

ICONOGRAPHY OF THE JAIN IMAGES IN THE GOVERNMENT MUSEUM CHENNAI (MADRAS)



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General Section - New Series - Vol. XVI. No. 1, 2001

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THE GOVERNMENT MUSEUM
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Circa 12th Century AD

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7	1	3	which gave rise	which gave rise
9	3	1	Balasubramanian	Balasubramanian
11	2	14	as could soon	as could be seen
11	2	15	adversaries the evil forces	adversaries, the evil forces
15	1	1	refute	refute
15	5	2	pregnant women	pregnant woman
17	3	5	practice	practise
49	5	4	Tirapparu/Thandaram	Tirapparu/Thandaram
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64	Sl.No. 28		Paravvanatha	Paravvanatha
67	Picture Sl.No.30 Caption		Kneeling monk	Kneeling monk
70	6	5	design	designs
70	8	3	Paravvanatha	Suparvvanatha
71	4	10	Tirappu/Thandaram	Tirapparu/Thandaram
77	1	2	The feet on the left leg are in a damaged ...	The foot on the left leg is in a damaged ...
77	Sl.No.45	3	BELLARI	BELLARY
78	4	4	reminds us of that...	reminds us that...
83	4	8	attendants	attendants
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90	2	1	This bronze is made in similar in design described in Sl.No.49...	This bronze is similar in design to that described in Sl.No.49...
90	6	2	Suparvvanatha	Suparvvanatha
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**Thiru S.Ramakrishnan I.A.S.,
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FOREWORD

South India is the cradle of civilisation. The earliest civilisation postulated here dates back to more than 10,000 – 15,000 years from the present. The land has had successive layers of different civilisations both existing side by side and also superimposed one on top of the other in different time periods. This has resulted in a highly advanced civilisation, which has spawned its famous temples, which serve as repositories of architecture, art and culture. The sculptures, bronzes paintings and even the murals show by their highly stylised features that they are the flowers and fruit of this highly evolved civilisation.

Some of the works of art of this culture, which were either buried in the soil or found neglected due to the passage of time have been collected and deposited in the Government Museum, Chennai (Madras). They are rotated between display and the reserve collection.

Documentation of these collections with reference to their origin, history and the religious and cultural milieu, which created them, is an important work of the Museum as purveyors of original knowledge. Each new find gives an entirely different direction to the knowledge on the subject. The Government Museum, Chennai has a tradition of such original and path breaking publications to its credit. Some of the notable Indologists like Dr.George Bidie, Dr.Aiyappan, T.N.Ramachandran, C.Sivaramamurti and others worked

in this museum and wrote books which have become standard reference material for any scholar in their respective fields.

This monograph on Jain Iconography documents all the Jain Sculptures and Bronzes in the collection of the Museum. It includes hitherto undocumented new pieces which were received after the decade of 1950 AD, when the last standard scholarly book 'Bronzes of South India' by P.R.Srinivasan was written. There is exhaustive reference to Jain philosophy, theosophy, literature and other research works on sculpture etc., which have been used to describe and analyse the underlying thought behind each piece. There is also an attempt to put the Iconography into a comparative context by comparing with similar strands of thought in the other ancient religions of Indian origin, Hinduism and Buddhism. The presentation of photographs of each sculpture and bronze in the collection is valuable both for historical purposes and to scholars in far away places.

Two books, one on 'Documentation of Cannons in the Collection of the Government Museum, Chennai' and another a new theory of 'A Holistic Approach to Dating in Ancient History' have been written by Dr.R.Kannan Ph.D., I.A.S., the Commissioner of the Department of Museums, Government of Tamilnada within the past year. In keeping with this prolific output, this third book has been brought out. I complement Dr.Kannan and the co-author Thiru Lakshminaryanan, Curator of the Government Museum, Chennai for writing this book. I am sure that it will be a valuable reference work in the field of Jain Iconography in the years to come.



(S. RAMAKRISHNAN, I.A.S.)

1-1-2001 AD.
Fort St. George,
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PREFACE

The collections of the Government Museum, Chennai (Madras) especially the sculptures and bronzes have achieved world-wide renown. Books on these collections giving the background of history and culture, which gave rise to these sculptures, bronzes and other works of art have been written after careful research. These have been written by the staff of the Museum and others and published by the Museum. These books are also as famous as the collections themselves or even better known. Indeed Bruce Foote, Edgar Thurston, F.H.Gravely, T.N.Ramachandran, C.Sivaramamurthi, P.R.Srinivasan etc. are some of the names in Indology and Sciences who have authored pioneering works in their field. Their books are regarded as standard reference material for any scholar who wishes to do any worthwhile work in the respective field.

'Bronzes of South India' written by P.R.Srinivasan is a landmark work on the bronzes in the Government Museum, Chennai. It still remains a bench mark for research on South Indian bronzes. It mostly covers Hindu bronzes. T.N.Ramachandran has written an excellent book on the output of Jain religion and culture covering Jain Art - sculpture, bronzes, paintings etc. But this book is about Jaina Kanchi and is called 'Tirupparuthikanram and its temples'. It was published by the Government Museum, Chennai in 1934. This book has used a careful selection of Jain religious and other books as source material. It remains the best reference book available on the subject even today. However this book covers only the bronzes, sculptures, paintings etc. under worship in Jina Kanchi (Tirupparuthikanram). It explains the philosophy and religious thought that underlie these works of art, mostly under worship, found in these temples.

There is a considerable collection of sculptures and bronzes in the Government Museum, Chennai (Madras). There has been no exclusive documentation of this collection with reference to their historical background and their underlying philosophical and theosophical thought. In order to remedy this lacuna, this work has documented the Jain sculptures and bronzes, their special features, which make for artistic excellence, their philosophical and theosophical basis that reflects in their iconography. Use has been made of Jain literary works and of scholarly books on Jain religion, culture and art. Seventy-three Jain sculptures and bronzes have been documented in this work which covers the entire collection in the Government Museum till the date of publication (October 2000 AD). The new receipts as a result of donation or Treasure Trove collections from 1939 till 2000 AD are also included in this monograph. It is hoped that the documentation along with the explanations on Jain iconography would go some way to enable understanding of Jainism, its origin and the manner of its spread in South India especially Tamilnadu.



(Dr.R.KANNAN)

Government Museum,
Egmore, Chennai-8
Dated 1-1-2001 AD.

To

The memory of late Sri T.S.Padmanabha Iyer (Retd.) Superintending Engineer (P.W.D) British India & Composite Madras State, my grandfather on his centenary (1901-2001) and my uncle late Sri P.Subramanian. Also to Ms. Lalitha, my mother, Mrs. Seetha, my wife, Master Sridar Padmanabhan, my son and Ms.Sreekala, my daughter for their encouragement and help.

Dr. R.Kannan Ph.D., I.A.S.

To

My parents Thiru R.Kandasamy & Tmt. K.Chandru and my teachers

K.Lakshminarayanan

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ICONOGRAPHY OF THE JAIN IMAGES IN THE GOVERNMENT MUSEUM, CHENNAI (MADRAS)

ABSTRACT

The collections in the Government Museum, Chennai (Madras) are renowned throughout the world for their large number as well as uniqueness and antiquity. This monograph catalogues the Jain collection of sculptures and bronzes in the Government Museum as at the end of 2000 AD. It attempts to explain the iconography in the light of the origin of Jainism and its philosophical and theological evolution.

The iconography of Jain images is placed in the context of Jain mythology with its world period (Yuga) which starts from time immemorial, goes on to known historical periods and personalities and ends with the last Tirthankara Mahavira. This monograph narrates some of the stories associated with Jainism, which account for its religious beliefs like Ahimsa or non-violence and strict vegetarianism. The theology of Jainism believes in rebirth of the soul due to the Karma theory like Hinduism but does not say anything about the existence of God unlike Hinduism. This is due to its Protestant character to Hinduism. It evolved more and more like Hinduism which in turn adopted some of the Jain principles like vegetarianism. Partaking of the character of Hinduism is shown in the use of the symbols of Hinduism like the Chakra (wheel), conch etc usually associated with God Vishnu. But giving them different meanings also shows the Protestant nature of Jainism. Ultimately, after the 9th Century AD, even the sacred thread of Brahminism is found depicted on the icons. There are characteristics of Mahayana Buddhism in Jain mythology as could be seen in the reincarnation of the Tirthankaras and their adversaries the evil forces through several births much like the reincarnations of the Bodhisattva before he became Buddha. Similarly after enlightenment for the Jina or realised soul, there is no rebirth. Division into two main sects Svetambara and Digambara also reflects a Buddhist type division viz. Hinayana and Mahayana. The theological basis of this division is also explored in this work. The iconography of the Jain images have to be studied in the context of this exchange of religious and philosophic thought among the three ancient religions of India, viz. Hinduism and its Protestant off-shoots Jainism and Buddhism. It uses history, legends and literature to explain Jain philosophy, theology and iconography.

Several famous works on Jains like Tri-sasti Salaka Purusha Charita etc are referred to in this monograph. A detailed account of the features of each image is also given along with the methodology adopted for their identification. The most common features are the Bha Mandala (Aura), Mukkudai (Triple Parasol) etc, which are described along with the unique features of each icon in detail.

This work it is hoped will help scholars interested in Indology to understand the Jain images in their entirety by adopting a holistic approach. In the language of Participatory Rural Appraisal, the different routes to knowledge of knowing from the people and the land is adopted – 'Anekantanta Vaita' [(Sanskrit)-viewing from different angles to get at the truth].

INTRODUCTION

Jainism is the first religion of the world to preach non-violence, not merely to other human beings but also to all living creatures. Vegetarianism originated with this religion. It is one of the oldest living religions of the world and the second ancient religion of India. In its

pristine form, it did not mention the existence of a God, but merely set out a mode of life for its followers. Like Buddhism, therefore, it was initially agnostic or even atheistic. It arose as an effort to counter the perceived flaws that had crept into Hinduism or the Vedic religion viz. over emphasis on rituals with sacrifice of animals as part of the rituals Circa 800 BC. It is a Protestant religion to Hinduism. It has largely succeeded judging by the spread of the doctrine of non-violence. The fact that Hindus are the largest vegetarian population group in the world, with their vegetarianism anchored in their religious tenets is largely due to the influence of Jainism, though even in the Vedic period vegetarianism among selected groups like *Rishis* (saints) was in vogue.

This monograph attempts to explain the iconography of the Jain sculptures and bronze icons in the collection of the Government Museum, (Madras) Chennai. It does this by relating the iconography of Jain images to the mythology of Jainism, its literature and history. Parallels are also drawn with monuments and sculptures of Buddhism and Hinduism.

MYTHOLOGY OF JAINISM

The mythology of Jainism states that the first preacher of this religion in the current world period was *Adinatha Tirthankara* (or *Rishaba Deva*). He is mentioned in Vishnu Purana and Bhagavata Purana as belonging to a very remote past. The Yajur Veda mentions him along with two other *Tirthankaras*, *Ajithanatha* and *Neminatha*. *Adinatha* lived thousands of years ago, according to Jain mythology. To Jains their religion is timeless and continues for many World Periods. The World Period roughly corresponds to *Yuga* or the period after each *Pralaya* (Great Flood). In the Jain cosmic cycle the World Periods swing like a pendulum. The downward swing represents the era which has been described as *Avastarpi* Era (anti clockwise) during which conditions gradually deteriorate from utmost happiness to utter unhappiness. The upward swing, the *Utsarpi* Era (Clockwise) represents a steadily improving condition from utter unhappiness to utmost happiness. Two consecutive World Periods consisting of *Utsarpi* and *Avastarpi* eras constitute a Cosmic Cycle. In every cosmic cycle 48 *Tirthankaras* emerge, 24 for the *Avastarpi* era and 24 for the *Utsarpi* era (Doshi, Saryu, 1985, p.86). In spite of this elaborate religious tradition, we get historical references only for the last three *Tirthankaras* (Kalhatgi, Dr T.G., 1976, p. ix).

There are references to the 22nd *Tirthankara Neminatha* in the epic *Mahabharata*. According to the descriptions found in that epic, *Neminatha* lived in the region of Mount Girnar in Saurashtra and was the cousin of Lord Krishna. The historicity of the 23rd *Tirthankara Parshvanatha* is widely accepted. He lived in the eighth Century BC (Shah U.P., 1987, p.1). According to Jain Puranas (epics), *Parshvanatha* was born in Benaras as the son of king *Asvasena* of the famous *Ikshvaku* family and his wife *Yama* (Glasenapp, Helmuth Von, 1999, p. 24). The sermons of *Parshvanatha* form the basic doctrines of Jainism. His ascetic followers threw away all the fetters of love and hatred, of family, of possession and convention and dedicated their whole life to the attainment of super mundane salvation. They were called as *Nirgranthas* (the unfettered ones). Their religion was known as *Chaturyuga Dharma* and it preached four sorts of activities: *Ahimsa* (Non-violence), *Saty* (Truth), *Artya* (not taking what is not given voluntarily) and *Aparigraha* (non-possession of worldly objects). At the age of one hundred years *Parshvanatha* breathed his last. At the time of his *Nirvana*, his congregation consisted of 16000 monks, 38000 nuns, 64000 laymen and 3,27,000 laywomen (Doshi, Saryu, 1985, p.118).

JAINISM AND MAHAVIRA

The 24th Tirthankara *Vardhamana Mahavira* was the son of *Kashtriya Siddharta*. He was born in *Kumdhagrama*, a suburb of *Vaisali* to the north of the present city of *Patna*. *Siddharta* was related by marriage through his wife *Trisala* to royal families. *Trisala* was the sister of King *Chetaka* of *Vaisali*. *Chetaka*'s daughter later married the powerful king, *Bimbisara* of *Magadha*. *Vardhamana* married the beautiful *Yasodha* and had a daughter from her, *Anoja* (*Priyadarshana*). *Anoja* later married a nobleman, *Jamsali* and became the mother of a daughter, *Seeravati*. When he was twenty-eight years old, *Vardhamana* wanted to renounce the world. But his family dissuaded him from doing so. After two years *Vardhamana* obtained his elder brother *Nandhivardhana*'s permission and became a monk. But according to *Digambara* tradition, *Vardhamana* never married and lived the life of an ascetic. According to it, his parents were alive when he became a monk.

After his attainment of *Kevala Jnana* (omniscience), *Vardhamana* was called as *Mahavira* (great hero). *Mahavira* developed *Parsvanatha*'s doctrine and added celibacy to it (Jain, Sagarmal, 1997, p.21). *Brahmacharya* (celibacy) became a fifth vow in addition to *Parsvanatha*'s four principles of: non-injury, truthfulness, not taking what is not given voluntarily and non-possession of worldly objects. He insisted that the moral precepts of *Parsvanatha* must be adhered to without making any changes.

JAINISM AFTER MAHAVIRA

It is traditionally believed as stated above with a minor variation, that *Mahavira* had 14,000 monks, 36,000 nuns, 1,59,000 laymen and 3,18,000 laywomen as his followers (Glasenapp, Helmuth Von, 1999, p. 39). Each of these four groups was led by learned and worthy teachers (*Acharyas*). Eleven *Gamadharas* (sect leaders) guided the monks. Nine of them attained *Nirvana* in *Mahavira*'s lifetime itself. The Chief *Gamadhara*, *Gautama Indrabhati* was considered to have become omniscient on the night on which *Mahavira* passed away. So, the remaining *Gamadhara*, *Sudharma* headed the order after *Mahavira*. *Sudharma* was succeeded by his disciple *Jambuswami*. *Jambuswami* was the last of the three *Kevalins* (omniscient teachers). Those monks who became heads after *Jambuswami* did not become omniscient, but had precise knowledge of the doctrines proclaimed by *Mahavira*. Five teachers who had such knowledge succeeded one after another. They are called *Sruta Kevalins*. Those who became the heads of the monks after the *Sruta Kevalins* knew only a part of the canonical works (Glasenapp, Helmuth Von, 1999, p. 40). This legend concerning *Kevala* and *Sruta Kevala* teachers and their number are the points of dispute between the two major divisions of Jainism, the *Digambaras* and *Svetambaras*.

SCHISMS IN JAINISM

Digambaras and Svetambaras

As tradition describes and inscriptions from the Karnataka region attest, in the third Century BC, the Jain teacher *Bhadrabahu* forecast twelve years of disastrous famine in *Magadha*, which was the seat of Jainism. The two cults of *Digambara* and *Svetambara* had not come into being at this point of time. He migrated southward with his disciples including *Chandragupta*, (considered to be the *Maurya* Emperor) and settled at *Sravanabelagola* in the Mysore region. The Jain monks who stayed at *Magadha* under the care of *Schulabhadra* could not observe strictly the holy instructions. Due to severe natural calamities, Canonical

knowledge diminished considerably. In order to save it from total loss, under the guidance of *Sihulabhadra* the surviving *Magadha* monks convened a Jain Council in *Pataliputra* and codified the canons.

After the famine *Bhadrabahu* with some of his disciples returned to *Pataliputra*. When they saw the monks in *Magadha* using clothes, they were terribly shocked. It was to them a great violation of the fifth tenet of non-possession. Further the recension of the Jain canons compiled in *Pataliputra* Council was felt to be unacceptable and they declared them as heretical and proclaimed themselves as *Mula Sangha*, the true Jains. Thus Jainism was split into two sects, the *Digambara*, the most conservative and staunch advocates of nudity for Jain ascetics and *Svetambara*, the ascetics clothed in white. Some of the *Digambara* sources state *Ujjain* instead of *Pataliputra* as the place where the split took place. They also narrate that the final division occurred in *Vallabhi* in Gujarat in the 6th Century AD. On the other hand, *Svetambara* tradition states that *Bhadrabahu* did not go to the South and was in Nepal during the famine period. According to them, the split occurred in 82 AD when an order of naked monks was founded by *Sivakoti*, a Jain monk of *Rathavirapura* in present Mysore region (Shah U.P., 1987, p.6). The presence of Jainism in South India from Circa 300 BC or even before is evident from the inscriptions found on the caverns of Tamilnadu, where Jain monks lived in those days. Tamil classics like *Silappathikaram* and *Manimegalai* describe the influence of Jainism on Tamilnadu during its hey-day. The stay of *Bhadrabahu* and his disciples in *Sravanabelagola* in Mysore region made it a nodal point for the propagation of Jainism further down in South India.

Kundakunda, the fourth in the line of succession after *Bhadrabahu* was the most famous Jain Pontiff of South India. Every line of Jain ascetics in the South claimed to have belonged to the lineage of *Kundakunda* (Desai P.B. from Ramaswamy Ayyangar, M.S., 1982, p.43). Desai states that *Kundakunda's* secular name was *Padma* and he belonged to *Nandi gacha* or *Gana*. *Kundakunda* is credited with the authorship of many Jain canonical works like *Samayasara Pancharatikaya*, *Pravasanasara* etc. Prof.A.Chakravarti Nayanar identifies him as the author of the famous Tamil ethical literature *Thirukkoral* (Ramaswamy Ayyangar, M.S., 1982, p. 43).

Yappaniya, a separate sect

In the South, besides its two major divisions, Jainism witnessed the emergence of another sectarian division, the *Yappaniya* or *Yasavika Sangh*. The sect is claimed to have originated in 148 AD (Vikrama Samvat 205) and seems to have existed up to 14th Century AD (Shah U.P., 1983, p.84). The Hoskote Copper plate inscription of the *Pallava* King *Sinhavishnu* (Rao, Krishna B V., 1942) has a reference to this sect. *Harisena* refers to this sect as the third big Jain division of those days (Shah U.P., 1987, p.6). The 9th Century AD inscription found on a slab near the boulders in *Kirapakkam* of *Chengalpattu* district refers to one *Anaramudalguru*, who constructed a Jain temple there. His teacher *Mahaviraguru* belonged to the *Yappaniya Sangh* (Annual Report of South Indian Epigraphy, 1938, p.10). The Copper plate grant issued by the *Kadamba* King *Mrigeshavarmam* on his eighth regnal year declares his donation of lands in *Palatka Nagara* (modern *Halsi* in *Belgaum* district, *Karnataka*) to '*Yappaniya Nirgrantha Kurchakanam*' (the *Kurchakanam* order of monks of the *Yappaniya Nirgrantha* sect). Further the grant states that the *Yappaniya* ascetics should be fed during the four months of the rainy season from the proceeds of the grant.

The *Yapaniyas* were the followers of the Middle Path. They did not refuse the authenticity of Svetambara canons but retained the practice of nudity. They also believed in the possibility of attaining *Nirvana* by women. The 13th Century AD Sanskrit inscription of the *Adiya* chieftain (a minor chieftain who ruled present Dharmapuri district) *Vidukarhazhakiyaperumal* refers to one *Yavanika* king as his predecessor (South Indian Inscription, 1991, p.35). It seems reasonable to infer that the term *Yavanika* has some relevance to the Jain sect, *Yavanika*. This sect is said to have emerged in *Vikrama Samvat* 205 (148 AD) and seems to have existed up to 14th Century AD (Shah U.P., 1983, p.84). *Yapaniya* ascetics kept a brush of peacock feathers and ate food by using their open palms. They did not use leaves or plates.

Dr.U.P.Shah describes the peculiar images of unclothed Jain ascetics holding a single small piece of cloth covering their nudity, depicted in the Jaina sculptures produced in Mathura (Uttar Pradesh) during the Kushana period (2nd century AD), as *ardhapalakas* (monks with partial covering) and speculates that these figures might be *yapaniya* monks (Jaini P.S., 2000, p.297). The earliest usage of the terms *ardhapalaka* and *yapaniya* together is found in the *Digambara* Jain narrative called the *Bhadrabahu Kathanaka* of *Brhat Kathakosa* of Harisena (circa 931 AD). A *Kannada* version of this legend (with some variations) finds place in the *vattaradhane* of *Sivakoti* of 10th century AD (Jaini P.S., 2000,p.298).

The events that led to the formation of *yapaniya* sect are described by *Harisena* in his *Bhadrabahu-Kathanaka*. He narrates that while *Bhadrabahu* was wandering for his alms in the city of *Ujjaini*, it was revealed by divine forces that twelve years of drought were likely to follow. So he sent Jain monks in groups in different directions. The group that went to the country of *Sindhu* under *Ramllia* suffered a lot on account of severe drought. On their returning (to *Ujjaini* (modern *Ujjain*)) they reported the following events that took place in *Sindhu*.

During the severe famine, the poor people of *Sindhu* who could not get food gathered at the doors of householders and made a lot of noise. The householders could not eat their food during daytime and started eating only at night, because of this disturbance. These householders requested the monks to collect their food during night time and consume them in the day in the residence of the host, who was a layman. The *acharyas* and other monks fed themselves accordingly.

On a particular night, an emaciated monk visited a Jain house with his bowl in hand. The sight of this naked monk frightened a young pregnant women who consequently aborted. As the result of this sad episode the laymen of the town approached the heads of the monks and requested them to order the monks to cover themselves with atleast a piece of cloth, while visiting houses during night for collecting alms. They also pleaded that this practice could be adopted temporarily till the drought was over. They would then undertake appropriate expiatory measures. On hearing these words of the householders, the monks acted accordingly (Jaini P.S., 2000, p.299-300).

Gumarata, the fifteenth century AD Svetambara commentator on *Haribadra's Saddarsana samucchaya*, considers the *Yapaniyas* as a sect of the *Digambaras* and gives additional information that they were also known as *Gopayoz*. The word *gopaya*, in the present context may mean a person who hides his nudity. This interpretation is in accordance with the narration of *Bhadrabahu Kathanaka* described above.

Every religion starts out with a single line of thought. Most major religions prevalent today including Hinduism are monotheistic at the philosophical level. *Advaita* (Absolute Monism) argues that all living beings (*Jeevansas*) are part of the Universal Soul (*Paramatma*). But after a religion stabilises and grows, differences develop among the followers, which manifest as theological disputes. In the case of Hinduism, *Advaita* was challenged by *Vishishtadvaita* and *Dvaita*, which argued that the soul in the living being and the Universal Soul are different. Similarly, Christianity developed the Roman Catholic Church version and Protestantism and other sects from the original single faith. In Islam, it is *Sunni* and *Shia*. In Buddhism, it is *Mahayana* sect split from the original, which came to be called *Hinayana*. The split in Jainism follows a similar trend. The *Digambaras* consider themselves as followers of a more pristinely pure form of Jainism compared to the *Svetambaras*.

JAIN PHILOSOPHY

According to Jain Philosophy the primary division of the world is into two kinds, the *Jivas* (living beings) and *Ajiva* (non-living objects). The *Jiva* or soul is a unit of consciousness and the souls are innumerable.

A living being (*Jiva*) is a complex of sentient and non-sentient qualities. Thinking, acting and experiencing are the qualities of a sentient being which is referred to as the Soul in religions of Indian origin. The non-sentient material particles, which are inseparably attached to the soul, are *Karma*. They are subtle matter as compared to the gross body (Surana, Dilip, 1996, p.369). Subtle matter cannot be perceived by our eyes, which are part of the gross body. A person goes on accumulating *Karma* every moment of his life and the present and future lives are determined by the net quality of this accumulated *Karma*. At each birth, the soul gets a fresh gross body, but the *Karma* continues to cling to the soul birth after birth. Surana feels only *Punasharta* (motivated self effort) three fold action mental, verbal and physical consciously undertaken by the soul can help to get rid of the clinging *Karma*. *Punasharta* as seen below alone can help the soul to get rid of *Karma* both Good and Bad (Surana, Dilip, 1996, p.369). These thoughts have their roots in Hinduism which also states the same theory of Soul and *Karma* in the Vedas, Upanishads, Brahmanas, Bhagvad Gita and in the different schools of philosophy like *Advaita* etc.

The *Ajiva* or non-living substances are further divided into *Padgala* (infinite matter), *Dharma* (principle of motion), *Adharma* (Rest), *Akasa* (space) and *Kala* (time). All these substances exist eternally with no beginning in time. They are unchanging in essence. But they are constantly modified, as they pass through changes wrought by time, space etc. Their mutual co-operation and interaction produce all that is implied by the term creation.

The very essence of the *Jiva* is consciousness (*Chetana*) and it is endowed with infinite vision (*Ananta-Darsana*), infinite knowledge (*Ananta-Jnana*) and infinite power (*Ananta-Viryas*). These original faculties of the *Jiva* are suppressed in the case of mundane *Jivas* because they are bound by subtle matter - *Karma*. This bondage causes the cycle of birth and death, pleasure and pain. By cultivating pure thoughts and actions, the influx of *Karma* matter clinging to the *Jiva* is stopped and the already binding stock of *Karma* is destroyed by rigorous religious austerities. When the *Karmas* are completely destroyed, the *Jiva* becomes liberated manifesting all the qualities of pure knowledge, infinite power etc. This liberated and perfect *Jiva* becomes the embodiment of infinite power, knowledge and bliss. He (a woman is capable of attaining salvation only according to *Svetambaras* and *Yapaniyyas*) then becomes a *Jina* (conqueror). When a *Jina* establishes and organises the *Sangha* (*Thirtha*) he

is a *Tirthankara*. A *Jina* or an *Arhat* is the highest state of human existence and deserves respect and adoration. A *Jina* (*Arhat*), when his soul leaves the human body is completely liberated and he becomes a perfect *Siddha* (Shah, U.P. 1975, p.42).

As the ultimate goal of every Jain is the attainment of *Nirvana* or liberation of soul from the bondage of *Karmas*, there is no emphasis on worship of God in Jainism. In fact Jainism rejects the existence of God as the Supreme Being responsible for creation and distribution of happiness, misery and fruits of actions. Hence image worship in Jainism is not God worship but adoration of liberated Souls. The evolution of the soul is based on the fact that man is not perfect but can improve and achieve perfection. By his spiritual nature he should control his material nature. When the material nature is completely eliminated, the soul attains perfection. In that condition, the exalted soul enjoys its true and eternal character, the four infinities – infinite perception, infinite knowledge, infinite power and infinite bliss. Jainism teaches the worship of all souls, which have advanced in their spiritual journey irrespective of the level of their achievement. Here the worship is impersonal. It is the accumulation of the qualities that is worshipped rather than any individual personality. In its purer form, Jain worship is based on pure *Bhakti* (devotion to Jain philosophy). This *Bhakti* is not for reward, but for self-purification. In essence, it is more psychic than material. It is for the sublimation of human thoughts and instincts and not for getting any material rewards.

The spiritual journey of the human soul as described in Jain theology has five stages. They are in ascending order- the stages of *Sadhu*, *Upadhyaya*, *Acharya*, *Arhat* and *Siddha*. *Sadhus* are ascetics. They have 28 chief qualities according to *Digambaras* and 27 according to *Svetambaras*. *Upadhyayas* are teachers who teach Jain scriptures and are endowed with 25 chief qualities. *Acharyas* are the heads of the groups of monks. They practice fivefold *achara* (conduct) and teach others the rules of *achara* and are endowed with 36 qualities. *Arhats* are living embodiments of the highest goal of Jainism. *Tirthankaras* come under this group. *Siddhas* are disembodied and cannot be appealed to or approached by humanity. These five Supreme Souls are referred to as *Pancha Parameshthees*. Their worship occupies an important place in the life of Jains (Shah, U.P. 1975, p.41-42).

LEGENDS & LITERATURE OF JAINISM

Literature supports and supplements the study of History of Art as well as religious philosophy. It gives clues to understand abstract ideas embedded in the attributes (features and embellishments) of religious icons and rituals. In the case of Jainism also, literature plays this role even more than is usual. Encompassing a vast body of collections of literary works, Jain literature reveals the inner thoughts and ideas of an exceptional group of minds from a distant epoch. Jain literature can be broadly classified into two groups, *Sidhanta* (Canonical) and Non-Canonical. A large number of non-canonical literary works comprising of epics, poetry, legends, stories and fables serve to elucidate and elaborate the canonical texts. Often the difference between the two genres becomes thin.

The twelve *Angas* (limbs of Jain Canons), their *Upangas* (sub limbs of their Canons), ten *Painnas* (scattered pieces of Jain Canons), four *Mula Suttas* (basic sayings of Jainism), six *Cheda -Suttas* (elaboration of the basic sayings) and *Anuyogadvara* (the conception of the Universe according to Jain philosophy) are placed in the *Sidhanta* or *Agama* group. They belong to the early period.

The Digambara Jains classify the sacred works of their sect into four sections as follows:

1. The *Prathamanyoga* (lives of *Tirthankaras* and other great men)
2. The *Karananyoga* (cosmological works such as the description of the geography of the Universe)
3. The *Charananyoga* (Rules of conduct for monks and laymen)
4. The *Dravyanyoga* (Philosophical works)

Of these four, the *Prathamanyoga*, which contains *Puranas*, is important for our purpose viz. to identify Jain icons. Biographies of 63 great men (24 *Tirthankaras*, the 12 emperors who are their contemporaries and 27 other heroes) of great antiquity are called as *Puranas* (epics) by the Digambara and *Charitras* (biographies) by the Svetambaras (Winternitz, Maurice, 1996, p. 477). The *Puranas* and *Charitras* often served as an outline within which all sorts of tales of adventures and fables are introduced. The mythological framework functions as a supplement to the Canon and becomes an effective agent in religious education and edification. They provide a fascinating insight into the essence of Jainism. The *Puranas* contain the biographies of *Tirthankaras* and sages. In this sphere, the distinction between fact and fiction becomes irrelevant and the dividing line between the two is conspicuously absent. In the legends of historical figures such as *Mahavira* and *Parshvanatha*, history and myth are intertwined. In the *Kalpa-Sutra*, a 4th Century AD canonical text of the Svetambaras, there is a section that narrates the stories connected with the last three *Tirthankaras* viz. *Neminatha*, *Parshvanatha* and *Mahavira* and the first *Tirthankara Adinatha* (Doshi, Saryu, 1985, p. 103). *Kalpa Sutra* is otherwise known as the *Sutra* of 12000 slokas (Psalm usually in Sanskrit). It is written in prose and contains three parts – *Jina Charita* (Biographies of 24 *Jinas* or *Tirthankaras*), *Shikharavali* (names of the leaders who founded numerous sub-sects) and *Sadhu Samachari* (code of conduct to be followed by the monks and nuns during the rainy season).

Tri-sastilakshna Maha Purana (an epic of the 9th Century AD) by *Jinasena* and his disciple, *Gunabhadra* is the earliest Digambara work of its kind. It is popularly known as *Maha Purana* and has two parts, the *Adhi Purana* and *Uttara Purana*. Of the 47 chapters of the *Adhi Purana*, 42 were written by *Jinasena* and the remaining five chapters and the second part *Uttara Purana* by *Gunabhadra* (Winternitz, Maurice, 1996, p.478). The *Adhi Purana* contains the story of the first *Tirthankara*, *Adinatha* and his son *Bharata*, the first Emperor who ruled India and from whom the name *Bharat* is derived for India and his more powerful younger brother *Bahubali*. It ends with the *Nirvana* of *Adinatha*. *Uttara-Purana* narrates the lives of the rest of the 23 *Tirthankaras*. It has been later rendered into *Apabhramsa* language (a language spoken in present Maharashtra and Gujarat area) by *Prishpasanta* in his *Tri-sasti Mahapurusha Gunolankara* (10th Century AD). In the 14th Century AD, a Tamil version of the *Maha Purana* was written by a Jain poet. This *Maha Purana* owes its origin to *Tri-sasti Salakapurusha Charitra* (12th Century AD) by the famous monk *Hemachandra* in Sanskrit. It is the most important work for the Svetambaras. Jain poets also wrote many *Charitras*, which describe the life of individual *Tirthankaras*. The biographies of *Adinatha*, *Santinatha*, *Neminatha*, *Parshvanatha* and *Mahavira* are the most popular themes of their narrative poetry. The *Bharata* episode shows the interlinkage between Jain and Hindu religions and mythology.

Next to *Puranas* and *Charitras*, *Stutis* and *Stotras* the religious lyric poetry occupies an important place in providing insights for iconographic studies. The earliest known hymn of this category is *Uvasaggahara Stotra*, a hymn to *Parshva* in five stanzas ascribed to

Bhadrabahu. Sobhana-Stuti (10th Century AD) by the poet Sobhana is the most celebrated hymn. It is in praise of all the 24 *Tirthankaras*.

In Tamil there are many literary works composed by Jains since the period of the Third Tamil Sangam (Circa 300 BC – 200 AD according to earlier knowledge; now considered to be 2800-500 BC (Kannan Dr. R., 2000, p.47). The first and the oldest Tamil work now available is *Tolkappiam*. It is an authoritative grammar for all later Tamil literary productions. It contains traces of Jain thoughts, particularly on its *Anu* (Atom) concepts. The vast Tamil literary works authored by Jains could be classified under various groups such as didactic works, grammar, *Kavyas* (epics) minor literary works and other treatises. *Thirakkural*, a masterpiece in Tamil, containing ethical principles for an individual, a society and a country that have stood the test of time, emphasises the basic principles of Jainism, viz. non-violence and vegetarianism. On this score, Tamil Jain scholars like Prof. Chakravarti Nryanar claim that the author of the work, Poet *Thiruvalluvar* was a Jain monk. As already seen, he identifies *Thiruvalluvar* as *Kandakonda*, a great Jain ascetic well versed in Sanskrit and Prakrit, who preached Jainism in Tamilnada in about 1st Century AD (Ramaswamy Ayyangar, M.S., 1982, p.43). The other two didactic works *Naladyar*, an anthology of poems containing 400 quatrains in 40 chapters and *Pachamochi Nanoru* have been written by Jains. The former work was written by various Jain monks and the latter by a Jain Chieftain *Munururai*, a feudatory of the *Pandya* King (Ramaswamy Ayyangar, M.S., 1982, p.92).

Silappathikaram, Jivaka Chintamani and *Valayapathi*, three of the five major epics of Tamil literature have been authored by Jain poets. Thanks to Tamil exponents like *Salem Ramaswamy Mudaliar* and *Dr.U. V. Swaminatha Aiyar*, the grandfather of Tamil, now we are able to get the full versions of these two epics. They contain many Jain principles woven into the story that they narrated. *Thiruthakkadevar*, (Circa 11th Century AD) the author of *Jivaka Chintamani*, has written another celebrated piece of literature *Narivirattam*.

Silappathikaram composed by the Chera Prince *Elangovadigal*, is a storehouse of information on social and religious conditions of Tamils as it prevailed at that time. The creation of the character of *Kaunthi Adigal*, a female Jain ascetic and hymns on Jain ascetics (the *Pancha Parameshthees*) in that epic clearly indicates the influence of the *Yapaniya* division of Jainism, which recognised that women were also equally capable of attaining liberation.

Jivaka Chintamani (Circa 12th Century AD) is the greatest of the Jain works in Tamil. Its author *Thiruthakkadevar* has explained the chief tenets of the Jain faith in this epic. It narrates the life of a King, *Jivakan* from his birth till he attains bliss. The various incidents that occurred in the life of the hero, as recounted by the poet, are intended to preach Jain principles.

Besides this great epic, *Thiruthakkadevar* is credited with a small but significant work, *Narivirattam* consisting of 50 stanzas. It contains some of the noblest thoughts of Jainism. Its style is very charming and appealing. The story, a series of tragic deaths, illustrates the transitory nature of human wishes and impermanence of wealth and enjoyment. The story in short is this: A beave hunter wanted to kill a wild elephant, which destroyed the crops in the field. He released his arrow at the animal when it rushed upon him. Struck by the powerful arrow, the elephant fell dead on the spot. Disturbed by this commotion, a cobra from a nearby anthill came out and bit the hunter. Before his demise, he cut the snake in to two. A Jackal, which was observing all this from a safe distance, came out with great joy for its

sumptuous feast. On approaching the body of the hunter, the Jackal bit the string of the nearby bow unknowingly and the bow straightening with all its force struck the Jackal killing it on the spot.

In later periods, *Puranas*, *Kavyas* and *Stotra* songs were composed on Jain *Tirthankaras* and other great Souls. *Vamana Munivar's Meru - Mandara Purana* (14th Century AD) describes the life history of the Jain heroes, *Meru* and *Mandara*. In the next Century, the famous work *Sri Purana* (a mythological story in prose) in Tamil *Manipralava* (mixture of Sanskrit and Tamil) style was written. *Devendra Munivar* of this same Century wrote *Jiva Sambodhanai*, a treatise on Jain philosophy. This work narrates the life history of twelve Jain heroes. Their souls attained a higher state of evolution on their journey on the path of salvation due to the heroes following the twelve principles prescribed in the canonical works. The *Parathirattu*, an anthology of ancient Tamil poems, compiled in the beginning of the 19th Century AD, narrates the names of Jain biographical works like *Naratha Charithai*, *Pingala Charithai* and *Vamana Charithai*.

With the emergence of minor literary forms as literary works in Tamil literature during the time of the *Vijayanagar-Nayak* period (14-16th Century AD) works on Jain heroes in those forms appeared. *Aviroothi Nathar* of 14th Century AD composed *Thiru Nootrandathi* and *Thiru Embavai* on the style of Hindu *Thiruppavai* and *Thiruvembavai*. *Uchithi Devar* wrote *Thiru Kalambogam* (15th Century AD) and *Adinathar Pillai Tamizh* (a poem) in the same Century. Poems in *Anthathi* and *Pathikam* forms on *Parvvanatha* and *Neminatha* were also written. *Thira Merthisi Anthathi* was written on *Parvvanatha* of *Thira Narankondrai* temple near Ulundurpet. *Appandai Nathar Ula*, *Sirramur Darumadevi Unjai*, *Darumadevi Sobana Malai* are some of the minor works of the later period, Circa 16th to 18th Century AD still preserved in the Jain temples of South Arcot and Thanjavur districts. *Appandai Nathar Ula* (17th Century A.D) authored by *Ananda Vijayar* gives the list of Jain temples in *Thondai Mandalam* (present Chengalput, North Arcot and part of South Arcot district).

ICONOGRAPHY

Jain iconography has a subtle philosophical base. The iconographic representation of *Pancha-Parameshthees* is a unique creation designed to bring this out. *Pancha - Parameshthees* (five supreme ones) are superior to all other objects of worship in Jainism. Throughout the history of the Jain religion, they are worshipped. They are invoked by the *Pancha-Mangala Maha Sruta Skandha*. It is variously known as *Pancha Namaskara*, *Pancha Parameshthee Namaskaram* and *Namokkara* (*Navakara Mantra*) (Shah U.P., 1975, p.41).

PANCHA PARAMESHTEES (Holy Pentad)

Sadhu, *Upadhyaya*, *Acharya*, *Arhat* and *Siddha* are collectively referred to as *Panchaparameshthees*. *Sadhus* are learned and virtuous persons, who have renounced worldly life and possessions. They strive to realise their pure self. It is believed that this pure self has the same nature as *Kevalajnana*. *Upadhyayas* are in the second stage of development. Generally, *Upadhyaya* means teachers of religious texts. According to Jain tradition, they are expounders of *Vidyas* (several kinds of knowledge) and of their contemporary tenets. They possess most of the qualities of *Acharyas*. An *Acharya* is a religious teacher and spiritual preceptor. He is the person who administers religious vows for practice by the disciples initiated by him. At times an *Acharya* is called as *Ganadhara*, if he is the head of a community of monks (*Yati Samudaya*).

Arhats are well-developed spiritual personalities, who are in the fourth stage of development. The word *Arhat* generally means a worthy, able, accomplished holy sage, who has attained salvation. In Jain texts, the term *Arhat* is used as a synonym of *Jina*, Conqueror – Conqueror of anger, conceit, delusion and avarice. (Joshi L.M., 1981, p.54). *Siddhas* represent the final stage of development. They symbolise the changeless and eternal state of perfection, the supreme ideal of holiness. A *Siddha* is without any shape, size, colour and smell. It is devoid of body and is neither female nor male. In short it is a formless reality (Joshi, L.M., 1981 p. 58). An *Arhat* becomes a *Siddha* after discarding his physical frame.

Images containing the figures of *Pancha-Parameshthees* can be seen in Jain temples. They are invariably in the shape of *Chakras*. Within the *Chakra* is a lotus with eight petals. Each petal on the four cardinal points has a seated figure carved on it. In the centre of the lotus is the seated figure of an *Arhat* or *Tirthankara* flanked by *Chamaras* (a bushy bunch of white hairs from the tail of the cow or yak used to fan Kings in the court - fly whisks), *Makkadai* (triple-parasol), *Bha Mandala* (halo) and the like. The figure just above the *Arhat* is a *Siddha* and the figure just below the former is an *Upadhyaya*. The figures on the left and right sides of the *Arhat* are respectively an *Acharya* and a *Sadhu*. The *Chakra* with the figures of these five Supreme Souls is referred to as the *Siddha Chakra*.

The elaboration of the *Siddha Chakra* is the *Nava Devatas* (Nine deities). In *Nava-Devata* or *Nava-Pada* figure, the five Supreme Souls occupy the central and four cardinal points of the lotus. In the remaining four petals are depicted in clockwise order the *Dharma Chakra* (wheel of law) followed by *Sruta* (scripture), *Chaitya* (idol) and *Chaityulaya* (temple).

The image of a *Siddha* is represented by an empty space cut in metal. Even if an image is made, it has no distinguishing mark (Upadhyaya A.N., 1974, Vol.1, p.44). The twenty-four *Tirthankaras*, whose biographies are elaborated in *Parana* literature, belong to the category of *Arhats*. The 24 *Tirthankaras* have been allotted *Sasana - Devatas* (attendant angels) who are also known as *Yakshas* and *Yakshis*. Images for the twenty-four *Tirthankaras* and their *Sasana Devatas* i.e. *Yakshas* and *Yakshis* had been evolved by the end of 5th Century AD. Sculptures from the early period Circa 1st Century BC to 1st Century AD from ancient sites like *Kangali Tilla*, *Mathura* do not represent all the twenty-four *Tirthankaras*. Between the 8th and 13th Century AD, the detailed features of the iconography of the *Salakapurushas* (the Great Souls) was finalised (Tiwari, Maruti Nandan Prasad, 1995, p.19). According to Jain tradition, the famous *Salakapurushas* of the present era are 63. The list of *Salakapurushas* or Great Souls includes 24 *Tirthankaras*, 12 *Chakravartis* (emperors), 9 *Balaadevas* (considered to be the close associates of *Vasudevas*), 9 *Vasudevas* (they are considered as equal to half an Emperor) and 9 *Prati-Vasudevas* (adversaries of the *Vasudevas*).

Of the 63 Great Souls, the 24 *Tirthankaras* occupy the most prominent place and are venerated as *Devast Devast* (God of Gods). They belong to the ascetic group among the 63 Great Souls. They are in a sense the religious prophets of the Jains. The ancient holy doctrine of the Jains, whose origin is lost in the myriad of time is revealed by them to the people. They lead the people to redemption by their preaching and exemplary life style. This conception of the holy doctrine being timeless and of non human origin, and only revealed to the Great Souls closely follows the *Vedic* concept of the *Vedas*, which are also considered as of non human origin revealed to the *Rishis* (*Vedic* sages) called *Apoorvacheeya*.

The word *Tirthankara* denotes that he helps people like a boat to cross the ocean of *Samsara*, the sea of worldly life. But Jains define the term differently. They understand the

Tirthankara as one who has created the four *Tirthas* (orders) of the Jain community viz. monks, nuns, laymen and laywomen.

A soul attains the position of a *Tirthankara* after doing good actions and having become ripe for it. Every *Tirthankara*, before getting his enlightenment had to go through numerous births in different forms. Once he becomes capable of being a *Tirthankara*, he is first reborn in one of the heavens of *Devas* (angels) from where he returns to the earth after a long period of super mundane enjoyment and enters a queen's womb. All the *Tirthankaras* are born in a royal family. The future birth of the prophet is revealed to the mother by sixteen dreams according to *Digambaras* (Doshi, Saryu, 1985, p.18). *Svetambaras* however believe that the mother has fourteen dreams. The sixteen dreams according to *Digambara* tradition are :

1. A white elephant
2. A white bull
3. A white lion
4. The Goddess of beauty resting on a lotus
5. Two wreaths of beautiful fragrant flowers
6. The shining moon
7. The shining red sun
8. A banner of two fish fixed to a golden staff decorated with peacock feathers
9. A golden vessel with pure water
10. A lotus pond with ducks, fish and other water animals
11. An ocean of milk
12. A throne embellished by gems
13. A *Vimana* (tower above the sanctum)
14. A palace of an *Asura* (enemy of *Devas* or demi-Gods)
15. A heap of jewels
16. A fire, shining white.

Every *Tirthankara* has a *Yaksha* and *Yakshi* to attend on him as seen above and a *Ganadhara* (main male pupil) and his counterpart an *Arja* (main female pupil). In sculptures, he is depicted with his *Yaksha*, *Yakshi*, and the symbols of divinity. The five important events in the life of a *Tirthankara* are depicted in the temples and *Purana* works. The five important events are the birth, renunciation, realisation or attaining *Kevala Jnana*, the first sermon and the *Nirvana* or release. According to Jain *Puranas*, the *Tirthankara* after obtaining *Kevala Jnana* delivers a sermon in a specially designed audience hall called *Samavasrayana*. The parallel in *Saivism* to this hall is called as *Devasiriya Mandapa* as can be seen in *Tiruvannamalai Temple* (erstwhile Thanjavur district).

All *Tirthankara* images, so far found are either in sitting or standing postures. Most of the South Indian *Tirthankara* sculptures in sitting postures are depicted in *Arzha-Padmasana* (seated in half lotus pose) or *Arzha-Paryankasana* (half normal squatting pose while sitting used by ordinary people in South India) while similar sculptures from North India are in full *Padmasana* (seated lotus pose) with both legs crossed (Shah U.P., 1975, p. 468). Jain canonical works have mentioned postures of various *Tirthankaras* at the time of their *Nirvana* (Salvation). Twenty-one *Tirthankaras* have obtained *Nirvana* while engaged in meditation in *Kayotsarga* (standing) posture. The other three *Tirthankaras* – *Adinatha*, *Neminatha* and *Mahavira* obtained *Nirvana* while sitting in the *Dhyana* (meditative) posture. However, the convention that the *Tirthankara* images should be depicted in these respective

postures is not adhered to in actual practice. This has been observed in the collection of Jain images in the Government Museum, Chennai.

As per Jain traditions in every period age, a set of 24 *Tirthankaras* appear and expound *Jaina dharma*. The 24 *Tirthankaras* of the present age, their cognisance and *Yaksha - Yakshi* are given in Appendix I.

The following are the 24 *Tirthankars* of the immediate past age (*Atitakala Tirthankaras*):

1. *Nirvana*
2. *Sagara*
3. *Mahasabha*
4. *Vimalaprabha*
5. *Sridhara*
6. *Sudatta*
7. *Amalaprabha*
8. *Uttara*
9. *Angira*
10. *Sammathi*
11. *Sindhu*
12. *Kusumanjali*
13. *Sivagana*
14. *Utsaha*
15. *Jnanaeswara*
16. *Parameswara*
17. *Vimaleswara*
18. *Yasodhara*
19. *Krishna*
20. *Jnanamati*
21. *Sudhamati*
22. *Sribhadra*
23. *Ankranta*
24. *Santa*

This list of the *Tirthankaras* of the past age had been obtained by T.N.Ramachandran from the scripture *Jayamala* kept in the possession of the temple priest of *Thiruparathikalandram* temples (Ramachandran T.N. 1934 p.190). Very little is known of the iconography of these *Tirthankaras* of the immediate past age. We get a lot of iconographic details only for the *Tirthankaras* of the present age.

JIVANTASVAMI

Like the *Bodhisattva* images of Buddhism, there is a *Tirthankara* image of *Jivantasvami* adorned in princely style with ornaments. Attempts were made to worship the portraits of *Mahavira* even during his lifetime. A portrait in sandalwood was supposed to have been prepared when *Mahavira* was standing in meditation in his palace about a year prior to the final renunciation. Hence his image was depicted with a crown, ornaments and lower garments. Being a portrait image made during his lifetime it was called as *Jivantasvami Pratima*. Later, all images of this iconographic type are referred to as *Jivantasvami Pratima*. Two *Jivantasvami* bronzes were obtained in the *Akota* (near Baroda) hoard. One of them is

inscribed and datable to 550 AD (Shah U.P. 1981, p. 25). The first author saw these recently on display.

BAHUBALI

In Jain literature *Bahubali* is mentioned as one of the *kamadevas*. In the South, particularly in *Sravanabelagola* region, *Bahubali* is better known as *Gomattishwara*. Though his name is in the list of Jain *Kamadevas*, his fame among Jain worshippers is not as a *kamadeva*, but as a great sage who was engrossed in deep meditation for years together. In this respect, he is described as the Jain counterpart of the conception of *Valmiki* (Shah U.P., 1987, p.62). So far no find of a sculpture depicting *Bahubali* is reported from the famous ancient Jain site, *Kangali Tila* at *Mathura*. The absence of the sculpture of *Bahubali* in the *Kangali Tila* finds at *Mathura* shows that the worship of *Bahubali* had not yet started in the first two centuries of the Christian era. His worship began to develop in the post Gupta period (Shah.U.P., 1987, p.62).

Bahubali is the son of the first *Tirthankara Adinatha*. *Adinatha* married two princesses viz., *Yasavati* and *Simanda*. *Yasavati* bore *Adinatha* a hundred sons and a daughter named *Brahmi*. The eldest son was *Bharata*. *Simanda* bore one son called *Bahubali* and one daughter named *Sindari*. *Adinatha* taught his children various arts. *Bharata* studied *artha-sastra* and *nritya sastra*. *Bahubali* learnt warfare and medicine. At the time of his renunciation, *Adinatha* appointed his son *Bharata* as king and *Bahubali* as the next in command.

On the day, *Adinatha* attained *kevala-jnana*, two more suspicious events occurred for *Bharata*. He received news that his queen had given birth to a son and heir and also that a *chakra-ratna* had appeared in his armoury (Doshi, Saryu, 1985, p.99). The appearance of the *chakra ratna* in the armoury of the king meant that he was destined to become a *chakravarti*, a conqueror of the world. He was destined to conquer the six continents (the world was comprised of six *Dvipas*-island continents according to Jain cosmology) of the earth. Accordingly, *Bharata* embarked on his campaign of world conquest. After traversing various regions, *Bharata* returned to *Ayodhya*. Much to his shock and surprise, the *chakra-ratna*, which had moved along with his successful army so far, stopped outside the city gate and did not enter the city. On enquiry, *Bharata* learnt the reason for this unusual happening. The *chakra-ratna* did not enter the city because his conquest of the world was incomplete. He had not yet subjugated his brothers. When *Bharata* learnt this, in anger, he sent messages to his brothers to accept his supremacy. All his brothers except *Bahubali*, renounced their kingdoms and joined their father as monks. *Bahubali* challenged *Bharata* to war. The armies of the two brothers assembled and were poised for attack. At that moment the ministers of both the brothers suggested to them to settle the matter through duel instead of causing the death of countless innocent soldiers. Both the contending brothers readily agreed to decide their question by three duels namely *drishti-yuddha* (looking at each other without winking), *Jala yuddha* (throwing water on each other's face) and *MaHyuddha* (wrestling). *Bahubali* won the first two duels. During the third duel also his superiority was evident. As he lifted *Bharata* in his arms to dash him to the ground, *Bharata* called for his *chakra-ratna*. But instead of harming *Bahubali*, the *chakra-ratna* went around him and stood still on his right side. At that moment *Bahubali* realised the futility of his actions. He gently put *Bharata* down. Though he was the victor, he was full of remorse. He begged his brother's forgiveness and went to the forest to perform penance. There he assumed the *Kayotsarga* pose and remained in meditation for such a long period that creepers wound themselves

around his body and anthills developed over his legs. In spite of this severe penance, *Bahubali* failed to attain *Kevalajnana*. Perturbed by his brother's condition, *Bharata* sought the advice of his father, *Adinatha Tirthankara*. He stated that *Bahubali* still suffered from pride and resentment. On hearing this *Bharata* then went to *Bahubali* with his two sisters. The sisters whispered to *Bahubali*, "Dismount from the Elephant". In a flash *Bahubali* realised that his sisters referred to the elephant of pride. By this realisation, he attained *Kevalajnana* (Doshi, Saryu, 1985, p.101).

The deep meditation of *Bahubali* in *Kayotsarga* pose and the final stage of his realisation on the utterance of his sisters *Brahmi* and *Sundari* became a favourite theme for the Jain sculptors of South India. We have several *Bahubali* sculptures in this pose in *Ellora*, *Sravanabelagola*, *Karkal* and *Varkala*. In Tamilnadu also, many cave Jain temples of the medieval period have sculptures depicting *Bahubali* with his sisters.

YAKSHA & YAKSHI (SASANA DEVATAS - Attendant deities)

The gradual growth of the importance of the *Yaksha* and *Yakshi* in Jainism is quite interesting. Though in the very early stages (100 BC – 100 AD) *Yaksha* figures are found with those of *Tirthankaras*, the nature of their association with the *Mula Nayaka* (Main *Tirthankara*) is unclear. In the next stage (6-9th Century AD), a number of *Yakshas* and *Yakshis* gained popularity. The role of *Dharanendra Yaksha* was established in the 6th Century AD at *Badami* though his cult importance remained fluid for quite sometime. The images of *Chakresvari*, the *Yakshi* of *Adinatha*, *Garuda* the *Yaksha* of *Shantinatha* and *Jalamali* (with Tantrik elements) *Yakshi* of *Chandraprabha* were developed in this period (Settar S., 1981, p.54). Between the 9th and 12th Century AD, *Sarvabana Yaksha* and *Yakshi Ambika* became prominent in *Sravana Belagola* (Settar S., 1981, p. 55).

According to Jain belief, *Indra* (the chief of the *Devas*, demi-Gods common to both Hinduism and Jainism) appoints a *Yaksha* and *Yakshi* to every *Tirthankara* to serve as attendants. The *Yaksha-Yakshi* pairs possess semi-divine attributes and symbolic meaning of various kinds is ascribed to them. On the basis of the literary and archaeological evidence known so far, it is surmised that the *Yaksha-Yakshi* pairs for the 24 *Tirthankaras* evolved sometime in 8-9th Century AD.

The earliest list of these 24 *Yakshas* and *Yakshis* is given in the work *Abhidana-Chintamani* written by *Hemachandra* (refer Legend & Literature above). The same author describes the iconographic forms of the *Yaksha-Yakshi* in another work of his *Tri-sasti Salakapurusha Charitra*. The earliest sets of the different *Yakshis* known so far come from *Navamani Cave*, Orissa (Circa 9th Century AD) and from the temple No.12, *Deogarh Fort*, Madhya Pradesh (Circa 9-10th Century AD) (Shah U.P. 1961, pp.141-152).

Though all the iconographic details of all the *Yaksha* and *Yakshi* figures have been dealt in the Jain iconographic texts from Circa 11th Century AD, only the forms of *Gomaka-Chakresvari* (attendants of *Adinatha*), *Sarvanubhuti* or *Kubera-Ambika* (of *Neminatha*) and *Dharanendra* and *Padmavati* (of *Parvanatha*) are seen in sculptures with independent forms. The *Yaksha* and *Yakshi* of *Tirthankaras*, *Sarvasvanatha*, *Chandraprabha*, *Shantinatha* and *Mahavira* also sometimes exhibit their special iconographic forms. The *Sasana-Devatas* associated with all other *Tirthankaras* generally display identical features (Triwari, Maruti Nandan Prasad, 1983, p. 58).

The names and iconographic details of the *Yakshas* and *Yakshis* display the influence of Hindu and Buddhist deities. The deities borrowed from the Hindu pantheon to the group of Jain *Sasana-Devalas* (*Yaksha-Yakshi* group) may be classified into three groups. The first group has minor divinities who are not known to have been related to each other before their adoption in Jainism as a pair. The second group comprises the pairs who are related to each other such as the attendant pair of *Sreyamsanatha*, *Isvara* and *Gowri*. It seems to be an attempt to establish a relationship with *Saivites*. The third group includes the pairs who represent different sects. The *Yaksha* and *Yakshi* of *Adinatha*, *Gomakha* and *Chakresvari* have the features of *Nandi*, the sacred Bull of Lord *Siva* and *Vaishnavi* respectively.

The *Dharavendra* and *Padmavati* pair of *Parshvanatha* exhibits the fusion of *Naga* Cult (serpent worship) with Jainism. The *Nagaraja* temple in *Nagarkoil* (near *Kanyakumari*) is a good standing example for this. This temple in the southernmost town of Tamilnadu has become a Hindu *Naga* shrine only after the time of King *Bhatalavira* (*Udaya?*) *Udayar Maranda Varma Raja Circa 1750 AD*. *Udaya* appears to be more appropriate because *Nagercoil* is in erstwhile *Travancore* State. Before this conversion even the officiating priests of this temple had typical Jain names such as *Kamalavahana Pandita* and *Gunavira Pandita* (*Soundara Rajan K.V., 1981, p.110*). Of the six images in the temple three are seated figures of *Mahavira*. Two are *Parshvanatha* one in seated posture and the other in *Kayotsarga* posture. The sixth one is the figure of *Padmavati*. The temple has two latter period brass images of Standing *Parshvanatha* and *Padmavati* with hooded cobra (*Soundara Rajan, K.V., 1981, p.110*). *Nagercoil* is the ancestral town of the first author of this work. He has heard about the Jain origin of this temple from his mother and grandfather.

YAKSHI CULT

A special striking feature of medieval South Indian Jainism is the development of *Yakshi* worship as a powerful movement within their religious cults. This was to parallel the *Sakshi* worship of Hinduism during the medieval period. Even the *Digambara* division, which strongly believed that women could not attain *Kevalajhana* in their birth and have to take another birth as a male to attain the *Sammam bonum of the birth*, had to yield to the worship of *Yakshi* on par with the worship of *Tirthankaras*. Independent figures of *Yakshis* were made for their worship. Separate sanctums were built within the temple complex. Unlike the case of North India, where the worship of *Yakshi* never surpassed the secondary level of importance to the worship of *Tirthankaras*, in South India, *Yakshi* cult gained great support and wide popularity. Perhaps this maybe due to the interactions of Jains with *Saivite Nayamars* and *Vaishnavite Azhvars*, who extolled the grace of the Mother Goddess and with various *Sakshi* cults of Hinduism in Tamilnadu and Deccan. During the period of Early or Western *Chalukyas*, *Sapta Matrika* (Seven Mother Goddesses) worship developed in the Deccan and spread to *Pallava* and *Pandya* territories.

Of the twenty-four *Yakshis*, *Chakresvari* (the *Yakshi* of *Adinatha*), *Ambika* (the *Yakshi* of *Neminatha*), *Padmavati* (the *Yakshi* of *Parshvanatha*) and *Siddhayika* (the *Yakshi* of *Mahavira*) form the most popular quartet. At some places the *Yakshis* of *Suparshvanatha*, *Chandraprabha* and *Shantisnatha* are also depicted with independent iconographic forms (*Tiwari, Maruti Nandan Prasad, 1983, p. 59*). *Jvalamalmi*, the *Yakshi* of the eighth *Tirthankara Chandraprabha* occupies an important place in Tantrik worship.

There are a good number of Jain monuments and temples in Tamilnadu with independent figures of the above mentioned five *Yakshis*. An eighth Century AD inscription at *Tiruppan*

Malai rock (Pancha Pandavas Malai—the hill of the five Pandavas) in Walajah taluk, North Arcot District records the cutting of the figure of *Ponnuyakkiyar* (female or golden Yakshi according to view point – a female Yakshi would be a tautological description to stress femininity) in the presence of the Jain Pontiff *Ngomanadi Kuravar* by one *Naranan*, son of the *Maruttavar* (Doctor) of *Pugalalai Mangalam* (a nearby place). This event took place in the 50th regnal year of the *Pallava* King *Nandivarman II* in 780 AD (Krishnan K.G., 1981, p. 112).

Dr.K.V. Raman identifies this *Yakshi* as *Jvalamalini* (Raman K.V., 1978, p. 125). P.B. Desai (Desai P.B., 1957, p.40) and Tiwari (Tiwari, Maruti Nandan Prasad, 1983, p. 60) see her as *Siddhayika*, the *Yakshi* of *Mahavira*. However the identification made by V. Vedachalam seems more reasonable. He identifies this *Yakshi* as *Yakshi Ambika* (Vedachalam, V., 1989, pp.62-64). Tiwari explains the meaning of the name *Ponnuyakki* as a Tamil expression for golden *Yakshi* and on that basis he took the *Yakshi* as *Siddhayika* who is golden in complexion. P.B. Desai (1957, p.40) took the three miniature figures below the figure of the Jain monk *Naganandi* in the sculpture panel as devotees. But Vedachalam correctly identifies them (three miniature figures) as the two children and the maid of *Yakshi Ambika* and thus establishes his argument.

A late period (1733 AD) inscription from the *Admatha* temple in *Ponnur*, Wandiwash taluk, North Arcot District narrates that the image of *Yakshi Jvalamalini* should be taken out in a street procession along with that of *Parvathatha Tirthankara* every Sunday during the time of the weekly worship of *Helacharya* (the Pontiff of the Jains) (Krishnan K.G., 1981, p. 128). One *Jayankonda Chola Muvendavelan*, an official of *Raja Raja Chola I*, commissioned a sculpture of *Yakshi Ambika* in seated posture for a Jain temple, which stood Circa 10th Century AD on the bank of a *Palli Urani* (water tank) near the village *Sembattur* of *Pudukkottai* district (Ekambarathan A., Dr., 1998, p. 60).

JAINA TANTRIK CULT

The worship of *Yakshis* in course of time gave way to *Tantrik* practices. In fact the growth of *Jain Tantrik* worship practices were a natural outcome of the early medieval age, which witnessed the spread of *Tantrik* worship in all religions of wholly Indian origin. In that age, people in general believed in supernatural agencies for the fulfilment of their temporal and spiritual aims. The Jain preceptors began to advocate *Tantrik* worship practices and made full use of magic spells and amulets. They systematised occult lore in their scriptures. The *Niryuktis* (Jain scriptures) of Circa 300-500 AD state that the Jain monks acquired food with the help of magic spells (Singh, Ram Bhushan Prasad, 1975, p.56).

A fully developed system of *Jaina Tantrik* cult was evolved in Karnataka in the 10th – 11th Centuries AD. *Indira Nandi's Jwalini Kalpa* (10th Century AD) and *Mallisenra Suri's Bhairava Padmavathi Kalpa* (11th Century AD) marked the perfection of the *Jain Tantrik* system, which contains almost all the main characteristics of *Tantrik* worship such as *Mantras* (utterance of specific syllabic words), *Yantras* (geometric figures inscribed on metal or precious stones), *Mudras* (special position of fingers and movements of hands) and *Niyasa* (imaginary placing of the deities on different parts of the body of the worshipper).

Jwalini Kalpa contains descriptions of *Mandalas* (magic circles), which play a leading role in the *Tantrik* form of worship. Magic circles are drawn on the ground with mystic figures of

deities to summon evil spirits. The fourth chapter of this work describes the use of magic circles for averting the influence of evil spirits (Singh, Ram Bhushan Prasad, 1975, p.59).

The *Bhairava Padmavati Kalpa* explains the appropriate methods and insists on the correct knowledge of different directions, time, bodily postures and special positions of fingers and movements of hands for attaining desired results. The utterance of *Mantras*, which have special significance in the *Tantrik* form of worship are also given in it. *Jwala Malini* and *Padmavathi Yakshis* were the prominent *Tantrik* deities during this period.

SIXTEEN MAHAVIDYAS

The sixteen *Mahavidyas* form a group of Jain *Tantrik* Goddesses. Both *Digambaras* and *Svetambaras* accord the most favoured position to them. Almost all the iconographic works of Jainism from Circa 8th Century AD onwards give the description of individual iconographic forms of the *Mahavidyas*. But their depiction in sculpture or painting in the *Digambara* temples of South India is not seen so far. The North Indian *Svetambara* temples in Gujarat and Rajasthan have the figures of the *Mahavidyas*. The *Mahavira* temple at *Oslan*, Rajasthan built by the *Pratihara Vatsaraja* (8th Century AD) has the earliest known depictions of *Mahavidyas*, as temple decorations (Tiwari, Maruti Nandan Prasad, 1983, p. 79).

The sixteen *Mahavidyas* found in the later traditions of *Digambara* and *Svetambara* sects are:

1. *Rohini*
2. *Prajnapati*
3. *Vajrasruskala*
4. *Vajrankusa*
5. *Chakresvari* or *Aprati Chakra* (S i.e. *Svetambara*) *Jambumanda* (D i.e. *Digambara*)
6. *Naradatta* or *Parushadatta*
7. *Kali* or *Kalika*
8. *Mahakali*
9. *Gauri*
10. *Gandhari*
11. *Sarvasra-Mahajwala* or *Jwala* (*Svetambara*), *Jwalamalini* (*Digambara*)
12. *Manavi*
13. *Vairotya* (S) *Vairoti* (D)
14. *Acchupta* (S) *Achyuta* (D)
15. *Manasi*
16. *Mahamanasi*

The great souls other than the twenty-four *Tirthankaras* are twelve *Chakravartis* or Universal Emperors, nine *Baladevas*, nine *Vasudevas* and nine *Prati-Vasudevas*. These great men did not renounce their worldly life. They belong to the non-ascetic group. They are human mundane souls but great in life and have superior status and attainments. Every *Chakravarti* gets his high rank on account of the good deeds of his previous births and on account of the wishes cherished in his earlier life. They are depicted as having a golden complexion and are said to belong to *Kasyapa Gotra* (descendants of *Rishi Kasyapa* and hence *Gotra*). This again shows the connection with Hinduism. According to both *Digambara* and *Svetambara* traditions every *Chakravarti* gets the possession of 14 *Ratnas* (kinds of wealth and power)

and 9 *Nidhis* (kinds of wealth) (Glasenapp, Helmuth Von, 1999, p.283) . The 14 *Ratnas* are divided into *Ekaendriya Ratnas* (they consider a *Ratna* as a living being possessing only the sense of touch – i.e. *Eka Indriya* or one sense) and *Panchendriya Ratnas* (these are animals and human beings who possess five senses).

The seven *Ekaendriya Ratnas* are:

1. *Chakra* embellished with jewels
2. *Danda*, a splendid staff with land boring (drilling) and body curing power
3. *Asi* (sword)
4. *Chatra* (white parasol)
5. *Sarma* (hide with magical power)
6. *Mani* (gem with wonderful powers)
7. *Kakini* (*Chamara* or sea shell)

The seven *Panchendriya Ratnas* are:

1. Commander-in-Chief
2. *Grahapati* (Chamberlain)
3. *Varadhaka* (architect)
4. *Purohita* (priest)
5. *Gaja* (elephant)
6. *Asva* (horse)
7. Queen

The nine *Nidhis* (wealth) of the *Chakravarti* are :

1. Houses
2. *Panduka* (rice and corns)
3. *Phalgaka* (ornaments)
4. *Sarvaratnaka* (14 gems)
5. *Mahapatma* (clothing)
6. *Kala* (time)
7. *Mahakala* (Mines of metals and gems)
8. *Manavaka* (weapons)
9. *Sankha* (fine arts)

The twelve *Chakravartis* are :

1. *Bharata*, son of the first *Tirthankara Adinatha*, was the first *Chakravarti*. His chief queen was *Subhadra*.
2. *Sagara*, the son of *Sumitra* and *Yasomati* of *Ayodhya* was the second *Chakravarti*. He was a contemporary of the *Tirthankara, Ajithanatha*. His queen was *Bhadra*.
3. *Maghava* ruled from *Sravasti* in the interval between the fifteenth and sixteenth *Tirthankaras*. *Samudravijaya* and *Bhadra* were his parents. *Jaya* was his queen.
4. *Sanatkumara* was born in *Hastinapura*. *Arvasena* and *Sahadevi* were his parents. *Vijaya* was his queen.
5. *Santinatha*
6. *Kunthunatha*
7. *Aranatha* (Serial Nos. 5, 6, & 7 - These three *Chakravartis* later became the fifth, sixth and seventh *Tirthankaras* respectively).

8. *Subhanna* was the son of *Kritavirya* and *Tara*. His chief queen was *Padmasri*.
9. *Mahapadma* or *Padma*. He was the son of *Padmodhara* and *Jwala*. He lived with queen *Vasundara* in *Varanasi*.
10. *Harisena*. He was the son of *Mera* and *Mahahari*. He lived with his chief queen *Devī* in *Kampilya*.
11. *Jayasena*. He was the son of *Vijaya* and *Vapra*. He ruled with his queen *Lakshmiṃvati* from *Rajagraha*.
12. *Brahmadatta*. He was the son of *Brahma* and *Sulani*. He ruled with his queen *Lakshmiṃvati* from *Kampilya* (Glasenapp, Helmuth Von, 1999, p.285).

Baladevas, *Vasudevas* and *Prati-vasudevas* are three heroes who always appear simultaneously. *Baladeva* and *Vasudeva* are half-brothers. They are sons of the same father through his two wives. *Baladevas* have a bright white complexion and wear blue-black garments (Glasenapp, Helmuth Von, 1999, p.285). They are intimately associated with the adventures of the *Vasudevas*. The bow, two different kinds of clubs (*Gada* and *Musala*) and the plough are their weapons according to the tradition of the *Digambaras*. *Svetambaras* ascribe a chain of precious stones instead of the bow to them (Glasenapp, Helmuth Von, 1999, p.285). The toddy-palm is the symbol painted on their banner.

The nine *Baladevas* according to *Digambara* texts are:

1. *Vijaya*
2. *Achala*
3. *Sudharma*
4. *Suprabha*
5. *Sudarsana*
6. *Nandi*
7. *Nandiṃvita*
8. *Rama*
9. *Padma*.

According to the *Svetambaras*, they are:

1. *Achala*
2. *Vijaya*
3. *Bhadra*
4. *Suprabha*
5. *Sudarsana*
6. *Ananda*
7. *Mandana*
8. *Padma*
9. *Rama* (Shah U.P., 1987, p.75)

Vasudevas are the younger brothers of the *Baladevas*. They are otherwise called as *Narayana* or *Vishnu*. They are also called as *Araha-Chakravarti* or half-emperors for they enjoy the power of half an emperor. *Vasudevas* are black in colour and wear yellow garments. The eagle is inscribed on their banners. According to *Digambara* tradition, Bow, Conch, Discus, Staff, Sword, Sakti (two tridents joined back to back) and the Club are their seven weapons. According to *Svetambaras* Conch, Discus, Club, Bow, Sword, *Kaustubha Mani* (precious stone) and *Vanamala* (wreath of flowers) are the seven insignia (Shah U.P., 1987, p.74).

The nine *Vasudevas* according to both the *Digambara* and *Svetambara* traditions are:

1. *Tripristha*
2. *Diprastha*
3. *Svayambhu*
4. *Purushothama*
5. *Purushastika* or *Narasimha*
6. *Purushapundarika*
7. *Datta*
8. *Narayana*
9. *Krishna*.

Prati-Vasudevas are powerful evil doers. Their birth is revealed through a dream (Glasenapp, Helmuth Von, 1999, p.286). *Baladevas* and *Vasudevas* are closely associated through a series of births and rebirths in a hostile manner to *Prati-Vasudevas* i.e. the same set of persons are reborn to fight with the same set of adversaries who are also reborn. *Prati-Vasudevas* fight with *Baladevas* and *Vasudevas* to get the status of Half-Emperor. In this struggle the *Vasudevas* always manage to kill the *Prati-Vasudevas*.

The nine *Prati-Vasudevas* are:

1. *Asvagriva*
2. *Taraka*
3. *Meraka*
4. *Madhu*
5. *Nisamba*
6. *Bali*
7. *Prahlada*
8. *Ravana*
9. *Jarasondha*.

The above narration of the Jain legends closely intertwines with the Hindu legends. The symbols *Kaustubha Mani*, *Vanamala*, *Conch*, *Discus* etc. and the use of the word *Vasudeva* appear to be an appropriation of the Hindu God *Maha Vishnu* and his symbols. The minor variations have been deliberately woven in to demonstrate the separateness of Jainism and to create a distinct space in the religious expanse.

OTHER GREAT SOULS

Besides the 63 *Safaka Purushas* (Great ones) there are less important classes of Great Souls who find prominent places in Jain mythology. One hundred and six such Great Souls are described in Jain Puranas. They are:

1. <i>Kulakaras</i> or <i>Mamas</i>	..	14
2. <i>Fathers of Tirthankaras</i>	..	24
3. <i>Mothers of Tirthankaras</i>	..	24
4. <i>Narasdas</i>	..	9
5. <i>Rudras</i>	..	11
6. <i>Kamadevas</i>	..	24
Total	..	<hr/> 106

Kulakaras

Kulokaras or *Manus* are the wise men, who appear from time to time and lay the foundations of civilisation.

The 16 *kulakaras* are:

1. *Pratisvatī* (also called *Pradi-svathi*)
2. *Sammati*
3. *Kshemankara*
4. *Kshemondhara*
5. *Simankara*
6. *Samandhara*
7. *Vimalavahana*
8. *Chakshushman*
9. *Yasarvan* or *Yasarvin*
10. *Abhichandra*
11. *Chandrabha*
12. *Maradeva*
13. *Prasenajit* (also called *Prasena – chandra*)
14. *Nabhi Maharaja*

Naradas

The nine *Naradas* performed the function of carrying tales. This is a self inflicted office. They suffer after death in hell. However at times they are inclined towards *Dharma*, for which reason they are, treated as Great Souls. The nine *Naradas* are:

1. *Bhīma*
2. *Mahabhīma*
3. *Rudra*
4. *Maharudra*
5. *Kala*
6. *Mahokala*
7. *Darmukha*
8. *Naraka-mukha*
9. *Adhomukha* (Ramachandran.T.N., 1934, p.225).

All these nine *Naradas* are respectively the contemporaries of the nine *Vasudevas*. *Adhomukha Narada* was the person who informed the whereabouts of *Krishna* to *Kamsa*, when the former was spending his boyhood in *Govardana*.

Eleven Rudras

The eleven *Rudras* (*Ekadasa Rudras*) are persons who took the right spiritual path setting their hearts on liberation from the cycle of birth and death. But they left off persevering on this path after a stage. As they had the right faith, they are destined to become *Siddhas* after a few more births.

The eleven *Rudras* are:

- | | |
|------------------------|--|
| 1. <i>Bhimavali</i> | He lived during the time of <i>Adimatha</i> . |
| 2. <i>Jita-sutra</i> | He lived during the time of <i>Ajithamatha</i> . |
| 3. <i>Rudra</i> | He is different from the third <i>Narada</i> of the same name. He lived in the time of the 9 th <i>Tirthankara</i> , <i>Svidhinatha</i> . |
| 4. <i>Visalanayana</i> | He lived in the time of <i>Satlamatha</i> , the 10 th <i>Tirthankara</i> . |
| 5. <i>Supratishtha</i> | He lived in the time of <i>Sreyamasnatha</i> , the 11 th <i>Tirthankara</i> . |
| 6. <i>Achala</i> | He lived in the time of <i>Vasupujya</i> , the 12 th <i>Tirthankara</i> . |
| 7. <i>Pundarikka</i> | He lived in the time of <i>Vimalanatha</i> , the 13 th <i>Tirthankara</i> . |
| 8. <i>Ajittandhara</i> | He is also known as <i>Ajittadhara</i> . He lived in the time of <i>Anandanatha</i> , the 14 th <i>Tirthankara</i> . |
| 9. <i>Jitanatha</i> | He lived in the time of <i>Dharmasnatha</i> , the 15 th <i>Tirthankara</i> . |
| 10. <i>Pirha</i> | He lived in the time of <i>Santhinatha</i> , the 16 th <i>Tirthankara</i> . |
| 11. <i>Satyaki</i> | He lived in the time of <i>Mahavira</i> , the 24 th <i>Tirthankara</i> .
(Ramachandran.T.N., 1934, p.226) |

Kamadevas

There is nothing very special to note about the 24 *kamadevas*. However, some of them are very distinguished personalities. The first *kamadeva*, *Bahubali*, distinguished himself as a great ascetic.

The 24 *kamadevas* are:

1. *Bahubali*
2. *Prjapati*
3. *Sridhara*
4. *Darsanabhadra*
5. *Prasenachandra* (He is different from the 13th *Manu* of the same name)
6. *Chandravarna*
7. *Agni-yukta*
8. *Sanat-kumara*
9. *Vatsaraja*
10. *Kanaka-prabha*
11. *Megha-prabha*
12. *Santhamatha*
13. *Kausthunatha*
14. *Arahamatha*
15. *Vijayaraja*
16. *Srichandra*
17. *Nalaraja*
18. *Hanuman*
19. *Baliraja*
20. *Vasudeva* (He is different from the nine *Vasudevas*)
21. *Pradyumna*
22. *Naga-kumara*
23. *Jeevan-Dhara*
24. *Jambuwami*

ASHTAMANGALAS

Ashtamangalas, the eight symbols of prosperity are very familiar to both divisions of Jains. They are depicted in Jain temples on the pedestals or *Prabhās* of the images and on the plates used in worship and offering. According to the *Asvapatika Sutra*, a *Svetambara* canonical text, the eight symbols of prosperity are:

1. *Svastika* (Svastika – an auspicious symbol used by Hindus as well)
2. *Srivatsa* (an ornament or auspicious mark representing Goddess Lakshmi, the Hindu Goddess of Wealth)
3. *Nandyavarta* (an auspicious mark representing the hoof marks of the cow)
4. *Varidhamanaka* (powder-flask)
5. *Purna Kalasa* (a full pot or vase of plenty)
6. *Darpana* (mirror)
7. *Matya* or *Matrya-yugma* (a pair of fish).

But in the *Digambara* division they are:

1. *Bhringara* (vessel)
2. *Kalasa* (full vase)
3. *Darpana* (mirror)
4. *Chamara* (fly-whisk)
5. *Dhvaja* (banner or flag)
6. *Vyajana* (fan)
7. *Chatra* (parasol) and
8. *Sapratishtha* (auspicious seat)

Ashtamangalas are eight auspicious objects. The Jain *Ashtamangalas* are different from the *Ashtamangala Prasma* performed in Hindu astrology in Kerala. This type of questioning (*Prasma*) of the Gods is used to find out good and bad times for leading families, kings and if there is any problem in temples or their rituals to find out the views of the Gods. It involves elaborate preparation and use of eight materials. Some of the materials like mirror, *Kalasa* etc., are common to Jainism and Hinduism. Some materials are different. The answers are based mainly on interpretation of omens (*Nawita Sastra*) and the flame of the lamp lit while the *Prasma* is conducted. *Ashtamangala* is one of the names given to Goddess *Lakshmi* (Goddess of Wealth). The Goddess *Saraswati* and *Bhagavathi* (Goddess of Learning and Courage- are the other two of the three manifestations of *Shakti*-Mother Goddess worship in Hinduism) are invoked to reveal the answers to the questions. This shows how in Hinduism the same word *Ashtamangala* has different meanings based on the context. Many of the translations of the *Rig-Veda* by western scholars have ascribed inappropriate meanings based on literal translations. This accounts for much of the misunderstanding about Hinduism. The *Katapayadi* (pneumonic) system of translation has been explained by the first author elsewhere (Kannan Dr. R., 2000, p.41).

The use of the same material with a different connotation is another example of the adoption of Hindu mythology and religious objects but giving them a different meaning. This serves to attract the followers of the old religion to the new fold while at the same time it creates a separate religious identity as seen above. This also shows the Protestant character of Jainism to Hinduism.

DESCRIPTIVE ACCOUNT OF THE JAIN IMAGES IN THE GOVERNMENT MUSEUM, CHENNAI (MADRAS)

The Chennai Government Museum has a significant collection of sculptures in its Jain Gallery next to the world famous *Amaravathi* Gallery, which houses Buddhist sculptures. Those in the display represent various Jain centres of South India and cover a period of about eight hundred years from Circa 8th Century AD to 16th Century AD. They exhibit the many shades of South Indian Art Schools developed under the patronage of some of the famous dynasties.

The sculptures of this gallery may be grouped into three categories namely:

1. Sculptures from the present Tamilnadu region
2. Sculptures from the present Karnataka region and
3. Sculptures from the present Andhra Pradesh region.

Though Andhra is famous for its ancient Buddhist monuments and philosophers like *Nagarjuna*, it is not devoid of the monuments of other religions. Jainism too had its places of influence in Andhra. The *Masulipatnam* plates of *Ammaraja II* (945-970 AD) has a reference to a family of feudatory chieftains who professed the Jain religion (Rao, Krishna B.V., 1942, p.87). Further it refers to the Jain Pontiff *Jayarena*, who was honoured by various Jain sects like *Sravakas*, *Kshapanakas* and *Ajjikas* (*Ajivakas*). An inscription at *Rasathirtha* (an old Jain centre) refers to the Eastern *Chalukya* Ruler *Vinayaditya's* (1011-1018 AD) pilgrimage to that place to pay his respects to his Guru, the Jain Pontiff *Trikala Yogi Sidhanva Revu* (Krishnamurti, Vaideli Dr. A., 1970, p.222). The existence of Jainism in Bellary district of present Karnataka (former Nizam State under Hyderabad) and Caddapah district of present Andhra Pradesh in the medieval period is validated by the Jain sculptures and inscriptions found in those places. The Government Museum, Chennai has a good collection of Jain sculptures brought from *Danavulappadu*, Andhra Pradesh. These have been collected in the days when the Government Museum, Chennai was the principal museum of the then Madras Presidency during the latter half of the 19th Century AD and the 1st half of the 20th Century AD.

Danavulappadu (village of Danavas-Asuras or evil forces) is a small village 6 km below the town of *Jammalamadugu* of Cudappah district. In this small village on the bank of the river Pennar, three ruined Jain temples with sculptures were discovered Circa 1920 AD. The sculptures and inscriptions collected in this site belong to two different periods. The earlier ones belong to Circa 10th Century AD and they exhibit the features of the *Rashtrakuta* Art School. The other group of sculptures belong to the *Vijayanagar* Art School. Some of them portray the figures of Jain *Tirthankaras* and their *Yakshis* and devotees.

The Memorial Stone monuments belong to the *Nishidhi* pillar category. *Nishidhi* pillars are the memorial stones erected for the Jains who fasted and died according to the injunctions of their scriptures in order to attain salvation. These Jains with great religious fervour took the *Sallehana* vow (fast until death) and performed it with remarkable composure.

The *Nishidhi* Pillars have sculptured panels and inscriptions. From the inscriptions we learn that the buried temples identified in that site were originally built for the *Tirthankaras* *Shantivatha* and *Parivavatha*.

The sculptures collected from Karnataka especially the ones dating to Circa 10th Century AD from the Mysore region exhibit the influence of *Rashtrakuta* workmanship. The sculptures of the later Vijaynagar period present a synthesis as a result of the continuation of the *Svayambelagola* tradition after its interaction with South Kanara centres.

SCULPTURES

I. ADI NISHIDHI PILLAR

Acc.No.(Accession Number) 2478; Ht. (Height) 97.5 cm; Br.(Breadth) 46 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 14th Century AD

This *Nishidhi* pillar has two panels. The upper panel is designed in the form of an arched *Mandapa* (pavilion) with a *Sesha Mukha* (lion face) at the top. The arch has floral designs carved on it and is supported by two pillars. These pillars are like temple pillars with parts like *Kalasa* (pot like structure) and *Chaturangas* (square like structures). The *Tirthankara* is shown seated in a meditative (*Dhyana - Padmasana*) lotus pose. At his back is a single headed cobra. This is one of the identification marks of *Saparsvanatha*. One coil of the cobra behind the left shoulder and another coil behind the right elbow are depicted. It spreads its hood over the head of the *Tirthankara* serving the purpose of a canopy. *Mukhuda* (triple umbrella) and a pair of *Chamara* (fly-whisks) are also depicted.

The *Swasatika* symbol in the median band, which divides the upper and lower panel, is one of the identification symbols of the seventh *Tirthankara*, *Saparsvanatha*. But for this symbol shown in the *Nishidhi* pillar it is very difficult to identify the *Tirthankara* as *Saparsvanatha*. Both *Parsvanatha*, the twenty-third *Tirthankara* and *Saparsvanatha* are often represented with a canopy of the hood of a snake over their heads and this renders it difficult to differentiate between the figures of *Saparsva* and *Parsva*. According to both *Digambara* and *Svetaubara* sects, *Saparsva* has the *Swasatika* as his identification mark and it is portrayed on his banner. The representation of snake hoods over *Saparsva* is related to his mother's dream and the decoration made by *Indra* (*Sakra* in Jainism) during the *Samavasarana* Sermon. This sermon is given by each *Tirthankara* on the occasion of attainment of omniscience. When *Saparsva* was in his mother's womb, she saw in a dream, herself lying on the coils of snakes with one, five and nine heads. For this reason *Sakra* arranged a similar multi-headed snake with hood, like an umbrella over the head of *Saparsva* during his *Samavasarana* Sermon.

In the lower panel designed as a rectangular *Mandapa*, two worshippers are depicted. This *Mandapa* is supported by two pillars like the upper portion. These figures are described as male and female (Rea A., 1990, p.123). But actually both are males. The inscriptions on the epitaph found below the lower panel confirm that both are males. Between them is a *Gudi* (a vase). Under the lower panel are two inscriptions divided by a vertical central line. The first part runs thus - "*Kanakakirti Deva, the Preceptor of Adi Chetty, ...*" and the second - "*The Nishidhi (epitaph) of Adi Chetty, son of Ballava Singi Chetty of Pemkouda*". According to this epigraphical evidence, both the figures are males and they are teacher and pupil.



Sl. No. 1
ADI NISHIDHI PILLAR



Sl. No. 2
AJITHANATHA

2. AJITHANATHA

Acc.No. 2498; Ht. 67.5 cm., Br. 59 cm.

PEDDATUMBALAM, BELLARY DISTRICT, KARNATAKA.

Circa 12th Century AD.

Ajithanatha, the second *Tirthankara* is depicted in seated *Dhyana* posture in *Padmasana* (lotus pose) on a lotus base. His hair is shown in curls. This type of hair depiction is also common to sculptures of the Buddha. At his back is an ornamented backrest with *Makara* designs. Depicted further recessed are *Chamara* bearers, one on each side. They bear a fruit in their free hands. Their headgear is in the form of *Karanda Makuta* (the crown is in the form of a cone with the base at an angle of 30° pointed towards the apex; this shape is supposed to resemble the neck of a peacock). A round *Bha Mandala* (aura) is shown at the back of the *Tirthankara's* head. Over it is shown the *Mukkudai* or the triple umbrella. The arch having floral designs (*Prabhavali*) with a *Simha Mukha* (lion face) enhances the beauty of the sculpture. The ornaments of the *Chamara* (fly-whisk) bearers and the floral pearl string designs of the *Mukkudai* and the arch show it as akin to *Hoyasala* style. On that basis, we may assign the date of this sculpture to Circa 12th Century AD. There is no cognisance in this sculpture to identify him as *Ajithanatha*. But in the Museum Register, this sculpture is recorded as *Ajithanatha*.

Ajithanatha was the son of King *Jitasatru* and Queen *Vijaya* of *Ayodhya*. According to the description of poet *Hemachandra* of the *Svetambara* sect, this *Tirthankara* was named as *Ajithanatha* because his mother could not be defeated in gambling by the king so long as he was in his mother's womb. The *Digambaras* explain differently. According to them, he was called *Ajitha* as he could not be conquered by sin or by any heretic.

Ajitha is golden in complexion. His cognisance and the mark on his banner is the elephant. *Mahayaksha* and *Rohini* are his *Yaksha* and *Yakshi*. According to *Svetambara* tradition, *Ajitha* is his *Yakshi*. The *Mahavira* sculpture (bas - relief) in the *Vallimalai* Jain cave (Sl.No.2A on page 118), which the authors have visited displays the *Ganga* school style of sculpture with a fusion of *Pallava* influence, is a forerunner for this *Ajithanatha* in style. The *Ajithanatha* in the Museum is in the same style with *Hoyasala* ornamentation.

3. BOBI CHETTY NISHIDHI PILLAR

Acc.No. 2480; Ht.85 cm., Br. 26 cm..

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 14th Century AD

This *Nishidhi* pillar also has two sculpture panels with an epitaph inscription. The upper panel is designed with a frame work of *Simha Mukha* (lion face) in an arched niche. In this panel, *Tirthankara Mahavira* is depicted in the seated meditation (*Dhyana-Padmasana*) pose. *Bha Mandala* (Halo) with lotus petal design is shown behind his head. His face is in defaced condition. But this does not steal away the elegance of the total composition. Two *Chamaras* (fly-whisks) one on each of his sides and a carved *Mukkudai* (Triple umbrella) are depicted over his head. In the median band, which separates the upper and lower panels is a lion, the identification mark of *Mahavira*. It is carved in profile.

The lower panel is designed with the framework of a nearly square *Mandapa* (hall with pillars). Both the *Mandapas* have ornate carved pillars. In the centre of the *Mandapa*, the worshipper is seated in *Padmasana* (lotus pose) with folded hands in *Anjali Mudra* (prayer

pose). The richness of his ornaments and lower garment conveys his opulent background. The *Kanarese* epitaph in the lower part of the pillar is in memory of *Bobbi Chetty*, the son of *Ponni Chetty* of *Penskonda*. *Chettys* are a merchant caste.

4. BROKEN PILASTER WITH DECORATION

Acc. No. 2485; Ht.94.5cm., Br. 36 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD.

The age of the sculpture is not determinable in the absence of enough iconographic features for study. However, the general earlier age group of Danavulappadu sculptures is Circa 10th Century AD, which can be applied to this broken sculpture also.

5. BROKEN PILASTER WITH DECORATION

Acc. No. 2486; Ht.94.5cm., Br. 38 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD.

Age is determined by study of iconographic features. In this case, they are not available sufficient enough to fix the period. The age group of some Danavulappadu sculptures is Circa 10th Century AD. This earlier period age group can be applied to this broken sculpture also.

6. CHATURVIMSATI WITH ADINATHA

Acc.No. 2511; Ht. 86 cm., Br. 40 cm.

PROBABLY FROM MYSORE REGION, KARNATAKA.

Circa 11th Century AD

This beautiful relief sculpture depicts a prominent central figure of a *Tirthankara* surrounded by twenty-four *Tirthankaras* of smaller size. Such a type of representation is called as *Chaturvimsati* (meaning 24 in Sanskrit). Usually the number of the surrounding *Tirthankaras* should be the remaining 23, but in this sculpture they are twenty-four and makes the total number including the prominent central one, twenty-five. The *Mula Nayaka* or the prominent central *Tirthankara* is in the *Kayotsarga* (standing erect pose). All the surrounding smaller *Tirthankaras* are in the seated *Dhyana-Padmavara* pose. The *Mula Nayaka's* broad square face with curly hair tempts us to compare this sculpture with the countenance of the colossal and famous statue of *Bahubali*, the second son of the first *Tirthankara Adinatha* at *Sravanabelagola*, Mysore region.

The hair locks that fall on either shoulder of the standing *Tirthankara* helps us to identify him as *Adinatha* or *Rishaba Deva*. *Adinatha*, the first *Tirthankara* is variously called as *Yugadeva* and *Adi-vara* (the first God of the *Yuga* or world-period). He was the son of *Nabi* and *Muradevi*, the king and queen of *Ayodhya*. He is called as *Rishabha Deva* because he has the mark of a bull on his left thigh. Another reason as narrated in both *Digambara* and *Svetambara* traditions, is that the bull was the first among the dreams seen by his mother while he was in her womb. *Rishaba Deva* was golden in complexion. The Bull is his cognisance and appears on his banner. According to *Jinasena's* (a Jain poet of the mediaeval period in Mysore region) *Adi Purana* (Jain epic). *Yasasvati* and *Sonanda* were his two queens. *Bharata*, a son and *Brahmi*, a daughter were born to *Yasasvati*. *Sonanda* gave birth to a son *Bahubali* and a daughter *Sundari*. *Gomuka* and *Chakresvari* are his *Yaksha* and *Yakshi*.



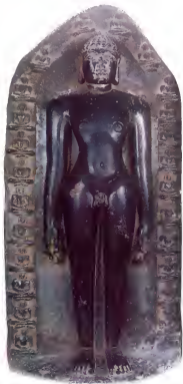
Sl. No. 3
BOBICHETTY NISHIDHI PILLAR



Sl. No. 4
BROKEN PILASTER WITH
DECORATION



Sl. No. 5
BROKEN PILASTER WITH
DECORATION



Sl. No. 6
CHATURVIMSATI WITH ADINATHA



(Side-1)



(Side-2)



(Side-3)



(Side-4)

Sl. No.7
CHAUMUKH TIRTHANKARAS ON
PANIVATTAM



(Side-1)



(Side-2)



(Side-3)



(Side-4)

Sl. No.8
CHAUMUKH WITH PANIVATTAM

7. CHAUMUKH TIRTHANKARAS ON PANIVATTAM

Acc.No. 2495; Ht. 51cm., Br. 38 cm.

CHAUMUKH: The diameter of the circular base is 88.5cm. and length of the circular base is 29 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD

The *Chaumukh* (a sculpture with four figures on the four sides – showing four *Tirthankaras* on the four sides) stands on a circular sculptured base called as *Panivattam*. On each of the four sides of the *Chaumukh* are *Tirthankaras* seated on a square platform in *Padmasana* with a *Yaksha* standing on a lion to the right side of the main figure. There is a *Yakshi* to the left side of the main figure. Both the *Yaksha* and *Yakshi* also double up as *Chomora* bearers. This pattern is repeated on all the four sides. All the *Tirthankaras* have *Mukhudai* over their head. On the main face, a *Tirthankara* (*Soparsvanatha*) has a five-headed snake hood over his head. A lotus and scroll ornament canopy of *Rashtrakuta* style is common to all the faces and forms the top of the central pillar on which the four faces are carved out. The base or *Panivattam* on which the *Chaumukh* is placed is in circular shape with some broken parts. Another *Chaumukh* obtained along with this too has a *Panivattam*. The shape of that *Panivattam* suggests that this *Panivattam* might have been made with an outlet (*Pranali*) similar to the other one to let out the water poured on the *Tirthankaras* during the ritual bath (oblation water during *Abhishekam*). The *Panivattam* or the circular base has fine carvings on it. The celestial figures riding on *Makaras* (crocodiles) and elephant seem to be *Varuna* and *Indra*, two of the eight *Digpalakas* (guardian deities of the eight cardinal directions – a belief common to all religions of Indian origin). The inscription on the upper edge runs thus – “Hail ! the ocean wherein *Sri* (Goddess *Lakshmi*) of spotless royal fame had her birth who always (possesses) great energy – caused to be made (this) stone pedestal for the glorious bathing ceremony of (the *Arhar*) *Shanti*, in order that his (the temporal maker's) desire might be fulfilled. It is said that poison (itself) is not (poison), but the property of a god is the (most) dreadful poison. Poison kills one person, the property of god, the person together with his sons and grandsons”. The inscriptions state that the *Mula Nayaka* (the Main *Tirthankara*) of this *Chaumukh* is *Shanthinatha*, the sixteenth *Tirthankara*. *Soparsvanatha* is another *Tirthankara* in this *Chaumukh* identified by the five-headed snake.

8. CHAUMUKH WITH PANIVATTAM

Acc. No. 2497; Ht. of *Chaumukh* 50.5cm., Br. 30 cm, Diameter of the circular base is 69.5 cm, and length of the circular base is 23 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD

This *Chaumukh* is similar to the one described above in Sl. No. 7, but not in quite the same good condition. It has four seated *Tirthankaras* with standing *Yakshas* and vehicles on each side. The *Panivattam* or the base is round in shape with an elongated water channel on one side. On the outer side it has various sculptured figures – a male figure laying a garland with both hands; a female playing the *veena* (a musical stringed instrument played by plucking the strings) and male and female dancers are some of the beautiful miniature carvings on this *Panivattam*. Along with them the *Digpalakas* with their consorts on their respective *vahanas* (carriages – in this case, animals used by them as their transport) are carved. It reminds us of the favourite *Digpalaka* idiom executed by the *Nolambas* (a minor South Indian dynasty Circa 7th to 11th Century AD who ruled in the present Mysore and Dharmapuri regions) in their temple ceilings.

9. HEAD OF A TIRTHANKARA

Acc.No. 2493; Ht. 27 cm., Br. 6.32 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD

This sculpture is mutilated. Iconographic features sufficient to establish age are not available. The age group of the earlier Danavulappadu sculptures is Circa 10th Century AD. This dating may be adopted in this case also, since there is no contradictory evidence. This figure is recorded in the Museum Register as the head of *Mahavira* with a question mark. It is better to refer to it as the Head of a *Tirthankara*.

10. HEAD OF A YAKSHI

Acc.No. 2494; Ht. 45 cm., Br. 20 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD.

There are not enough iconographic features to establish the age of the sculpture. The general earlier age group of Danavulappadu sculptures is Circa 10th Century AD which is applicable to this mutilated sculpture also. This is recorded in the Museum Register as the Head of a Goddess, but it is better to refer to it as the Head of a *Yakshi*, since the concept of Goddess is alien to Jainism.

11. BONNI CHETTY NISHIDHI PILLAR

Acc.No. 2481; Ht. 78 cm., Br. 42.5 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 14th Century AD.

This *Nishidhi* pillar has two sculptured panels and an inscription in old *Kanarese*. *Mahavira* in seated *Padmasana* (lotus) pose is depicted with *Makkudar* (triple umbrella) a symbol of his authority over three worlds, *Bha Mandala* (halo) and *Chamaras* (fly whisks). Below him in the central band between the upper and lower panels, his mark of identification viz. the lion is carved in profile. Below it, in a rectangular panel are two seated figures of worshippers in *Padmasana* with their hands in *Anjali Hasta* (hands folded in prayer). The *Kanarese* inscription below this panel, is an epitaph and it states that the male figure in the panel is *Honni Chetty* son of *Sochi Chetty* of *Pemakonda* and the female figure is his queen (i.e. wife) *Virayi*.

12. LEGS OF A YAKSHI SEATED ON A LOTUS

Acc.No. 2489; Ht. 34 cm., Br. 70 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD.

The legs are the remaining portion of a badly mutilated *Yakshi* sculpture, which has only the left leg, a bit of the right foot, a few folds of the lower garment and a bit of lotus flower.



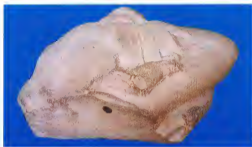
Sl. No. 9
HEAD OF A TIRTHANKARA



Sl. No. 11
HONNI CHETTY NISHIDHI PILLAR



Sl. No. 10
HEAD OF A YAKSHI



Sl. No. 12
LEGS OF SEATED YAKSHI



Sl. No. 13
MAHAVIRA

13. MAHAVIRA

Acc.No. 2503; Ht. 110 cm., Br. 47 cm.
Villivakkam, CHENNAI CITY, TAMILNADU.
Circa 10th Century AD.

The figure of Mahavira, the 24th Tirthanakara in the usual *Ardha-Paryankasana* (the posture used in sitting on the ground normally in South India) on a rectangular base is depicted in this sculpture. Two *Yakshas* are carved in low relief one on each side. A portion from elbow to wrist of the left hand is broken and missing. The figure is shown with elongated ear lobes. There is the *Bha-Mandala* with floral designs. *Mukhudai* is depicted over the *Bha-Mandala*. Figures of a lion, the cognisance of Mahavira are carved on the pedestal.

Mahavira is golden in complexion. *Matanga* and *Siddhayini* are his *Yaksha* and *Yakshi*. The Svetambara sect refers to *Siddhayini* as *Siddhayika*.

14. MAHAVIRA

Acc.No. 2504; Ht. 76 cm., Br. 52 cm.
HAMPI, BELLARY DISTRICT, KARNATAKA.
Circa 14th Century AD.

The *Mahavira* figure is sculpted in seated *Padmasana Dhyana* pose. His two *Yaksha* attendants are carved in very small size and in low relief. The *Yaksha* bears a *Chamara* in his left hand while the *Yakshi* has it in her right hand. There is no symbol in the central portion below the pedestal where it is usually depicted. There is a *Mukhudai* shown above the head of the figure. There are floral designs on the backdrop.

15. MAHAVIRA

Acc.No.2505; Ht. 60 cm., Br. 60 cm.
PEDDATUMBALAM, BELLARY DISTRICT, KARNATAKA.
Circa 10th Century AD.

This *Mahavira* figure seated in *Padmasana* with *Yaksha* attendants is broken into two pieces and pasted with cement. They bear *Chamaras*, according to the usual pattern described above (Sl.No.14). The figure has a round *Bha Mandala* over which is depicted the *Mukhudai*. *Mahavira*'s cognisance, the lion is carved on the base projection.

16. MAHAVIRA

Acc.No. 2507; Ht. 97 cm., Br. 55 cm.
SAKKIRAMALLUR, NORTH ARCOT DISTRICT, TAMILNADU.
Circa 10th Century AD.

Mahavira is shown in seated *Padmasana Dhyana* pose with two *Yaksha* attendants. They bear *Chamaras* in their hands in the usual pattern described above (Sl.Nos.14 & 15). The *Mukhudai* is shown over the head. Three figures of lions are carved on the front face of the pedestal. Floral designs on the backdrop serve as embellishment. In the *Tiruparithikalandram* Jain temple in *Jina Kancheepuram*, there is a sculpture of *Mahavira* in front of the sanctum sanctorum, which resembles the Museum sculptures discussed in Sl Nos.16, 17 and 18. There are excellent Jain sculptures there.

17. MAHAVIRA

Acc.No. 2506; Ht. 83 cm., Br. 45 cm.

LOCALITY NOT KNOWN

Circa 12th Century AD.

This beautiful statue of the *Tirthankara* is depicted seated in the *Padmasana Dhyana* pose. The figure of *Mahavira* is depicted seated on a rectangular base with a decorated backrest. Behind the figure are two *Chamara* bearers one on each side. The backrest has a *Prabha* with foliage issuing from the mouths of two *Makaras*. The arch appears to emanate from the mouths of the two *Makaras* (crocodiles) that are carved at each end of the backrest. The *Mukhadai* is depicted amidst the floral designs and creepers carved on the *Prabha* and backdrop. Four lions, the cognisance of *Mahavira* are carved on the pedestal.

A triangular *Srivatsa* (a triangle, sometimes inverted) symbol found on the right chest is a unique feature of this sculpture. Originally the *Srivatsa* symbol was in the Jain list of *Ashtamangalas* (eight auspicious symbols of Jainism). The canonical texts like *Tri-sasti Salakaparishha Charita* and *Maha Purana* speak about *Srivatsa* as one of the *Ashtamangalas*. *Acharya Dinakara*, a Jain canonical work of the mediaeval period explaining the significance of *Ashtamangalas* says that the highest knowledge emerged in the heart of all *Tirthankaras* in the form of *Srivatsa* and appeared as a distinguishing mark on their chests (Rai, Govind Chandra, 1996, p.37). In the North Indian Jain sculptures of the early Christian era, this *Srivatsa* symbol is depicted in the central part of the chest. Later on, this symbol is depicted on the right chest of *Vishnu*. Here it became the symbol of *Sri* (Goddess *Lakshmi*). In South Indian bronzes made after Circa 10th Century AD, the *Srivatsa* symbol is shown as an inverted triangle on the right chest of *Vishnu* and his various incarnations such as *Rama*, *Krishna* and *Narasimha*. Following this South Indian *Vaishnava* style, the *Tirthankara* figures also were made with the triangular *Srivatsa* mark on their right chests. Our sculpture is one of the best examples of such a style. On stylistic grounds, this sculpture may be assigned to Circa 11th Century AD.

18. MAHAVIRA

Acc.No. 90/38; Ht. 144 cm; Br. 128 cm.

DEVIAGARAM, TIRUKKOILUR, SOUTH ARCOT DISTRICT, TAMILNADU.

Circa 10th Century AD.

This huge Jain sculpture is one of the best Chola sculptures of this Museum. The figure of *Mahavira* is depicted in *Ardha-Paryankasana* posture on a rectangular base. At the back of the figure of *Mahavira* is an ornamental backrest with a cylindrical cushion. Two *Chamara* bearers are shown one on each side. A *Bho-Mandala* with flames on its outer rim adorns the head of the *Tirthankara*. *Mukhadai* is shown over the *Bho-Mandala*. The branches of a *Sala* (*Shorea Robusta*) tree under which *Mahavira* obtained *Kevala-Jnana* (Omniscience) is depicted over the *Bho-Mandala* and *Mukhadai* (Shah U.P., 1987, p.190). On the pedestal the figure of a lion, the cognisance of *Mahavira* is carved.



SL. No.14
MAHAVIRA



SL. No.15
MAHAVIRA



SL. No.16
MAHAVIRA



SL. No.17
MAHAVIRA



SL. No.18
MAHAVIRA



SL. No.19
MAHAVIRA



SL. No.20
MANGAVE NISHIDHI
PILLAR



SL. No.21
NA-THIRTHA
NISHIDHI PILLAR

19. MAHAVIRA

Acc.No. 1607/66; Ht. 94 cm., Br. 49 cm.
VYASARPADI, CHENNAI, TAMILNADU.
Circa 10th Century AD.

This cute sculpture discovered in the Vysarpadi lake is a fine Jain version of the Chola Art School. This sculpture stands out as the best among the Jain sculptures collected so far for the Museum in and around Chennai. The figure of *Mahavira Tirthankara* is depicted in seated *Arsha-Paryankasana* posture on a rectangular base. A back rest, *Chamara* bearers and floral designs are shown as backdrop. The *Mukkudai* (triple parasols) is shown over the head of *Mahavira* at the top. Figures of three lions, the lion being the cognisance of *Mahavira* are carved on the front face of the base. However the most important iconographic feature of this sculpture is the *Srivatsa* symbol shown on the upper part of the right chest.

Srivatsa symbol in this sculpture has been designed in a special form adopted by the Chola artists of 10-13th Century AD. The resultant form of placing a circle over a long rectangle was used by the Chola artists to depict *Srivatsa* symbol before it was formalised in triangle shape in 12-13th Century AD. From its features, the sculpture may be dated to Circa 10th Century AD.

20. MANGAVE NISHIDHI PILLAR

Acc.No. 2479; Ht. 81 cm., Br. 25.5 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 14th Century AD.

This *Nishidhi* pillar has the usual two panels with a median band. The seated *Tirthankara* is in *Padmasana Dhyana* (meditative) pose with the *Mukkudai* (triple parasols), *Bha Mandala* (aura) and *Chamara* shown in the upper panel. The panel is designed within the framework of an arched niche. The crescent moon, the identification symbol of the eighth *Tirthankara Chandraprabha*, is shown in the centre of the median band. On the basis of this identification mark, we identify the *Tirthankara* in the upper panel as *Chandraprabha*.

In the lower *Mandapa* like panel, a female worshipper is seated in *Padmasana* (lotus pose) with folded hands in *Anjali* (prayer). Her dresses and ornaments indicate her opulent status. The *Kanarese* inscription in the lower part narrates that the *Nishidhi* (epitaph) is of *Mangave*, daughter of *Vijayanna*, *Vaisya* (merchant caste) of *Penuskonda*. This epitaph and other epitaphs obtained from *Danavulappadu* reveal the popularity of Jainism among the business community of *Penuskonda*, an important city during the *Vijayanagar* period. This particular epitaph is an important evidence for the involvement of women in the Jain religion who went to the extent of voluntarily shedding their mortal body in pursuance of eternal bliss.

21. NA – THIRTHA NISHIDHI PILLAR

Acc.No. 2492; Ht. 153 cm., Br. 23 cm.
DANAVULAPPADU; CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 14th Century AD.

This is the *Nishidhi* pillar of a Jain teacher. It has two sculptured panels and an inscription. The front face of this pillar has sculptures. In the upper panel, the *Tirthankara Mahavira* is depicted in seated *Padmasana Dhyana* pose. The *Mukkudai* is placed over his head as in situ

has relief. The lower panel has a figure of a seated worshipper with his hands in *Anjali Mudra*. The lion, the cognisance of *Mahavira* is carved in lines and dots with the fluidity of a master artist in the median band, which divides the two panels. A *Kalasa* is placed over the top of the pillar.

The inscription is on the backside of the pillar. The message of that *Kanarese* inscription in its English translation runs thus, "The tomb (*Nishidhi*) of the teacher who belonged to *Karamari-na-tirtha* (a sub-sect of *Parokhavimaya* sect). *Hampav'e* of *Parokhavimaya* (*Parokhavimaya* sect or school of Jainism) set up (the *Nishidhi*)".

22. NAVADEVATA CHAKRA

Acc.No. 2060/76; Ht.31 cm., Br. 27cm.

PROBABLY FROM NORTH TAMILNADU.

Circa 9th Century AD

This rare Jain sculpture was received for the Museum as a gift from the Managing Editor of the *Indian Review* in 1976. It is considered as the earliest archaeological evidence for the worship of *Nava Devata* or Nine Deities namely, *Siddha*, *Arhat*, *Acharya*, *Upadhyaya*, *Sadhu*, *Chaitya* (image), *Chaityalaya* (shrine), *Dharma Chakra* (wheel of law) and *Śruti* (Scripture) (Shah U.P., 1987, p. 326). The images of *Nava Devata Chakra* (nine deities in a circle) are usually represented in the eight petals of a lotus within a circle, the ninth one being the centre of the lotus. Here the *Nava Devata Chakra* is designed with a circular portion rising from a banded rectangular base. The top portion of the circular part has flaked away. Due to this we have lost the portion which had the top most petal on the left side of the central figure. In the centre of this stone sculpture is shown a liberated *Arhat* in seated *Dhyana* pose. On his either side are *Chamara* bearers in standing position. Their heads sport a *Karanda Makuta* each (the crown is in the form of a cone with the base at an angle of 30° pointed towards the apex; this shape is supposed to resemble the neck of a peacock). The *Mukhudai* is depicted over his head. Just above the seated *Arhat*, a *Siddha* figure is depicted in seated *Padmasana Dhyana* pose on a petal. But now only the legs kept in *Padmasana* pose and the hands from elbow onwards kept in the *Dhyana Mudra* can be seen. The remaining part has been lost with the flaked away portion. Another petal on the left side of this *Siddha* image also is lost along with the image carved on it. The third petal, to the left of the central *Arhat* image has the figure of a seated *Sadhu* in *Dhyana* pose carved on it. Just below it on another petal, a shrine has been carved. The fourth petal just below the central *Arhat* has a figure of an *Upadhyaya* (a teacher) in seated *Dhyana* pose. On the petal next to this figure, on its right side, the wheel of law with flames on the four cardinal points is depicted. Above this, to the right side of the central *Arhat* is carved the figure of an *Acharya* (a teacher empowered to initiate a person into renunciation or *Sanyasa*) in seated *Dhyana* pose. Just above the *Acharya* figure, in the eighth petal the *Śruti* (the Scripture) is depicted symbolically by a book rest. The order of the arrangement of the *Nava Devata* figures in the petals found in this stone sculpture is similar to the latter period *Nava Devata* bronzes found in South Indian Jain temples, the *Nava Devata* bronze in a Jain temple in *Srivasmabelagola* illustrated in the book *Jain Rupamandana* (Shah U.P., 1987, Pl.xxi; fig.37) and the one in the *Thirupparathikkunram*, *Trilokyanathar* Temple in *Jina Kanchi* (Upadhyaya, A.N., 1974, Vol.III, Chap.35, fig. 309 B) contains the *Nava Devata* images in the same order. The temple and that of *Tirthankara*, *Chandraprabha* are in dilapidated condition when the first author visited them recently. There are paintings, which are in need of restoration in the temple of *Mahavira*.

The stone sculpture in the Chennai Museum described above and the bronzes of *Jina Kanchi* and *Sravanabelagola* belong to Digambara tradition. In the case of *Svetambaras*, the symbolic figures of *Navā Devatā Chakra* are *Jnana* (knowledge), *Darsana* (faith), *Charitra* (conduct) and *Tapas* (penance) instead of *Chaitya*, *Chaityalaya*, *Dharma Chakra* and *Śruti* as in the case of *Digambaras*.

The spot where this rare sculpture was found is not known but the features found in the depiction of the *Chakra* with flames and the architectural style of the *Chaityalaya* in the sculpture make us feel that it belongs to North Tamilnadu. Scholars like U.P.Shah (1987, p.326) date this sculpture to Circa 9th Century AD.

23. PADMAPRABHA

Acc.No. 2499; Ht. 41.5 cm., Br. 29 cm.

PEDDATUMBALAM, BELLARY DISTRICT, KARNATAKA.

Circa 13th Century AD.

The sixth *Tirthankara Padmaprabha* is shown in seated *Padmasana Dhyana* pose. The *Makkalai* is shown over his head. There are floral designs carved on the backdrop. A *Yali* is at the top of the entire sculpture. His cognisance the red lotus is carved on the middle portion of the pedestal.

Padmaprabha was the son of King *Dharana* and Queen *Susima* of *Kausambi*. According to *Svetambara* tradition, the king's name is *Sridhara*. Poet *Hemachandra* states that the *Tirthankara* was named as *Padmaprabha* because his mother wished to sleep on a bed of lotuses when the *Tirthankara* was in her womb and also because of his lotus like complexion. Red lotus is his cognisance and banner mark. *Kusuma* and *Manovega* are his *Yakshi* and *Yakshi*. According to *Svetambaras*, they are *Kusuma* and *Achlyata*.

24. PADMAVATI

Acc.No. 2490; Ht. 70 cm., Br. 54 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD.

Of the mutilated sculptures and their broken parts collected at the site in *Danavulappadu*, three are of *Yakshi* figures. Even among these three figures, one is only the torso of a *Yakshi* (Acc. No.2488) without the head, hand and leg portions. The other one, the legs of a seated *Yakshi* have no portion above her hip (Acc.No. 2489 cm). The remaining one alone has been restored to its original form. It is a seated *Yakshi* with a pair of hands. She had been found in the site along with the *Parvathanatha* sculpture (Acc. No. 2487). Her broken head has been fixed at the neck portion with the aid of plaster. Her headgear is in the form of *Karunda Makuta*.

In the Museum records, this *Yakshi* has been registered as 'Seated *Yakshi*'. But in fact it is *Padmavati Yakshi*, the *Sarana Devata* (the attendant deity) of the 23rd *Tirthankara Parvathanatha*. She is sculpted sitting in a relaxed posture with her right knee raised up a little. Her right hand is in *Abhaya Mudra* (a pose meant for conferring boons) and is placed on the raised right knee. In her left palm she holds a fruit. Her crown shows the sculpture to be a typical medieval South Indian sculpture. She is comparable for her iconographic features with her counterpart sculpture in the *Vallimalai* cave, Katpadi Taluk of Vellore district.

Tamilnadu. Here a bas-relief sculpture of *Padmavati Yakshi* is carved on a rock near the cave. Instead of a pair of hands that we see in the sculpture in the Museum, the *Vallimalai Padmavati* has four hands. Her upper right and left hands hold a goad and a noose respectively. The lower right and left hands are in the same pose as we see in the figure in the Museum collection. Her right hand is in *Ahuya Mudra* (inviting people in order to confer boons on them) and the left hand holds a fruit in the palm. *Vallimalai* was a thriving Jain centre during 8-9th Century AD and received good patronage both from the people and the rulers. In the middle of the 9th Century AD, the Ganga ruler *Rajamalla* converted the already existing Jain cave into a Jain *Basti* (temple). The *Vallimalai* bas-relief *Padmavati* sculpture (SI.No. 24A on page no.117) is datable to Circa 9th Century AD. It ante dates the Museum *Yakshi* by about a Century. A *Padmavati* sculpture, which has four hands, has been found in *Kozhukulalai*. It is also in seated position. In this early *Pandya* period (Circa 8th Century AD) figure, the right lower hand is depicted in *Ahuya Mudra*. Another 12th Century AD *Hoyasala* School *Padmavati* sculpture from *Anatur*, Chikmagalur district, Karnataka, illustrated by U.P. Shah in his *Jain Rupamandana* (1987, plate LXVII, fig. 125), resembles in her pose the *Padmavati* sculpture in the Museum. The *Anatur Padmavati* sits at ease on a lotus flower and holds a fruit in her lower left palm. This particular image is a good sculptural illustration for the *Poonghan Iyokki* (*Yakshi* on the flower) mentioned in the Tamil epic *Silappatikaram*.

Padmavati is one of the four very popular *Yakshis* of the Jain pantheon. During *Pallava* and *Chola* periods, *Yakshi Vachipadu* (worship) was popular. The Jain canonical works, the *Devata-Murti Prakarama* and *Rupamandana* describe *Padmavati*, clockwise from the right lower hand as carrying the lotus, the noose, the goad and the citron as weapons and objects associated with her. She is red in complexion and rides a *Kukkuda Sarpa* (a mythical bird with the head of a snake). A good illustration for these iconographic prescriptions for *Padmavati Yakshi* could be seen in the 18th Century AD in a bronze statue now in the *Tirupparathikkunram* Jain temple in *Jina Kanchi* (present Kancheepuram, Tamilnadu). The *Kukkuda Sarpa* is depicted on the front of the pedestal of the bronze.

25. PARSVANATHA

Acc.No. 2512; Ht. 108 cm., Br. 46cm.

PROBABLY FROM MYSORE REGION, KARNATAKA.

Circa 11th Century AD.

Parshvanatha, the 23rd *Tirthankara* is in a standing pose. His two attendants are depicted as being dwarfed by him. Three coils of the snake are shown on each side of his body from the knee to the shoulder carved on the backdrop. The attendant at the right side carries a *Chamarai* (fly-whisk) in his left hand. He may be the *Yaksha Dharaendra*. The attendant on the left side seems to carry a fruit or sweet meat in her right palm. She may be his *Yakshi Padmavati*. *Parshvanatha*'s symbol, the seven headed snake spreads its hood over the head of *Parshvanatha*. It acts as a canopy. The style of carving the sculpture especially the fingers with fine curves and nails, the slim and stout body and the broad square countenance are similar to those of the *Charuvivanti Adiswara* sculpture described above. Both sculptures belong to the same *Rashtrakuta* Art School, place and period.



SI. No.22
NAVADEVATA
CHAKRA



Sl. No.23
PADMAPRABHA



Sl. No.24
PADMAVATI



Sl. No.25
PARSVANATHA



Sl. No.26
PARSVANATHA



Sl. No.27
PARSVANATHA

26. PARSVANATHA

Acc.No. 2487; Ht. 182.5cm., Br. 80 cm.,

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD.

The figure of *Parsvanatha* (mutilated) in standing pose is sculpted in white limestone. A similar material is used in the famous *Amaravathi* sculptures. This image was noticed in the site along with a seated *Yakshi* sculpture, with its head broken. The coils of a snake are shown on the hind side. The hood of a snake is shown behind *Parsvanatha's* head. A major portion of the hood is broken. It can be surmised that the remaining part on the left side represents two of its seven hoods. The portion just below the right elbow and a bit of the left hand are broken and lost. The portion below the knees of this standing figure are also missing. Reflecting the Digambara tradition, the figure is fully without clothes and shows even the private parts. The broad face, robust body structure and its total expression reflect the final phase of the powerful *Rashtrakuta* Art School, which inherited its idioms from both the *Pallava* and *Chalukya* Art Schools.

Parsvanatha is the 23rd *Tirthankara* of the present era. He is the immediate predecessor of the 24th *Tirthankara*, *Mahavira*. He is considered by scholars as a historical personality in contrast to all the preceding *Tirthankaras* in the Jain conception of world history. According to Jain tradition, his life falls in a historical period around 800 BC while his immediate predecessor *Neminatha Tirthankara* is said to have lived 84,000 years before. According to tradition, *Parsva* had nine rebirths before his salvation and in each one of them he had to fight an adversary (same adversary) who took corresponding rebirths through all his births.

In his last birth *Parsva* was born as the son of king *Asvaseni* and *Brahmi Devi* of Varanasi city. According to both *Digambaras* and *Svetambaras*, he was dark blue in complexion and had the snake as his cognisance (identification symbol). *Rama* and *Krishna* the Hindu Gods (avatars i.e. incarnations) are also similarly depicted as having a dark blue complexion. He was called *Parsva* because his mother saw a black cobra passing by her side in a dream, which she dreamt during the period when she was carrying *Parsva*. In his youth *Parsva* once saw a sage performing *Panchagni Tapas* (a penance with five fires), a kind of penance during which the sage stands in the centre surrounded by burning fire on all his four sides, the fifth fire being the scorching sun above his head. In one of the fire logs a pair of snakes was struggling for life. *Parsva* rescued the half-burnt snakes and chanted before them, the *Navakara* mantra (an invocation to the *Pancha Parameshthees* – five exalted souls). On hearing the mantra the snakes died. Due to the merit they acquired on hearing the mantra, they were reborn as *Dharamendra* (*Indra* of *Nagakavara*, a being belonging to the land of *Nagas* or snakes, class of demi-gods) and *Padmavati*. The sage after death was reborn as a god called by *Digambaras* as *Samvara* and by *Svetambaras* as *Megavali* (Shah U.P., 1987, p. 171).

On hearing the virtues of *Parsva*, *Prabhavathi*, the beautiful daughter of *Presenajith*, the ruler of *Kusasthala* (present Madhya Pradesh State) fell in love with *Parsva*. *Prabhavati's* parents approved of their daughter's love and arranged her marriage with *Parsva*. But the other rulers who wished to marry *Prabhavati* invaded *Kusasthala*. At this juncture, on the request of King *Presenajith*, *Parsva* went to the rescue of the *Kusasthala* ruler, subdued the invaders and married *Prabhavati*. *Parsva* led a family life for about thirty years and then renounced worldly life. He obtained *Kevala Jnana* (omniscience) under a *Dhataki* tree (*GRISLEA TOMENTOSA*) after a rigorous penance. *Kamatha*, the *Panchagni Tapasi* who

was reborn as *Samsara*, attacked *Parvva* when he was in deep meditation. For seven days he caused heavy rain with thunder to disturb *Parvva*'s meditation. He charged at *Parvva* with wild animals and goblins. *Dharamendra* came to the rescue of *Parvva* and stood behind the meditating *Parvva* and held his hood like a canopy over *Parvva*'s head and protected him from rain and stones. This dramatic scene, a parallel of Buddha's encounter with *Mara* (the adversary of Buddha), is a favourite theme for Jain sculptors. Starting from Ellora up to *Kazhukamalai* in the deep south in Tamilnadu, the theme has been carved as rock cut panels in many Jain centres.

Both the major sects of Jainism take the cobra as the cognisance of *Parvva*. Generally *Parvva* is depicted with a seven-headed snake over his head acting as a canopy. The snake cognisance of *Parvva* is shown either on the pedestal or as coils of a snake behind the *Tirthankara* either standing in *Kayotsarga* (erect) or sitting in *Dhyana* (meditative) position. In our sculpture the coils of a snake is shown behind the *Tirthankara*. *Dharamendra* and *Padmavati* are the *Yaksha* and *Yakshi* of *Parvvanatha*.

27. PARSVANATHA

Acc.No. 2502; Ht. 79 cm., Br. 58 cm.

GODAVARI DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD.

The sculpture is in the seated *Padmasana Dhyana* pose with two *Naga* attendants on either side. The hood of a seven-headed snake is depicted over the head of the *Tirthankara*. Over the hood the *Mukhadat* is shown. The hood of a single headed snake acts as a canopy over the head of each his attendants, the *Dharamendra Yaksha* and *Padmavati Yakshi* who flank him. The style of the seven beaded snake hood recalls their prototypes found in the early Buddhist Andhra sculptures of *Amaravathi*, and *Jaggaiyapetta*. Snake sculptures guarding a *Stupa* (a hemispherical Buddhist monument usually housing a relic of the Buddha built mostly in the reign of Emperor Asoka Circa 3rd Century BC) depicted in *Amaravathi* are very similar to this sculpture of *Parvvanatha*'s snake.

28. PARASVNATHA

Acc.No. 162-2/42; Ht. 101 cm. Br. 44 cm.

BASTIPURAM, KOLLEGAL TALUK, COIMBATORE DISTRICT, TAMILNADU.

(presently in Mysore District, Karnataka State)

Circa late 16th Century AD.

The figure stands in *Kayotsarga* posture. The face is almost completely erased or eroded. The physical features are exaggerated. The knee caps, shoulder caps and breasts are prominently pronounced. Out of the seven heads of the snake over his head, which acts as a canopy, two heads on the top above the head are damaged. The other heads of the snake are also not distinct due to erosion or damage. This was identified first as *Suparvvanatha* by Dr.C.Sivaramamurti, the then Curator in the register and then the letters 'Su' have been struck. It was thus identified as *Parvvanatha* probably because of the erosion of the heads of the snake. It can be surmised as *Suparvvanatha* due to the seven-headed snake canopy. It can be dated to the late 16th Century AD because of the iconographic features like *Trivali* (a fold in the stomach region).

29. PILLAR WITH MAHAVIRA AND ACHARYAS

Acc.No. 2482; Ht. 102 cm., Br. 34 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 14th Century AD.

This is an unfinished pillar with two panels. In the upper panel *Mahavira* is depicted flanked by *Chamara* (fly-whisk) bearers one on each side. *Mahavira* is seated on a lion pedestal in *Padmasana Dhyana* (meditative lotus) pose. The space for *Mukkudai* (triple parasol) marked for carving has not been fully carved out. There is no clear-cut demarcation between the upper and lower panels. In the median band, which looks like a pedestal, three lions are shown.

In the lower panel two worshippers are depicted in seated pose with their hands in *Padmasana* in *Anjali Mudra* (prayer pose). The inscription on the back is so damaged as to make it unreadable. But the interesting feature in this pillar is that both the worshippers are shown with a cleaning brush made of peacock feathers which is the hallmark of their sect in Jainism.

30. PILLAR WITH MAHAVIRA AND KNEELING MONK

Acc.No. 2483; Ht. 90 cm., Br. 41.5 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 14th Century AD.

This pillar has two panels. In the upper panel is a seated *Tirthankara* in *Padmasana Dhyana* pose on a pedestal. *Chamara* bearers are shown one on each side. *Mukkudai* (triple umbrella) is over the head of the *Tirthankara*. A backrest in the shape of an arch mounted on a rectangular frame with a cylindrical cushion for resting the back are shown. Three lions are shown, one in each square on the median band. They help us to identify the *Tirthankara* in the above panel as *Mahavira*.

In the lower panel is shown a monk in a peculiar kneeling pose with folded hands in *Anjali Mudra* (prayer pose). But the hands up to the left elbow are broken and missing. The ear lobes of both the figures are peculiarly elongated. This is a feature found in the depictions of the Buddha in Mahayana Buddhism. It could be considered as a symbol of wisdom. A bowl used to collect offerings given by the people hangs from the hip. Due to this particular aspect of the sculpture, we identify this person as a *Sadhu* (ascetic) who is permitted to receive alms.

31. SEATED TIRTHANKARA

Acc.No. 2484; Ht. 100.5 cm., Br. 81 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD

This slim elegant *Tirthankara* figure is depicted in seated *Padmasana Dhyana* pose. Its head is broken and missing. Yet it has a very charming appearance. The image is recorded in the Museum Register as *Mahavira* on account of the two lion carvings found on the pedestal upon which the *Tirthankara* figure is now placed. The frontal view of one lion and a lateral view of the other lion are depicted. But the original pedestal for this figure at the site might have been a different one. The size of the bottom of the figure is slightly larger than its present pedestal and it protrudes a little over the pedestal.

32. SHANTHINATHA

Acc.No. 2513; Ht. 146 cm., Br. 71 cm.

PROBABLY FROM MYSORE REGION, KARNATAKA.

Circa 10th Century AD

This sculpture is so exquisitely carved on a slate like stone, which gives a shiny appearance so that it appears to be almost a bronze figure at first sight. The *Tirthankara* has as a backdrop a *Prabha* with an elaborate floral design (arch at the back). The design is woven into the stone. The *Prabha* rests on two pillars attached to the base. On the pillars, two *Makaras* are carved on either side. With the help of the *Kanarese* inscription on the base, we learn that the *Tirthankara* is *Shanthinatha*, the sixteenth *Tirthankara*. *Shanthinatha* stands on a lotus base in *Kayotsarga* (erect) pose. The ends of his hands are broken and missing. *Makudai* and the *Bha Mandala* are attached to the *Prabha*.

Shanthinatha was born as the son of King *Visvasena* and Queen *Achira* of *Hastinapura*. He was golden in complexion and had a deer as his cognisance. According to *Hemachandra*, during the period of conception of *Shanthinatha* evils, miseries and epidemics were absent in the country. He was therefore named by his father as *Shanthinatha*, *Kimourusha* and *Mahamanasi* are his *Yaksha* and *Yakshi*. *Svetambaras* consider *Garuda* and *Nirvani* as his *Yaksha* and *Yakshi*.

Shanthinatha is one of the five *Tirthankaras* popular in Jain worship. He was a *Chakravarti* (emperor) before he became an ascetic. In one of his previous births as King *Meharatha*, he offered his whole flesh to a falcon to save the life of a dove, which sought his protection. King *Sibi*'s story in Hindu epics tells the same story. Worship of *Shanthinatha* was very popular in Deccan during 11th and 12th Centuries AD. Around 1192 AD, a *Nagara Jinalaya* (the Jain temple of the city) for *Shanthideva* (*Shanthinatha*) was built by some business magnates at the *Hoysala* capital city, *Dvarasamudra* (near present Halebid). Earlier to this, the *Rashtrakuta* King *Khattiga Nityavasa*, caused a pedestal to be made for the bathing ceremony of *Shanthinatha* in a temple in *Danavulappadu*. General *Gangaraja* set up in the year 1200 AD, a temple for *Shanthinatha* at *Sravanabelagola* and handed over the temple to his Guru *Sagara Nandi Siddhamadeva*.

33. SHANTHINATHA

Acc.No. 2514; Ht. 74cm., Br.30cm.

PROBABLY FROM MYSORE REGION, KARNATAKA.

Circa 10th Century AD.

This sculpture also comes from Mysore region and was acquired for the Museum in the year 1859 AD. The nude figure of the *Shanthinatha Tirthankara* is depicted in highly polished blackish stone, a medium largely used by the *Nolamba* sculptors of *Hemavati* region. The figure of *Shanthinatha* is shown in standing erect posture with curly hair on his head. He has elongated ear lobes and a triangular *Srivasa* mark on his right chest. His cognisance, the deer is carved in the central square of the pedestal.

The Sanskrit inscription in *Kanarese* script on the pedestal tells that King *Salvadeva*, a great lover of literature, made this image of *Shanthi Jina* as per the rules of *Silpa Sastras* and erected it.



Sl. No.28
PARSVANATHA



Sl. No.29
PILLAR WITH
MAHAVIRA AND
ACHARYAS



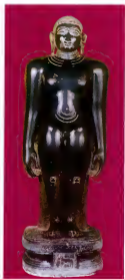
Sl. No.30
PILLAR WITH
MAHAVIRA AND
KNEELLING MONK



Sl. No.31
SEATED TIRTHANKARA



Sl. No.32
SHANTHINATHA



Sl. No.33
SHANTHINATHA

34. SRI VIJAYA NISHIDHI PILLAR

Acc. No. 2491; Ht. 218 cm., Br. 39cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD.

This is a *Nishidhi* (epitaph) pillar erected for a chieftain. The pillar has carved figures on one side and inscriptions on the remaining three sides. The carved front side is divided into three compartments. The upper most has an arched frame work design and contains a figure of *Mahavira* seated on a pedestal in *Padmasana*. He has a backrest. He is attended by *Chamara* (fly-whisk) bearers on either side. *Mukkudai* (three parasols) is shown above his head. Three lions have been carved below this panel on the median band, which divides the topmost and middle panels. In the second middle panel is carved the figure of a kneeling worshipper. In the lower third panel which has no border work, there is a figure of a warrior on horse back with an umbrella held over his head. The pillar is covered with a *Kalasa* (a pot shaped water vessel) on the top. It contains inscriptions on the other three sides in old *Kanarese*. From the epitaph message we learn that this memorial pillar was erected in honour of *Sri Vijaya*, a chieftain and general of the *Rashtrakuta* King *Nityavarsha Indra III* (912-917 AD).

The translation of this inscription as published in the Annual Report of the Archaeological Survey of India for 1905-6 is as follows:

I. "This great warrior, the *Dandamayaka Sri Vijaya*, ruled under (his) master's orders, over the whole (earth) (encircled by) the four oceans, having put down and conquered (his) enemies with exceeding wrath"

"This sword in the hand of the 'matchless poet' (*Sri Vijaya*) powerfully cuts in war and triumphs by stabbing on the battlefield the formidably array of soldiers, having (first) scattered the huge crowds of elephants that had joined together (i.e. to protect) the cavalry forces.

"while *Sri Vijaya*, the *Dandathipathi* of the King (*Narendra*), the ornament of the *Bali* family is enraged, the mountain (is) no longer mountain, the forest no longer forest and water no longer water".

II. "Studying the *Sastras* (Hindu scriptures); praising kings; always keeping intercourse with respectable people (*Arya*); discoursing on the various good qualities of virtuous men; observing silence when faults have to be exposed; kind and agreeable words to all; and unparalleled meditation on union with the (Supreme) Soul – let (all these virtues) transform (those who practise them) into *Jinendras* (those who had conquered the senses) incarnate among men;

"Hail; Prosperity! In 1319 of the Victorious (and) increasing *Saka* years, corresponding to the (cyclic) year *Isvara* (the name of one of the 60 years in the South Indian Hindu calendar), on Monday the 1st (day) of the bright half of *Phalguna* (corresponding to Tamil month *Masi* February - March),.....*setti*.....*Nishidhi* (conjecture by us)

Happiness! Great Prosperity! Prosperity! Prosperity!

III. "The fame of 'the matchless poet' (*Sri Vijaya*) alighting on earth quickly (*Kurukuru* – *Kushka* in present *Kannada*, which means descending) filled the eight quarters, and not

stopping (there) pervaded straight into the glow of him who was conceived in the lotus flower i.e. *Brahma (the Creator)* ”.

“O! *Sri Vijaya*, your arm – which is the tree of plenty to men that seek refuge, the famous (and) veritable forest fire to the hay (viz.) the enemy kings (and) the net (laid out by) the god of Love to (catch) the lady Prosperity – protect the earth!”

“O! *Dandanayaka Sri Vijaya*, ever devoted to charity and Virtue! (May thou) live long protecting the earth which is encircled by the girdle of the four oceans, under the orders of (King) *Indra!*”

“Happiness! Great Prosperity!” (Rea A., 1990, p.123).

From the above inscription we may identify the figure riding the horse in the bottom panel as *Sri Vijaya* with his powerful sword. The second panel may be the representation of his meditative life. We also learn that *Sri Vijaya* is a scion of the *Bana* family who claimed themselves as the descendants of *Baṅ*, probably *Mahabali*, the Emperor of *Puranic* (mythological) fame.

35. SUPARSVANATHA

Acc.No.2500; Ht. 38.5 cm., Br. 26.5 cm.

PEDDATUMBALAM, BELLARY DISTRICT, KARNATAKA.

Circa 10th Century AD.

The seventh *Tirthankara*, *Suparsvanatha* is sculpted in seated *Padmasana Dhyana* pose. He is attended by two *Yakshas* standing on either side of him. There is no cognisance on the pedestal. Instead the hood of a five headed snake is shown over his head. Over the snake's five headed hood is the triple umbrella (*Makkudai*) surrounded by foliage. He has a backrest. There are floral design carved as bas relief on the back drop.

Suparsvanatha was the son of King *Supratishtha* and Queen *Prithivi* of *Varanasi*. The queen (mother) had in her dreams seen herself lying on the coils of snakes with one, five and nine snake-hoods, when she was carrying the *Tirthankara* in her womb. So, snakes with one, five and nine heads became an identification mark of *Suparsvanatha*. According to *Digambara* tradition, he is greenish in complexion. But in *Svetambara* tradition, he is golden in complexion.

36. SUPARSVANATHA

Ht. 126cm., Br. 48 cm.

Locality unknown.

Circa 16th Century AD.

This sculpture is a case property and deposited in the Museum since 1996. This sculpture is installed in the Open Air Sculpture Park in the Museum. It is carved out of a single stone. *Parsvanatha* is standing in *Kayotsarga* pose. The iconographic features are very sharp. There is a *Trivali* (a fold in the stomach region). The knee caps are pronounced. A five headed snake acts as a canopy over his head. This feature helps to identify the sculpture as *Suparsvantha*. The face has elongated earlobes. There is a *Makkudai*. There is a *Prabhavali* carved on the single stone as a back drop with the *Yali* (face of a mythical lion like animal) motif above the *Makkudai*. *Yali* is a typical motif associated with Hinduism. There are two

Yakshas with the *Chamara* in the left and right hand respectively on either side of the *Tirthankara* figure and come up to the waist of the *Tirthankara*. Elaborate ornaments are shown on the *Yaksha* like a necklace and *adarabandha* (waist belt). The head is adorned with *Karandamakuta*. It can be dated to late 16th Century AD. The base of the *Prabhavali* near the shoulder has a *Makara* on each side. This sculpture is undamaged and stands on a *Padma Peeta* (lotus pedestal). There is no Accession Number because it is the subject matter of a suit in a court of law. It is dated to Circa 16th Century based on the sharp features in the sculpture and introduction of the *Yali* motif, which occurred during this period when the influence of Hinduism started asserting itself.

37. TIRTHANKARA

Acc.No. 2501; Ht. 69 cm., Br. 45 cm.

KEELANERMA, NORTH ARCOT DISTRICT, TAMILNADU.

Circa 13th Century AD.

The *Tirthankara* is depicted in seated *Padmasana Dhyana* pose. He is attended by two *Yakshas*. There are floral designs in bas relief on the back drop. There is no cognisance symbol carved on the pedestal beneath the figure as is normal practice. The Museum Curator, who recorded this sculpture in the Accession Register felt this figure to be that of *Pushpadanta*, the ninth *Tirthankara* whose cognisance is *Makara*. The face of the sculpture is damaged on its right side. The extra-ordinarily long ear lobes are a striking feature, which has been commented upon in Sl. No. 30 above.

Pushpadanta was the son of King *Sugriva* and Queen *Mahadevi* of *Kakandi* (modern Kekind in Bihar). He was given two names i.e. *Puspadanta* and *Sumidhi*. The Crocodile or *Makara* is his cognisance and the mark on his banner. T.N. Ramchandran (1934, p.192-3) and Burgess (Shah U.P., 1987, p.145) observe that according to *Kanarese* tradition, the Crab is his cognisance. *Ajltha* and *Maha Kalika* are his *Yaksha* and *Yakshi*. According to *Svetambaras*, *Sakara* is his *Yakshi*.

38. TIRTHANKARA

Acc.No. 2515; Ht. 164 cm., Br. 105 cm.

TUTICORIN, TAMILNADU.

Circa 9th Century AD.

This huge sculpture with a *Tirthankara* figure carved in seated *Padmasana Dhyana* pose was brought to Chennai Museum in 1878 AD. It is the biggest Jain sculpture in the collection of the Chennai Museum. In its scale and grandeur, this sculpture is comparable to the Buddha sculpture in *Thyaganur*, a suburb of *Arugalur* in Salem District. The *Thyaganur* Buddha also is depicted in the same seated *Dhyana* pose and is a little larger. It is housed in a small temple built by the villagers. They worship him as *Manisvarar* reminding us of the name of the twentieth *Tirthankara*, *Manisvrata*. This colossal *Tirthankara* sculpture from South Tamilnadu displays the vigour of the imperial *Pandya* style exhibited in *Kazhugumalai* and therefore can be dated to Circa 9th Century AD. The ear lobes are very long in this sculpture also. In the temple at *Jina Kanchi* i.e. *Tirupathikandram*, the two main deities which are also sculptures of *Mahavira* are of similar huge size.

Sl.No.38(B) shows a statue similar to Sl.No. 38(A) in the same *Thyaganur* in a nearby field

39. TIRTHANKARA

Acc.No. 84/38; Ht. 94 cm., Br. 70 cm.

BICHAVOLU, RAMACHANDRAPURAM TALUK; EAST GODAVARI DISTRICT,
ANDHRA PRADESH.

Circa 9th Century AD.

The *Tirthankara* is in seated *Dhyana* pose. The figure is mutilated below the hip. An ornamented backrest with a lateral view of a lion with a cylindrical cushion is on his back. His *Yaksha* attendants are shown one on each side just above the backrest. The *Bha Mandala* at the back of his head is in the usual form. *Mukhdai* is above his head. He has curly hair and very long ear lobes. We see this pattern in the Eastern *Chalukya* sculptures.

40. TIRTHANKARA

Acc.No. 76-1/28; Ht. 77 cm., Br. 69cm.,

TINDIVANAM, SOUTH ARCOT DISTRICT, TAMILNADU.

Circa 10th Century AD.

This sculpture was received as a gift from the Tennis Club of Tindivanam. The *Tirthankara* figure of this sculpture is depicted in seated *Padmasana Dhyana* pose. To his back on the pedestal is a *mokara* (crocodile) ornamented cushioned back. A semi-circular *Bha Mandala* with a garland design is depicted. Over the *Bha Mandala* is the triple umbrella with a top knob. On his either side are the usual *Chamara* bearers. On the pedestal three flower designs are carved in under cut, one on each alternate square. Ignoring this feature, the sculpture is recorded in the Museum Register merely as *Tirthankara*. These three floral designs depict blossomed lotuses with spread out petals. On the basis of this cognisance, this sculpture could be identified as *Padmaprabha*, the sixth *Tirthankara*.

Padmaprabha was one of the *Tirthankaras* for whom temples had been built in Tamilnada. *Trikuta Basti* in *Tirappavuthukundram* near Kanchipuram was built for the three *Tirthankaras* namely *Padmaprabha*, *Vasupujya* and *Parivranatha*. It was built in the early part of 12th Century AD and had been renovated during the time of *Kulotunga III* (1178-1218 AD)

41. TIRTHANKARA

Acc.No 202/47; Ht. 102 cm., Br. 61 cm.

BUDALUR, THANJAVUR DISTRICT, TAMILNADU.

Circa 15th Century AD.

The figure of the *Tirthankara* is depicted in seated *Dhyana* posture under a canopy of the *Mukhdai*. Two attendant figures are shown, one on each side. The image is worn out.

42. TIRTHANKARA

Acc.No. 147/40; Ht. 95 cm., Br. 43 cm.

KILVELLIVALAM, NORTH ARCOT DISTRICT, TAMILNADU.

Circa 13th Century AD.

This sculpture is one of the four Jain sculptures received for the Museum as Treasure Trove objects. The image of the *Tirthankara* is depicted in the usual *Dhyana* posture with an aura around his head. No other decoration is depicted.



Sl. No.34
SRI VIJAYA NISHIDHI
PILLAR



Sl. No.35
SUPARSVANATHA



Sl. No.36
SUPARSVANATHA



Sl. No.37
TIRTHANKARA



Sl. No.38
TIRTHANKARA



Sl. No.38 (A)
BUDDHA THYAGANUR, SALEM



Sl. No.38 (B)
BUDDHA THYAGANUR, SALEM



Sl. No.39
TIRTHANKARA



Sl. No.40
TIRTHANKARA



Sl. No.41
TIRTHANKARA



Sl. No.42
TIRTHANKARA



Sl. No.43
TIRTHANKARA



Sl. No.44
TORSO OF A YAKSHI

43. TIRTHANKARA

Acc.No. 162-1/42, Ht. 100 cm., Br. 37cm.

BASTIPURAM, KOLLEGAL TALUK, COIMBATORE DISTRICT, TAMILNADU.

(presently in Mysore District, Karnataka State)

Circa 15th Century AD.

This *Tirthankara* has a *Makkudai*. The earlobes are elongated. He is a *Digambara* in *Kayotsarga* posture. The feet on the left leg are in a damaged stage with the toes missing. In the absence of any cognisance symbol, it can only be called as a *Tirthankara*. The *Trrivali* (a fold in the stomach region) is very much pronounced. Based on these features especially the style of the *Trivali*, it can be said to belong to the late 15th Century AD.

44. TORSO OF A YAKSHI

Acc.No. 2488; Ht. 58.5 cm., Br. 34.5 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD.

The head, hands, thighs etc. of this sculpture are broken and missing. Two breasts, which are well developed, are seen. *Channavira* (an ornament consisting of three chains with a central leaf type pendant) is also seen. It is difficult to make any remarks, since the portion available is inadequate.

BRONZES

45. ADINATHA IN CHATURVIMSATI

Acc.No 36-2/35; Ht. 36.3 cm., Br. 19.5 cm.

KOGALI, HARPANNAHALI, BELLARI DISTRICT, KARNATAKA.

Circa 9th Century AD.

The main figure of this beautiful *Chaturvimsati* bronze stands on a *Padma Pectah* (lotus base) fitted on top of a lower rectangular base with four legs. Two projections one on either side of the base pedestal bear the *Yaksha* and *Yakshi* of the main standing *Tirthankara*. The *Prabhavali* has 23 *Tirthankara* figures in seated *Padmasana* (lotus) pose. They are arranged in rows with the 23rd *Tirthankara Parivonatha* on the top above the head of the main figure. The top figure (the 23rd *Tirthankara*) is depicted with a seven-headed snake canopy. At the shoulder level of the main standing *Tirthankara*, there are two *Chamaras* one on either side. *Bha Mandala* and *Makkudai* are also depicted. The *Prabhavali* is broken and a portion at the top of the left side is missing. There is an outer spear like ornamentation on the *Prabhavali* at the back.

The *Mula Natyaka* of the main figure is recorded in the Museum Register as *Mahavira*. But in fact the figure should be identified as *Adinatha*. In the absence of his bull symbol, the long tuft of hair hanging on either side of his head over the shoulder helps us to identify him as *Adinatha*. The 10th Century AD *Rashtrakuta* style *Chaturvimsati Adinatha* bronze figure now in the Baroda Museum (Acc.No. A.C. 8.89 from Shah U.P., 1987, p.333) is comparable with this *Kogali Chaturvimsati*. In the Baroda figure, though the *Adinatha* figure is shown in *Ardha Padmasana* pose and not in his normal standing pose, he is depicted with hair in coils falling on his shoulder. Further the bronze has no bull cognisance shown on the pedestal.

The *Yaksha* shown in that statue does not have the head of a bull. We can also notice a striking resemblance in workmanship between these two bronzes. Based on the similarities, the date of the *Kogali* bronze may be fixed as Circa 9th Century AD.

46. CHAKRESVARI

Acc.No. 1565/89; Ht. 6.5 cm., Br. 4.4 cm.

SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMILNADU.
Circa 12th Century AD.

This beautiful miniature figure is one of the eight metal icons received as Treasure Trove items along with four loose parts of *Prabhavali* decorations from the village *Salukkai*, where a Jain temple by name *Virakerala Perumpalli* existed in the 11th Century AD (Krishnan K.G., 1981, p. 124). The female figure with four hands is depicted in the *Ardha-Padmasana* seated posture on a lotus pedestal. She is bejewelled with short *karanda-makuta*, *sira-chakra* (hair clip on the back of hair plait), ear ornaments, necklace, *keyuras* (shoulder ornament) and bangles and dressed with *kucha-bandha* (breast band) and lower garment. Both the upper hands are shown carrying discs. The lower right hand holds a lotus with a stalk, while the lower left hand carries a fruit like object in the palm.

In the Museum Register the figure is recorded as *Devī*. But actually it is *Chakresvari*, the *Yakshi* of *Adinatha Tirthankara* and one of the sixteen *Mahavidyas*. According to the *Pratishthasara Sangraha* of *Vasuvandi* (a Jain Canonical work written by *Vasuvandi* Circa 12th Century AD), the four armed *Chakresvari* holds a discus in her two arms while one of the remaining two holds a fruit and the other shows *Varada Mudra* pose (posture of the hand and palm for conferring boons) (Tiwari, Maruti Nandan Prasad, 1983, p. 65).

The Museum *Chakresvari* figure exhibits almost all the prescriptions made in the *Pratishthasara Sangraha*. The only deviation rests on the absence of *Abhaya Mudra*. Instead of showing *Varada Mudra*, the lower right is depicted as holding a lotus with a stalk. The graceful poise of this posture reminds us of that it is a continuation of the tradition of the eighth Century AD *Pallava* style of sculpture. Such features can be seen in the *Kancheepuram Vaikuntanatha Perumal Temple Devakostha* sculptures.

From its grace and tasteful ornamentation, this miniature bronze may be dated to Circa 12th Century AD.

47. CHAMARA BEARER

Acc.No.1567/89; Ht.14 cm., Br. 5 cm.

SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMIL NADU.
Circa 9th Century AD.

This is one of the twelve Treasure Trove metal objects received for the Museum from the *Tahsildar* of *Vandavasi* in the year 1989. This figure of a *Chamara* bearer is holding the *Chamara* in his right hand. The figure is richly decorated with ornaments like *Karanda*



Sl. No. 45
ADINATHA IN CHATUR VIMSATI



Sl. No. 46
CHAKRESVARI



Si. No. 47
CHAMARA BEARER



Si. No. 48
CHAMARA BEARER



Sl. No. 49
JINA TIRTHANKARA

Makuta, thick necklace, *Vagvisulaya* (a gold band on the shoulder), *Yajnopavita*, (the Sacred thread worn by upper caste Hindus) and *Udarabandha* (a band of silk or gold thread worn on the stomach). A pike is provided below the feet, which are joined together to insert the icon into another Jain icon ensemble.

The charming features of this figure are comparable with those of the *Mamallapuram* sculptures. The workmanship is very pleasing and reflects the dexterity of the *Pallava* Art School in its later phase. This enables us to fix the date of its casting to Circa 9th Century AD.

48. CHAMARA BEARER

Acc.No.1568/89; Ht.13cm., Br. 4.8 cm.

SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMIL NADU.

Circa 9th Century AD.

The figure has all the features described of the one in Sl. No. 47. Here the figure holds the *Chamara* in the left hand. The previous icon and this form a pair.

49. JINATIRTHANKARA

Acc.No. 825/76; Ht. 17.4 cm., Br. 10 cm.

Locality Unknown.

1484 AD

This bronze and the bronze Sl.No. 57 are representative specimens in this Museum of Western Indian Jain bronzes. They possess the regional features of Gujarat and Rajasthan. This particular bronze ensemble depicts *Tirthirthi* (three *Tirthankaras*). All the three *Tirthankaras* are depicted in seated *Arjha-Paryankasana* posture. The *Mula Nayaka* or main *Tirthankara* is depicted in a bigger size than the other two *Tirthankaras*. He is seated on a lion throne. The throne is supported by two lions on the front side. The *Tirthankara* is shown with his *parikava* (paraphernalia), his *Yaksh* and *Yakshi*, his principal followers and attendants. Over his head, a decorated umbrella with hanging festoons is shown. On either side of the umbrella over the miniature seated *Tirthankara* is shown an elephant raising its trunk suggesting the event of pouring of holy water upon the *Tirthankara*. The whole ensemble is topped by a *Kalasa* finial. Below the lion throne is a *Dharma-Chakra*, flanked by two deer. On its two sides are shown the Nine planets, five on the right side and four on the left side. The depiction of planets just like colths renders a folkish feature to this bronze.

The *vajra* symbol carved in the space between the lions, which support the throne, helps us to identify the *Mula Nayaka* as *Dharmamatha*, the fifteenth *Tirthankara*. *Dharmamatha* was born to King *Bhansu* and Queen *Savvata*.

The inscription found in this bronze gives the date as *Samsvat* Year 1541 (i.e. 1484 AD).

50. JINAVANI

Acc.No. 1566/89; Ht. 6.5 cm., Br. 4.5 cm

SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMILNADU.

Circa 12th Century AD.

This miniature bronze similar Sl.No.46 (*Jinavani*) and a Jain version of Hindu *Sarasvati* is recorded in the Museum Register as *Devi-Sarasvati* with a question mark. The icon is

designed in seated *Arāha-Padmāsana* (seated posture on a lotus pedestal), with four hands. The upper right and left hands are shown with rosary and *Pasa* (noose) respectively. The lower right hand keeps a palm-leaf manuscript while the lower left holds a *Kamandala* (brass vessel for holding water usually used by saints). The figure is decorated with *Kerabandha* (hair-do) bedecked with jewels, *Siva-Chakra* (an ornament for hair-do) at the back, ear ornaments, necklace, sacred thread, *Keyuras* and *Kankanas* (wrist ornament). The figure is dressed in a well designed lower garment. This beautiful miniature figure noted for its charming *Chola* School features may be dated to Circa 12th Century AD.

Though Hindus worshipped *Sarasvati*, the Goddess of learning, the wife of *Brahma*, the Creator in the Hindu Trinity of Gods, the finds so far unearthed do not reveal any sculptures earlier than the Jain sculptures. This could be due to the Hindu mythological story that as per the curse of Lord *Siva*, there ought to be no temples in honour of *Brahma*. This ban might have been extended to cover the wife also. This leads us to conclude that the Jains were the first to conceive and carve out *Sruta-Devi* or *Sarasvati*, the Goddess of learning and knowledge. As a Protestant religion to Hinduism, Jainism has been the first to rebel against the tradition. Subsequently, there are temples to *Brahma*, the most notable being the one at Pushkar, near Ajmer in Rajasthan. The second Century AD sculpture discovered at *Mathura* depicts the figure of *Sarasvati* sitting on haunches holding a book in her left hand and a rosary in her right hand. The head of this figure is lost, but a dated inscription (Circa 133 AD) below calls her *Sarasvati* (Joshi, M.C., 1993, p. 473). This sculpture now housed in the State Museum, Lucknow is the earliest known image of *Sarasvati* among all Indian creeds (Jain J.P., 1972, pp.30-32). As *Srutadevi*, *Sarasvati* is said to have presided over the preaching of the *Tirthankaras*. *Bappabhatti's Sarada-Stotra* (a work by the Jain poet of the 12th Century AD) describes this feature poetically "Emanating from the mouth of the *Jina*, the speech danced on the faces of *Ganadhara*s (Chief disciples) and plays on the lotus-lips of the *Gurus* (*Acharyas*) *Jina-Vani* (speech of *Jina* or *Sruta Devata*) triumphs the world".

In Jain tradition, *Sarasvati* is fashioned in three varieties of forms, the two armed, four armed and multi armed. The symbols related to her are *Veena* (a musical instrument), manuscript, rosary, lotus and *Kamandala*. Most of the North Indian 11th Century AD sculptures of *Sarasvati* have been depicted with any one, two or all of the symbols like manuscript, rosary and *Kamandala*. The 11th Century AD *Sarasvati* figure carved on the door-lintel of the west shrine of *Parvatanatha* temple in *Khajuraho*, Madhya Pradesh, bears a lotus and manuscript in the upper right and left arms respectively. The lower right arm is in *Varada Mudra* while the left holds a *Kamandala* (Tiwari, Maruti Nandan Prasad, 1983, p. 114). Another 11th Century AD four armed marble image of *Sarasvati* from *Pallir* Village, Bikaner District, Rajasthan now housed in the Bikaner Museum has a *Kamandala* in her lower left hand (Jain Surender K., 1997, p. 15, fig.6). The *Sarasvati* figure in the famous *Vimala Vesoli* Jain Temple at *Morari* Abu in Rajasthan (1033 AD) also is depicted with a *Kamandala* in the lower left hand.

51. MAHAVIRA

Acc No. 1564/89; Ht. 26.5 cm., Br. 25.5 cm.

SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMILNADU
Circa 13th Century AD.

The *Tirthankara* is in seated pose on the *Padma Peetha* (lotus pedestal). The lion carvings in the pedestal serve as the cognisance of *Tirthankara Mahavira*.



Sl. No. 50
JINAVANTI



Sl. No. 51
MAHAVIRA



Sl. No. 52
MAHAVIRA



Sl. No. 53
MAHAVIRA



Sl. No. 54
MAHAVIRA



Sl. No. 55
MAHAVIRA



Sl. No. 56
MAHAVIRA



Sl. No. 57
PANCHATIRTHI



Sl. No. 58
SUMATINATHA

52. MAHAVIRA

Acc.No.389/57; Ht. 84.5 cm., Br. 23 cm.

SINGANIKUPPAM, TINDIVANAM TALUK, SOUTH ARCOT DISTRICT, TAMILNADU.
Circa 13th Century AD.

This majestic *Tirthankara* image is one of the five *Jina* bronzes received for the Museum as Treasure Trove objects. The *Tirthankara Mahavira* stands in *Kayotsarga* (standing erect-posture) on *Padma Peetah* over a rectangular base. The right hand just above the wrist portion is broken and missing. The pieces on the lateral sides intended to receive a *Prabha* are broken and missing. The four rings attached to the lower part of the pedestal are meant for ropes to tie the image for taking out in processions. The engraving of the seated lion made on the front side of the pedestal helps us to identify the *Tirthankara* as *Mahavira*.

53. MAHAVIRA

Acc.No.36-3/35; Ht.13.3 cm., Br. 7.3 cm.

KOGALI, HARPANNAHALLI, BELLARY DISTRICT, KARNATAKA.
Circa 9th Century AD.

The figure is in seated pose with *Yaksha*, *Yakshi*, *Ganadhara* the senior most male and female disciples and *Vidyadevi*.

54. MAHAVIRA

Acc.No. 1561/89; Ht. 85 cm., Br. 15.5 cm.

SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMILNADU.
Circa 13th Century AD.

The standing *Tirthankara* on a *Padma Peetah* over a square base is identified as *Mahavira* by the lion carvings found on the pedestal.

55. MAHAVIRA, STANDING

Acc.No.36-4/35; Ht. 29 cm., Br. 10 cm.

KOGALI, HARPANNAHALLI, BELLARY DISTRICT, KARNATAKA.
Circa 9th Century AD.

The figure of *Mahavira* is shown in the *Kayotsarga* posture on a rectangular pedestal. The front of the pedestal bears the figure of three lions, the central one being the cognisance of *Mahavira*. The image is broken into three parts, but they have been fixed together. This damaged bronze has a *Kanarese* inscription on the pedestal, which gives the name *Bollante Bharayappe*, as the female donor responsible for its casting.

56. MAHAVIRA

Acc.No.87-1/46; Ht.15 cm., Br. 10 cm.

LOCALITY NOT KNOWN (No History is Recorded in the Museum Register).
Circa 12th Century AD.

This small figure (copper miniature) of *Mahavira* is depicted in the usual seated *Dhyana* posture on a hollow pedestal. Three lions in low relief are supporting it. There is a *Prabha* with flame like edges behind the figure of *Mahavira* on which two *Chamara* bearers are represented in low relief one on each side. There is a band with an incised design on the back-plate, which forms the illusion of *Prabha*, like pilasters or pillars. This design band is

just below the flame like edges. There is provision by way of a bracket for inserting the detachable *Mukhūḍā*. This is entered in the Museum Register as *Tirthankara*, since the lions have become visible only now after chemical cleaning treatment.

57. PANCHATHIRTHI

Acc.No. 606/67; Ht. 17 cm., Br. 9.8cm.

Locality Unknown.

1462 AD.

This bronze is made in similar in design described in Sl. No. 49 but it is a bronze ensemble of five *Tirthankaras*.

The main *Tirthankara* of this figure consisting of five *Tirthankaras* is *Munisvata*, the twentieth *Tirthankara*. The inscription in Devanagari script at the backside of the bronze reveals the date as Vikrama Samvat 1519 i.e. 1462 AD. It also gives the name of the main seated *Tirthankara* as *Munisvata*.

58. SUMATINATHA

Acc.No.36-1/35; Ht. 32.5 cm., Br. 21.5 cm.

KOGALI, HARPANNAHALLI, BELLARY DISTRICT, KARNATAKA.

Circa 9th Century AD.

This bronze of *Sumatinatha*, the fifth *Tirthankara* is one of the eight Treasure Trove objects added to the Museum collection in the year 1935. This seated *Tirthankara* in *Dhyana* pose is identified as *Sumatinatha* on account of the *Chakra* (wheel) symbol found on the pedestal between two lions. In North Indian sculptures of *Sumatinatha*, the red goose is shown as his cognisance. In the Khandhagiri caves near Bhubaneswar, Orissa, the figure of *Sumatinatha* is depicted along with a goose. However T.N.Ramachandran with his thorough knowledge of South Indian Jain Scriptures gives the wheel as an alternative cognisance of *Sumatinatha* (Ramachandran T.N., 1934, pp. 192-93). His opinion may be accepted for identification of this bronze.

Sumatinatha was born as the son of King *Megaprabha* and Queen *Sumangala* at *Ayodhya*. He belonged to the *Ikshvaku* race. While he was in his mother's womb, his mother's mind had only good and benevolent thoughts. For this reason, he was called *Sumati*. He is depicted as being golden in complexion. *Tumburu* and *Purnashadatta* are his *Yaksha* and *Yakshi*. A *Kannarese* inscription is found on the left of the pedestal and it names the sculptor responsible for that bronze as *Silpiv* (Srinivasan K.R., 1974, Vol.III, p. 598).

59. SUPARSVANATHA, STANDING

Acc.No. 36-6/35; Ht. 17.5 cm., Br. 4 cm.

KOGALI, HARPANNAHALLI, BELLARY DISTRICT, KARNATAKA.

Circa 9th Century AD.

The figure of *Suparsvanatha* is shown standing on a lotus pedestal. A five-headed snake is attached to the back of the *Suparsvanatha* figure. The snake spreads its hood as a canopy over the head of *Parssvanatha*. The figure of *Parssvanatha* is depicted with curly hair on the



Sl. No. 59
SUPARSVANATHA



Sl. No. 60
SUPARSVANATHA



Sl. No. 61
SUPARSVANATHA



Sl. No. 62
SUPARSVANATHA



Sl. No. 63
TIRTHANKARA



Sl. No. 64
TIRTHANKARA



Sl. No. 65
TIRTHANKARA



Sl. No. 66
TIRTHANKARA

head and elongated ear lobes. An unusual feature is the hanging hands of *Suparsvanatha*, which are shown closely touching the hip and thighs. Usually in the *Kayotsarga* posture, the hands are kept without touching these parts of the body. This bronze, from its facial features may be dated to Circa 9th Century AD.

60. SUPARASVANATHA

Acc.No. 1563/89; Ht. 13.5 cm., Br. 7.5 cm.

SALUKKAI, VANDAVASI, NORTH ARCOT DISTRICT, TAMILNADU.

Circa 10th Century AD.

This figure of *Suparsvanatha* is depicted as standing on a high rectangular base with a five headed snake as canopy over his head. He is in *Kayotsarga* posture. There are no special noteworthy features setting this apart from the other bronzes.

61. SUPARASVANATHA

Acc.No. 1457/89; Ht. 14.3 cm., Br. 6 cm.

DEVANNANKAVUNDANKIDAIYUR, SANKARIDURG TALUK, SALEM DISTRICT, TAMILNADU.

Circa 13th Century AD.

The figure of *Suparsvanatha* is depicted in standing *Kayotsarga* posture. The portion below the ankle is broken and both feet are missing. The hood of the five headed cobra is shown over the head of *Suparsvanatha*. His hands in *Lola Hasta* (hanging down) are shown a little away from the body.

62. SUPARASVANATHA

Acc.No. 1458/89; Ht. 7.5 cm., Br. 3.5 cm.

DEVANNANKAUNDANKIDAIYUR, SANKARIDURG TALUK, SALEM DISTRICT, TAMILNADU. Circa 13th Century, AD.

This is a small and nice miniature of *Suparsvanatha*. The figure depicts the *Tirthankara* with curly hair and a three-headed cobra. His hands and legs are broken and missing. The right hand is broken at the shoulder and the left at the elbow. The right leg is broken at the lower part of the thigh and the left leg at the upper part of the thigh. The top portion of the hood of the cobra is missing. The remaining part of the hood (neck portion) indicates the number of the heads that were there (three in number) and thus helps identification of the figure as *Suparsvanatha*. He is usually depicted with a one, three or nine headed snake besides his Swastika Symbol.

63. TIRTHANKARA

Acc.No. 721/74; Ht. 78 cm., Br. 26 cm.

GIDANGAL, TINDIVANAM TALUK, SOUTH ARCOT DISTRICT, TAMILNADU.

Circa 13th Century AD.

The *Tirthankara* is shown in standing pose on a *Padma Peetha* (lotus pedestal) over a rectangular base. On the back side of the pedestal there is a Tamil inscription 'Nayanar Athipathi Azhagar' consecrated by Vakkrum Kizhar.

64. TIRTHANKARA

Acc.No. 1455/89; Ht. 35 cm., Br. 11cm.

DEVANNANKAUNDAN KIDAIYUR, SANKARIDURG TALUK, SALEM DISTRICT, TAMILNADU

Circa 13th Century AD.

The figure of the *Tirthankara* is shown in standing *Kayotsarga* posture on a round base. The figure has curly hair, elongated earlobes and protruding lips. On the back of the figure below the neck is a projection in square shape. It may be a provision to receive *Bha Mandala* or *Makkudai*, which are not available now. The portions below the knee of the right leg and near the ankle of the left leg are broken.

65. TIRTHANKARA

Acc.No. 1562/89; Ht. 26.5 cm., Br. 14.5 cm.

SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMILNADU.

Circa 12th Century AD.

The figure of the *Tirthankara* stands on a lotus base pedestal in *Kayotsarga* posture. The pedestal has pikes on its dorsal sides to receive a detachable *Prabhavali*. The *Prabhavali* is in the form of inverted U shape with 27 flames depicted on its outer rim. It has a decoration in the form of a garland at the top portion of the inner rim. The *Prabhavali* has provision in the portion on the back of the *Tirthankara* figure to receive the *Makkudai*, which is now missing. The perfection of the figure does not fail to attract the attention of the viewer. Dating has been done as stated above based on the overall features of this bronze.

66. TIRTHANKARA

Acc.No.392/57; Ht. 24 cm., Br. 6 cm., at base 12cm.

SINGANIKUPPAM, TINDIVANAM TALUK, SOUTH ARCOT DISTRICT, TAMILNADU.

Circa 13th Century AD.

The figure of the *Tirthankara* is depicted in standing *Kayotsarga* posture on a lotus base attached to a square pedestal. It has curly hair and elongated ear lobes. Two pikes, which had been provided on the square pedestal for fixing the *Prabhavali* are broken and missing. A pair of prancing *Yalis* (mythical animal with the body of a lion and face of an elephant or lion but with the trunk of an elephant) with the head of an elephant are seen. These would have formed the base to support the pikes. The pedestal is well preserved except for a small hole in the front near the bottom. There is no cognisance figure carved on the pedestal.

The features of the figure of the *Tirthankara* show the excellence of the casting. The nude body is pulsating with elegance and ecstasy. The features on the face of this bronze reminds us of the Sarvate Nayana (A Tamil Nadu Saint, a devotee of Lord Siva) Mamikavasagar. From its features, this bronze may be dated to Circa 13th Century AD.



Sl. No. 67
TIRTHANKARA



Sl. No. 68
TIRTHANKARA



Sl. No. 69
TIRTHANKARA

67. TIRTHANKARA

Acc.No.108/49; Ht. 38.7 cm., Br. 33 cm.

SIVAGANGA, SIVAGANGA DISTRICT, TAMILNADU.

Circa 12th Century AD.

This late *Pandya* period Jain *Tirthankara* was purchased from a resident of Sivaganga in 1946. The *Tirthankara* is depicted in seated *Ardha-Paryankasana* (unlike *Padmasana* both the feet are not placed over each other; this is the common seated posture of even common folk in South India) on a nicely designed *bhadrasana* (rectangular base). The *bhadrasana* pedestal has a projection on either side over a *yali* figure (mythical animal with the face of a lion and the trunk of an elephant – (some contend that it actually existed but is now extinct), to receive the *Prabha*, which is missing. On the ends of the cushion shown at the back of the *Tirthankara* are two standing *Chamara* bearers. The *Chamara* bearer on the right side of the *Tirthankara* is missing. On the backrest, there are carvings including the figures of a *Yaksha* and *Yakshi* in dwarf size. The pose and the *asana* (sitting posture) with a well designed cushion are in the same fashion as seen in the famous late *Chola* period Nagapattinam seated Buddha bronzes housed in the Buddhist Section of the Bronze Gallery of this Museum.

68. TIRTHANKARA

Acc. No. 390/57; Ht. 54.5 cm, Br. 19cm.

SINGANKUPPAM, TINDIVANAM TALUK, SOUTH ARCOT DISTRICT, TAMILNADU.

Circa. 13th Century AD.

This standing *Tirthankara* is very similar to the one described in Sl.No.64 and is in well-preserved condition. The figure stands on a circular plate. As such it might have been made to fit as a part of an ensemble. In the absence of the cognisance the figure can only be referred to as a *Tirthankara*.

69. TIRTHANKARA, STANDING

Acc.No.36-5/35; Ht. 20.5 cm., Br. 6.7cm.

KOGALI, HARPANNAHALLI, BELLARY DISTRICT, KARNATAKA.

Circa 9th Century AD.

The figure of the *Tirthankara* is depicted in standing *Kayotsarga* posture on a pedestal. The *Prabhavali* on the back of the *Tirthankara* is broken and the parts are missing. The remaining part of the *Prabhavali* contains the *Mukhatalai* with its finial. (Not Shown in picture)

70. TIRTHANKARA

Acc.No. 705/73; Ht.25cm., Br.19 cm.,

THIRUMALAI, POLUR TALUK, NORTH ARCOT DISTRICT, TAMILNADU.

Circa 12th Century AD.

This bronze icon came from *Thirumalai* of Polur Taluk, North Arcot District, Tamilnadu. *Thirumalai* is the name of the hill on which a Jain temple is housed. The village near to the hill is referred to in ancient records as *Vaigavur*. *Thirumalai* is an important Jain centre from the time of the early Cholas (9-10th Century AD). The earliest epigraphical record made in the 19th regnal year of the *Rashtrakuta* King *Krishna III* (957-58 AD) mentions the provision made by the servant of the queen of a local chieftain for a lamp to the *Yakshi* of this temple. The Jain temples here enjoyed continuously the patronage of succeeding royal houses. The famous *Chola* princess *Kandavai*, (11th Century AD), *Vidukathalagiyu Perumal*, an *Aditya*

Chieftain (12th Century AD) and *Rajonarayana Sambhavaraiyar* (14th Century AD) have made renovations and endowments for the Jain temple in *Tirumalai* (Krishnan K.G., 1981, p. 115). The 15th Century AD Tamil literary work *Adinathar Pillai Tamil*, in its first invocation Chapter (*Kappu Paravam*) mentions *Vaikai (Vaikavur)* as one of the important Jain centres of Tamilnadu. (*Adinathar Pillai Tamil*, 1956, p.7). The *Tirthankara* icon from such a place displays the long tradition of its place of origin.

The figure of the *Tirthankara* is depicted in seated *Arāha-paryankasana* posture on a rectangular pedestal. A beautiful detachable circular *Prabhavali* is provided. The *Prabhavali* contains the *Bha Mandala*, *Mukkudai*, the branches of the tree under which the *Tirthankara* attained *Kevalajñana* and two *Chamara* bearers. In contrast to the nude figure of the *Tirthankara*, the figures of the two *Chamara* bearers are fully dressed. The posture and ornaments of these figures are similar to those of the *Sivaganga Tirthankara* bronze described in S.No. 67. Though the *Prabhavali* and one *Chamara* bearer are missing in the *Sivaganga* ensemble, the remaining portions display a striking similarity with this bronze.

The figures of the *Chamara* bearers of *Tirumalai* ensemble are depicted with *Karanda Makua*, shoulder tassels, *Keyaras* (forearm ornament), thick necklace, sacred thread and the *Udarabandha* (stomach band). The subsidiary strands of the sacred thread branch out from the main thread and goes through the *Udhara bandha*, a feature often found in Chola bronzes. The 12th Century AD late Chola period Vishnu bronze housed in the National Museum, New Delhi is designed with a similar type of sacred thread (*Sivaramamurti C.*, 1963, pl. 71a). From its features the *Tirumalai Tirthankara* bronze may be dated to the late Chola period, Circa 12th Century AD.

71. TRITHIRTHI

Acc.No. 393/57; Ht. 19cm., Br.14cm.

SINGANIKUPPAM, SOUTH ARCOT DISTRICT, TAMILNADU.

Circa 11th Century AD.

This is a beautiful *Trithirthi* bronze, which has the figures of three *Tirthankaras*. But in Museum Register, it is recorded as *Tirthankara*. The *Mula Nayaka* (Main *Tirthankara*) is depicted in the *Arāha-Paryankasana* seated posture on a rectangular pedestal. The four legs of the pedestal are similar to those found in Karnataka and Western Indian Jain bronzes. An inverted 'U' shaped *Prabhavali* for the seated *Mula Nayaka* is designed with *Bha Mandala* and *Mukkudai*. Two *Alavattams* (circular plate like structure fixed on top of a long stick) one on each side are fixed at the back of the *Prabhavali*. These are usually carried when processions of deities and royalty are taken out. Two carved stalk like brackets, with a round top on which the other two *Tirthankara* figures stand, are attached at the dorsal sides of the pedestal.

The standing *Tirthankara* image on the left side of the *Mula Nayaka* figure is shown with a five-headed snake, which spreads its hood as canopy over the head of the *Tirthankara*. Over the snake hood is depicted the *Mukkudai* (triple umbrella) with a good floral design background. The presence of the five-headed cobra helps to identify the figure as that of *Saparsvanatha*. The figure of the *Tirthankara* on the right side of the *Mula Nayaka* is depicted with a *Prabhavali* topped with *Bha Mandala*. A *Mukkudai* is shown above the *Bha Mandala*. In the absence of the cognisance figure on the pedestal it is difficult to identify the figure of the *Mula Nayaka*. However *Trithirthi* groups of *Adinatha*, *Parasvanatha* and *Mahavira* have also been discovered in several places.



Sl. No.70
TIRTHANKARA



Sl. No. 71
TRITIRTHI



Sl. No. 72
YAKSHI



Sl. No. 73
YAKSHI
AMBIKA

Tirthirthi images were popular at Digambara sites and a good number of such sculptures datable to the period between 9th and 12th centuries AD are found in Deogarh and Khajuraho (Tiwari, Maruti Nandan Prasad, 1983, p.7). The design of the pedestal, its carved brackets on top of which two figures of standing *Tirthankaras* are depicted and the posture of the *Tirthankara* figures show close resemblance to Karnataka Jain bronzes. From its features, this ensemble of the *Tirthirthi* may be dated to Circa 11th Century AD.

72. YAKSHI

Acc. No. 1456/89; Ht. 20.5 cm., Br. 6cm., Length of the bend 18cm.

DEVANNAN KAVUNDANKIDAIYUR, SANKARIDURG TALUK, SALEM DISTRICT, TAMILNADU.

Circa 9th Century AD.

The figure of the *Yakshi* is depicted as standing on a lotus base carrying a bent rod probably meant for a lamp or *Chamara*. The lotus base has a square groove inside. The figure of the *Yakshi* has an oval face, single necklace, simple *Kankana* and one bangle on each hand. The figure is dressed with an ornate *Kari Sutra* (thread tied around the waist) with U shaped loop. The drapery extends up to the knee. Traces of *Kucha bandha* (breast band) is seen on the well developed breasts. Her head-band is quite interesting. It goes round the head and projects in the front just like two horns. The charming features of the figure help us to fix its date to Circa 9th Century AD.

73. YAKSHI AMBIKA

Acc.No.391/57; Ht. 56 cm, Br. 33 cm.

SINGANIKUPPAM, TINDIVANAM TALUK, SOUTH ARCOT DISTRICT, TAMILNADU.

Circa 13th Century AD.

Yakshi Ambika, the *Yakshi* of the 22nd *Tirthankara*, *Neminatha* is here depicted in *Tribhanga* (body bent three times at the knee, hip and neck) pose. She stands on a *Padma Peetah* (lotus base) over a rectangular pedestal. The pedestal is shaped like a building with a portion of the centre projected. The *Yakshi* rests her left hand on the head of her maid who holds a beautiful garland. On her side stands a small boy. The *Yakshi* has a set of thick necklaces on the usual design pattern of later *Chola* sculptures with elbow ornaments and bangles. Her lower garment with flowery ends and bows on the sides is tied in a loop on both sides with festoons and tassels. The design is elaborate. She wears a *Channavira* (an ornament in the form of three chains) with a central chain and a mango shaped pendant. One of the most important iconographic features of her form is the *Karanda Makuta* on her head. A little seated *Tirthankara* figure is depicted in the *Makuta*. This helps, as in the case of Buddhist icons of *Avalokiteshvara* and *Maitreya*, to identify the figure as that of a Jain *Yakshi*. The figure of her maid is charming with refined ornaments. Her hair-do with beautifully curled hair rings above her forehead may remind the lovers of *Chola* bronzes of the figure of *Sita*, the famous 10th Century AD bronze icon of the Rama group of bronzes from *Vadakkappanayur* (a village in Nagapattinam Taluk in Nagapattinam district, now housed in Government Museum, Chennai). The small boy on her side reminds us of the usual pose and poise of the small *Skanda* figure of the *Chola* period *Somasakanda* ensembles. The boy also wears necklaces, *Channavira* and hip ornaments. The depiction of the well developed breasts of the *Yakshi* and her maid shows the lack of discomfort over depiction of the human body in Indian culture.

POSTURES & ASANAS



Kayotsarga

ASANAS



Ardha-Padmasana



Padmasana



Maharaja Lilasana

Yakshi Ambika is one of the four most famous *Yakshis* of the Jain Pantheon. The origin of this *Yakshi* is shrouded in mystery but many legendary accounts are found in both *Digambara* and *Svetambara Puranas*. The *Digambara* version of the biography of *Yakshi Ambika* is narrated in the *Yakshi Katha* portion of a work called *Punyavrata-Katha*, a palm-leaf manuscript. The manuscript was found by U.P. Shah in the possession of the priest of the Jain temple in *Jina Kanchi*. According to the version of this *Punyavrata Katha*, *Yakshi Ambika* was the wife of *Somasarva*, a *Brahmin* (the priestly caste of Hinduism) of *Girinagara*. Her name was *Agnita*. She had two sons *Subhangara* and *Prabhangara*, aged seven and five years respectively. Once during a *Shradha* (a ritual conducted on the anniversary of the death of ancestors) ceremony in her house, a Jain monk who had fasted for full one month turned up and asked *Ambika* to give him food to break his fast. Greatly delighted *Ambika* fed him with dishes prepared for the specially invited *brahmins* for the ceremony. On knowing this, her husband became wild with rage and drove her out of the house. She left the house along with her two sons and a faithful maid servant to the forest. According to the legend narrated by the *Svetambara* work, *Ambika Devi Kalpa* composed by *Jinaprabha Suri* (Circa 14th Century AD), *Ambika* left her house in a helpless condition along with her two sons. As *Ambika* travelled towards the forest, strange miracles occurred. When her children cried out for food and water, a dried mango tree by the road side gave them fine ripe mangoes and a dry lake nearby was filled all at once with sweet water. *Ambika* and her children rested for a while under the mango tree. At her home also miracles occurred. This made her husband and mother-in-law realise their folly. Her husband rushed to the forest in order to bring her back to the house. On seeing her husband coming, *Ambika* misunderstood his intention and jumped into the nearby well with her children and died. She was reborn as the *Yakshi* devoted to *Neminatha Tirthankara*. Her husband too, filled with remorse, died soon after her death. He was reborn as a lion and became her *Yahana* (vehicle).

The iconography of *Yakshi Ambika* can be explained with the help of the legends described above. She is represented invariably in South Indian sculptures and bronzes with her two children and the faithful maid who followed her in the critical situation. She holds a bunch of mangoes, which saved her and her children from starvation. Her story is illustrated in the wall paintings in the *Sangeetha Mandapa* (hall where music concerts are held) of *Varadhama Temple at Thirupparattikunram*. The *Yakshi* is flanked on both sides by her two sons. Behind her son on the right side stands the attendant maid with a garland in her hand.

There is a sculpture (bas-relief) of *Yakshi Ambika* in *Vallimalai Jain cave* (SI.No.73A on page no. 118). This is in seated *Raja Leela* pose with only two hands. Below on the pedestal are shown figures of her sons. Her husband has been depicted in the form of a lion. The same theme had been used in casting *Ambika* figures four centuries earlier to this *Varadhama temple* painting at *Thirupparattikunram*. Of the many bronze figure of *Yakshi Ambika*, two in the *Thirunarankondrai Parvathantha temple* are remarkable. They are described in the book *Thirunarankondrai Varalaru* by Dr.A. Ekambaranathan (1998, p.44). They are comparable to the *Museum figure*. He has illustrated one of these two bronzes. Like the *Museum figure*, this 11th Century AD bronze also is depicted in *Tribhanga* standing pose. She is with her maid on her left side. Her two children are shown on her right. As in the case of the *Museum figure*, one of her two children is missing in the temple ensemble also. The other 12th Century AD *Yakshi Ambika* bronze in the same temple has both the children on her right side in standing pose. An important difference noticeable between these two temple bronzes and the *Museum bronze* rests on the type of one ornament found on them. The temple bronzes have the sacred thread along with other ornaments. The *Museum Yakshi* wears *Channavira* instead of sacred thread. The sacred thread symbolises the power of the



SI No. 24 (A)
PADMAVATI,
VALLIMALAI,VELLORE DISTRICT



Sl No 2 (A)
MAHAVIRA,
VALLIMALAI, VELLORE DISTRICT



Sl No 73 (A)
YAKSHI AMBIKA
VALLIMALAI, VELLORE DISTRICT

person who wears it to protect his/her devotees while the *Channavira* symbolises the prosperity of the wearer. This symbolises how orthodoxy ultimately embraces even a Protestant religion to Hinduism. Though the *Yakshi Ambika* story is an attempt to show that service to suffering humanity is more important than ritual purity as symbolised in the *Sradaha* (ritual performed on the death anniversary of a deceased ancestor) of orthodox Hinduism, orthodoxy overtakes and embraces the symbol of this protest viz. the *Yakshi* also. The adoption of the symbol of sacred thread used by the *Brahmins*, *Kshatriyas* and *Vaisyas* (the three upper castes of Hinduism) by Jainism is a negation of the Protestant aspect and also shows how any new order in course of time acquires the trappings of power and exclusiveness. '*La plus ca change la plus cette meme*' – the more it appears to be a radical change, the more it becomes the same as the old order.

CONCLUSION

In this monograph, we have related the Jain images in Government Museum, Chennai(Madras) both sculptures and bronzes to the evolution of Jain religious thought – philosophical and theosophical. This enables us to go behind the physical features which are usually looked at and probe deeper to understand the meaning, which is sought to be conveyed through these Jain images.

The concept of world period corresponding to the Yuga of Hinduism, the long time periods of thousands of years ascribed to each *Tirthankara*, the concept of rebirth all show the interchange and adoption of ideas and philosophy with and from Hinduism, which is the mother religion. However, the Protestant aspect of each religion Buddhism or Jainism is brought out in the different interpretation given to Hindu concepts. The rejection of the concept of God by Jainism is in protest against the perceived distortions (excessive emphasis on rituals) prevailing then in Hinduism arising out of this concept. Giving new interpretations as calling the discus of Lord Vishnu of Hinduism as the wheel of *Dharma* (righteousness), the adoption of the conch of Lord Vishnu, *Ashtamaangalas* etc. show the attempt to refine and redefine the concepts of the old religion (Hinduism) to create a separate religious space for the new religion. Jainism also brought out novel concepts for its time like *Ahimsa* and vegetarianism in a world full of violence, bloodshed and animal sacrifice. It can be said that vegetarianism in Hinduism is the result of absorption of Jain thought, though even in the Vedic period it prevailed to a certain extent. The simple *Karma* theory of Hinduism gave rise to excessive emphasis on ritualism as the religion stabilised and grew over the millennia. Jainism replaced the emphasis on rituals initially, but developed its own rituals later. This shows that any establishment, religious or temporal, acquires its own set of rituals, practices and hierarchy of religious heads over a period of time.

In the course of the time span of the several centuries of its existence and growth, the followers of the new religion developed differences among themselves, which manifested as the two main schools of thought - *Svetambara* and *Digambara* and other sub-sects with their subtle differences, which reflect the local ethos of the place where Jainism spread. For example, the *Digambara* tradition depicts the human body in the nude. This is more in consonance with ancient Hinduism, in which the human body is not considered as a repository of sin or the fruit of carnal sin, but as an opportunity or instrument of attaining salvation. It is considered the result of reincarnation from a series of previous births including births in plant and animal forms. It is the highest form of reincarnation on earth. This explains the comfort with which the Indian views nude or partially clad depictions in contrast to Semitic cultures. Also, while originally women could not attain salvation, the *Yappantiya* sect

of southern origin reflecting the growing popularity of the *Shakti* cult (Goddess worship) in Hinduism (Circa 7th Century AD onwards) made women eligible for salvation. Jainism lost ground especially in Tamilnadu due to the growth of *Saivism* (worship of Lord *Siva*) and its non emphasis on rituals and straining of the human body by fasting etc. as a means to attain salvation. The philosophical basis was laid by the triumph of *Advaita* philosophy (Absolute Monism) of Sankara over *Mīmāṃsā* (a sect of Hindu philosophy) which emphasised ritual and fasting.

The contribution of Jainism to Tamil and Sanskrit literature and thought has been noteworthy as has been brought out above. The corner stone of the Tamil way of life and civilised living is laid by *Tirukkural*, which is claimed to be the work of a Jain.

Several sources of information like literature, art styles, legends and religious canonical works and field visits have been used in our work. This is in keeping with the Holistic Approach to Dating advocated by the first author (Kannan Dr.R, 2000) and for triangulating the different sources. This is in keeping with the philosophy of Participatory Rural Appraisal of learning from and with the sources of information or people rather than having a predetermined (Normal) approach. This is also in tune with the philosophy of *Anekavada Vada*.

The iconography of the Jain images reflects the growth of Jain religious thought, the schisms of *Digambara* and *Svetambara* sects and schools of thought, the growing interaction and absorption of Hindu symbols, which results in ultimately even the sacred thread being shown on Jain images from the 9th Century onwards. A great synthesis of all the three religions, Hinduism, Buddhism and Jainism has taken place which is reflected even today.

APPENDIX - I

JAIN ICONOGRAPHY OF TIRTHANKARAS

No.	JINA	COGNIZANCE	COLOUR	YAKSHA	YAKSHI
1.	ADINATHA	BULL	GOLDEN	GOMUKHA	CHAKRESVARI (D+S) APRATICHAKRA (S)
2.	AJITHANATHA	ELEPHANT	GOLDEN	MAHAYAKSHA	ROHINI (D) AJITHA (S)
3.	SAMBHAVANATHA	HORSE	GOLDEN	TRIMUKHA	PRANAPATI (D) DURITARI (S)
4.	ABHINANDANA	MONKEY	GOLDEN	YAKSHESVARA (D+S) ISVARA (S)	VAJRASINKALA (D) KALKA (S)
5.	SUMATI-NATHA	CURLEW	GOLDEN	TUMBURU (D+S)	NARADATTA (D) SAMMOHINI (S)
6.	PADMA-PRABHA	LOTUS	RED LOTUS	PUSHPA (D) KUSUMA (S)	MANOJHA (D) ACHYUTA (S)
7.	SUPARVANAATHA	NANDYAVARTA (D) SWASTIKA (D+S)	GREEN	MAZANGA	KALI (D) SANTA (S)
8.	CHANDRA PRABHA	CRESCENT	MOON WHITE	SYAMA (D) VIJAYA (S)	JWALAMALINI (D) JWALA (S)
9.	PUSHPADANTA (D+S) SUVIDHINATHA (S)	MAKARA	MOON WHITE	JAYA (D) AJITHA (D+S)	MAHAKALI (D) SUTARA (S)
10.	SITLANATHA	SWASTIKA (D) SRIVATSA (D+S)	GOLDEN	BRAHMA	MANAVI (D) ASOKA (S)
11.	SREYANSA NATHA	RHINO	GOLDEN	ISVARA (D+S) MANUSA (S)	GAURI (D) MANAVI (S)
12.	VASUPUJYA	MAHISA	RED	KUMARA	GANDHARI (D) AJITA (S)
13.	VIMALA NATHA	VARAHA	GOLDEN	CHATUR-MUKHA (D) SANMUKHA (D+S)	VAIRODHI (D) VIDITA (S)
14.	ANANTA-NATHA	BEAR (D) FALCON (S)	GOLDEN	PATALA	ANANTAMATI (D) ANKUSA (S)
15.	DHARMA-NATHA	VAJRA	GOLDEN	KINVARA	MANASI (D) PANNAGA (S)
16.	SANTINATHA	DEER	GOLDEN	GARUDA	MAHA MANASI (D) NIRVANI (S)
17.	KUNTHA-KUNTHA	GOAT	GOLDEN	GANDHARVA	JAYA (D) GANDHARINI (S)

No	JINA	COGNIZANCE	COLOUR	YAKSHA	YAKSHI
18.	ARANATHA	FISH (D) NANDYA- VARTA (S)	GOLDEN	KENDRA (D) YAKSHESVARA (S)	TARAVATI (D) DHARINI (S)
19.	MALLINATHA	KALASA	GOLDEN	KUBERA	APARAJITA (D) VAIRODHYA (S)
20.	MUNISVRATA	TORTOISE	BLUE	VARIANA	BAHURUPINI (D) VARADATTA (S)
21.	NAMINATHA	BLUE LOTUS	GOLDEN	BHRUKTI	CHAMUNDA (D) GANDHARI (S)
22.	NEMINATHA OR ARISHTANEMI	CONCH	BLUE	GOMEDHA	KUSMANDINI (D) AMBIKA (D+S)
23.	PARSYA- NATHA	SNAKE	GREEN	DHARANA (D) YAMANA (S)	PADMAVATI
24.	MAHAVIRA	LION	GOLDEN	MATANGA	SIDDHAYINI (D) SIDDHAYIKA (S)

APPENDIX - II.

PARENTS, PLACES AND PLANTS RELATED TO TIRTHANKARAS

NO.	NAME OF THE TIRTHANKARAS	BIRTH PLACE	FATHER AND MOTHER	DIKSHA-VRIKSHA (TREE UNDER WHICH THEY STARTED THEIR PENANCE)	PLACE OF NIRVANA (MT.- SUMMIT OF MOUNTAIN)
1.	RISHABHADEVA OR ADINATHA	AYODHYA	NABHI MARU DEVI	BANYAN TREE	MT. KARASA OR ASHTAPADA
2.	AJITNANATHA	AYODHYA	JITASATRU: VIJAYA DEVI	SALA (SHOREA ROBUSTA)	SAMMETA-SIKHARA OR MT. PARSVANATH
3.	SAMBHAVANATHA	SRAVASTI	JITARI: SENA	PRAYALA (BUCHANANIA LATI FOLIA)	SAMMETA-SIKHARA OR MT. PARSVANATH
4.	ABHINANDANA	AYODHYA	SAMVARA: SIDDHARTHA	PRIYANGU (PANCUM ITALICUM)	SAMMETA-SIKHARA OR MT. PARSVANATH
5.	SUMATINATHA	AYODHYA	MEGHA-PRABHA: SUMANGALA	SALA (SHOREA ROBUSTA)	SAMMETA-SIKHARA OR MT. PARSVANATH
6.	PADMAPRAMHA	KAUSAMBI	DHARANA OR SRIDHARA: SUSIMA	COWATRA (ANETHUM SOWA)	SAMMETA-SIKHARA OR MT. PARSVANATH
7.	SUPARSVANATHA	VARANASI (BENARES)	SUPRATESHTHA: PRITHVI	SIRISHA (ACACIA SIRISHA)	SAMMETA-SIKHARA OR MT. PARSVANATH
8.	CHANDRA-PRA BHA	CHANDRAPURI	MAHASENA: LAKSHMANA	NAGA TREE* OR NAGA-CHAMPA (SANSKRIT) (CALOPHYLLUM INDOPHYLLUM)	SAMMETA-SIKHARA OR MT. PARSVANATH
9.	PUSHPADANTA OR SUVIDHI-NATHA	KAKANDI OR KANANDI-NAGARI	SUGRIVA: RAMA	SALU** (Kareze) (APORUSA LINDLEYANA)	SAMMETASIKHARA OR MT. PARSVANATH
10.	SITALANATHA	BHADRA-PURA OR BHADILA	DRIDHARATHA: SUNANDA	PRIYANGU (PANCUM ITALICUM)	SAMMETA-SIKHARA OR MT. PARSVANATH

NO.	NAME OF THE TIRTHANKARAS	BIRTH PLACE	FATHER AND MOTHER	DIKSHA-VIKSHEA (TREE UNDER WHICH THEY STARTED THEIR PINANCE)	PLACE OF NIRVANA (MT- SUMMIT OF MOUNTAIN)
11.	SREYAMSA-NATHA	SIMHAPURI	VISHNU : VISHNA OR VISHNUDRI	TANDUKA OR TINDUKA*** (SANSKRIT) TREE (DIOSPYROS PEREGRINA)	SAMMETA-SIKHARA OR MT.PARVA-NATH
12.	VASUPUJYA	CHAMPAPURI	VASUPUJYA : VIJAYA(JALYA)	PATALA [BIGNONIA SUAVEO- LENS]	CHAMPAPURI (IN NORTH BENGAL)
13.	VIMALANATHA	KAMPILYA	KRITAVARMAN SURAMYA OR SPAMA	JAMBU [EUGENTIA JAMBOLANA]	MT.PARSVANATH OR SAMMETA/IKKHARA
14.	ANANTANATHA	AYODHYA	SIMHASENA : SARVAYASA OR SUYASA	ASOKA [JONESIA ASKOKA]	MT .PARSVANATH OR SAMMETA/IKKHARA
15.	DHARMA-NATHA	RATNAPURI	BHANU : SUVRATA	DADHIPARA (CLITORIA TERNATEA)	MT PARSVANATH OR SAMMETA-SIKHARA
16.	SANTINATHA	HASTINA PURA	VISVASENA : ACHIRA	NANDI [CEDRELA TOONA]	MT PARVA NATH OR SAMMETA-SIKHARA
17.	KUNTHUNATHA	HASTINA PURA	SURYA (SURA) : SRI DEVI	BHILAKA TREE	MT-PARVA NATH
18.	ARANATHA	HASTINA PURA	SUDARSANA: MITRA DEVI	MAANGO TREE	MT PARVA NATH
19.	MALLINATHA	MITHILA PURI (MATHURA)	KUMRHA RAKSHITA (PRABHAVATI)	ASOKA TREE	MT.PARVA NATH
20.	MUNISU-VRATA	RAJAGRIHA OR KUSAGRANAG ARA	SUMITRA : PADMAVATI	CHAMPAKA (MICHELIA CHAMPAK)	MT.PARVA NATH
21.	NAMINATHA, NIMI OR NIMESVARA	MITHILA PURI (MATHURA)	VIJAYA - VAPRA (VIPRA)	BAKULA (MEMUSO PHELENGI)	MT.PARVA NATH
22.	NEMINATHA OR ARISHTANEMI	SAURIPURA OR DVARAKA	SAMUDRA VIJAYA- SIVA-DEVI	VETASA**** (SANSKRIT) CITRON (CITRON MEDICA)	MT-GIRNAR
23.	PARSVANATHA	KASI (BENARES)	ASVASENA : VAMA	DHATARI (GRISLEA TOMETOSA)	MT.PARVA NATH
24.	MAHAVIRA OR VARDHAMANA	KUNDAPURA OR KUNDA GRAMA	SIDDHARTHA PRIYAKARINI (TRISALA)	SALA OR TEAK TREE	PAPAPURI

(From Ramchandran T.N., 1934, p. 192-195).

The items marked by asterisks alone are not explained by T.N.Ramachandran. They are as follows:

* For *Naga* tree, *Nagachampa* has been taken in preference to *Nagadamani*, *Nagakeshara*, *Nagavalli* and *Nagapatra*. *Nagadamani* and *Nagapatra* (Sanskrit) are both used to refer to *CRINUM ASIATICUM*. These are plants and therefore not capable of being sat under for meditation (Ambasta S.P.,1986, p.145). *Nagadamani* is also classified as *ARTEMISIA VULGARIS* (Ambasta S.P.,1986, p.56). This plant is also called Indian Wormwood. Hence, it is unlikely to have been used for meditation. *Nagavalli* (PIPER BETLE) is the betel plant and therefore is not a tree (Ambasta S.P.,1986, p.459). *Nagakeshara* (*MESUA FERREA*) (Ambasta S.P.,1986, p.368) is a commercial tree whose wood is used for railway sleepers etc. Hence it is unlikely to have been used in a religious setting. *Nagachampa*, (*Pouzouza*) [*CALOPHYLLUM ENOPHYLLUM*] (Ambasta S.P.,1986, p.97) seems to be most likely tree, because it is a tree with a lot of branches giving shade. It is used in medicine for treating skin disease. Its snake connotation, which connects with Jain religious snake motifs seems to reinforce the finding.

** (From Ambasta S.P.,1986, p.48).

*** There is no tree called *Tasduka* in the standard pioneer reference works on Sanskrit viz., Sanskrit – English Dictionary of Sir Monier Monier Williams & Plants of India edited by S.P.Ambasta cited here. The latter includes words in all Indian languages for Plants and Trees. The nearest equivalents are: *Thinduka* (*DIOSPYROS PANICULATA DALZ*) and *Tinduka* (Both Sanskrit). *Thinduka* is described as a creeper in Tamil (*Karusuvurari*) whose wood is suitable for matchboxes etc while *Tinduka* (*D.PEREGRINA*) is described as a tree whose fruits are edible and whose seeds are used as a medicine in dysentery. This tree is more likely to have been used by Jain saints for meditating under its shade. The fruit must have been used as a source of sustenance rather than a creeper *Thinduka*, which had little edible matter or shade giving branches. It must be remembered that the Jain saints ate very little and were strict vegetarians.

**** (From Williams Sir Monier Monier, 1981, p.1014; Ambasta S.P.,1986, p.129).



Inscription No. 1
Refer Jain Bronze Sl. No. 55



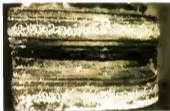
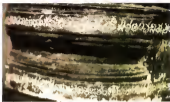
Inscription No. 2
Refer Jain Bronze Sl. No. 58



Inscription No. 3
Refer Jain Sculpture Sl. No. 7



Inscription No. 4
Refer Jain Sculpture Sl. No. 32



Inscription No. 5
Refer Jain Sculpture Sl. No. 33



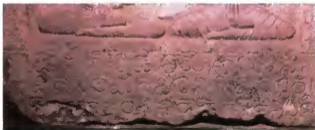
Inscription No. 6
Refer Jain Bronze Sl. No. 63



Inscription No. 7
Refer Jain Sculpture Sl. No. 3



Inscription No. 8
Refer Jain Sculpture Sl. No. 3



Inscription No. 9
Refer Jain Sculpture Sl. No. 11



Inscription No. 10
Refer Jain Sculpture Sl. No. 20



Inscription No. 11
Refer Jain Sculpture Sl. No. 21



Inscription No. 12
Refer Jain Sculptures SI No. 34



Inscription No. 13
Refer Jain Bronze Sl. No. 49



Inscription No. 14
Refer Jain Bronze Sl. No. 57

List of Inscriptions decoded in Chronological order

1. Sl. No. 55
Place: Kogali, Bellary District, Karnataka
Period: Circa 9th Century AD
Language: Kanarese
Message: Ballavie Bhairajayya donated the bronze.
2. Sl.No 58
Place: Kogali, Harpanmahalli, Bellary District, Karnataka
Period: Circa 9th Century AD.
Language: Kanarese
Message: An inscription is found on the left of the pedestal and it names the sculptor responsible and it gives the name as Silpa.
3. Sl. No. 7
Place : Dasavulappada, Andhrapradesh
Period: Circa 10th Century AD.
Language: Kanarese
Message: Nityavaraha made the stone pedestal for the glorious bathing ceremony of Shasti, for getting his desire fulfilled.
4. Sl. No. 32
Place: Mysore Region
Period: Circa 10th Century AD.
Language: Kanarese
Message: (Brajabaleswara, a lay disciple of Sakalabhadra Bhattaraka, the Maha Manvalocharya of Trisu gacha, Kanakakulandarasaya Krantar guru, Mularanga, founded the Shastri Matha of Yerega Anajaya.
5. Sl. No. 33
Place: Mysore Region
Period: Circa 10th Century A.D.
Language: Sanskrit in Kanarese script
Message: King Sahasdeva, a great lover of literature made Shasti Jiva image as per the rules of Silpa Sastras and erected.
6. Sl. No. 63
Place: Eklangil, Tirudharam, Tamilnadu
Period: Circa 13th Century AD.
Language: Tamil
Message: Vakkaranga kizhar consecrated Nayanar Adipatti Azhagar.
7. Sl. No-1
Place: Dasavulappada, Andhrapradesh
Period: Circa 14th Century A.D.
Language: Kanarese
Message: Epitaph of Adichetty, son of Balva Sivgi Chetty of Pavalakanda. Kanakakiri Deva is the Preceptor of Adi Chetty.
8. Sl. No-3
Place: Dasavulappada, Andhrapradesh
Period: Circa 14th Century AD.
Language: Kanarese
Message: Epitaph of Bobi Chetty, the son of Panni Chetty of Pavalakanda.

9. Sl No 11
 Place: *Darasulappada, Andhrapradesh*
 Period: *Circa 14th Century AD.*
 Language: *Kanarese*
 Message: *Epitaph of Honni Chetty, son of Sochi Chetty of Peruskonda.*
10. SlNo.20
 Place: *Darasulappada, Andhra Pradesh,*
 Period: *Circa 14th Century AD*
 Language: *Kanarese*
 Message: *Epitaph of Mangave, the daughter of Vijayanna of Peruskonda.*
11. SlNo.21
 Place: *Darasulappada, Andhra Pradesh,*
 Period: *Circa 14th Century AD*
 Language: *Kanarese*
 Message: *Epitaph of the Jain teacher Karavari Na Tirtha, set up by Hanpavi of Parvataha Vinaya sect.*
12. Sl. No. 34
 Place: *Darasulappada, Andhrapradesh*
 Period: *Circa, 14th Century, AD.*
 Language: *Kanarese*
 Message: *Eulogy of the Dandakavyak Vjaya of Bana family.*
13. Sl No. 49
 Place: *Western India*
 Period: *15th Century AD.*
 Language: *Sanskrit in Devanagari script*
 Message: *Conveys the date of the bronze as Samsat Year 1541 (1484 AD).*
14. Sl No. 57
 Place: *Western India*
 Period: *15th Century AD*
 Language: *Sanskrit in Devanagari script*
 Message: *Conveys the date of the bronze as Vikrama Samsat 1519 (1462 AD) and the Malavajyoti of the ensemble is Manivirata*

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