya or Śyāma has some radical identity by name and symbols, to this god of death. Vijaya literally means Yama and Shyāma’s wife Jvālinī actually rides a buffalo, the vehicle of the Dikpāla of the south.

Naiṛta

Naiṛta, the guardian-god of the south-west quarters, is made to ride a corps or a goblin according to the Śvetāmbara texts. In the view of the same, he wears a tiger’s skin and holds a club or a sword and a bow (Pināka). The Digambaras represent the god as riding a bear and holding the same attribute of a club.

The general conception of this Lokapāla or Dikpāla is due to the Brāhmaṇic influence. There are points, however, which make the Jaina God in some ways distinct. The attribute of a bow, his vehicle of a bear and the tiger’s skin are of clearly Jaina origin.

1. नैण्डुिि हरितवर्ण शब्दवाहनं खड्गपाणि

   Nirvāṇakalikā (Agra MSS).

   Cf. चूत्रवर्णाय व्याघ्राचर्मबृताय मुद्गरङ्गस्ताय प्रत्यवाहनाय

   Ācārādīnaskara (Ramaghāṭā MSS).

   Further,

   मृताश्रावः हिषवस्त्र (?) रक्षा: श्राववातुगात्मुद्गराल्लः। पिनाक-मायस्य्य सैलमिवम्। वो नैण्डुश्वासस्वपिवय स्वाहा। Ibid.

2. नैण्डुर्यं दृश्मुद्गरङ्गराण्यं भीमं कलावृक्षगम्।

   Dwarpālā (Arrah MSS).

   श्रावः... यो दृश्माः (?) मृष्णम्।

   Cf. करकम्यास्यति तिमिरचयस्य मुद्गरङ्गर्गृहीः

   Pratiṣṭhāśārodhāra.
Varuṇa

Divergence exists among even the Śvetāmbara texts with regard to the vehicle of Varuṇa, the guardian God of the west. Some texts assign to him the vehicle of a dolphin, others a fish. He is, however, unanimously represented as bearing a noose and figuratively wears the ocean. The other sect makes him appear in icons bedecked in pearls, corals, etc., riding a dolphin and bearing a noose.¹

The Jaina form of Varuṇa may be distinguished only by his symbol of a fish, as some texts render him. In all other respects, he is the same as the Brāhmaṇa guardian-god of the west. The symbols of a dolphin, noose, pearls etc., all originate from the god’s connection with the west and the ocean. We find, among the Yakṣas, one named Varuṇa but he rides a bull. On the contrary, Pātāla Yakṣa of Ananta Jina, rides a dolphin and has among his attributes a noose. Either of them presumably has been influenced by the original idea of Varuṇa.

Vāyu

He rides a deer according to all Jaina authorities. Some Śvetāmbara texts give him the attribute of a Vajra, others give him a banner.² The Digambara account of him only differs

1. वर्ण चवलवणि मकरवाहनं पासपाणिम्।

Nirvāṇakalikā.

Cf. श्रीभवार्य परिस्वचिदिधीशाय समुद्रवासाय भैरवीय चीताम्रायाय पावसहस्ताय मयस्वाहानाय

Ācāradinakara.

परिस्वचिदिधीशाय समुद्रवासाय भैरवीय चीताम्रायाय पावसहस्ताय मयस्वाहानाय

Cf. श्रीभवार्य परिस्वचिदिधीशाय समुद्रवासाय भैरवीय चीताम्रायाय पावसहस्ताय मयस्वाहानाय

Devaṭājā.

Cf. श्रीभवार्य परिस्वचिदिधीशाय समुद्रवासाय भैरवीय चीताम्रायाय पावसहस्ताय मयस्वाहानाय

Pratīṣṭhādāroddhāra.

वर्ण चवलवणि मकरवाहनं पासपाणिम्।

2. श्री नमः श्रीभवार्य वायव्यदिधीशाय घूर्षराज्याय रक्ताम्राय वृहिलामाय वन्यप्रहरणम्

Ācāradinakara.
from this in the substitute of a wooden weapon. Vāyu is the guardian or Lord of the North-west quarters.

The Jaina Vāyu differs not essentially from the Brāhmaṇic Vāyu. The assignment of the attribute of a Vajra seems to be a new idea. Similarly, the symbol of a wooden weapon attributed by the Digambaras is another peculiar feature unknown to Brāhmaṇism. The Yakṣa, who presents some identity of Vāyu, is Kusuma, who likewise rides a deer, according to the view of both the sects.

Kubera

Kubera, the Protector of the northern regions, has been conceived of by the Śvetāmbara Jaines, as a deity, who rides a man, bears gems and a club. According to the authorities of the same sect, he is the treasurer of Indra, King of Yakṣas, having his control over Kailāsa. He, also, rides the chariot by the name of Puspaka. The Digambara view gives not more than the last symbol for the representation of Kubera.
Some single figures of the deity may be noticed rarely. The corpulent belly, club and purse guide us to identify such figures. The number of hands is irregular but it is either two or four. The miniature figure of a Jina on the head-dress makes any such figure a Jaina one.\(^1\)

Except in one feature namely being the treasurer of Indra instead of Śiva, the Jaina Kubera varies nowise from the Brāhmānic Kubera. The symbols of gems, club and the vehicle of a man are common to the conception of the two religions. The fact of his being the treasurer of Indra or Śakra instead of Śiva is due to the superiority, which the former god receives both in Jainism and Buddhism to the latter. We find a Kubera Yakṣa among the attendant spirits of the Jinas but he rides an elephant although he holds a club and citrī as becoming of the king of Yakṣas. There is another Yakṣa named Gomedha, who, like Kubera, rides on a man and bears one or two of his attributes as met with in the Buddhist Kubera. It may be interesting to note here that to ride on a man or a Vīmāna (Puppaka) a kind of palanquin is a custom much in vogue in the Himalayan regions, of which Kailāsa was a part.

Isāna

He, the Guardian-god of the North-east quarters is to be represented according to the Śvetāmbara texts as riding a bull (joined by Umā), holding a bow and trident. He also bears matted hair and snakes on his person.\(^2\) The Digambara books

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1. The standing image of Kubera from Ghosna Khera in the Mathura Museum has two hands with a club and a purse. A figure from Nimthur, Gwalior State, No. 40/1974 is by appearance of Kubera. It has a Jina miniature above the head-dress.

2. ईशानं चवलवण्ण वृहभवाहनं निन्यद्रं भूलपारिणं।

    निर्दृष्टकालिकाः (Agra. MSS).

    व्रो उमासमेतो वृहभवाहरो बटाक्षिरीदी फणिमूर्धिताः। निर्दृष्टहः

    प्रमवाचिनायो गृह्वतु वृहभाविष्यं सर्वं। व्रो ईशानवासुदेवाय...

    Ācāradinakara, Pājāvīdhī.

Again, श्वेतवण्ण वृहभवाहनो नीललाहितवत्त्वः चतुर्गः। जयमृतगूलमचापमृत- विहयेनाव्यमुनिकर्षः...

    Ācāradinakara, Pratīṣṭhākalpa.
mention only the symbols of a skull over and above the above-named characteristics.¹

Īsāna, otherwise designated as Śiva in Brāhmaṇism, has been directly imported into the Jaina Pantheon. Skull, bow, properly known as Piṅāka and snakes are all well-known symbols of Śiva. As there is every likelihood to believe that in Pre-historical times the Śiva-cult had much prevalence in the north-eastern regions, roughly coterminous with the present area of Tibet, Sikkim and Bhutan, still holding the same faith, the north-eastern direction received the name of Īśāna Dik. It is to be noted in this connection that Īśvara Yakṣa of Śreyānśa-nātha has been influenced by Īśāna, in his vehicle of bull and symbols of three eyes, trident etc.

Brahmā and Nāga

As in Brāhmaṇism, so in Jainism, too, the Dikpāla Brahmā has been given the charge of the upper regions. The Śvetāmbara texts describe him as four-headed, riding on a swan and holding a book and lotus.² The Digambaras do not seem to have accepted not more than eight guardian gods. Brahmā and Nāga being left out from their descriptive list.

Nāga is to be imaged as a figure seated on a lotus and having a snake in his hand.³ He rules over neither world or Pātāla, the region of the snakes.

The representation of Brahmā and Nāga as Dikpālas evince no further improvement on those of Brāhmaṇism. The symbols of both the deities tally exactly with what we notice in

1. ईशान् वृषपूज्यं हस्तोदस्तकपालशूलभवेंद्र पूर्वोत्तरस्यां दिवि नागरामर- नारलक्ष्यं देवसूयवः।
   Cf. सास्वदमूर्यानुजाम्ब्रुजमिन्दितजटाकायम्भूलं बिज्ञहू शूलं कपालं सगणवर्मिहारमीम पूर्वोत्तरादम।
   Pratiṣṭhādāroddhārā.

2. श्रो नमो ब्रह्मो ऋथवेतोकारकवृत्तीयं सर्वसूर्प्रतिपल्याय पितामहं नामिन- सम्भवाय जनगुणुक्लाय हृत्वाहुनाय कुमलसत्स्याय पुस्तककलमलहस्ताय।
   Āḍradinakara (Rāmaghāṭa, MSS).

3. नागे ईशामन्यं पदवाहनमृगरपाणी चैति।
   Nirdopasakalikā (MSS Agra).
their Brāhmaṇic originals. Brahmā, in one of his four hands, has been given a book, evidently the Vedas. It seems to be a most interesting inadvertance on the part of Jainas to admit this symbol of Brahmā, as against their avowed antipathy for the Brāhmaṇic Vedas.
CHAPTER V

THE NAVAGRAHAS

The Jainas following the earlier Brähmanic tradition reduced the Planetary system to a group of iconic representations, which constitute an important class of gods known as Jyotiska Devas. The features of these Gods in sculpture are mostly of the kind of their originals though, as in other cases, there are distinct characteristics by which we recognise them showing them as purely Jainas creations. From the ritualism attached to these gods we may well infer that individually and collectively their worship had much vogue among the Jainas. It is likely, therefore, that images of the planets used to be constructed either separately or in a group like the panel of Brähmanic art representing the Navagrahas. In the discoveries of Jaina scriptures, we have had very little instance of meeting with the separate figures of their nine planets. Nevertheless, it is necessary to deal with their descriptions in our book for we are not devoid of hope of finding out examples of Jaina Grahas as we have found their other images, all equally receiving the treatment in the Jaina iconographical literature. In this topic, it is noticeable that stress has been given to the supremacy of the planets over the different quarters (Dik) calling them “ruler of east” etc., and this seems to be a new feature in the Jaina iconology of the astronomical deities.

Sūrya

The sun-god has been described in Śvetāmbara Jainism as riding on a chariot, drawn by seven steeds and holding in his hands two lotuses. He is known there as the deity of the East and the husband of Ratnā Devī. The Digambara description

1. श्रीसूर्याय सहस्त्रकिरणाय रत्नद्वीपकाम्याय गण्धाय यमुनाय नकार- गणत्साधिने कर्मसाधिने। पूर्वविद्गीर्षाय कमलहस्ताय सप्तास्वरय- वाहनाय।

Ācāradinakara, Pujāvidhi (Rāmāghāṭa MSS).
of the God is simpler.¹

Candra

Candra or the Moon-god of the Śvetāmbaras drives a chariot of ten white horses and holds an urn of nectar.² He is the master of the stars and rules over the north-western quarters. The Digambara description of the planet has no mention of his symbols.³

Maṅgala

Maṅgala or the Planet Mars, as described in the Śvetāmbara texts holds a shovel and stands upon the earth in one type and in another, he has four hands, holding Varada, Śakti (spear), trident and club. He is known as the son of the earth and the ruler of the South.⁴ The Digambara text gives the planet no more attribute than a spear.⁵

1. लं तोख्ता तापसेष्टथा कमलकर्षिकाहेताः प्रहाराः
   नैवेद्यः रातुगाङ्ग्यं पूतपरमान्नोदपिङ्गुम्पावः।
   Pratiṣṭhāsāroddhāra.

2. चतुर्विंशिवे विधातव्यः श्वेतश्वेताम्बररुद्धः।
   दशश्वेतासवसुपुर्ण आरुः: स्वयं शुभमूः।
   Ācāradinakara.
   Cf. Nirvāṇakalikā (MSS. Agra Library).

3. Vide Pratiṣṭhāsāroddhāra, p. 28

4. श्रीमङ्गलाय दक्षिणदिगधीयाय विन्दुरवणाय रक्ताम्बराय
   भूविनिन्याय
   Ācāradinakara (MSS, Rāmaghāṭa).
   Cf. धारापुत्रस्य वस्त्राय लक्षणं चिन्तकर्मणः।
   शतुभुजो मेयनामी दक्षिण-लुनार्हुतार्हद परिक्षणेऽऽ।
   ऊर्ध्वपिंचसमायुवं वामी शूलगदाशस्री।
   नैवेद्यः
   Nirvāṇakalikā (Agra MSS).

5. श्रीमङ्गलाय दक्षिणदिगधीयाय विन्दुरवणाय रक्ताम्बराय
   भूविनिन्याय
   Pratiṣṭhāsāroddhāra.
Budha

Two different types of description occur in the Svetāmbara books for the image of Budha. According to one he should be represented as riding on a swan and holding a book in his hand.  
The other type makes the figure riding a lion and having the attributes of a sword, shield, club and Varada. Budha is known as the son of the Moon and the ruler of the north. The Digambara account informs us merely of a book for the planet.

Bṛhaspati

In this case, too, the Svetāmbara literature furnishes two different accounts. Conforming to the one, the image should bear a book and ride a swan, to the other, he should hold the attributes, in his four hands, of a rosary, staff, Kamaṇḍalu and Varada. He is the ruler of the north-eastern quarters. The Digambara Bṛhaspati sits on a lotus and holds a book, Kamaṇḍalu and a rosary.

1. स्रीधरनुस्थात्त्वो गलदमलपीपुतरस्वर्णारीश्रिच (?) कुसकुलशास्त्रोपकायम्: "साशिषुता: "श्रो नमः श्रीवधाय... "उत्तरदिगीशाय... कलहसूष्णाश्वाहनाय पुस्तकहस्ताय।
   (Aśāradinakara M.S. Rāmaghāta).

2. शिवश्रीस्वाधृत्यः पीतमालामवर्षरः। वरद श्रीवसुक्तमच्छे लेक्त्रेन समस्फितां गद्याः च समायुक्तं।...
   Nirvāpakalikā (Agra).

3. विस्त्र श शक्तिन्योजनसंततियोजने व्रजवर्यज्ञातं। कोशार्धप्रमितं कुशस्थितितरं वर्णिक्षिप्तमुपस्तकम्।
   Pratisphāsāroddhāra.

4. शास्त्रप्रस्तार्तसारे... "श्रीसवे श्रुत्प्रते ईशानविदा... "पीलवस्त्राय पुस्तकहस्ताय ईस्वाहामाय।
   Āśāradinakara.

 Cf. पीतो देवगृहलेखः: शुभस्वत भूगुलिन्दद्। चतुर्भिंदुहिभिः कतिचित्रकरणिविशारदे।
   वरदः साध्वृढ़श्च कमण्डलसुरी तथा। दण्डिनो च तथा बाहु विभाणः परिकल्पयेत्।
   Nirvāpakalikā.

5. तच्चारादस्याधिकारपर या तद्विद्यमानं मनान्-गृहकोषमात्रत्र: सुपुस्तककमण्डलवकुशोवर्ज्जग।
   Pratisphāsāroddhāra.
Sukra

He is described in the Śvetāmbara texts as having the vehicle of a snake and bearing the symbol of an urn. He is known as the teacher of the demons and ruler of the Southeast regions.¹ The Digambara canon makes him hold a three-fold thread, snake, noose and rosary.²

Śani

The Saturn-god has the Śvetāmbara figure, which canonically should ride a tortoise and bear the attribute of an axe.³ The attribute of the Digambara is only mentioned as a three-fold thread.⁴ According to the former view, the planet is the ruler of the west

Rāhu

Rāhu is represented by the Śvetāmbara as a rider of lion and bearer of an axe. He has the charge of the South-western quarters.⁵ The Digambara Rāhu seems to have the symbol of a flag.⁶

Ketu

Ketu, as imaged by the Śvetāmbara, is a snake deity. He rides on a cobra and bears the attribute of a cobra.⁷ He

1. श्रीयुक्त दैत्याचार्यं श्राण्यदिगवेिशाय स्फोटिकोण्मताय श्वेतवत्ताय भुम्भृत्ताय उर्गवाहानाय...

   Ācāradinakara.

2. प्रेयं कोशातं विसूच्क्रणभृत् पालिकसूत्र् स्फूरत्।

   Pratiṣṭhānāroddhāra.

3. श्रों शनैस्वराय परिष्रमदिगवेिशाय नीलवेहाय परस्यूस्ताय कमठवाहनाय।

   Ācāradinakara.

4. तद्वमलंगलोपलपरामुर्धकृत्रिसूपित:।

   Pratiṣṭhānāroddhāra.

5. श्रीराहवे नैक्षत्वदिगवेिशाय परस्यूस्ताय सिंहवाहानाय।

   Ācāradinakara.

6. त्यतारिप्तद्वरोपयोजनतस्वद्वयोप्रयोमाव्यवस्यम्।

   Pratiṣṭhānāroddhāra.

7. श्रों नम: श्रीकेत्ये वाल्प्रतिलिङ्गवाय व्यामालानाय..."पर्वगवेहानाय पर्वग-हृत्ताय।"
Navagrahas

has no direction to rule over. The Digambara description of the planet's attribute is unavailable.¹

¹ Since I wrote out the above chapter I have been able to find out examples of Jaina Planets. See the pedestal of the Tirthankara image, No 52, Fyzabad Museum. Cf. Fig. B. 75, Mathura Museum also, Catalogue p. 81.
CHAPTER VI

ŚRUTA-DEVĪ AND VIDYĀDEVĪS

Of all the conceptions found in the Jain Iconography, none is so original as the conception of the Vidyādevīs or the Goddesses of learning. They are sixteen in number. In no other Indian religion are the goddesses of knowledge so numerous. Besides the sixteen Vidyādevīs, the Jains of both sects admit into their pantheon, one Śruta-devī or Sarasvatī approximating very closely the Brahmanical conception of the same goddess. She seems to be at the head of the collective body of the sixteen Vidyādevīs and her worship is prior to that of other subordinate deities. Her name as Śruta-devī meaning ‘Goddess of Śruti’ originally refers to the Vedas or revealed literature preserved through hearing. There is some hidden meaning behind this name. The description of Śruta-devī as afforded by the Jain books makes it on a par with Brahmāṇī’s (wife of Brahmā) description.1 And Brahmā is known to hold, the Vedas or the Ancient Scripture. The Jains, like the Brāhmaṇas, make a special ceremony of her worship on the Śukla Pañcamī day of the Kārttikā month, which they call ‘Jñāna Pañcamī’. On that special anniversary day of knowledge, the devout people fast, worship the books and instal them carefully dusted. The conceptions and imageries of the other sixteen goddesses of learning, if analysed disclose clear points of identity in respect of names, attributes, etc., with those of the Jain Yakṣinīs. This leads us to assume reasonably that the Vidyādevīs in conception were modelled after the Yakṣinīs. The reverse would have been assumed as well but is inadmissible on the ground of the priority of the Yakṣinīs as connected in mythology and ritual with the Tīrthaṅkaras in Jainism. The sixteen divinities under the name of the Vidyādevīs may be prima facie supposed to sway the sixteen

1. श्रो हो नमो भगवति ब्रह्माणि वीणापुरस्तकपयाक्षसूपि हृतवाहने श्वेतवर्ण इह यष्टीपूजने भागच्छ।

Ācāradinakara Pratisthāvidhi (MS.R.B.).

Cf. the description of Śrutadevi infra.
arts and sciences but the texts of Jainism give a different clue
namely that through their worship the devotee gets knowledge,
character, religion, effort and mental qualities of many kinds.¹
Really speaking, in point of fact, these qualities lie at the bottom
of all education, whether literary, artistic or scientific.

Sarasvatī or Śrūta-devī

The goddess, as viewed by the Śvetāmbaras rides a swan,
has four hands bearing a lotus or Varada book and rosary.²
The Digambara texts seem to give the vehicle of a peacock to
Sarasvatī.³

A number of images of Śrūta-devī have been compared
by me. In all cases, the symbols of a book, lotus or a swan are
to be noticed. But a strict observance with the canon has not
been observed in any case.⁴

Śrūta-devī, the main goddess of learning, seems to be
identical with the consort of Brahmadeva, a Dīkpāla, as described
in this book.⁵ The attributes of a lute, book and rosary are
common. The vehicle of swan is also characteristic of Brahmadeva.
The substitute of peacock for swan, as made by the Digambara
sect, agrees with the conception of Sarasvatī, who is also the
river-goddess in Brāhmaṇism. ⁶ The Jain literature, so extensive
even as it exists at present, has been presided over by this goddess.

¹. दुर्गागान्तिकविरोधेण सूरिपुरसरेष्वपक्षक्षत्ररो म:।
              Pratīṣṭhādṛḍādhāra.

². श्वेताक्षरोऽर्हत्वस्त्रवारिष्टी हृस्वाहुना श्वेतायति हस्तातीना चतुर्मुखा
              श्वेताब्जग्रीणालक्ष्मित्वामकरा पुष्टकमुक्ततालालस्मित्वादिकरा ।
              Acāroṇakakara, Pratīṣṭhākalpa, p. 146.
              (MS, Rāmaghāta Collection, Benares)

Cf. Nirvāṇakalika Ms. (Jñānamandira, Agra).

³. वाराणसी भवति सरस्वति हृदी नम: इस्वनेन मूलमन्त्रेन वेदक्षेत्
              श्रीच हृदी मयुरवाहिनिः नम इति वागविद्वंताः स्थापयेत्
              Pratīṣṭhādṛḍādhāra.

⁴. A two-handed image at the Lucknow Museum No. 8-9/507 is the earliest.
Cf. A four-handed image from Pallu, Bikaner. Another at Deogarh
Fort, Serial. No. 2622.

⁵. See “Indian Images”, Part I, pp. 43, 44.
Rohini, the Vidyadevi

The description of this goddess, as in other cases, varies, with the two sects. With the Svetambara, she rides a cow and holds in her hands a conch, rosary, bow and arrow. With the other sect, she appears bearing the attributes of an urn, conch, lotus and fruit.

We shall gradually see that most of the names of the Vidyadevis are in common with those of Yakshi, specially of the Digambara sect. In this case, Rohini is also the name of the consort of Mahayaksha, who attends upon Ajitanatha. From the text of the Svetambaras, it appears that she specially presides over the art of music. The Digambaras believe that by her worship, the devotee attains right insight.

Prajna

In her Svetambara aspect, she rides on a peacock and holds a lotus and a Sakti. According to one text of the same school, she holds varada, Sakti, citrus and Sakti again. The Digambara image should be represented as bearing a sword and a disc.

Prajna is identical in name with the Digambara Yakshi of Sambhavanatha. Thus, we find she has borrowed the

1. श्रवणाभासंत्तुकताकुन्तुपारसी \nगोगामिनी गीतचर्मत्वा ारीरोहिणी सिद्धिमिमां दवातु ॥

Ācāradinakara,

Cf. Nirvāpakalikā (MS Agra Library).

2. बिशौषय य: स्वेष्टसुणि: सरासं दृष्टि विरागस्तर परा प्रक्रे ॥
तं कुम्भःश्रवणाभासंत्तुकताकुन्तुपारसी विनियोजितायां रोहिणि शरयक्ष्यः श्वाम ॥

Pratīṣṭhāśārodāhāra (Rāmaghāta MS).

3. शरयक्ष्योगुः युयुरकुलवननलिस्या कलिता ॥
प्रशस्तिभारानि भूगोलुः न: कमलप्रसन्नमा ॥

Ācāradinakara (Rāmaghāta MS).

4. प्रशस्तिः स्वेतवणिः मयूरवाहनां चतुर्मुण्डां वरदशालित्तुल्लित्तविनियोजितायां मातुलिङ्गः
शरयक्ष्योगुः युयुरकुलवननलिस्या ॥

Nirvāpakalikā

5. व्रजनाराहिततपत्तसु सुखितसर्वस्थनः शनिःक्राताद्रो यः ॥
ततुरक्षतकां स्वायतनित्विनिलां प्रशस्तिकेम्भिम श्वरयक्ष्याः ॥

Pratīṣṭhāśārodāhāra.
vehicle of peacock from Yakṣa Trimukha, Prajñāpti’s husband. The peacock symbol with lotus should be Vidyādevī’s characteristic. The name might have been derived either from Prajñāpti, meaning ‘intellect’ or Prajñā, meaning ‘Sarasvati’.

Vajra-śrīnkhalā

Two forms of this goddess are known to the Śvetāmbara scripture. In one form she is seated on a lotus and carries a chain and club. In another form, she is also seated on a lotus but has four hands adorned with varada mudrā, chain, lotus and chain again. The Digambara text mentions only a chain for the deity.

We meet with the goddess of the like name in connection with the Yakṣini of Abhinandana. But, in no point, the two deities seem to agree with one another. The Śvetāmbara form, however, of the Yakṣini has a lotus seat like Vajra Śrīnkhala. According to the Digambara text used, she grants to her worshippers good boons and habits.

Vajrāṇākhūśā

She, too, has two forms according to Śvetāmbara texts. In one, she rides an elephant and bears as symbols a sword, vajra, shield and spear. In another, she is riding an elephant in varada-mudrā, Vajra, citrus and goad. The Digambaras represent

1. संतुष्ट्वलगदाधस्तः कन्यक्रमभिन्नहां ।
   पथासनद्वा श्रीवश्शुल्ला ॥
   Ācāradinakara.

2. वश्शुल्लां शशावदातां पपवाहं च चुतुंज्ञां बरवृज्ञ्ञालाभवितदशिकारं
   पपवृज्ञ्ञालाभवित्वामकराम् ॥
   Nirānakalikā.

3. ब्रजानि श्रीलानि च जातु योवनताव्यामानगमी बहिष्ठीवया वा ।
   तद्रुमस्तिस्साहि विसुल्लाला राजा च तृष्टि परसुवृज्ञालेष्टित ॥
   Pratishāvarodhāra.

4. नितिश्चिच्छययमकोणतमकङ्कुंसुतालस्तः पुत्रविलयस्तेकलामालिकाः ।
   उनम्तस्तदीनामनम सुवनस्य विधि मथ्यातानुजुस्तु हर्षु ॥
   Ācāradinakara.

5. Nirānakalikā.
the deity as driving in an aerial car and holding in her hands a
goad and a lute.¹

The Vidyādevī of the present description bears the same
name as the Śvetāmbara Yaksīṇī of Anantanātha. Some sym-
bols of the Śvetāmbara form and others of the Digambarā form,
such as sword, spear and goad come to be equal to those of the
Yaksīṇī. The symbol of an elephant, the name Vajrāmkuśā
meaning ‘one adorned with vajra and goad’ leads us to suppose
some mysterious connection between this Vidyādevī and Indra.
Her lute, as given by the Digambaras, is only a symbol of Saras-
vaṭī.

A pratīcakṛā or Jambunādā

According to the Śvetāmbara books, she rides a Garuḍa
and all her four hands are armed with discs.² She is called Jambu-
nādā by the Digambaras, who represent her as riding a peacock
and bearing a sword and a spear.³

A pratīcakṛā by name and symbols bears equality with the
Yaksīṇī of Rṣabhanātha. This Vidyādevī may have some innate
relation to Vaiṣṇavī, the wife of Viṣṇu, as Jambunādā seems to
have relation with Kaumārī, the wife of Kārttikeya. Peacock
and spear are in this form the common characteristics.

Puruṣadattā

In Śvetāmbara literature, she is differently described.
in one aspect, she holds a sword and shield,⁴ in another,¹ she
rides on a buffalo and carries in her four palms Varada, sword,

1. ज्ञानोपयोगं व्यवहाराद्वीक्षणं वस्तं भजन्तं विश्वपुण्यानाम्।
बच्चालकुले त्यो शृण्णिषाळिविधीणां संपन्नं यज्ञविद्धजनानाम॥
Pratiṣṭhāśārodahāra.

2. गहत्तमुप्रवत असीना भूयादू प्रतिवक्रात्तिसदृशये चक्रयार्थै।
कर्न प्रतिवक्रायेन ||
Acdradinakara.

Cf. Niraṇaṣakalikā.

3. घर्मेऽरजर्जनपलेक्षणेऽं यो जन्मभीतस्य मले शिलिस्या।
जामूननाथं दृष्टलक्ष्मुक्तं जामूनादे स्वीकुर्व यज्ञपानम्॥
Pratiṣṭhāśārodahāra.

4. Acdradinakara.
citrus and shield.¹ The Digambara text makes her ride a peacock and hold as symbols vajra and a lotus.²

We meet with the Yakṣīṇī of the same description as the wife of Tumburu, the attendant of Sumati. The buffalo vehicle indicates strongly the Vidyādevī's original relation with the wife of Yama, who characteristically moves on the back of the same animal.

Kāli

The Digambara image of this Vidyādevī should ride a deer and should be furnished in its hands with the symbols of a staff and sword.³ There are two Śvetāmbara forms to be marked. She is seated on a lotus and holds either in two hands a club and varada or in four hands rosary, club, vajra and Abhaya.⁴

She has similarity in name and certain symbols with the Śvetāmbara Yakṣīṇī of Abhinandana. The Digambara goddess, though having denominational similarity with the Yakṣīṇī of Supārśvanātha of the same sect seems to have been modelled after the type of the wife of Vāyu. This is strongly suggested by the common characteristic symbol of a deer as vehicle.

Mahākālī

The Śvetāmbaras have two descriptions for the goddess. According to one, she rides on a man and holds a rosary, fruit, bell and Varada mudrā.⁵ According to another, she equally rides

1. पुष्पयद्वें कन्कासाधारं महिषीवाहनः चतुर्भुजं वरदासिकुलविशिष्टकरं मातुलिज्ञेषुकुयतवामहस्ताम् ।
   Nirūnakalikā.

2. कोकाळं बच्चरोज्ज्वलः यदे सिंहं पुष्पयद्वें त्वाम् ।
   Pratīṣṭhāvedadābhāra.

3. यस्तंत्तलाच भज कालि सूर्यव्रम्मा मृगस्था मुसलासिद्धर्ता ।
   Ibid.

4. विक्रमवलावहाना गदामुन्तकुलशमनकुलुक्तादि सदेव कालि ।
   Ācārādīnakāra.

5. नरवाहि भवाभरोपलोकवति शविरात्सृप्रश्चितसुखा गुम्मितिका पवित्रवर्ष्णाधिकी । 'महत्कालि ।
   Ācārādīnakāra.

Of Nirūnakalikā for the description of the same
a man but holds a rosary, vajra, Abhaya mudrā and bell.¹

The Digambara form of Mahākāli is to be represented as standing on a corpse and bearing in her hands a bow, sword, fruit and weapon.²

Though the Yakṣinī of the like name, the Śvetāmbara one of Sumatinātha and Digambara one of Suvidhinātha, exists in Jain Iconography, the Vidyādevī named Mahākāli partakes more of the nature of Kāli of Brāhmaṇism than of the same Yakṣinī. The symbols of sword, bell, rosary, etc., are sufficiently tāntrik in character, the corpse at the feet of the goddess being a true mark of Kāli. The Digambara book states that the goddess grants religious trance (Samādhi) to her worshippers.

Gaurī

She of the Śvetāmbara type rides on an alligator (गोंधा) and bears four hands equipped with Varada, club, rosary and water-lily.³ In Digambara form, too, Gaurī has an alligator as her vehicle and holds lotus as her symbol.⁴ There is also Gaurī, the Digambara Yakṣinī of Śreyāṁśanātha. Some of her symbols, such as lotus, Varada, are identical with those of this Vidyādevī. As an alligator is mythologically associated with a form of Brāhmaṇī, Gaurī or Durgā, we have reason enough to infer that the goddess, model came after her. The alligator and some of the symbols such as water-lily and urn indicate her connection with the goddess Gaṅgā of Brāhmaṇism.⁵

1. महाकाली देवीं पुरुषवाहनां चतुर्मुखामक्षोत्सवार्णिन्तदक्षिणकरामु ब्रमयमण्डल्
   संकुमलामुष्यम्।

   Nirāṣakalikā.

2. प्रतिष्ठापिका श्रावुषु यः समाधि तं देवमाना शरमाचिल्ला।
   श्यामा धनुःज्ञप्रक्षप्रस्फुट्स्वर्भस्तः बलि महाकालि ज्वात्स्व शास्त्रः॥

   Pratīṣṭhāsāroddhāra.

3. गोष्ठासामरासीना कुल्दक्षपुरुरिनिर्माणः।

4. गौरी देवीं गोष्ठावाहनां चतुर्मुखां वरदमुसल्यदक्षिणकरामक्षालालस्यक्तस्व-वामहस्ताम्।

   Nirāṣakalikā.

5. गोष्ठागता हेममुखहस्ता गौरी प्रमोदस्व तदर्पणांशः॥

   Pratīṣṭhāsāroddhāra.
Gāndhārī

The Śvetāmbara Gāndhārī is to be represented either as seated on a lotus and holding a staff and vajra or Varada, staff, Abhaya and Vajra.1 Digambara goddess rides a tortoise and holds a disc and sword.2

We meet with the Śvetāmbara Yakṣīṇī of the like name, who belonged to Nāmi. Her swan vehicle gave her the character of Sarasvatī. The Yakṣīṇī Gāndhārī of the Digambaras rides a crocodile but the Vidyādevī Gāndhārī rides a tortoise. This latter point leads us to connect her with Yamunā, as the preceding Vidyādevī was suggested to be associated with Gaṅgā.

Mahājvalā or Jvalāmālinī

The text called the Ācāradinakara of the Śvetāmbaras describes this goddess as riding a cat but mentions no attributes. The Nirvāṇakalikā another text of the same sect describes her as riding a boar and holding many weapons without description.3 Images of Digambara type should ride a buffalo and bear such weapons as a bow, shield, sword and disc.4 The Yakṣīṇī of similar name we find as attached to Candraprabha. The Śvetāmbara Yakṣīṇī has a cat as her vehicle like the present goddess and the Digambaras' also has the common vehicle of a buffalo. The underlying idea of the Jvalāmālinī representation seems to have been derived from the consort of Yama, whose symbol is a buffalo. The cat symbol is also held by a Brāhmaṇical deity named Śaṣṭhī. It is, indeed, difficult to say which idea is older, the Jain or the Brāhmaṇic.

Mānava

According to one text, she has blue colour and sits on a

1. शवपरविस्ततत्तचरणा मुसल वथ्य च हस्तयोद्वरती।
   कमीययात्राजनकालयात्मारी गां शुभा द्वालः।
   Ācāradinakara.

2. चक्रसिम्याल्क्यमीलूमन्तुगृह्यण गात्यारी तवज्ज्ञिर्गलघ्नुः।
   Pratiṣṭhāsārodhāra.

3. महायानां धर्मवर्णां वराहायनामसस्यप्रहरणयुहस्ताः।
   Nirodānakalikā.

4. शुभ्रा धुनःकेलकीजःचक्राःग्राहस्वताः महिषाशिरसस्मः।
   Pratiṣṭhāsārodhāra.
blue lotus and a twig.1 According to another of the same Śvetāmbara school, she sits on a lotus and is four-handed showing Varada,2 rosary and a bough of a tree.3 The Digambara text also describes her as of blue colour and as riding a boar and bearing a trident. The Vidyādevī has a parallel in name to the Śvetāmbara Yaksini of Śreyāḥśanātha and in the Digambara Yaksini of Śitalanātha. The former parallel does not seem to be of form but of mere name. Śitalanātha’s Yaksini as admitted by the Digambara school presents a similarity of name and vehicle. Stress has been laid on the Vidyādevi’s colour being blue and in this connection, one is led to trace some faint relation between her and the Nīlasarasvatī of Brāhmaṇism. The boar symbol would connect the female deity with Vārāhī having the same vehicle.

Vairoṭī

The Śvetāmbara text represents the goddess as riding on a snake and carrying in her hands a sword, snake, shield and snake4. The Digambaras’ Vidyādevi rides a lion and has a snake symbol5. The Yaksini of the identical name occurs in the Digambara Iconography and belongs to Vimalanātha. Her vehicle and symbol in both the instances consist of snakes. That there exists a sure cognateness between the conception of the Vidyādevi and the Yaksini is clearly indicated by a Digambara text which in an invocation calls the latter a Vidyādevi.6

1. नीलाज्जी नीलश्रोजाहना वृषभासमानकरा मानवस्य सवृंश्य मकुल मानवी द्वात् ॥
   आदरादिनाकारा.

2. निर्योपाकलिका.

3. स्वं विविधो मानवी केकिकण्डनीता कितिस्या समवविसूचा ॥
   प्रतिौष्ठारोद्धारा.

4. वैरोटी श्यामवर्णामजगवर्धाण्या चतुर्योज्या खजौरगालवद्विदलिणकरा खेत-काहिसुतवातमकराम् ॥
   निर्योपाकलिका.

5. स्वा सिहोगामत्वप्रद्वपणं यस्यज्ञय वैरोटी यजेष्वनीलाम् ॥
   प्रतिौष्ठारोद्धारा.

6. वैरोटी हृतावच्छि । श्रों ह्यं विवादाविच इदम् ॥
   प्रतिौष्ठारोद्धारा.
Acyuptā

She is called in the Śvetāmbara literature Acyuptā and described as riding a horse and holding a bow, sword, shield and arrow\(^3\). Acyuptā as represented by the Digambararas equally rides a horse and holds the symbol of a sword\(^8\).

Mānasī

Mānasī of Śvetāmbara conception has two types in iconography. According to one, she rides a swan and bears the attributes of Varada and Vajra\(^6\). According to another, she sits on a lion and has four hands carrying Varada mudrā, Vajra, rosary and again Vajra\(^4\). The Digambara Mānasī seats herself on a snake vehicle\(^5\).

Mānasī by name and by the symbol of swan, Vajra and lion seems to be based upon a mixture of ideas. The swan symbol is very apt and is in keeping with the traditional emblem of the goddess of learning. The Buddhist deity of learning called Vāgīśvari\(^8\), who has a famous temple in Beinares rides on a lion. Thus, there must be some undercurrent of interrelation in the symbolism. She rides a tiger. In this case, the Digambara Vidyādevi rides a snake. This appears to be due to the fact of Mānasī and Manasā having the same literal sense.

1. सम्प्राणिक्रृतकारुक्कवराज्यसुरधिशिबलज्ञानारिषी | विभृतमतनरस्वाहनाब्युज्ञित्का भवति ।
   "Âçāradinakara.

2. धौतासिद्धतां ह्यमेंज्ञुते त्वां ह्यमेंभ्यां त्वां प्रणतां प्रणोमि ।
   "Pratīṣṭhāvṛoddhāra.

3. ह्यसातसतीना वर्देशायुपापित त। मानसी मानसी पीठा हन्तु यामुनव-ज्ञावः ।
   "Âçāradinakara.

4. मानसीं वचलवर्णा सिद्धवाहना चतुर्मुखा वर्देशायुपापितेदिशिवक्षमकाराऽ-मक्षबलवायुनिश्चित्वापकाराम् ।
   "Nīrṇāṇakalīkā.

रक्ताहिनाग त्रक्षणप्रणाममुद्रानिविरिता मानसिः ।
   "Pratīṣṭhāvṛoddhāra.

5. वापीवरी तस्सरसतिः ।
   "Trikāṇḍadeśā.
Mahāmānasī

The Śvetāmbaras describe the sixteenth Vidyādevī as riding on a lion and bearing, in her four hands, varada, sword, kamaṇḍalu and lance. The Digambara representation of the goddess sits on a swan and holds a rosary, Varadamudrā, goad and garland.

Again, the conception of this Vidyādevī is presumably based upon that of Vāgīśvari. The sword symbol specially corresponding to the Digambara Yakṣīṇī of like name is Nirvāṇī of Jina Śāntinātha. As noticed before, her symbols of book, kamaṇḍalu and lotus befit more a Vidyādevī than a Yakṣīṇī. The Digambara conception of Mahāmānasī either as a Yakṣīṇī or Vidyādevī has symbols such as, peacock, swan, rosary, which fit in with the characteristics of the goddess of learning.

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1. महामानसीः धवलवण्णिः सिंहवाहनाम्। चतुर्मूखं वरदासिसुन्तदलिक्षणकरं
कुमुडकाम्पलाकमुद्वामहस्ताम्।

Nirvāṇakalikā.

2. रक्तां महाहुःगताकांसु बर्ताइक्षुलक्षिणां किं श्वासम्।

Pratishṭāśroddhāra.
CHAPTER VII

MISCELLANEOUS JAINA DIVINITIES

Under this head, we propose to treat of certain other deities of Jainism, who do not prove to be constituent of a distinct class of importance but still figure promiscuously in Jaina temples and rock sculpture. The models of their representations except in the case of Naigamesa or Naimesa, and Santidevi must have been originally Brahmanic, though, of course, as they are in Jainism, much modified and made resurgent. It is very interesting as we shall notice in this topic, that Jainism with its absolute doctrine of Ahimsa or non-killing should have, alongside with the later Buddhism adopted even minor goddesses of Tantricism. Nor should it be less interesting to observe that exactly like the Brahmanic custom of giving a prior worship to Ganesh and Laksmi, the Jainas, including their merchant class, attach a high importance to the veneration of these deities.

Harinegemes or Naigamesa

He is represented in Jaina religious art, as a male figure, either with the head of a ram or antelope, or a goat. We have the noteworthy example of the god’s icon in the Jaina antiquities of MathurA. In this, Naigamesa is represented as bearing a goat’s head.

The god with his variant names is mentioned in the Kalpasutra, Neminathacarita and Antagadadasao. He is primarily the captain of the foot forces of Indra, at whose command, he transferred the embryo of Mahavira from the body of the Brahman Devananda to the womb of Kshatriyantri Trisala. Hence, he acquired the power of granting the boon of child-birth. Thus, we

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1. The Jaina Stupa and other antiquities of Mathura by V.A. Smith, Pl. XVIII (obverse and reverse). “The Obverse shows five figures. The principal figure is a goat-headed deity seated in an easy attitude. The deity is labelled Bhagavat Nimesa, dating from about the beginning of the Christian era or earlier. To the right are three standing females, and a male infant stands by the left knee of the deity.”
find him, in later literature, connected with the procreation of children. He is known to have two aspects, one beneficent, another malevolent.

The conception of the god does not seem to us to be wholly original as Prof. Keith has supposed. The three ideas connected with the deity, namely, the deer-face, goat-face and power of procreation, we conjecture were derived from the mythology of Dakṣa Prajāpati. As Prajāpati, he is fundamentally associated with work of creation and procreation. The Brāhmaṇic mythology refers to the incident in which Śiva at the self-immolation of his wife, Sati, being enraged, pursued Dakṣa, who assumed the form of a deer and at last decapitated him. But Śiva is said to have afterwards restored him to life. According to another account, a demon came out from a torn hair of Śiva in rage, who beheaded Dakṣa and put a goat’s head on his neck.

Kṣetrapāla

In the Śvetāmbara books, we meet with two descriptions of this god. From one, we gather he has twenty hands with many weapons, matted hair, a snake as his holy thread and rides a dog. He is surrounded by Ānanda and other Bhairavas and leads the sixty-four Yoginis. The other description makes him six-handed, the attributes being a club, noose, Damaru, bow, goad and Gopīkā?

Images of this divinity have been discovered in many places but lie unidentified. The figures that I have studied,

1. “Now Sulasā was from childhood a worshipper of the god Harinegamēṣi. She caused to be made an image of Harinegamēṣi and every morning she bathed. So in compassion for the lady Sulasā, the god Harinegamēṣi made both her and thee to become pregnant at the same time.” The Antāgada-Daśā (Oriental Translation Fund), pp. 36, 37.
2. Indian Mythology (Mythology of all races series) by A.B. Keith.

3. श्रीकृष्णपालायः विष्णुमुन्दरदाय बर्बरकेशाय जटाजुटमणिकाय बासुलीकृतविन्योपवीताय श्रीतास्ताय कुलकुरवाहताय ग्रामन्द मैत्रवाण्यम्परिवृत्ताय छतुङ्कोषिययिनीमयाताय।

Ācāradinakara.

4. कृष्णपाल बर्बरकेश्व पद्मज मुदुगरपालामलकान्तिकन्दलिकाय बापायकुश-गेटिकायुक्तवामपाणम्।...।

Nīrāṣakālikā
agreed with the description in its most essential features.\footnote{A fig. from Gandhāval Gwalior no. 1974/211 rides a dog and has four hands. It seems to be a Digambara image. Another fig. may be seen on the right wall in a group of rock-cut sculptures on the left of the road, inside the Gwalior Fort. It has also four hands with the canonical symbols.}

Kṣetrapāla is a Bhairava and seems to be the master of the Yoginīs. As the name suggests, he is the deity whose function is to protect the field. Hence, probably, he has the dog, who might watch the field and help his master by guarding it against any aggressor. The Bhairavas of Brāhmaṇism, such as the Kālabhairava and Vatūkabhairava are always associated with a dog. In fact, the relation of Kṣetrapāla with Vatūkabhairava has been clearly mentioned of in the Jaina texts.\footnote{Ganapati should be pot-bellied and should hold, in his hands, an axe, Varada, Modaka (Sweet-meat ball), and Abhaya. His vehicle is a mouse.}

Ganapati

His hands vary from two, four, six, nine, eighteen to one hundred and eight. According to the description of the Acāradinakara, Gaṇapati should be pot-bellied and should hold, in his hands, an axe, Varada, Modaka (Sweet-meat ball), and Abhaya. His vehicle is a mouse.\footnote{The form of Gaṇapati with four hands seems to be standard. The symbols of axe, Modaka and mouse are exactly the same with those of the Brāhmaṇic Gaṇeśa. Hence, we may reasonably conclude that the icon of this god is the result of one of the many assimilations which Jainism made from Brāhmaṇism.}

\footnote{Vardhamānasūri’s Acāradinakara pratiṣṭhāśrīdhi.}
Śrī or Laksīmi

Śrī or goddess of wealth has been described in a Dīrghabhāṣa MS. as a four-handed figure holding a flower and lotus.¹ The same goddess in a Śvetāmbara MS. is represented as riding on an elephant and holding, as symbol, lotuses.²

The worship of Laksīmi has a great hold upon the orthodox Jainas of both communities. The special day on which honour is done to the goddess of wealth is called Dhanaterasa. On the same occasion, the Śvetāmbara women polish their jewellery and ornaments in honour of Laksīmi. The description of Jain Laksīmi, given above, does not far differ from that of the Brāhmaṇic Śrī or Kamalā. Only in one point, it appears, namely in the riding on an elephant, the Jainas image presents an originality. It must be noted here that the conception of Laksīmi even in Jainism is very old as the goddess is menti oned in the Kalpasūtra as one of the objects of Trīśalā’s dream.

Sāntidevi

She may be found described in Śvetāmbara accounts as a goddess seated in a lotus and bearing in her four hands Varada, rosary, Kamaṇḍalu and a pitcher.³

The idea of this female deity seems to be quite new to us. No deity of Brāhmaṇism or Buddhism affords even a nearer parallel to this. She is believed by the Jainas to have the function of improving the origination of the four-fold Jaina church.⁴

1. श्री होऽूर्विमर्य चतुर्म्ये पुष्पमलमुलह्स्ते श्रीदेवि अत्रागच्छ न।
   MANDIRA-PRATIŚTHÄVIDHÄNA.
   (MSS. No. 6/2, Jain S. Library, Arrah)

2. महात्मेष्य नमः। पतितस्वा सुवर्णेश्वरी स्वर्गस्थो गजाक्षिता... श्रीरोद्वेदना देवी कामधारी हृदिरिभ, ••• गजाक्षिता नमाम्यहूः।
   (A MSS. from Rāmaghāṭa Library).

3. शालिलेवतः धवलवर्णी कमलासना चतुर्म्ये बद्वासूलस्मुतोद्विद्धमको कृष्णाकलमलविलम्बतमकरम्।
   Nirodnakalikā.

4. श्रीचतुर्विपस्य्य शाश्वार्थी शालिष्ट्वेतः श्रीमती स्त्रीवेद्वेतः।
   PRATIŚTHAKALPA.
In several Jaina MSS., I have noticed the names of the Yoginis and their number is mentioned to be six-four. Some of the names may be mentioned here: Mahāyoginī, Siddhayoginī, Yugeśvari, Pretākṣi, Dākini, Kālī, Kālarātrī, Nīśācarī, Klīnkārī, Baṭṭāli, Bhūtaḍāmari, Kumārikā, Caṇḍikā, Vārāhī, Kaṁkālī, Bhuvanesvari, Kuṇḍalī, Lakṣmī, Karāli, Visāti, and so on.  

Another MS. gives a list of names with some alterations. They are Divyayogī, Mahāyogī, Siddhiyogī, Gaṇeśvari, Pretākṣi, Dākini, Kālī, Kālarātrī, Nīśācarī, Hrīṁkārī, Siddhī, Vaitālā, Klīnkārī, Bhūtaḍāmari, Urddhvakesī, Mahākālī, Śuṣkāṅgī, Narabhojini, Phūtkārī, Vīrabhadrāmnī, Dhūmrākṣī, Kalahapriyā, Rājasī, Ghoraraktākṣi, Virūpākṣi, Bhayaṁkarī, Bairī, Kaumārikī, Caṇḍī, Kaṁkālī, Bhuvanesvari Kuṇḍalā, Jālakī (?) Laksī, Yamadūtī, Karatāpanī, Kośaki-bhaksani, Yakṣa Kaumārī, Yantra-vāhinī, Viśālā, Kāmaki, Yakṣini, Pretabhaksini, Dhūrjaṭī, Kiṅkari, Kapālā, Visarṣulī. The list, though long and sometimes obscure, does not exhaust the number of sixty-four. Some of the names are in common with the Brāhmaṇic names of Yoginis but majority of them are quite original to Jainism. How the cult of the Tāntrik Yoginis originated among the vegetarian Jainas is unknown. The Yoginis are known as attendants on Śiva or Pārvatī. But in the case of Jainism, we may suppose, as seen before that they are subordinates to Kṣetrapāla, the chief of the Bhairavas.

1. चलुष्यिष्टियोगिनीनामानि  
(MSS. from the Rāmaghāṭa Jain Library)

2. चलुष्यिष्टियोगिनी  
(MSS. No. 396, Harsha Vijaya Collection, Jain Mandir, Baroda).
CHAPTER VIII

THE ASANAS AND MUDRĀS

Among all great religions of India, certain symbolic positions of hands and legs form prominent parts of poses in spiritual contemplation. They are believed to be aids to mental concentration. The Hatha Yoga or the primary culture of the body combined with will-force has as its subject these Mudrās and Āsanas in a general sense. It is well-known that the Indian Yogis practise the various Āsanas to gain some control of the body, proceeding as they do, towards the Rāja Yoga or Higher mental culture. The Jain Ārthaṅkaras were also essentially Yogīs on one hand and teachers of religion on the other. Hence, the explanation of the Yogic Āsanas and Mudrās, as found in the sculptures of the Jainas, their followers and attendants. In this respect, however, the Jain Iconography presents some novel features. For some of the Āsanas, for example, the Kāyotsarga, are distinctly of Jain origin.

Five kinds of Āsanas may be differentiated. These are the Paryāṭa, Ardha-parāṭa, Vajra, Khaḍgāsana and Vīra.¹ They are also known as Mokṣāsana or the postures assumed by a Jīna at the time of the salvation or on the way to attaining it. There is, further, another Āsana called the Bandhurāsana, which has been defined as the easy posture, the assumption of which makes the mind motionless.² Now, let us describe the Āsanas individually:

Paryāṭa or Saṃparyāṭa

Glossed as Padmāsana, which, in the Jain Yogic texts, is

1. Vide the text

 पर्यांकपर्यायं कृर्षि संसारसि तथा ।
 सुखार्थिण्वत् य यज्ञोत्सर्गे सम्भवम् ॥

 Jātakaśāstra (Nirṇayāsāgara Press), p. 278:

2. येन येन सुखातिना विद्वयुविविशिष्टं मनः ।
 तत्र देव विभिन्न व्याप्तिमयुनितिभव्युरासनम् ॥

 Ibid., p. 278.
described as a posture in which the Jaina or any devotee squats on a seat with legs folded, the right leg being on the left thigh and the left leg on the right thigh, while the eyes are fixed upon the tip of the nose. The position of the arms varies.\(^1\)

There is a religious prescription to the effect that the image of Mahāvīra, Rṣabhanātha and Neminātha should be constructed in this posture or Āsana.\(^2\) The extant sculptures of the Tīrthaṅkaras mentioned do not always support the injunction.\(^3\)

**Ardha-paryamkāsana**

While the *Paryamkāsana* is sitting on the hams, the *Ardha-paryamkāsana* is half sitting on hams. In the latter posture, one leg hangs angularly, the other remains folded. The same Āsana is also called *Paryamkāsana māna*, which has been defined as the position in which the Yogī lessens the weight of his body by one-third.\(^4\) This posture is not common to the images of the Jinas. We get, however, instances of this in the case of the Yakṣas and Yakṣinīs. The figures of Cakreśvarī from Gandhawal in Gwalior State and Nirvāṇī Yakṣinī explored by me are represented in this posture.

**Khaḍgāsana**

The standing posture with feet at a distance of about two-inches from each other, the hands resting naturally by the sides,

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\(^1\) Cf. The *Antagada-Dasāo* (Oriental Translation Fund) p. 59, footnote.

\(^2\) For an illustration of this posture refer to the image of Rṣabhanātha, from Mahetb, Distt. Gonda.

\(^3\) The injunction runs like this—

वीरे, भूवने, नेमि., एतेषां जिनानां पर्यंक्षासनम्। शेषजिनानामुःसरं भ्रातनम्।

*Sattvaśārodhāra*, 151 dvāra

\(^4\) पर्यंक्षासनानां भवेदद्वाबानातीतियमानोऽथ यदा करोति तदापर्यंक्षासनानां महतीति।

Ibid.

Cf. उत्तर्वेक्षस्य माना परम्परामुःसर्वं परितःस्वेतु।

पर्यंक्षासि तावतं लियाग्रामसर्वस्तिस्थतम्।

*Pratiśṭhāśārodhāra* (MSS Jaina S. Library=Arrah).
but not so as to touch the body. All the standing Jina figures are represented in this posture. It is, however, enjoined that the figures of Ajītānātha, Sambhavānātha and Abhinandana should be especially sculptured in the Khadjgāsana.

Mudrās

Whereas Āsanas refer to particular mystic positions of legs, the Mudrās relate to positions of hands as well as feet. In the Jain pantheon, the Tīrthaṅkaras have not many Mudrās in their representations but their attendants, viz., the Yakṣa and Yakṣinīs assume different Mudrās in their hands analogous to those, generally met with in the Hindu and Buddhist images. We find mentioned in the Jaina literature quite a number of Mudrās with their descriptions, some of which it is not possible to trace in the actual sculptures. Consequently, we would describe below those which we find in actual sculptures and also those which though not seen already are very likely to be found in figures of future discovery.

Jīna-Mudrā

The position, so called, when the ascetic stands in Kāyotsarga keeping the feet at four fingers breadth between the toes and lesser width between the heels. Kāyotsarga literally means 'letting loose the body'.

1. पर्यायमपि तावतुनु तिर्यगावामसंस्थितम् ।
   बाहुपुष्पान्तरं देशे ह्यस्यन्यज्ञवर्त्तगुलम् ॥
   प्रकोष्ठाकपूर्तरं यावदु द्वाघड्गुलं वर्षेयत्वदा ।
   कायोंलसंसर्वतत्प्रेतलक्षण भाषितं बुधः ॥
   Vasunandī's Vāstusāra & Pratiṣṭhāsārakgraḥa
   (MSS. 68 Jñānamandir, Baroda)

2. See for illustration, the fig. 9. Candraprabha, Devagarh Fort.

3. गयाण श्राणवारी पुराणो डुँगाईः जयमित्वमः ।
   पायाच उस्सम्भो एसा दुः शोष जिजनमुः ॥

Pañka, 3 Viva.

Cf. चतुर्गुलमः पादयोऽन्तरं किल्लित्वं त्रृणस्य जिजनमुः ।

Ācāradinakara.
Yoga-Mudrā

The position of sitting in which the palms of the hands in the form of lotus-buds should be laid upon one another beside the belly.¹

Vīra Mudrā

Same as Varada-Mudrā—('giving a boon'). The posture, in which one sits at ease and keeps one's hands opening outwards.²

Many of the figures of the Yakṣinīs and Vidyādevīs already described bear this Mudrā.

¹  Pañca, Viva.

²  Ādāradinakara.
APPENDIX A

NOTES ON JAINA SYMBOLS AND TECHNICAL TERMS

Aṣṭamāṅgalika—to wit, a Svastika, Śrīvatsa, Nandyāvarta, Vardhamānaka, state-seat, pitcher, fish and a mirror.

Āyāgapāta or tablet of homage. It is an ornamental slab bearing the representation of a Jina or of some other object of worship and the term may be appropriately rendered by ‘tablet of homage or of worship’. Since such slabs were put up in temples as the numerous inscriptions on them say ‘for the worship of the Arhats’.

Āvaśyakas are singing hymns to the 24 Jinas Śiavana, Vandanā, Pratiyama, Kāyotsarga.

Dharmacakra (wheel of law)—It seems to have been borrowed from Buddhism to indicate the preaching of the Dharma in connection with the Tīrthaṅkaras.

Dundubhi The Heavenly Dundubhis consist of five musical instruments. These are the Paṇca-mahāśabda viz. (1) Śringa, the horn. (2) Tammata, the drum. (3) Śamkha, the conch-shell. (4) Bherī, the trumpet. (5) Jaya-gābha, the cymbal.

(Cf. Prof. Bhandarkar’s “Jaina Iconography” Ind. Ant., 1911, June.)

Hāra is a combination of 18 strings of jewels (The Antagāda-Dasāo and Anuttaravāyāya-Dasu Oriental Translation Fund, p. 21).

Nandyāvarta It is defined as a Svastika with nine corners. It is a peculiar geometrical pattern. (See Colebrooke’s Mis. Essays, Ed. by Cowell Vol. II p. 190).¹

¹ A sort of building in the form of a quadrangle without a western Ācute—Apte’s dictionary.
Palamva

‘Pendant jewels’. Some commentators explain it as ‘long’ applied to silks.

Sāmāyika-Pāṭha

The hymns which the Jainas recite in the beginning of their meditation.

Samavasarana

It is believed that the Tirthaṅkaras rise up to 5000 man’s height and Indra constructs the famous Samavasarana consisting of 12 Sabhās.

(Cf. Prof. Bhandarkar’s note on the subject, Ind. Ant. 1911 June).

Srīvatsa

a diagram resembling a flower of four petals arranged at right angles one to another or a curl of hair.

Svastika

‘A mystical cross which is believed to bring good fortune to the wearer thereof and which resembles a Greek cross with ends turned in at right angles. This symbol is probably very ancient, as it was one of the chief marks on the feet of Buddha. Prof. Burnouf (see Schliemann’s Troy p. 103) holds that it is intended to denote the invention of the fire drill. The Svastika has been observed on greek pottery of antiquity, on innumerable ornaments in the catacombs of Rome, on ancient personal ornaments in Scandinavia, on ancient urns and weapons in Britain, in devices in Japan and Britain, on coffins in China and on Church bells in England’.

APPENDIX B

5 Ševiđu = 1 Älākku
2 Älākku = 1 Ulakku
2 Ulākku = 1 Uri
2 Uri = 1 Nāli or Pađi
8 Nāli or Padi = 1 Kuruṇi or Marakkāl
2 Kuruṇi = 1 Padakku
2 Padakku = 1 Tūṇi
3 Tūṇi = 1 Kalam
= 3 Maunds

1 Veli = 6½ Acres.

SII., II, p. 48, note 5.

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ASIAR=Archaeological Survey of India, Annual Report.
BPWM=Bulletin of the Prince of Wales Museum, Bombay.
BMA=Bulletin of Museums and Archaeology in U.P., Lucknow.
EI=Epigraphia Indica.
IA=Indian Antiquary.
IHQ=Indian Historical Quarterly, Calcutta.
JA=Jaina Antiquary, Arrah.
JBFRAS=Journal of the Bombay Branch of Royal Asiatic Society, Bombay.
JIM=Journal of Indian Museums, Bombay.
JIT=Jaina Journal, Calcutta.
JOI=Journal of the Oriental Institute, Baroda.
JUPHS=Journal of the U.P. Historical Society, Lucknow.
OA=Oriental Art, London.
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Dharma-rāja 111
Dhanaterasa 8-136
Dhāraṇī 100
Dhāranī Devī 54
Dharamendra 23, 67, 83, 85
Dhātaki 58
Dhūndhi-devas 66
Dhūndhisas 11
Dikpālas 18, 83, 108, 115
Digamaras 9, 10, 15, 16
Divali 8
Diya-dhanani 20
Dravyas 3
Drapyas-jīna 12
Drśṭhārāja 38
Drśṭhahartha 38, 46
Drugahaṇa 82
Dundhubhi 142
Durga 16, 96, 102, 128
Duritārī 89
Duritārī Devī 38
Dvija 2
Dvārakā 57

F.

Fuhrar (Dr.) 25

G.

Gaja-Kachhapa 78
Gaṇapati 135
Gaṇadhara-Sārdhā-Sataka 60
Gaṇadharas 29, 79
Gaṇḍhārī 56, 95, 102, 103, 129
Gaṇadhara 55, 79
Gaṇeśa 14, 135
Gaṇeśvari 16
Gaṇḍavaiś 68
Gandhawal 139
Garbhā 20
Garuda 71, 78, 87, 126
Gaurī 75, 95, 128
Girnār 21
Gomatavar 22
Gomedha 31, 57
Gomeda or Gomeda 82
Gomukha 35, 67, 85
Gopāla 133
Gotama Indrabhūti 63
Guru-Pājā 14
Gupta 20
Gwalior Fort 85, 93

H.

Hala 100
Hāra 142
Harinegamaṇa 133
M
Maghavataraśa 45
Mahākāli 16, 41, 90, 91, 94, 127
Mahāmārśi 32, 51, 99
Mahāvīrā 129
Mahāveerā 57
Mahāvīra 9, 10, 60, 64, 106, 107, 139
Mahāyakṣa 37, 68, 124
Mahāyāna 9
Mahā Yogiṇī 137
Mahindra 109
Makara-ketana 103
Makarasamhṛāṇī 8
Mallī 45, 55
Mallinātha 11, 54, 80
Mallindūhi carita, 32
Mallulūgā 85
Manahpāryaśa 5
Manas 4
Manasā 98, 106
Mānasī 97, 131
Mānasī 47, 75, 94, 95, 129
Mañgala 41, 118
Maṇibhadra 65
Manovēgā 72, 91
Mantras 15
Mārtiśa 50, 100
Marudevi 18
Mātasi 43, 60, 72, 84, 92, 109
Māthurā 21, 76
Matī 5
Meghamālin 59, 84
Megharatha 41
Metta 3
Mīnavāhana 98
Mithilā 57
Mitrasena 54
Mitравīra 41
Mokṣa 2, 4, 5, 36
Mokṣaśa 138
Mudrās, 138, 140
Muhūrta 7
Muni Suvrata 31, 55, 81

N
Nāga 44, 45, 78, 115
Nāgakeśa 44
Nāgīramaśa 133
Nairīta 111
Naiyādya 15
Naiyādya Pūjā 8
Nālandā 63
Nāma 12
Nemeko 133
Nami 133
Namaśthā 139
Nandī 82
Nandīga 82
Nandī Vṛkṣa 51
Nandīyā 142
Nandīyavārīta 53, 54, 142
Naraṇātā 55, 102
Naraṇāthāna 83, 91
Nāṭa 61
Navavidhāna 18
Navagrahā 117
Nemināthā 51, 82, 103
Nemināthā carita 133
Nemināthā Purāṇa 13
Nilasārasvati 150
Nīrṇāra 4, 5
Nīrṇāya 2, 63
Nīrṇāya 98, 132, 137
Nīrṇāya devī 86
Nīrṇāya-kalikā 88, 124, 129
Nīlācāra 137
Nīrgranthā 12
Nīrgranthār 9
Nyogroha 35
Nyūya-Vaiśeṣika 2

P
Pādrīthaśa 4
Padmaprabha 42, 56, 91
Padmapurāṇa 106
Padmāśana 28, 138
Pādmapāstī 104
Pāṭināsana Sanātāsari 8
Pālamāva 143
Pañcamaṁalādī 142
Pañcakṣṭākāya 4
Pañcādīrīta 16
Panippadevi 97
Pāpa 4, 63
Pāpāmata 22
Parimatāla 21
Parīnāmāramāna 20
Pārvīva 58, 60, 83
Pārvānātha 43
Pārvānanāthacarita 12, 13, 60
Pārvāvanātha 43, 58, 83
Pāṭāla 50, 59, 76, 105, 112, 115
Pāṭaliputra 9
Pārvatī 137
Paryānāka 138
Paryānākāśana 138, 139
Pānīka 111
Piyāla 39
Piyāvīra 21
Prabhā 44
Pracānda 95
Pradāpati 134
Prājāpati 70, 89, 124

Jaina Iconography
<table>
<thead>
<tr>
<th>Page</th>
<th>Content</th>
</tr>
</thead>
<tbody>
<tr>
<td>55</td>
<td>Prājāvatī</td>
</tr>
<tr>
<td>15</td>
<td>Prāśāda</td>
</tr>
<tr>
<td>59</td>
<td>Prasenajit</td>
</tr>
<tr>
<td>7</td>
<td>Pratimā</td>
</tr>
<tr>
<td>19</td>
<td>Pratihāryas</td>
</tr>
<tr>
<td>142</td>
<td>Pratikramaśa</td>
</tr>
<tr>
<td>30</td>
<td>Pratīṣṭhā</td>
</tr>
<tr>
<td>17</td>
<td>Pratīṣṭhā-vidhi</td>
</tr>
<tr>
<td>34</td>
<td>Pravacana-strodhāra</td>
</tr>
<tr>
<td>8</td>
<td>Prāyacitīta</td>
</tr>
<tr>
<td>137</td>
<td>Prekṣā</td>
</tr>
<tr>
<td>63</td>
<td>Praśāhacampā</td>
</tr>
<tr>
<td>40</td>
<td>Priyavagi</td>
</tr>
<tr>
<td>43</td>
<td>Prithivi</td>
</tr>
<tr>
<td>3</td>
<td>Puddala</td>
</tr>
<tr>
<td>4</td>
<td>Pūjakaśa</td>
</tr>
<tr>
<td>51</td>
<td>Puṇḍarika Vāṣudeva</td>
</tr>
<tr>
<td>3</td>
<td>Puṣya</td>
</tr>
<tr>
<td>12</td>
<td>Purāṇa</td>
</tr>
<tr>
<td>47,65</td>
<td>Pūrṇābhadra</td>
</tr>
<tr>
<td>65</td>
<td>Pūrṇaraksā</td>
</tr>
<tr>
<td>71</td>
<td>Puruṣa</td>
</tr>
<tr>
<td>61</td>
<td>Puruṣa-carita</td>
</tr>
<tr>
<td>71,90,91,102,126</td>
<td>Purupadatā</td>
</tr>
<tr>
<td>83</td>
<td>Puṣpa</td>
</tr>
<tr>
<td>45</td>
<td>Puṣpadanta</td>
</tr>
<tr>
<td>114</td>
<td>Puṣpaka</td>
</tr>
<tr>
<td>83</td>
<td>Puṣpayāna</td>
</tr>
<tr>
<td>83</td>
<td>Puṣpakanam</td>
</tr>
<tr>
<td>50</td>
<td>Puruṣottama Vāṣudeva</td>
</tr>
<tr>
<td>34</td>
<td>Quadruple</td>
</tr>
<tr>
<td>56,63</td>
<td>Rājgrīha</td>
</tr>
<tr>
<td>120</td>
<td>Rāhu</td>
</tr>
<tr>
<td>51</td>
<td>Rājā Puruṣa Datta</td>
</tr>
<tr>
<td>138</td>
<td>Rājyoga</td>
</tr>
<tr>
<td>17</td>
<td>Ratnā Devī</td>
</tr>
<tr>
<td>51</td>
<td>Ratnapura</td>
</tr>
<tr>
<td>83</td>
<td>Rāvana</td>
</tr>
<tr>
<td>62</td>
<td>Rjuvalika</td>
</tr>
<tr>
<td>26,31</td>
<td>Rṣis</td>
</tr>
<tr>
<td>21</td>
<td>Rjuvalikā</td>
</tr>
<tr>
<td>62</td>
<td>Ruvalika</td>
</tr>
<tr>
<td>88,124</td>
<td>Rohini</td>
</tr>
<tr>
<td>12,20</td>
<td>Rṣabha</td>
</tr>
<tr>
<td>61</td>
<td>Rṣabhā Datta</td>
</tr>
<tr>
<td>12,26,27,35,126,134</td>
<td>Rṣabhānattha</td>
</tr>
<tr>
<td>109</td>
<td>Sači</td>
</tr>
<tr>
<td>80</td>
<td>Śaḍānahana</td>
</tr>
<tr>
<td>11</td>
<td>Śadhu</td>
</tr>
<tr>
<td>11</td>
<td>Śadhi</td>
</tr>
<tr>
<td>37</td>
<td>Sagaracakrī</td>
</tr>
<tr>
<td>41</td>
<td>Sabha Mahet</td>
</tr>
<tr>
<td>12</td>
<td>Śakala Kirti</td>
</tr>
<tr>
<td>114</td>
<td>Śakra</td>
</tr>
<tr>
<td>60</td>
<td>Śāla</td>
</tr>
<tr>
<td>38</td>
<td>Śāla tree</td>
</tr>
<tr>
<td>65</td>
<td>Śalibhadra</td>
</tr>
<tr>
<td>2</td>
<td>Śanakhāra</td>
</tr>
<tr>
<td>3</td>
<td>Śanāśāra</td>
</tr>
<tr>
<td>7,8</td>
<td>Śeṇāyika</td>
</tr>
<tr>
<td>143</td>
<td>Śaṁmāyika-pāthā</td>
</tr>
<tr>
<td>12,15,143</td>
<td>Śaṁmanasaśrī</td>
</tr>
<tr>
<td>38</td>
<td>Śarbhava</td>
</tr>
<tr>
<td>30,69,70,124,140</td>
<td>Śambhuvarāṇī</td>
</tr>
<tr>
<td>65</td>
<td>Śamṛddha</td>
</tr>
<tr>
<td>142</td>
<td>Śaṁkhyaya</td>
</tr>
<tr>
<td>17</td>
<td>Śaṁkhīni</td>
</tr>
<tr>
<td>21,45</td>
<td>Śametaśikha</td>
</tr>
<tr>
<td>62</td>
<td>Śaṁprayamāśa</td>
</tr>
<tr>
<td>15</td>
<td>Śaṁkraddha</td>
</tr>
<tr>
<td>4,11</td>
<td>Śaṁkūra</td>
</tr>
<tr>
<td>57</td>
<td>Śamudravijaya</td>
</tr>
<tr>
<td>4</td>
<td>Śaṁsvara</td>
</tr>
<tr>
<td>5</td>
<td>Śaṁyak caritra</td>
</tr>
<tr>
<td>5</td>
<td>Śaṁyak Darśana</td>
</tr>
<tr>
<td>5</td>
<td>Śaṁyak Jāmśa</td>
</tr>
<tr>
<td>2</td>
<td>Śaṁkarācārya</td>
</tr>
<tr>
<td>120</td>
<td>Śani</td>
</tr>
<tr>
<td>76</td>
<td>Śaṇmukha</td>
</tr>
<tr>
<td>80</td>
<td>Śaṇmakha Tekṣa</td>
</tr>
<tr>
<td>91</td>
<td>Śaṁtā</td>
</tr>
<tr>
<td>43</td>
<td>Śaṁti</td>
</tr>
<tr>
<td>137</td>
<td>Śaṁtiśravī</td>
</tr>
<tr>
<td>12,51,78</td>
<td>Śaṁtināṭha</td>
</tr>
<tr>
<td>12</td>
<td>Śaṁṭināṭhacaritra</td>
</tr>
<tr>
<td>5</td>
<td>Śaptabhaṅginiya</td>
</tr>
<tr>
<td>51</td>
<td>Śapta-cchada</td>
</tr>
<tr>
<td>36</td>
<td>Śaṭhya-parṇa</td>
</tr>
<tr>
<td>8</td>
<td>Śāradā Pājā</td>
</tr>
<tr>
<td>47,48,52</td>
<td>Śārnāth</td>
</tr>
<tr>
<td>16,99,100,122,128</td>
<td>Sarasvatī</td>
</tr>
<tr>
<td>39</td>
<td>Sarvetkāhadra</td>
</tr>
<tr>
<td>34</td>
<td>Sarvetkāhadra-Pratimā</td>
</tr>
<tr>
<td>65</td>
<td>Sarvakāma</td>
</tr>
<tr>
<td>17</td>
<td>Sarvārtha Siddha</td>
</tr>
<tr>
<td>65</td>
<td>Sarvayāsa</td>
</tr>
<tr>
<td>20,30,32,54,65</td>
<td>Śāsana-devatā</td>
</tr>
<tr>
<td>46,86,92</td>
<td>Śāśanadevi</td>
</tr>
<tr>
<td>129</td>
<td>Śaṭṭhī</td>
</tr>
<tr>
<td>63</td>
<td>Śaṭṭhikā</td>
</tr>
<tr>
<td>24</td>
<td>Śatrap Soḍāsa</td>
</tr>
<tr>
<td>21</td>
<td>Śatruḥjaya Hill</td>
</tr>
<tr>
<td>120</td>
<td>Saturn-god</td>
</tr>
<tr>
<td>38</td>
<td>Satyavirya</td>
</tr>
<tr>
<td>57</td>
<td>Sauripūrī</td>
</tr>
<tr>
<td>40</td>
<td>Śvayamipura</td>
</tr>
<tr>
<td>106</td>
<td>Śesa</td>
</tr>
<tr>
<td>9</td>
<td>Siddhacakra</td>
</tr>
<tr>
<td>40,59</td>
<td>Siddhārtha</td>
</tr>
<tr>
<td>60,64,106,107</td>
<td>Siddhāyikā</td>
</tr>
<tr>
<td>137</td>
<td>Siddhāyoginī</td>
</tr>
<tr>
<td>34</td>
<td>Śilpa Śāstra</td>
</tr>
</tbody>
</table>
Jaina Iconography

Sāmghāpurī 48
Sāmghashena 48
Sāmghasena 50
Sāmmandhara 40
Sāmadugā 23
Sālīṣa 42
Śiva 71, 115, 134, 137
Śivabhadra 10
Śivadevi 57
Śivapājja 14
Śivārūja 53
Śitādā 8
Śitālavaiḥa 46, 95, 130, 133
Soma 56
Śrīṣaṭi 32
Śraddhā 2, 14
Śrāsaka 7, 11
Śrāsakas 7
Śrāvaṇa 65
Śrāvaṇa Belagola 21
Śrāvaṇī 38
Śreniika 12, 60
Śreyānānapathy 27, 47, 95, 115, 128, 130
Śri 14, 136
Śrī-Parvata 27
Śrīdevī 53
Śrīkāntā 53
Śrīkṛṣṇa 58
Śrīnata 19, 28, 47, 95, 142, 143
Śrīvatsa Devi 95
Śṛṅga 142
Śrīt 69
Śrūte-devi 122
Śruti 4, 122
Śravāna 142
Śhāhāpan Jīma 12
Śhāhāpana-tēṣi 11
Śhālābhadra 9, 10
Śuvidhināthā 74
Śudarśana 54
Śugriva 45
Śukla Pañcamī 122
Śukra 120
Śulumā 54
Śulasā 24
Śumanabhadrā 65
Śumāti 40, 127
Śumati-nātha 40, 71, 102, 128
Śumātrā 58
Śunanda 46
Śun-God 117
Śundavana 62
Śupārśva 43
Śupārśvanātha 24, 40, 43, 73, 85, 142, 143
Śupratiṣṭha 43
Śuramā 49
Śūrasena 53
Śūris 15
Śūrya 53, 111, 117
Śuṣṭāja 38
Śūṣāma 42
Śūṣṭāri Devi 63
Śūtra Devi 123
Śūṭāsī 2
Śuvidhināthā 45, 46
Śuvrata 51
Śvāhā 109, 110
Śvastika 20, 43, 44, 72
Śvetāmbaras 9, 10, 15, 16, 37
Śvē功德ā 12
Śyāmā 42, 91, 111
Śyāma Yakṣa 73

T

Tattva 142
Tapas 21
Tārā 16, 20, 100
Tarpaṇa 14
Tattvas 4
Tilaka taru 53
Tīrtha 20, 21
Tīrtha 11
Tīrthakalpa 21
Tīrthakaras 1, 2, 4, 11, 12, 35, 42
Tīrthīnār 20
Trimukha 38, 69, 125
Triṃūrti 34
Tripiṣṭa 47
Tripurā 16
Tīrṇa 5
Tīrṇa 61, 74, 133
Tri-Sāṃśā 14
Tīrṇa-Sāltākāpurūṣa-Carita 35
Tīrṇa-Sāltaka 61
Tumbāra 47, 71
Tumbāra 41, 127

U

Ugrasena 57
Ujjain 22
Uṭṭarapuruṣa 12, 37, 41, 42, 48, 61

V

Vāgīśvarī 98, 132
Vaijayanta 72, 23
Vāmaṇikā 17
Vairāya 138
Vairoti 49, 96, 101, 130
Vāṣṭūpaṇa 65
Vaiṣṇavī 87, 126
Vaitāli 16
Vajra 78, 82, 101, 108, 122, 125
Vaiśravaṇa 51
Vaiśravaṇikā 125
Vaiśravaṇikāḥ 89, 90, 114, 125
Vāmana 59
Vāmana 58
Vandana 142
<table>
<thead>
<tr>
<th>Index</th>
<th>171</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vanamallā 31</td>
<td></td>
</tr>
<tr>
<td>Vāṣṭāyiṛgrāma 63</td>
<td></td>
</tr>
<tr>
<td>Vappillā 57</td>
<td></td>
</tr>
<tr>
<td>Varada 68, 71, 81, 88, 96</td>
<td></td>
</tr>
<tr>
<td>Varada mudrā 38, 72, 77, 84, 87, 88, 89, 91, 96, 99, 141</td>
<td></td>
</tr>
<tr>
<td>Varāha 36</td>
<td></td>
</tr>
<tr>
<td>Vārāhi 16, 100, 137</td>
<td></td>
</tr>
<tr>
<td>Varanandi 72</td>
<td></td>
</tr>
<tr>
<td>Vardhamāna 61, 63</td>
<td></td>
</tr>
<tr>
<td>Vardhamānacaritra 61</td>
<td></td>
</tr>
<tr>
<td>Vardhamānaka 142</td>
<td></td>
</tr>
<tr>
<td>Varhīvāhana 89</td>
<td></td>
</tr>
<tr>
<td>Varmṣa 55, 81, 89, 112</td>
<td></td>
</tr>
<tr>
<td>Vāsuki 84</td>
<td></td>
</tr>
<tr>
<td>Vāsudeva 31, 48, 49</td>
<td></td>
</tr>
<tr>
<td>Vāsupāyya 48, 49, 103</td>
<td></td>
</tr>
<tr>
<td>Vāstu Devas 18</td>
<td></td>
</tr>
<tr>
<td>Vāstu-Devatās 108</td>
<td></td>
</tr>
<tr>
<td>Vāstupālā 21</td>
<td></td>
</tr>
<tr>
<td>Vaṭukabhairava 135</td>
<td></td>
</tr>
<tr>
<td>Vāyu 112, 127</td>
<td></td>
</tr>
<tr>
<td>Vedāli 39</td>
<td></td>
</tr>
<tr>
<td>Vedas 116, 122</td>
<td></td>
</tr>
<tr>
<td>Vīdītā 96</td>
<td></td>
</tr>
<tr>
<td>Vidyādevi 86, 91-95, 124, 130</td>
<td></td>
</tr>
<tr>
<td>Vidyādevīs 17, 89, 90, 122</td>
<td></td>
</tr>
<tr>
<td>Vījāpūraka 85</td>
<td></td>
</tr>
<tr>
<td>Vījāyā 18, 44, 73, 74, 93, 96, 102, 111</td>
<td></td>
</tr>
<tr>
<td>Vījāya Rāja 56</td>
<td></td>
</tr>
<tr>
<td>Vīla 46</td>
<td></td>
</tr>
<tr>
<td>Vīlā fruit 72</td>
<td></td>
</tr>
<tr>
<td>Vimalanātha 49, 79, 80, 130</td>
<td></td>
</tr>
<tr>
<td>Vimalanātha-Pūrāṇa 13</td>
<td></td>
</tr>
<tr>
<td>Vimalatā 49</td>
<td></td>
</tr>
<tr>
<td>Vimalaśāhā Tejapālā 21</td>
<td></td>
</tr>
<tr>
<td>Vīmānavāsi 17</td>
<td></td>
</tr>
<tr>
<td>Ved 91, 107</td>
<td></td>
</tr>
<tr>
<td>Vīra 128</td>
<td></td>
</tr>
<tr>
<td>Vīrādeva 17</td>
<td></td>
</tr>
<tr>
<td>Vīra Mudrā 141</td>
<td></td>
</tr>
<tr>
<td>Vītrasālī 63</td>
<td></td>
</tr>
<tr>
<td>Virūpākṣa 16</td>
<td></td>
</tr>
<tr>
<td>Viṣṇu 48, 126</td>
<td></td>
</tr>
<tr>
<td>Viṣṇudevi 48</td>
<td></td>
</tr>
<tr>
<td>Viṣṇudeva 48</td>
<td></td>
</tr>
<tr>
<td>Viṣṇūdri 48</td>
<td></td>
</tr>
<tr>
<td>Viśvasena 52, 81</td>
<td></td>
</tr>
<tr>
<td>Vogal (Mr.) 43</td>
<td></td>
</tr>
<tr>
<td>Vṛata-Pūjā 14</td>
<td></td>
</tr>
<tr>
<td>Vṛṣabhanātha 36</td>
<td></td>
</tr>
<tr>
<td>Vyanḍara Āṭa 17</td>
<td></td>
</tr>
<tr>
<td>Vyaṅghrājī 16</td>
<td></td>
</tr>
</tbody>
</table>

Y

| Yajñas 14                                                          |     |
| Yakṣa 29, 30, 35                                                 |     |
| Yakṣas 65                                                         |     |
| Yakṣiṇī 29, 46, 65, 129                                          |     |
| Yakṣeta 47                                                       |     |
| Yakṣendra 53, 79                                                |     |
| Yakṣēvara 70                                                    |     |
| Yakṣiṇīs 65, 86, 135                                             |     |
| Yamaghaṭī 16                                                     |     |
| Yama 51, 110, 111, 129                                           |     |
| Yamadūti 16, 42                                                  |     |
| Yamunā 129                                                        |     |
| Yatis 15                                                         |     |
| Yoga 138                                                          |     |
| Yoga-Mudrā 141                                                   |     |
| Yogesvarī 137                                                    |     |
| Yogiṇīs 134                                                      |     |
Torso of a naked Jaina Tīrthaṅkara, Maurya, 3rd century B.C., Lohanipur, Patna, Bihar, Patna Museum.
Âyāgapaṭṭa, Kuśāna, 2nd century A.D., Mathurā, U.P., State Museum, Lucknow.
Ṛṣabhaṇātha, Gāhaḍavāla, 12th century A.D., Mahet, Gonda, U. P.
Ajitanātha, Cedi, 10th century A.D., Madhya Pradesh, Nagpur Museum.
Sambhavanāṭha, 12th-13th century A.D.,
Khāṇḍagiri, Puri, Orissa.
Abhinandananātha, 12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.
Sumatinātha, 12th-13th century A.D.,
Khanḍagiri, Puri, Orissa.
Padmaprabha, 12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.
Supārśvanātha, Cedi, 10th-11th century A.D.,
Tripuri, M. P., Nagpur Museum.
Supārśvanātha, Rāstrakūṭa, 9th-10th century A.D.,
Katolī, Candā, Mahārāṣṭra.
Candraprabha, Candella, 12th century A. D.,
Deogarh, Jhansi, U. P.
Suvidhinātha (or Puṣpadanta), 12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.
Śitalanātha, 12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.
Śreyāṁśanātha, Cedi, 10th-11th century A. D., Madhya Pradesh, Nagpur Museum.
Vāsupūjya, 12th-13th century A.D.,
Khanḍagiri, Puri, Orissa.
Vimalanātha, 12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.
Anantanātha, 12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.
Dharmanātha, 12th-13th century A. D.,
Khaṇḍagiri, Orissa.
Śāntinātha, Rāṣṭrakūṭa, c. 10th century A. D., Rajnapur-Kinkini, Akolā, Mahārāṇa, Nagpur Museum.
Kunthanātha, Tomara, 15th-16th century A. D.,
Gwalior Fort, M. P.
Aranātha, 12th-13th century A.D.,
Khauḍagiri, Puri, Orissa.
Mallinātha, 12th-13th century A. D.,
Khanḍagiri, Puri, Orissa.
Munisuvrata, 12th-13th century A.D.,
Khaṇḍagiri, Puri, Orissa.
Naminātha, 12th-13th century A. D.,
Khāṇḍagiri, Puri, Orissa.
Neminātha, Cauhān, 12th century A.D., Narhaḍ, Pilānī, Rajasthan, National Museum, New Delhi.
Pārśvanātha attacked by Kamaṭha, Vardhana,
7th century A. D., Bihar, Indian Museum, Calcutta.
Mahāvira, Cedi, 10th-11th century A.D., Jabalpur, Madhya Pradesh, Nagpur Museum.
Iśvara Yakṣa, Candella, c. 10th century A.D., Madhya Pradesh (Author's Collection).
Kubera, Pratihāra, 8th century A. D.,
Bansi, Rajasthan, Udaipur Museum.
Kṣetrapāla, Pratihāra, 10th century A. D.,
Candapur, Jhansi, U. P.
Cakreśvari, Candella, 12th century A.D., Deogarh, Jhansi, U.P.
Mahāmānasī, Candella, 12th century A.D.,
Deogarh, Jhansi, U. P.
Rohinī, Candella, 12th century A. D.,
Deogarh, Jhansi, U. P.
Ambikā, Candella, c. 11th century A.D.,
Deogarh, Jhansi, U. P.
Gomedha and Ambikā, Candella, 12th century A. D., Deogarh, Jhansi, Uttara Pradesh.
Dharnendra and Padmavati, Candella, 10th-11th century A.D., Sāntinātha temple, Khajurāho, M. P.
Nirvāṇidevi, Candella, 10th century A. D., Madhya Pradesh (Author's collection).
Sarasvatī, Kuśāṇa, 2nd century A. D.,
Mathurā, U. P., State Museum, Lucknow.
Śrutadevi, Candella, c. 12th century A. D.,
Deogarh, Jhansi, U. P.
Sarasvatī, Cauhān, 12th century A. D., Pallu, Bikaner, Rajasthan, National Museum, New Delhi.
Sarvatobhadra-pratima (Caumukha sculpture), Pratihara, c. 10th century A.D., Jaghina, Rajashtan, State Museum, Bharatpur.
1. Ajitanātha, 2. Ajitādevi, 3. Sambhavanātha,
4. Duritāri or Prajñāpti; 12th-13th
century A.D., Khaṇḍagiri Puri, Orissa.
1. Abhinandananātha 2. Śreyāṁśanātha, 3. not identifiable, 4. Gaurī or Mānavī, 12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
1. Pārśvanātha
2. Neminātha
3. Padmāvatī
4. Ambikā,
12th-13th century A.D., Khaṇḍagiri, Puri, Orissa.
Bāhubali, Cedi, 9th century A.D., Madhya Pradesh.
Jivantasvāmi, Cauhān, 12th century A. D., Khinvasar, Rajasthan, Sardar Museum, Jodhpur.
Cakravarti Bharata, Candellā, 11th century A. D.,
Deogarh, Jhansi, U. P.
Nandāvarā-dvīpa, c. 14th century A. D.,
Rāṇakapur, Rajasthan.
Samavasaraṇa, Pataudi c. 19th century A.D., Kā Mandir, Jaipur, Rajasthan.
The Weapons of Jaina Deities.