Arhat Pārśva
and
Dharanendra Nexus

M. A. Dhaky
The volume embodies the papers read at the B. L. Institute of Indology on *Arhat Pārśva and Dharāṇendra Nexus*. As the background of the central theme are papers discussing Pārśva's history, teachings, doctrines, and monastic discipline of his sect. The plausible factors behind connection of the Dharāṇendra with Pārśva have been investigated. Also included are the surveys of the epigraphical as well as scriptural material related to Jīna Pārśva.
ARHAT PĀRŚVA AND DHARĀṆENDRA NEXUS
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and
Dharaṇendra Nexus

Editor
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To
The Sacred Memory
of
Mahattarā Mṛgāvatīśriji
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FOREWORD

The present volume contains most of the papers read at the Seminar in 1987 organized by B.L. Institute of Indology in Delhi. It was convened by Prof. M.A. Dhaky. The press-ready manuscript had been given over to us by Prof. Dhaky about two-and-a-half years ago. Its printing, regrettably, could not be taken in hand immediately owing to certain difficulties at our end. We crave the indulgence of the contributing scholars for the tardiness in giving them the volume in print.

The Seminar had been attended by such stalwarts like the āgama-specialist Pt. Dalsukh Malvaniya, the doyen of Jaina iconography (late) Dr. U.P. Shah, the noted epigraphers like Dr. K.V. Ramesh and Shri Madhav N. Katti, and of course several archaeologists and students of Jaina art and history. The papers in this volume, we feel (and the scholars possibly will endorse), cast fresh light on the problem of the connection between Arhat Pārśva and Nāgarāja Dharanīendra and thus push forward the frontiers of research on that score by some measure, besides adding information on several facets of research and issues related with the doctrine, sect, followers and representations of Arhat Pārśva. Hopefully, the purpose of organizing the seminar is to a large extent served.

My friend and colleague Shri N.P. Jain, in fact all of us associated with the B.L. Institute of Indology, wish to thank the scholars who participated in the Seminar, as also for their learned contributions by way of papers and by the discussions during deliberations. And we are specially beholden to Prof. Dhaky for competently convening the Seminar and for meticulously editing the volume.

Delhi, December 1996.

Jitendra B. Shah
Vice-Chairman
PREFATORY

When I was asked by the Bhogilal Leherchand Institute of Indology, Delhi, to convene a seminar on any Nirgranthist subject involving art, my initial reaction was politely to decline accepting this responsibility. My major pre-occupation for over two decades with the ongoing project of the American Institute of Indian Studies on the *Encyclopaedia of Indian Temple Architecture* at its Varanasi Center, left very little free time as well as surplus energies for getting involved into any other serious undertaking. However, the persuasive pressure by Pt. Dulsukh Malvaniya, Dr. U.P. Shah, and equally by my friend Shri Narendra Prakash Jain — one of the primal pillars of the BLI — could not be set aside. In the field of Nirgranthist researches, for some years ago now, indeed since 1974, I was deeply engrossed with the problems concerning *Arhat Pārśva*, his teachings, and the Nirgranth Church that eventually grew from his foundational creed; the relationships of his Church, its doctrines as well as the monastic discipline with those of the Church of Arhat Vardhamāna alias Jina Mahāvīra and, together with it, its basic philosophy, tenets, and ascetic practices were some of the problems that had not been seriously investigated. It had always been taken for granted that Jina Vardhamāna Mahāvīra reformed the old church of Jina Pārśva. However, this view, as is now increasingly becoming clear, represents an oversimplification of a highly complex phenomenon and has neglected several vital aspects and significant details, and, as its consequence, the issues that arose therefrom. One other problem requiring attention was to find an explanation for the well-known association of Nāgarāja Dharaṇendra with Jina Pārśvanātha. For this Jina remains distinguished from the other Jinas by the presence of this very special feature in his concrete representation, and hence this very specific connection needed explanation. Keeping this exigency in view, I suggested that, the main focus may be on “Arhat Pārśva and Dharaṇendra nexus” for the Seminar under contemplation. Around this thematic pivot may revolve the relevant investigatory papers. Accordingly, four papers providing an intimate background, discussing as they would do Pārśva’s teachings and the sect which evolved after him, the āgamic and narrative literary references that may clarify (or at least hint at) the origins of the legend behind the connection of the Jina with the Nāgendra, the anthropological as well as ontological interpretation of this special nexus, and notices taken as well as the portrayal of this feature rendered in the elative hymnic compositions in praise of Pārśvanātha. The mythological, theological, liturgical, and socio-
anthropological aspects involved in the investigations would thus largely be taken care of.

This background, as was then rightly envisaged (and now substantiated), could in part also provide the historical and religious backdrop against which the image of Pārśva configures. However, as complimentary to this sketch, the archaeological facts and finds were needed to be brought in, particularly for filling in the colour and adding some realistic and corporeal dimensions to the overall perspective that would emerge. Keeping in view these twin axes of the approach, eminent Nirgranthologists on one side and the epigraphers and historians, and no less important the iconographers (specializing in Nirgrantha iconography) on the other side were invited to present their research papers at the Seminar. As a result, some papers covering the regionwise surveys of the epigraphical data and sculptural material relating to Pārśvanātha by specialists in the field were read at the Seminar and now form part of this small volume. Regrettably, the scholars devoted to Nirgranthist studies are far too less in number than those working in the spheres of Brahmanical and Buddhist studies. Luckily, for our purpose, we could count on the cooperation of a small but competent band of some 16 scholars on the issues and subjects contemplated to be discussed in depth. However, seldom has a blueprint been executed without modifications, compromises, and, inevitably, the gaps due to the failings and shortcomings that the prevailing circumstances customarily generate. The publication, for instance, has to go without three important papers, the one on the “Epigraphical data on Pārśva images and temples in Western India”; the second on the “Pārśva images in Rājasthān”, and the third concerning the “Pārśva images in Tamilnadu”. Seemingly, the busy schedules (and, as in one case, indifferent health of the scholar concerned) worked against the materialization of these papers. When long waitings (coupled with reminders at intervals by the successive Directors of the BLI) for these vital papers produced no response, it was decided to send the papers on hand to the press even when we were painfully aware of the lacunae that will appear in the published version of the proceedings. One other factor which contributed to tardiness was the ignoring, by some contributors, of the style-sheet for the research papers that was earlier communicated to all scholars invited for the Seminar. Indeed, this eventuality made the task of editing still harder and I had, for want of time, to allow such unconformities and lay the responsibility at the doors of the contributors concerned. (In some papers, even the footnotes and bibliographical references were missing!) Despite these shortcomings, the overall outcome of the Seminar is fairly satisfactory. True, all problems (indicated in the preamble of the Seminar) could not be fully explored, and
on some of the very dimly illuminated corners no fresh or further light could be cast. But a breakthrough has been made and the frontiers of the existing knowledge on this subject have been to an extent pushed forward. (After all, perfection in human endeavours and achievements is an impossible, and hence an unattainable, reality.)

If I feel grateful — and I most certainly do— to the scholars for their efforts and the thought-provoking contributions as also for their lively and evocative deliberations when the Seminar was on, the Management of the B.L. Institute of Indology, too, deserves full compliments not only for contemplating and supporting the Seminar but also for ideally carrying it out through all its stages and finally for making available the proceedings volume in print. (I must also admire their patience in seemingly interminable waiting for the edited version of the proceedings manuscript which was, for some of the reasons explained, delayed for so long at my end.) The zeal and active participation at the organizational level by Shri Narendra Prakash Jain, Shri Rajkumar Jain, Dr. Prem Singh, and Dr. Dhanesh Jain proved memorably effective. The staff of the B.L. Institute of Indology including its former member Ms. Aruna Anand wholeheartedly provided assistance at various levels for which the participants had nothing but admiration. And without the active and enthusiastic support of Shri Pratapbhai Bhogilal, the founder and Chairman of the B.L. Institute of Indology (who was present at the occasion of the inauguration of the Seminar), and its Advisory Committee, the Seminar could not have taken shape. Late Professor S.B. Deo, the former Director of BLI had lent substantial help in maintaining the liaison with the contributors.

The Seminar was held at the B.L. Institute from the 21st to 24th March 1987. The deliberations of the Seminar had begun with the blessings of Her Holiness, Aśrama Śāri Suvarṭāśrī, the chief disciple of the most revered late Mahattārā Mrgāvatīśrī. Dr. Kapila Vatsyayan had inaugurated this Seminar and her observations were indeed pertinent in the direction of the emphasis she laid on the “concept” side of the subject, and to the innate imperfection of our methodologies which often fail to lend insights in the underlying “Truth”. I, for one, fully concede with this observation. In India, for long decades, the archaeological tradition of “material” investigations has dominated. The “idea” investigations done in the field of disciplines such as philosophy and linguistics and their highly perceptive and systematic procedures have been largely neglected in the field of Nirgranthist studies. However, “Truth” is a singularity which cannot be grasped in its totality by a mind which is not “omniscient”. The only path that can be pursued is to lessen the degree of imperfection in knowledge fraction by fraction. And to that extent the Seminar can perhaps be said to have succeeded.
Lastly I must thank M/s Motilal Banarsidass for the care they bestowed in printing and production. Their chief proof-reader Shri S.K. Tyagi must be complimented for the very careful reading of the final proofs.

A profound shadow of gloom over the elation we may feel today is cast by the sudden passing away in late 1988 of our very dear and revered friend, an eminent senior Indologist and the front ranking specialist on Nirgrantha art and iconography, Dr. Umakant Premanand Shah, who had actively participated in the Seminar. He would have been most delighted to see this volume in print. His valuable paper, one of the last from his pen and indeed full of insights, is in the volume.

M.A. Dhaky
ARHAT PĀRŚVA AND DHARANĖNDRA NEXUS: AN INTRODUCTORY ESTIMATION

M. A. Dhaky

I

As is well known, it was thanks mainly to the pioneering efforts and consequent findings of Hermann Jacobi that the originality, antiquity, and distinctness of the Nirgrantha religion vis-à-vis the Buddhist, and, together with it, the historicity of Arhat Pārśva—regarded in the tradition as the 23rd Jina in succession—was unequivocally established in Western scholarship.¹ On the 22 Jinas who are believed to have preceded Pārśva, it was largely left to the Indian Nirgranthanthologists to search out data (which may have bearing upon their identification) in the early Brahmanical and Buddhist literature and speculate about their historicity and, as its consequence, make a few tentative suggestions.² The concept of the 24 Jinas, however, does not appear in the earliest Nirgrantha āgmas³ which, alone of the two surviving major Nirgrantha sects, were inherited by and preserved in the Śvetāmbara sect of the Northern tradition. With the sole exception of the Isibhasiatī (compiled c. 2nd-1st cent. B.C.),⁴ even Pārśva finds no mention in the earliest āgmas, such as the Ācārāṅga and the Śūrakṛtyāṅga, which doubtless had originated in, and embody the doctrines and monastic discipline adopted and advocated by the sect of the last Tīrthaṅkara, Arhat Vardhamāna. Ārya Śyāma I (c. 1st cent. B.C.-A.D.) of the Northern Nirgrantha (probably alpacela) tradition, who is reported to have composed, along with three other works, a work on the biographies of the 24 Jinas (and other legendary and quasi-historical great personages), called the Prathamānuyoga, in which very probably for the first time the concept of the 24 Jinas apparently had figured.⁵ His second work, the Gandikānuyoga, is also said to have contained some account concerning the same subject.⁶ All subsequent accounts on the lives of the 24 Tīrthaṅkaras plausibly were based on these two primordial works that were, to all seeming, lost several centuries ago. The Sīhānāṅga and the Samavāyāṅga, which in their present enlarged version presumably were finalized at the Mathurā Synod (A.D. 363), possibly, indeed largely, had used Ārya Śyāma's works as sources for the biographical details, of course mostly mythical, of the Jinas including Pārśva.⁷ The "Jinacaritra" section of the Paryusanākaipa (A.D. 503/516), in turn, may have depended on the above-cited two āgmas for some traditional notings on Pārśva, which in any case,
historically speaking, is far from considerable as far as the record goes. The other āgmas such as the Vyākhyāprajñāpīti (c. 1st-3rd cent. A.D.), the Jñātādhammakathā (c. 3rd-4th cent. A.D.), and the Vṛṣṇidaśā (c. 3rd-4th cent. A.D.) give a few more details; also, the Āvaśyaka-nirvikāti (c. A.D. 525), the Āvaśyaka-cūrti (c. A.D. 600-650), and the Tīrthāvakālikā-prakīrtaka (c. A.D. 550) have recorded some interesting additional particulars about him and at least in one case about a few of his followers. There are likewise a few details recorded in the southern Nirgrantha surrogate āgama, the Trilokaprajñāpīti (c. A.D. 550 with many tenth century additions). The pre-medieval and medieval caritas of, and poems and hymns addressed to Pārśva (and the pre-medieval comprehensive purānic Digambara work such as the Uttarapurāṇa of Guṇabhadra, c. A.D. 850), had largely depended on earlier sources. They add nothing more of significance except, of course, in some cases, a poetic description of the famous upasarga-episode of Pārśvanatha.

II

The original āgama and āgamic works belonging to the sect of Arhat Pārśva, among them were what were called the 14 Pūrva texts, a few of which could have thrown clearer (and perhaps considerable) light on the Jina's biography, are largely lost, assumably for many, many centuries. We are today dependent on what scanty references to him are scattered through the āgmas of the alpaceł-Nirgrantha sect, in essence and in a small measure preserving also the books of the more ancient acela-Nirgrantha of Arhat Vardhamāna, and now surviving within the fold of the sacred scripture of the sacela or the Śvetāmbara sect; these have been mentioned in the foregoing passages along with some relevant āgamic commentarial works, the latter doubtless were the products legitimately of the Śvetāmbara sect. According to all these sources, Pārśva was born in Ikṣvāku/Ugra dynasty in Vārāṇasi; his parents were king Aśvasena and queen Vāmā. His height was 10 ratnīs or bastas (c. 15 ft.), a dimension for human stature which of course lay in the realm of improbability. He was of blue/black complexion. At the age 30, he had renounced the world; had preached till he passed away at the ripe age of 100 on Sammeta (or preferably Sammeda)-śaila.

The Caturvidha-Saṁgha or the four-fold congregation of the sect of Pārśva, as was to be with Arhat Vardhamāna, consisted of munis and āryās (Friars and nuns) together with their ganaḍhara-apostles and the upāsakas or śrāvakas and upāśikās or śrāvikās, lay men and women followers. The Saṁvāyāṅga reports that Pārśva had eight ganaḍas or cohorts of friars and nuns with corresponding eight ganaḍharas.
ganadharas by name were Śubha, Śubhaghoṣa, Vaśiṣṭha, Brahmaṁśi, Soma, Śrīdhara, Virabhadra, and Yaśa. (The names given in the Śrāvaka are the same except for the last two which are Virya, and Bhadrayaśa). The chief leader of the friars was Dinna, while the chief of the nuns or mother superior was Puṣpacaṇḍā. The principal man lay-votary was Suṣrāta while the corresponding position for the lady lay-follower was held by Sunandā. (The highly inflated figures given in the texts for the numbers of friars, omniscients, nuns, and the lay-votaries need not detain us).

During his itineraries, Arhat Pārśva is said to have visited Ahicchatra, Āmalakappā, Arakhhuri, Campā, Hastināpura, Kāmpilyapura, Kauśāmbī, Mathurā, and Nāgapura; also Rājaṇgha, Sāketa and Śrīvastā. Beyond these facts, what little is said, is all mythical. Even the date as to when he flourished is, to my sensing, doubtful. Indeed the separation of as many as 250 years envisaged between him and Arhat Vardhamāna which would place his date somewhere in the bracket B.C. 877-777 or 817-717 does not seem to accord with some more tangible facts. For example:

(1) The way Keśi, a patriarch of the sect of Pārśva, is introduced in the opening statement of his dialogue with Gautama, the chief disciple and ganadharas-apostle of Nātaputta Vardhamāna, seems to indicate that not many years had elapsed between the two Jinas. Also, the manner in, and phraseology by which Vardhamāna refers to Pārśva, which includes “Araha purisādāniya Pāśa” indicates that he acknowledged Pārśva as senior to him but seemingly not too distant in time from him.

(2) The antiquity of Vārāṇasi where the Jina Pārśva was born does not go beyond eighth-seventh century B.C. Pārśva, therefore, could not have flourished in the ninth-eighth century B.C. Likewise, the antiquity of some of the cities he is said to have visited, like Campā, Mathurā, Rājaṇgha, etc. (if the information is correct), does not go beyond seventh-sixth century B.C. on archaeological evidence. Pārśva, therefore, could not have started his ascetic career before the beginning of the sixth century B.C.

(3) The late medieval work, the Nābbinandana jinoddhāra-prabandha (A.D. 1337) of Kakka sūri of Ukeṣa-gaccha, traces the gaccha’s origin in the aforesaid Keśi of the Pārśva’s sect, his hagiography given there is as follows:26

\[
\text{Arhat Pārśva} \\
\text{ganadharas Śubhadatta} \\
\text{Keśi}
\]
Although the notice is very late, it, too, curiously seems to fit in the present context. Since Pārśva is believed, as per āgamic records, to have lived for a century, it seems plausible that his disciple (or grand disciple?) Keśī must have been his contemporary, at least in the his middle and late years of career. On this showing, too, Pārśva may have passed away only a few decades before Vardhamāna had started his preaching career. (Keśī was contemporary of ganadhara Gautama and hence also of his preceptor Arhat Vardhamāna.)

III

The next question is regarding the monastic discipline formulated by Pārśva and adhered by the votaries of his sect. A point of discussion in the dialogue between Keśī and Gautama (Uttarādhyayana-23) is a clear pointer to the fact that, in Pārśva's church, friars were allowed to wear garments. This is further supported by an end-statement figuring after the dialogue between the Pārśva's follower Kālasyavaiśayaputra and Arhat Vardhamāna (as reported in the Vyākhyāprajñāpiti), when the former ultimately joins the order of Vardhamāna: From it, it seems clear that in the church of Pārśva friars did put on a robe: Not only that: They did not remove their hair on the skullcap; also, they used to clean teeth, did not sleep on floor (or ground); they, moreover, used foot ware as well as an umbrella. In Vardhamāna’s discipline these somewhat lineant practices were not permitted, and those who embraced his order had to accept a much stern monastic conduct including the pañcamakāvṛata vows. Pārśva's discipline being not so strict and rigorous, came closer to the moderate asceticism of the Buddhists, and to some extent also to that of the existing Śvetāmbara sect.

As for the beliefs, doctrines, and dogmas of the Church of Pārśva, some information is available. Pārśva preached cāturyāma-dharma (called cāturyāma samvāra in the Buddhist canon), as perhaps was followed also by a few other contemporaneous sects. This fact is referred to in some of the āgamas of the sect of Arhat Vardhamāna. The most direct evidence of what his other doctrines and beliefs were is recorded in the Istibhāṣṭātiṃ, an early and a very important work emanating from his sect. Two chapters — the second being an alternative and possibly a little later in date, in which Pārśva himself is involved — cast some light on the subject. Pārśva believed in gati or transmigration of soul, in the existence of loka or cosmos, also he spoke about the five primary verities (pañcāstākṣiyas), the eight kinds of karmas and their connection with the gati of soul, and the relationship of gravity on the gati or motion of matter. And already in his sect there is mention of siddha-
buddha which implies the inherent concept of the ultimate liberated souls.

The other āgmas that may still survive from Pārśva’s sect are the Sūryaprajñapti and the Candraprajñapti, the texts embodying archaic (and now un-valid) astronomical concepts of the Nirgranthas (plausibly developed further in the long lost Lokānuvyoga of Ārya Śyāma (c. 1st cent. B.C.-A.D.). The extant Jambudvīpa-prajñapti (c. 3rd cent. A.D.), the Dwīpasāgaraprajñapti (incorporated in the Jīvābhīgama-sūtra, c. 2nd-3rd cent. A.D.), and the Sthānāṅga’s cosmographical information represent their elaborated form. While the 14 Pūrva texts (meaning “anterior” in relation to the texts developed in Vardhamāna’s sect), plausibly by their archaic style, concise size, and undeveloped disposition became obsolete and hence for long time lost: their basic content, however, seems to have been preserved and apparently pervade through the fabric of the highly developed and detailed āgmas of the Vardhamāna’s Church. For example, the extremely difficult exposition involving complex classifications, the aspects of nature as well as the intricate mechanism of the operation of karma noticeable in the Karmapakṛti, the Śataka, and the Sattari of Śivasarma (c. 5th cent. A.D.) in the Śvetāmbara tradition and the Śatkhandaṅga of the Yāpaniya tradition (now in Digambara fold, c. late 5th or early 6th cent.) probably were based on a primordial shorter Pūrva text such as the Karma-prakṛti-prābhṛta. The Nirgrantha biological classification of the living beings, notable for its scientific approach, also may have its roots in the Pārśvāpriya sect.

The surviving early works (and the later developed texts based on his original teachings) would lead us to believe that Arhat Pārśva was an ascetic-scientist, a systematic and methodical thinker, though speaking through an archaic mould of style. Arhat Nātaputta, by contrast, was an ascetic-philosopher who, as his original words and phrases (resembling the Upaniṣadic genre) preserved in the Ācārāṅga I reveal, cared more for contemplating on ātman or ‘Self’ and its absolute purification from kaśāya-passions for making it free from the karma-latencies so as to attain total salvation. Indeed, he was not so much concerned about the scholastic complexities. These latter began to be cared for and developed in highly elaborate form in his sect only from the post-Mauryan times onwards when the need was felt to know the content of the Pūrvas which may by then have been further developed in the post-Pārśva times in his sect whose adherents were progressively absorbed in the Church of Vardhamāna. In the ultimate analysis, it is very likely that, much that the Nirgrantha religion for the past many centuries stands for and preaches is based on the original teachings of Pārśva. Even the well known Nirgrantha methodology of examining the idea or object from four-fold viewpoints, of dravya, kṣetra, kāla,
and bhāva, is also the gift of Pārśva. As a final note, by way of inference, it may be stated that the rite of sallekhanā also comes from him; for he had passed away on the Sammeda Hills, assumably by that rite which apparently had initiated that practice, known and followed till now.

IV

The upsarga-episode of Arhat Pārśva has been nowhere mentioned in the āgamas, not even in the āgamic commentarial literature. The episode, of course, is much too well-known, indeed needing no detailed description in the present context.31 Briefly speaking, when Pārśva, after renunciation of worldly life was meditating (on the outskirts of Ahicchatrā35), his past enemy, the tāpasa-ascetic Kamaṭha, who after his death was reborn as a vyantara demi-god called Meghamāli, conjured up a cloud burst, the fiercely gathering waters were intended to drown the Jina. At this juncture Nāgendra Dharaṇa, to whom Pārśva had shown compassion in the former’s previous birth as snake, appeared on the scene, lifted up the Jina from the waters, and protectively spread his five-hooded head as a canopy over him. The myth, which is available in a few versions (differing in detail and intensity of phenomenon) in the pre-medieval and medieval Nirgranthā narrative literature as well as in the sculptural representations, believably had been created for explaining away, in a dramatic manner, the intriguing association of Dharaṇendra with Pārśva, concretely evidenced as it is from at least the 1st century B.C.-A.D. The dynamic characters involved in the myth are Kamaṭha and Nāgendra; Pārśva, lost in deep contemplation, was a neutral figure. The selection of Ahicchatrā as a site of the event in some versions of the myth was of course for reinforcing the idea ‘Ahi’ or serpent and ‘chhatrā’ canopied (by the ‘Ahi’). The medieval writers obviously were not aware that the real ancient appellation of the town was ‘Adhicchatrā’. From its Prākṛta form ‘Ahicchatrā’, by back formation, it was re-rendered in Sanskrit as ‘Ahicchatrā’ which altered the connotation.36

As for Kamaṭha, the earliest reference to him (without any allusion to the upsarga-episode) is in the Paryanta-irādhāna,37 probably a pre-medieval Śvetāmbara work incorporating several verses which formally, stylistically, and by content seem to be of the seventh-eighth century. The relevant verse says that, thanks to anāśana-marana (suspension of aliment unto death), Tāmali was reborn as Iśānendra, bālatapasvā Pūraṇa became Camara (Camarendra in the nether world), and Kamaṭha became Kamaṭhāsura, probably a godling in the asura-kumāra or demon class of beings who are believed to be residing in the subterranean quarters. Since Kamaṭhāsura has no other relevance except in the upsarga-episode, it may be
inferred that the myth was already known to the Śvetāmbaras at this date though nowhere expositioned in their known literature. The earliest Śvetāmbara work clearly to refer to the upasarga-tormentation of Pārśva, indeed graphically, is the Caïpānāmahāpuruṣa cariya of Śīlācārya of Nīvṛtī kula, the work datable to A.D. 869.38 Kamaṭha in his incarnation as a demon, is, in this work, called ‘Meghamāli’ as has been found in some subsequent Śvetāmbara works dwelling on this theme.

Dharanendra, of course, is known to the āgamas as well as in the oldest āgamic commentaries. His earliest reference figures among the comparisons instituted for Jina Mahāvīra in the ‘Mahāvīra-stava” (c. 2nd cent. B.C.) inside the Sūtrakṛtāṅga I.39 He is next mentioned in several āgamas seemingly composed between the 1st-2nd and the 3rd-4th century A.D. in their available versions.40 In some of these works he is specified as the Lord of the Nāgakumāra class of gods. Dharana, obviously, is the Nirgrantha adoption of the Brahmanical ‘Śeṣa’ who supports the globe of the earth on his polycephalous head.41

As far as Meghamāli is concerned, he seems to be the Nirgrantha adoption of the Vedic Parjanya or rain-god identified with Indra, particularly in the purānic period. The Śvetāmbara version of narration apparently had borrowed a single element from the Krṣṇa-Govardhanadhara episode in which Indra inflicted the rain-upasarga on Krṣṇa and the inhabitants of the village Gokula.42 No Nāgendrade is involved there: but, for the Nirgranthas, they had to explain the presence of the nāgacattra on Pārśva; hence the hill-motif was replaced by the Nāgendrade motif and, as a result, the other concerned details differed. Since the shower of rain cannot comfortably be suggested in sculpture, the Śvetāmbara standing images of Pārśva (which in any case are not many) do not show the upasarga event. The presence of nāgacattra by itself signified here, as it were, the upasarga moments just as it also served to identify Pārśva and distinguish him from other Jinas. (Such images occur in very large number both in north and south India in the acela-Kṣapanaka and Digambara sects, a monumental example of it from Hālebid is illustrated here on Plate 2.)

The southern Nirgrantha (Digambara) version is first hinted in the Trilokaprajñāpti (c. A.D. 550 with several tenth century additions) and its fuller poetically treated account is first encountered in the Pārśvābhyudaya-kāvyā of Jinasena of the Paṅcastiṣṭhāpānaya order, the work composed in the time of the Rāṣṭrakūṭa emperor Amoghavārṣa in c. A.D. 820-830 or so.43 Next it figures in Jinasena’s disciple Gunaṭhādara’s Uttrapurāṇa (c. A.D. 850). What is involved, besides the incessant rains, in this southern version, is the throwing of a rock or boulder at Pārśva by Śambara, the utantaradāva who was Kamaṭha in his previous existence. (While
Kamatha as tāpasa or Brahmanical ascetic when he was in human incarnation is known to both traditions, the Śvetāmbara is unaware of ‘Śambara’ and the Digambara does not call him ‘Meghamālī’.

The powerful sculptural representations of the southern narrative is first encountered in the viṭhikā-forelobby of the rock-cut Nirgrantha temples at Aihole (Minnabasadi) and Bādāmi (Cave IV), both stylistically datable to c. late sixth century. Afterwards, it was in Tamil Nadu in the ninth and tenth centuries that this representation is again met with as in the Pāṇḍyan cave at Kaḷagumalai (c. 9th cent.)—this being the most impressive portrayal of the episode—and as carved figural representation in relief on the large boulder faces at Tirakkol and some other places.

A third version is described in the medieval Digambara author Padmakīrti’s Pāsanābacaritra (Apabhramśa: a.d. 1077) where the full-fledged fury of Kamatha/Śambara is graphically projected. The demon here conjured up by his magical power a variety of phenomena, now to frighten, now to lure away Pārśva from his meditation, the narration doubtless is strongly reminiscent of the Māravijaya episode of Buddha. Śambara here virtually assumes the role of Māra unknown in the main Śvetāmbara version and only partially appearing in the Digambara narratives as in the Puspadanta’s Uttarapurāṇa (Apabhramśa: c. 10th cent.) and Vādirāja’s Pārśvanātha-caritra (a.d. 1025). Padmakīrti’s version, however, finds a close correspondence, indeed strong anticipatory echoes, in several rock-cut sculptural representations in the halls’ forelobbies in Ellorā Nirgrantha caves (c. 9th cent. a.d.), in two similar looking steles in the Pārśvanatha temple in Humāna of the Śāntara period (c. 10th cent.) in Kamataka, on an image from the collections of Indian Museum (Plate 1: c. late 9th cent.), and a few examples from Eastern India.

The upasarga-narratives and corresponding representations doubtless are interesting even when they are somewhat imitative since they follow the paradigms, in one case of the earlier Brahmanical and in the other the Buddhist mythical narrative. In the Nirgrantha context they reflect later perceptions on, and closely corresponding verbal and graphic interpretations for clarifying the association of Pārśva with Dharanendra. Although earlier literary narrative on the upasarga-myth is today unavailable, its sculptural representations of late sixth century in Kamataka anticipate an earlier oral (and perhaps written) tradition. However, much before that, Pārśva images are met along with Dharanendra, but without the upasarga-details. What, in those early days must the motive/notion be of this association, remains unrevealed. Here U.P. Shah’s guesses seem to best accord, or more likely, even are pertinent as explanations since more rational. As he has pointed out, the nāgachatra

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may be a totemic symbol, and a signifier possibly of the links of Pārśva (his ancestors?) with the Nāga tribe.\textsuperscript{53} In any case, there exists plenty of archaeological evidence for the nāga worship in north India from the pre-Mauryan times through the early centuries of Christian Era, and in South, particularly in the Sātavāhana-Ikṣvāku periods when steles depicting polycephalous nāga figure were worshipped. The legend of the Mucalinda-Buddha in the Pāli canon and the missing (or unreported) early legend in the Pārśvanātha context in the Ardhamāgadhī canon may have derived from the common cultural milieu of the pre-Christian Era times. This, ultimately, is a problem on which perhaps a cultural anthropologist (equipped also with the knowledge of early Indian socio-religious conditions, history, literature, and archaeology) may be able to shed further light.

ANNOTATIONS

3. For example the Ācārāṇīya Book I (c. early 5th-3rd cent. B.C.), the Sūtrakṛtāṅga (c. 4th-2nd cent. B.C.), the Daśavakālīka (c. 4th-2nd cent. B.C.), and the Uțtarādhyayana (c. 3rd cent. B.C. to B.C. 1-2nd cent. A.D.).
4. Here I have used the Mahāvīra Jaina Vidyālaya edition, the text incorporated within the compilation Painnayusutām, pt. I, Jain Agama Series No. 17, Bombay 1984, pp. 181-256. The text uses material, a larger portion of which pre-dates the compilation itself by a few centuries, and at least three chapters therein may even go to the times close to Pārśva, Vardhamāna, and the Ājīvika Maṇikāliputra Gosālaka.
5. For detailed discussion, see Muni Punyavijaya, “Prathamānuyogasātra ane tenā Praṇetā Shavira Ārya Kālaka” (Gujarāti), Jñānānājali, Bombay 1960, pp. 122-29. The other three works of Ārya Śyāma were the Gandhikānuyoga, the Lokaṇuyoga, and a bunch of Saṅgrahanis. The well-known Caturvīṃśati-stava, one of the six āvāyikas incorporated, since c. fifth century A.D., into what is called the Āvāyika-sūtra, may have been the inaugural (nāndī or mangala) hymn of the Prathamānuyoga on the analogy of a convention, though somewhat late, of the Caturvīṃśati-stava figuring in the Nandi-sūtra of Deva Vacaka (c. A.D. 450), the Paśmacarīya of Vimala Suri (c. A.D. 473) as well as in its augmented Sanskrit version, the Paśmacarītu of (the Yāpaniya author?) Ravisena (A.D. 677), the Harivamśapurāṇa of (the Yāpaniya?) Jinasena (A.D. 784) of Punnāṭa Saṅgha, etc.
7. For details, see Pt. Dalsukh Malvaniya, Śīhānāṅga-Samavāyāṅga (Gujarāti), Ahmedabad 1955,
index, p. 945. My examination of the Sthānāṅga and the Samavāyāṅga texts has revealed that, stylistically speaking, only very small portions now survive therein, particularly in the Sthānāṅga, of the period of the Pātaliputra Synod (c. 300 B.C.). The rest largely embodies the highly developed material extracted from the āgamas and iso-āgamic works composed between the 1st cent. B.C. to early 4th cent. A.D.

8. A few centuries after Arhat Vardhamāna, the friars, under some compulsions now not clearly known, had started using (while walking in public?), a piece of cloth (cakteṣakaśa) for concealing their private parts (as truthfully demonstrated by the figures of male ascetics carved on the pedestals of the jīna images from Mathurā of the Kuśāna period), they also kept a small goccechaka-broom and a single bowl to which sanction apparently had been accorded in the late Mauryan and post-Mauryan monastic rules of the Northern tradition. Thus had derived, from the original aceça-Nirgrantha sect of Nātaputta Vardhamāna Jīna, the alpacelā-Nirgrantha sect. Most of the existing post-Mauryan to Śaka-Kuśāna period āgamas apparently had originated within the fold of this sect.

9. An earlier portion of the Ācārāṅga Book I, the larger portion of the Sūtrakṛtāṅga Book I, and a little less than half the number of chapters in the Uttarādhyayana-sūtra plausibly had belonged to the sect of Arhat Vardhamāna. Other chapters in the above-noted āgamas together with the larger portion (Chapters 3-10) of the Daśavaikālikā-sūtra are somewhat later, the composer of the sūtra’s surviving original portions was Ārya Svayambhūva (For details see my paper, “The Earliest Portions of Daśavaikālikā-Sūtra,” Researches in Indian and Buddhist Philosophy (Essays in Honour of Professor Alex Wayman), Delhi 1993, pp. 179-95.)

10. There are the Sūryaprajñapti, the Candraprajñapti; the larger part of the Bybadkalpasūtra reflects the rules consistent with the monastic discipline of Pārśva’s sect.

11. The Śvetāmbara as Śvetapaṭa sect is first referred to in the Paṭimacariya of Vimala Sūri and in one of the copper-plate charters of the Kadamba king Mṛgēśavarman (c. last quarter of the fifth century A.D.) in Karnātaka. From the alpacelā-Nirgrantha, it was gradually taking shape since at least c. fourth century A.D. through the friars who had eventually turned abbatial monks (caityavāś-sādhuḥ) in Lāja (southern Gujārat) and Valabhi area in western Surāṣṭra. Whether this was due to impact, in the theory, of the monastic discipline of the surviving Pārśvāpatiya or the monks of the sect of Pārśva, or was it thanks to the optional monastic rules which permitted wearing clothes and small essential possessions given priority, needs further investigation.

12. “Ugra” in the southern tradition: (Cf. Trilokaprajñapti 4.)

13. For the details on the sources, see the entry “Pāsa” in the Āgamic Index Vol.1 Prakrit Proper Names, pt. 1 (Comp. M. Mehta and K.R. Chandra), L.D. Series No. 28, Ahmedabad 1970, pp. 452-53. (According to the southern sources, the name of Pārśva’s mother was Brāhmī. Cf. Padmapurāṇa 27 (A.D. 677); and Hariwasā-purāṇa 60 (A.D. 784); for further details, see Jinendra Varni, Jamādṛa Suddhānta kośa, pt. 2, Bhāratiya Jñānapīṭ (New Delhi 1992, p. 380) The explanation offered by the Āvāṣyaka-niruyukt for the appellation “Pārśva” is doubtless unlikely. It states that the jīna’s mother in a dream saw a crawling cobra close to (pārśva) her bed and hence the boy-prince, after his birth, was named “Pārśva.” (In such an event the appellation “Pārśvanāga” would have sounded more in accord.)


as stated in the southern sources, seems a more accurate description since realistic.

15. Vardhamāna, too, in his dependable biographical records, is reported to have renounced the world at the age of 30. Curious coincidence!

16. The genuine or original Sammeda-sīkhara (called in the Śvetāmbara Sanskrit works ‘Sammetasālī’) is not the one identified with the famous Pārśvanātha Hill near Hazārībāg in Bihar but the hill known as Kuluvā-pahāḍ near Gayā as attested by the remains of the medieval Jaina antiquities there including a fragmentary inscription mentioning “Sammeda ......”. (The source from which I got this information is at the moment not handy for citation.)

17. See Malvaniya, Śīhānārīga-samavāyāṇa, p. 719. Some of these names could be genuine.

18. Ibíd.

19. Puṣpacūla has been referred to in a few other āgamas as well. See Mehta, Āgamic Index, Vol. I, pt. 1, p. 468 for references.

20. Ibíd.

21. The Nīgranthat numerical conceptions as reflected in the writings, at least from the beginning of the Christian Era, in fact from the days of Ārya Śyāma onwards, reflect megalomania and pampałomania (unbridled flourish for antiquity). The limitless inflated computed figures shown in these writings often fall in the realm of superhuman and super-astronomical.

22. The Āvatsāyaka-bhāṣya, 17 (c. mid 6th cent. A.D.) so records: (Mehta 1970, p. 453). The author, in the context of the time, mentions an astronomical figure for the date and it is taken to be a genuine figure.

23. These alternative dates are due to two different ways of computing Vardhamāna’s date of nirvāṇa, which, as firmly believed in the tradition, is 527 B.C., but 477 B.C. as computed by Jacobi after removing the needlessly interpolated 60 years of Pālaka’s reign in the former figure and adding a decade more as a correction, seems more realistic.


27. For the poem of the Pārśvāpatya Kālāyavaśayaputra’s joining the church of Vardhamāna and what procedure he then had followed, Cf. the Vyākhyāprajñāpti, pt. 1, Bombay 1974, p. 67.24.

28. The Śvetāmbara friars, however, do not use shoes or umbrella; they, however, permit a few other things including a variety of wooden containers based perhaps on the Vyavahārā-sūtra.

29. The reference to cātuṣājāme-nīggaṇṭhe in the Pārśva’s chapter and elsewhere in the context of the statements by a few other Arhats in the Isibhāṣṭyaśāna is a clear proof of it. (For the Isibhāṣṭyaśāna text, I have used the text figuring in Patinayavasūttāyām, Bombay 1984, pp. 181-255. For the cātuṣājāme-
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niggonthe, see there the reference on p. 232. It is likely that both these chapters formed the Pārśva-related works.)
31. As stated there, it is an extract from the Gati-vyākaran-grantha, a chapter concerning the exposition of transmigrational motion. (For detailed discussion on Pārśva’s monastic discipline and some of his doctrines, see here the following Sagarmal Jain’s paper.)
32. These are ākāśa (space), dharma (ether), adharma (gravity), pudgala (matter), and jīva (soul).
33. उपाधिधारी जीवा
अधिधारी पोगला।
कम्पणभावा जीवा,
परिंमा पथवा पोगला।
(Isibbāṣṭyātī, Bombay 1984, pp. 231, 232.)
That Isibbāṣṭyātī is not the text of the sect of Vardhamāna is clear from its relatively different and obviously earlier āgamic style of exposition. Also, in the earliest āgamas of the Church of Vardhamāna, Vardhamāna Jina is given a prominent position: He has been addressed there as Nātapatuta, Kāśyapa, mahārṣi, muni, mahāmuni, vīra, etc. and finally a whole hymn is addressed to him in the Śārāvatīnīgī calling him for the first time ‘Mahāvīra’ and proclaiming him as omniscient (samyja-sarvadarśi). Nothing of this sort is noticeable in the Isibbāṣṭyātī. It is respectable to, and considerate of the views of many sages of other sects as in a few examples inside the Śārāvatīnīgī. Also, the material of the Pārśva chapters is quite archaic and impresses as authentic. Such intense awareness on Pārśva’s teachings is nowhere noticeable in the āgamas of the sect of Vardhamāna. (On the subject of Pārśva, there is some useful additional material in Pt. Dalsukh Malvaniya’s paper, “Mahāvīra Samayanan Pārśvāpatyo” (Gujaratī), Jaina Prakāśa, Uthāna Mahāvīrānaka, V.S. 1990 (A.D. 1934).
34. For details extracted from the biography of Pārśva by different authors collected by M. Mody and discussed on comparative basis, see U.P. Shah’s paper in this volume.
35. Only a few texts mention this as a place of the incident.
36. Identified with Ramnagar in Bareilly District, U.P.
37. तामिल ऐसा पंडीते बालतप्ती विपूरप्र चमरसे।
अङ्गसमरणप्रभावा कम्पे कम्पदासुरे जाती || २३१ ||
(In the Paimānasutātim, pt. 2, Eds. Punyavijaya Muni and Pt. A.M. Bhojak, Jaina Āgama-Series No. 17 (Pt. II), Bombay 1984, p. 75.)
39. जशा सर्वभू उद्धीन सेंसे
नागतु वा धारण्णा माहु सेंसे
खोतोदे वा रसवेजयसे
तबेतथामुनिवेजयसे || २० ||
(Ed. Muni Jambūvijaya, Jaina-Āgama-Series No. 2, Bombay 1978, chap. 6, p. 66.)
40. For example in the Vyākhyāprajñāpī, the Jñābhīgama-sūtra, the Prañāpatana-sūtra, the Sthānāṅga-sūtra, and the Jñātādhammakathā. Details about these references are not so relevant in the present context.
41. Since the earth is not spherical but discoidal in Nirgrantha concept, the central Jambūdvīpa and the surrounding ring-formed oceans alternating with ring-formed mega-continents in transfinite number take its place, a function such as of Śeṣa for Dharanendra has no place in Nirgrantha cosmography.

42. U.P. Shah as well as M.N. Tiwari have so suggested. See their respective papers in this volume.

43. It was believed that this poem by Jinasena, since admired in one of the Harivamśapurāṇa's verses figuring there after the inaugural hymn, was composed before A.D. 784, the date of the selfsame purāṇa. Those verses, in reality, had been later interpolated. (For details see my paper in Hindi, "Dakṣinātya Paramparā ke kucha Grantho ki Aitihāsika Samaśyaye", Sandhāna, Vol. V, Varanasi 1992, pp. 15-29.)

44. It has appeared in several publications, the most complete and the best reproduced is in C. Sivaramamurti, Panorama of Jain Art, Bombay 1983, frontispiece.


46. Cf. Sivaramamurti, Panorama, Kiṣakuyilkudi (Pāṇḍya, 9th cent.), Fig. 85; Citāl (c. 9th cent.), Fig. 94, etc.

47. For details, see here U.P. Shah.

48. Vādirāja involves Padmāvati also in his narration. See again U.P. Shah.

49. See here M.N. Tiwari's paper.


51. This image has been variously dated by different scholars between the Gupta period and the tenth century. I have tentatively suggested late 9th century but it could be somewhat early. Again, about its provenance, there is no unanimity. While it is believed to be originating from Bihar, Amar Singh places it in Madhya Pradesh. It could as well be from Uttar Pradesh. The image has been published in several different publications by different authors.

52. See here D.R. Das's paper.

LIST OF ILLUSTRATIONS

Plate 1  Upasarga of Pārśvanātha, Indian Museum, Calcutta, c. late 9th century A.D.
Plate 2  Halebid (Bastihalli), Pārśvanātha temple, mūlanāyaka image of Pārśvanātha, A.D. 1133.
(Founder dandaṇāyaka Boppadēva, son of Gaṅgarāja, prime minister of Hoysala Viṣṇuvardhana.)
THE TEACHINGS OF ARHAT PĀRŚVA AND THE DISTINCTNESS OF HIS SECT

Sagarmal Jain

Among the Nirgrantha Tirthaṅkaras, the historicity of Arhat Pārśva as well as of Jina Vardhamāna Mahāvīra has been fully established. Inscriptional and literary evidence play an important role in establishing the historicity of a person. The earliest inscription relating to Pārśva, of the 2nd or 3rd century A.D.,¹ has been found from the Kaṅkāli Tīla, Mathurā. It is inscribed on an image of Pārśva which was installed by Ghoṣaka, a disciple of Gāni Aggahiniya of the Śhāṇiya-kula of the Koṭṭiya-gaṇa, a sub-order of friars and nuns also noticed in the hagiological list (earlier part, c. A.D. 100) of the Paryusāna-kalpa (compiled c. A.D. 503/516).² Though uninscribed, a more than life size sculpture of Pārśva (upper part mutilated)³ and a tiny figure of Pārśva as the central focus of an āyāgapattra, both stylistically datable to the period of the Śaka king Śoḍās (c. early 2nd cent. A.D.),⁴ prove that Arhat Pārśva was venerated in, and arguably before, that period. A metal image of Pārśva in the Prince of Wales Museum, variously dated between the 2nd-1st cent. B.C. to c. 2nd cent. A.D., is one more early piece in evidence.⁵

The inscriptional as well as the literary references to the Nirgranthas, however, are met with from c. third century B.C. The term “Niggaṇṭha” is mentioned in the inscription of Maurya Aśoka⁶ and is fairly frequently met with in the Pāli Tripiṭaka (usually, of course, in hateful and denegatory terms) though this cannot be taken as a conclusive evidence for the earlier church of Pārśva because the term Niggaṇṭha by then also had included the sect of Mahāvīra. In point of fact, the Pāli canon confounded a few views and teachings of these two historical Tirthaṅkaras. As demonstrated in the early days of the Nirgraṅṭhic researches by Jacobi,⁷ in the Tripiṭaka it is said that Niggaṇṭha Nāgaputta (Mahāvīra) preached cāturvāma-saṁvara, while in point of fact the preacher of the cāturvāma-dharma was Arhat Pārśva and not Mahāvīra according to the Ardhamāgadhī canon of the Nirgranthas themselves.⁸ Mahāvīra preached five-fold great vows (puṇca-mahāvratas) and not the cāturvāma-saṁvara.

What we today can know about the teachings of Arhat Pārśva and the distinctness of his sect from that of jina Vardhamāna is only through the available Ardhamāgadhī
canon preserved in the Northern Church of Mahāvīra, because the ancient church of Pārśva was later progressively absorbed in the former and the records and texts relating to its hagiology and history are long lost.

Nirgranthologists like Pt. Sukhlal Sanghvi and others were of the opinion that the Pārśva literature (so often mentioned in the canonical literature from the late Kuṣāṇa period onward) had belonged to Pārśva’s tradition. At present, however, no texts of that category or specification exists. Today, insofar as our knowledge of Pārśva’s teachings and traditions goes, we are dependent on the canonical literature of Mahāvīra’s tradition, and, to a very small extent, on the Pāli canon of the Buddhists as well.

In the Ardhamāgadhī canon, the Isibhāṣṭyāiñ (Ṛṣibhāṣītani)11 the Ācārāṅga,12 the second book the Sutrakṛtāṅga,13 the Vyākhyā-prajñapti,14 the Jñātādharmakathā,15 the Uttarādyayana16 and the Rāja-Pradesiya,17 the Narakāvalikā,18 and the Sthānāṅga19 reveal some significant references to Pārśva, his teachings as well as traditions. In the Uttarādyayana,20 the Samavāyāṅga,21 the Avaśyaka-nityuktī,22 the Vīṣeṣāvāśyaka-bhāṣya of Jinahadra gaṇi kṣamāśramaṇa,23 the Avaśyaka-cūrṇi24 and in the Paryuṣanā-kalpa25 as well as in the Mūlācāra26 of the Yāpanīya Church there are references to some distinctive (and hence distinguishing) features of the sects of Pārśva and Mahāvīra.

On Pārśva’s life and the history of his times and of his sect, scanty material is traceable in these works; yet it is significant that they contain sufficient material pertaining to the ethical teachings and philosophical doctrines of Pārśva. They also firmly point toward the distinctness of Pārśva’s sectarian tradition from that of Vardhamāna.27

**The Teachings of Pārśva in Isibhāṣṭyāiñ**

The earliest and authentic version of Pārśva’s philosophy and teachings is encountered in the Isibhāṣṭyāiñ (Ṛṣibhāṣītani)28, a text compiled c. 1st cent. B.C. but often containing material that goes back to c. 4th century B.C., some even perhaps earlier. In a separate article,29 I had suggested that the Isibhāṣṭyāiñ, in terms of some of its content, is earlier than the whole of Pāli as well as the Ardhamāgadhī canonical literature excepting of course the first book of the Ācārāṅga. M.A. Dhaky opines that this text belongs to Pārśva’s tradition. I, however, hold a different view. In my opinion the text, in earlier times, might have been composed in Pārśva’s tradition as an independent text, but later on it was assimilated in the Praśnavyākaranaasūtra which is considered to be one of the ten Daśā texts as well as the tenth work among
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the 11 Āṅga-books of Mahāvīra’s tradition.

The Isibhāṣṭiyaṁ has an independent chapter on Pārśva’s doctrines and teachings.30 The authenticity of the Pārśva’s view presented in this chapter cannot be doubted for various reasons. First, the Isibhāṣṭiyaṁ contains the teachings not only of Pārśva but also of Arhat Vardhamāna of the Nirgrantha Church, Maṅkhalī Gośāla of the Ajivaka sect; Vajjīyaputta, Mahākassapa, Indranāga and Sāriputta of the Buddhist Church, and Yājñavalkya, Asita-Devala, and Uddālaka-Āruṇi of the Vedic tradition. When we compare the views of the aforesaid saints mentioned in the Isibhāṣṭiyaṁ with the texts of their own traditions, we notice general similarity between them, which by and large proves the authenticity of the content of the Isibhāṣṭiyaṁ. If the author of the work in presenting had remained faithful to the original teachings of the rśis or teachers of the other sects, we must conclude that he also was faithfully presenting the views of Pārśva. Second, we find that the teachings of Pārśva presented in the Isibhāṣṭiyaṁ corresponds to that which is stated of Pārśva’s church in other canonical works like the Sūtrakṛtāṅga, the Uttarādhyayana, and the Vyākhyā-prajñāpāṭi. Third, the authenticity as well as high antiquity of the Pārśva-chapter in the Isibhāṣṭiyaṁ can also be supported on the ground that this chapter is represented by its two separate versions. It is said that the second version of this book originally was found in the text named Gati-vyākarana i.e. the Praśnavyākaraṇa. The reference thus runs:

गतिवागशर्थं लोकमित्व सामितं हर्म अष्टिर्वर्णं ताव हमं बीपदां पाठो दिस्तति

The views of these two versions of the same chapter fully correspond to each other with slight difference in content and to an extent in language, a few details figuring more in one than in the other. Thus, at a very early date, two versions (vācanās) of the same subject had existed. This chapter contains philosophical as well as ethical views of Arhat Pārśva. First of all, in this text, the views of Pārśva about the nature of the world are stated. To explain the nature of the world the following five questions were raised:

(1) What is the nature of the world (loka)?
(2) What are the different planes of the world?
(3) To whom the world belongs?
(4) What does one mean by (the term) “world”?
(5) What is the meaning of the term loka?

Answering these five questions Arhat Pārśva said:
The world consists of the animate beings and the inanimate objects.

There are four different planes of the world:

(i) Material (dravya)
(ii) Spatial (kṣetra)
(iii) Temporal (kāla)
(iv) Existential (bhāva)

World inheres in selfhood. It exists by itself. In the perspective of commandeering position the world belongs to animate beings but in the perspective of its constitution, it belongs to both animate and the inanimate.

As for the existence of the world, it is eternal, with neither the beginning nor the end but is ever changing and (thus) dynamic in nature.

While explaining the meaning of the term loka, it is said that this world is called loka, because, it is known or experienced or recognized. (The Sanskrit term lokāyatā means to be known or to be recognized.) To explain the nature of motion the following four questions have been raised:

(a) What is motion or gati?
(b) Who meets this motion?
(c) What are the different forms of motion?
(d) Why is it called gati, motion?

Answering these questions about the motion Arhat Pārśva said:

(a) Any motion or change in existence in animate and in the inanimate beings is called gati.
(b) Animate and inanimate (substances) encounter motion or change. This change is of four types: substantial, spatial, temporal and existential.
(c) The existence of movement or change is also perennial with no beginning or end.
(d) It is called gati because it has motion.

About the karma philosophy and the moral teachings of Arhat Pārśva, it is thus recorded:

1. The animate beings possess an upward motion by their inherent (abstract) nature, while the matter has a downward motion by its intrinsic nature (inertia).
2. The animate beings reap the fruits of their deeds according to their (good or bad) karmas or activities, while the changes in inanimate substances take place due to their dynamic nature.
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The animate beings are activity-oriented, the inanimate substances are change-oriented or dynamic in nature.

The animate beings have two types of experience, of pain and pleasure. Only those who can get rid of violence and other evils including wrong viewpoint will have the feeling of bliss. A Nirgrantha, who eats only inanimate things, will meet emancipation and thus will end the transmigratory cycle.

In the second version of this chapter the following additional concepts are also mentioned:

1. The motion is of two types: (i) self-motivated and (ii) generated by external factors.
2. Whatever a person experiences, it is due to his own, and not due to other’s deeds.
3. Those who observe the cāturīyāma (the fourfold ethical code beginning with non-violence and ending with non-possession) will be free from the eight-fold karmas and will not be reborn in the four yonis or generic categories.

The essence of the doctrines and ethical teachings of Pārśva as embodied and expositioned in the Isibhāṣṭiyātā may be thus summarized:

(i) The world is eternal with no creator behind it.
(ii) Permanence in change is the essential nature of the world. World is dynamic in disposition. It consists of the five astikāyas, existentialities.
(iii) Substances are of two kinds, animate and inanimate.
(iv) The animate possesses an upward motion; the inanimate (by law of gravity), downward motion.
(v) The motion is of two kinds: (a) self-motivated and (b) directed by external factors.
(vi) The gati or transmigratory motion of animate beings is due to their own karmas, while the motion of matter is due to its own dynamic nature and inertia.
(vii) The karmas are of eight types.
(viii) Evil and non-restraint activities consequence in pain and in the cycle of births and deaths.
(ix) Those who indulge in passions and violence cannot achieve the eternal peace and bliss.
(x) Liberation can be achieved through the observance of four yāmas, self-restraints.
Teachings of Pārśva in other Canonical Works

In the Sūtrakṛtāṅga, the Uttarādhyayana, and the Vyākhyā-prajñāpti, we find some explanation of, or minute observations on, what is broadly stated in the Isibbāsiyāin. In these texts the views of Pārśva are presented by the followers of Pārśva and not by Pārśva himself. It is in the Isibbāsiyāin alone that the original version of Pārśva’s teachings is directly and implicitly present. Elsewhere we meet with Pārśva’s views by proxy, through the discussions between the followers of Pārśva and that of Mahāvīra or in a few instances by Mahāvīra himself.

In the Sūtrakṛtāṅga, for instance, is incorporated a conversation between Gautama and Udaka-Pedhālaputra, the follower of Pārśva, on the nature and language of the pratyākhyāna-vow of non-violence. In this long discussion Udaka-Pedhālaputra stressed on a technical point that, while taking the vow of non-violence, one must frame it in the language that “I shall not kill the being, who is presently in mobile-form (trasa-bhūta) instead of saying ‘I shall not kill any mobile being’. Similarly, in the Vyākhyā-prajñāpti some observations relating to the difference in minutiae about the nature and meaning of the terms sāmayika, the pratyākhyāna, the saṁvara, the viveka and the vyutsarga have been made during the discussion of Kalasyavaisya-putra, the follower of Pārśva and some sthaviras of the Mahāvīra’s following.

In the Vyākhyā-prajñāpti we come across a very interesting and pinpointed discussion between the lay-followers of Mahāvīra and the śramaṇas of Pārśva’s tradition on the outcome of restraint and penance. It had been questioned: If the outcome of restraint is to stop the influx of fresh karmas and of penance to liberate the soul from the kārmic bondage, then why the souls are born as devas in the celestial regions? To this question different answers were given by the śramaṇas of the Pārśva’s church. At last Kaśyapa said it is due to the adherence to pious deeds such as penance and restraint that the souls are born as devas in celestial quarters. In the Uttarādhyayana we also come across an interesting dialogue between Gautama and Keśi on aspects relating to the monastic disciplines and spiritual practices; as a result, some distinctive features of Pārśva’s teachings surface.

Distinctness of Pārśva’s Sect

Pārśva as well as Mahāvīra belonged to the Nirgrantha section of the Śramaṇic traditions which had several similarities in doctrines, philosophy, and religious practices. So far as the philosophical aspect of their teachings is concerned, the traditions of Pārśva and Mahāvīra have much in common. Scholars of Nirgranthology like Pt. Sukhlal Sanghvi and others are of the opinion that the Mahāvīra’s sect has
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considerably borrowed from that of Pārśva in the field of metaphysics and *karma* philosophy. The concepts such as the world is eternal as well as dynamic, that it exists by itself and has no creator are common to both traditions. The concept of permanence in change as the nature of Reality, which is the foundational tenet of the later Nirgranth doctrine of *anekāntavāda* or non-absolutism is also met with in its embryonic form in, and in point of fact is central to, the teachings of Pārśva as well as Mahāvīra. Similarly, the concept of the five *astikāyas* and the eight-fold *karmas* are found in the philosophy of Pārśva as well as Mahāvīra. We encounter brief references to these concepts in the Pārśva-chapter of the Īśābhāyāṁī and more detailed ones in the standard canonical works of Mahāvīra’s tradition.

Similarly, the concepts of āsrava, samvarā, nirjarā, sāmāyaśika, pratyākhyāna and pausadha are also common to both traditions, though there were some differences in the minutiae of these concepts and observances. The difference in opinion about the nature of pratyākhyāna between Gautama and Udaka Pehalaputra in the Sūtrakṛtāṅga has been earlier noticed. Similarly, the differences in terms of detail on the practices are noticed in the relevant dialogues in the Vyākhya-prajñāpī and in the Uttarādhyāyana also. However, these differences were related mostly to the code of conduct and not to the doctrines, philosophy, and principles of ethics as such. The distinctness of Pārśva’s sect lies in its code of conduct, and not in dogma or philosophy, since it somewhat differed from that of Mahāvīra. We shall notice and discuss at this point the distinctive features of the Pārśva’s tradition.

(1) Pārśva propounded *cāturyāma-dharma*, while Mahāvīra preached the *pañcayāma-dharma* or the five *mahāvratas*. According to the Ardhamāgadhī canon, Mahāvīra added celibacy as an independent vow to the *cāturyāma-dharma* of Pārśva. The Sūtrakṛtāṅga mentions that Mahāvīra prohibited having woman, and eating during night hours.

The question arises: Why did Mahāvīra add celibacy as an independent vow? The answer to this question can be read in the Sūtrakṛtāṅga. In the times of Pārśva, woman was considered a property or possession and it was taken for granted that prohibition of possession implied the prohibition of sexual relationship, for no one can enjoy the woman without having her. But, as the Sūtrakṛtāṅga informs, in the time of Mahāvīra, there were some pāsattbā (wayward) śramaṇas, who believed that the prohibition of possession did not imply (or include) the prohibition of sexual enjoyment. "If any woman invited or offered herself for enjoyment to a śramaṇa, than the fulfillment of her sexual desire was no sin, just as the squeezing of a blister or boil (causes relief) for some time (and has no dangerous conse-
quences); so it is with (the enjoyment of) attractive (woman). How could, then, there be sin due to that?²⁰

From this stanza it follows that some śramaṇas were interpreting the concept of non-possession in their own way. It only meant that, for the one who takes the vow of non-possession, cannot have a wife or woman. So it became necessary for Mahāvīra explicitly to add celibacy as an independent vow and to lay considerable stress on the observance of this vow.

If we contemplate this question historically, we notice that the ancient Vedic rṣis used to marry and had had progenies. After that state in life, on the one hand is followed the concept of vānaprastha, in which a rṣi did have a wife but observed celibacy; on the other hand, as informed by the Nirgranthā canonical literature, there were śramaṇas who were of the view that to enjoy a woman without possessing or getting her married was no sin: which is why Mahāvīra included in the fold a separate, clear, definite and uncompromising vow of celibacy.

In Pārśva’s tradition, repentance was not accepted as an essential daily duty. Only when a monk committed sin or transgression of his vows may he repent. But Mahāvīra made repentance an obligatory daily-duty. A monk must repent every morning and evening whether he committed a sin and violated his vows or not. In the Śūtrakrtāṇga⁴⁹ and in the Vyākhyāprañjāpiti⁴⁰ as well as in other canonical works of Mahāvīra’s discipline it is known as pratikramana-dharma.

One more difference in monastic practice was that Pārśva did not lay stress on nudity; he rather allowed one or two apparels for his monks (who thus were sacelaka), while Mahāvīra stressed on nudity and so Mahāvīra’s tradition was known as acela-dharma. Though the medieval commentator of the Uttarādhyayana holds that Pārśva allowed his śramaṇas to wear expensive or coloured robe,⁴¹ we possess no early textual support for such an assumption.

These three were the main features distinguishing the monastic code of conduct of Pārśva and that of Mahāvīra. Along with these three major differences, there also were some minor differences which are found in the concepts of the ten kalpas or planes of asceticism.⁴² For instance, in Pārśva’s tradition a monk could accept the invitation for food and also could take food prepared for him; but Mahāvīra forbade this practice. Pārśva allowed his monks to accept the meals prepared for the king; Mahāvīra prohibited it. In Mahāvīra’s tradition it was vital for a friar (or nun) to move from one place to another, except during the rainy season: Also, an ascetic, he had said, must not stay at one place for more than a month. But, according to Pārśva’s tradition, a friar could stay at one place as long as he wished. In short, to
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keep on wandering was essential in Mahāvīra’s but was optional in Pārśva’s disciplinary code. Again, Mahāvīra had stressed that an ascetic must stay on at one place during the four months of the rainy season; in Pārśva’s tradition this practice was also optional.

According to Mahāvīra an aspirant to friarhood must be initiated probationally. After this testing period, if he is proven eligible, then he may be allowed to be ordained second time and his seniority was fixed accordingly in the Order or Sarīgha.

These are some of the distinctive features of Pārśva’s philosophy, teachings, and monastic discipline as can be traced out from the early literature. The belief that all Jinas teach the same code of conduct, and that the ascetics of the Pārśva’s Order had become wayward by Mahāvīra’s time receives no support from the evidence locked in the earlier canonical books.

NOTES AND REFERENCES

2. Kalpasūtra 216. In the various inscriptions of Kaṅkāli Tīlā, Mathurā, we have two readings about this kula of the Koṭṭiya-gaṇa: (1) Thāniya-kula (2) Sthāniya-kula. While in the Kalpasūtra we have a third reading, Vānijja-kula.
4. This date is after the recent researches by Gritli v. Mitterwallner.
6. Me Kate ime viyāpata bōbonti ti niganthesu Pi — Inscription No. 7, line 16, Delhi-Topara Inscription.
   (B) Cāujjāmo ya jo dhammo jo imo pancasikkio — Uttarādhyayana 23/12.
12. Ācārāṅga II, 15/25.
17. Rājapradeśiya 2/3.
20. Uttaradhyayana 23/12-13; see also commentary of सांत्याकर्यа for these verses.
21. Samavъgyа 8/8, 9/4, 16/4, 38/1, 100/4.
22. अवस्यका-निर्युक्त 238 and 1241-1243.
23. Viśeṣवस्यका-भास्यа.
24. अवस्यका-चतुर्म.
25. Paryъशанा-कल्प (Kalpa-सुत्र) 148-156.
27. See Arhat पृव्वा.
31. सूत्रकीर्तंगा II, chapter 7th.
32. Vyākъयप्रज्ञъपति 10.9. 33. Ibid., 2.5.
34. Uttaradhyayana 23.
35. See Cāra Tirihāṅkara for detailed discussion.
36. Uttaradhyayana 23/12.
37. Se वार्यव सति lurat invariably—Sूत्रकीर्तंगा 1/6-28.
38. Ibid., 1/3/4-9-10.
39. Ibid., 2/7-81.
40. Vyāкъयप्रज्ञъपति 1/9/123. See also अवस्यका-निर्युक्त 1241.
41. Uttaradhyayana 23/12. See also सांत्याकर्या’s फिका on the above verses.
42. See (a) अवस्यका-निर्युक्ति, 1241-1243.
   (b) Brhat-Kalpa sूत्रa-भास्यa, 6359-6366.
JINA PĀRŚVA IN JAINA CANONICAL LITERATURE

Dalsukh D. Malvaniya

After surveying the available Nirgrantha canonical literature, I am convinced that the biography of Jina Pārśva was in a continuous process of growth and consequently reflects stages of development. In the earliest canonical work like the Acāra Book I (c. 5th-3rd century B.C.) and the Sūtrakṛta Book I (c. 3rd-1st century B.C.), no reference to Jina Pārśva is noticeable. Only in the Vyākhyāpratīṣṭhāpti (c. 2nd-3rd century A.D.) do we find a reference to him as a "respected person (arabhā, arbat)" designating him also as winsome (purusādānīya). Therein his view on the cosmos or universe (loka) is reported to be shared by Jina Mahāvīra. Earlier, in the Rśibhāṣṭītani (compiled c. 2nd-1st century B.C. from earlier sources), Pārśva is included among the 45 rṣis. Correspondingly in the text are 45 brief chapters on these rṣis's sayings and aphorisms, hailing as these holymen are from the Vedic, the Buddhist, the Ājīvika and the Nirgrantha traditions. Pārśva here is included alongside Vardhamāna (Jina Mahāvīra), as an arbat. In the later notices concerning the Rśibhāṣṭītani, these teachers are recognized, several of course wrongly, as Pratyeka-Buddhas for Pārśva, Mahāvīra, and Gośāla were a little later recognized as tīrthaṅkaras or Founders of Church, the last two also noted that way in the Buddhist literature. Moreover, most of them are designated as arabhā or arbat, a Vedic term which originally was commonly applied to all great men and was not the sole prerogative of the Nirgranthas (or for that matter Buddhists either) as it lately had become.

In Pārśva's sayings in the Rśibhāṣṭītani (Ch. 31), the theories about the cosmos (loka) and the transmigration (gati) are discussed where it is clearly mentioned that the conscious beings (jīvas) and non-living verities (aţīvas) constitute the loka. Loka is without the beginning or the end, and is subject to change or modification (parināmi). Loka is amenable to viewing from four standpoints or aspects: substance (dravya), region (ksetra), phenomonic time (kāla) and sentence-reaction (bhāva). The conscious beings, jīvas, are abstract in form. Jīvas are mentioned as sublimatory (ūrdhva-gāmi), and matter (pudgalā) as being gravity-bound (adbha-gāmi). It is also noted that the present state of the jīvas or beings depend on karma and that of the pudgalas on consequential change, parināma.

The Nirgrantha is mentioned as mādāi or eating things that possess no life, and is a person who is without the next birth. Pārśva also refers to the eight types of
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karmas (without naming them) and the five universal verities (pañcāstikāyas, also without further elucidation). The well-known principal doctrines of the Nirgranthadarśana are thus rooted in the teachings of Pārśva as deducible from the notices in the Rśibhāṣṭāṇi. However, nothing here is said about his life.

In the Śūtrakṛta Book II (c. 3rd century B.C.-1st century A.D.), the Vyākhyaṇaprājñapti, the Rājaprasenīya (c. 1st century-3rd century A.D.), the Jñātādharma-kathā (c. 2nd-3rd century A.D.) and the Ācāra Book II (c. 1st century A.D.) refer to the followers of Pārśva; since I have discussed the concerned particulars elsewhere, I here shall omit enlarging upon this subject.

Mention of some of the particulars of Pārśva's life story is first found in the "Jina-caritra" section of the famous Paryuṣanā-kalpa (compiled c. A.D. 503/516); but, there too, we do not find the biographical narrative as such but only the reckoning of a few basic personal particulars. In point of fact, in the Paryuṣanā-kalpa, the chapter concerning the lives of the 24 Tīrthāṅkaras were added later, the time by which the concept of the 24 Tīrthāṅkaras was a settled fact. (The Paryuṣanā-kalpa, which actually is an elaboration of a small section of the Daśāśruta-sūtra olim Ācāra-prakalpa, is traditionally held to have been written by Ārya Bhadrabāhu, 170 years after the Nirvāṇa of Mahāvīra (about 300 B.C.). In the Paryuṣanā-kalpa the following facts about Pārśva are noted:

1. For his five kalyāṇakas—auspicious occasions such as cyavana (transmigration for taking the new birth), janma (birth), niskramana (renunciation), kevala (omniscience), and nirvāṇa (liberation) — Viṣākhā is noted as the constellation for each of the kalyāṇaka-occasion.

2. The following dates are given for the above-mentioned five Kalyāṇakas: (1) Cyavana — Caitra Kṛṣṇa 4 in the womb of Vāmā, the consort of Aśvasena, king of Vārāṇasī; (2) Janma — Pauṣa Kṛṣṇa 10; (3) Dīkṣā — after 30 years in Pauṣa, Kṛṣṇa 11 with 300 other persons; (4) Kevala — Caitra Kṛṣṇa 4; and (5) Nirvāṇa — at the age of 100 years on Śrāvaṇa śukla 8.

3. According to non-āgamic notices, Pārśva endured the upasargas or sufferings but whether through mortal or divine agency is not mentioned though on the basis of the pre-medieval and medieval narrative literature it may be inferred that the tormentations inflicted by Kamaṭha probably were implied.

4. Names of his eight ganadharas or chief apostles have been mentioned.

5. The number of his disciples — friars and nuns — is mentioned.

6. Some 1230 years had passed since his nirvāṇa when the "Jina-caritra" was codified. (This would correspond to 813 a.c. according to the tradition of 527
b.c. for the date of the nirvāṇa of Mahāvira, or 753 B.C. if the Vīra-nirvāṇa took place in 477 B.C. as Jacobi had reckoned.)

An attempt at the reconciliation of the Church of Mahāvira with the Church of Pārśva is recorded in the Uttarādhayāyana-sūtra. (This chapter [23], in my opinion, is anterior to the formulation of the conception of 24 Tīrthaṅkaras).

The belief about the sequence of the 24 Tīrthaṅkaras is first met with in the Caturvimśati-stava (c. 1st century A. D.) — one of the six āvasyakas — and next in the Samavāyāṅga (24) (present version c. A.D. 363). There, Pārśva finds mention before Mahāvira as last but one Tīrthaṅkara. Some more information about Pārśva (along with that of the other Jinas) is also found there as well as in the Sthānāṅga (likewise enlarged c. A.D. 363). (For detailed information inside these two āgamas, one may refer to my Sthānāṅga-Samavāyāṅga, 696-745). Here I must add that some of this information in the Sthānāṅga and the Samavāyāṅga possibly may have been extracted from an earlier source like the Prathamānuyoga of Ārya Śyāma I (c. last quarter of the 1st century B.C.). And the Paryūṣanā-kalpa may have used the same source or the Sthānāṅga and the Samavāyāṅga, or perhaps all the three.

The Jñātādharmakathā II (c. 3rd-4th century A.D.) deals with the female disciples of Pārśva but, from the description, they happen to be of lax character (vītā-vītā, of course, the stern and strict practices enjoined in the Church of Arha Vardhamāna Mahāvira.)

Though the Paryūṣanā-kalpa does not mention, the earlier source Ācārāṅga II.15.25 (Bhāvanā) mentions that the parents of Mahāvira were the follower of Pārśva (Pāśavaccijjā, Pārśvapatyā). It must, however, be noted that the Āvasyakacūmī (c. A.D. 600-650), which treats the life of Jina Vardhamāna Mahāvira at some length, does not so report.

In the Paimāṇaga or the Prakīrnaka list of the Samavāyāṅga (p. 943) are quoted some satirahāni-gāthās in which the personal appellations in the previous births of the 24 Tīrthaṅkaras are mentioned and in that Sudarśana (Sudarśana) is the name of Parsva's in his penultimate birth. Seemingly, this paimāṇaga part had been somewhat lately added to the Samavāyāṅga.

The first attempt to give some general information on the 24 Tīrthaṅkaras is found in the Āvasyaka-nirṇukti (198, c. A.D. 525; see also the Viśeśāvasyaka-bhāsya, 1636). About five decades earlier, it had been noted in the Paīmacariya (c. A.D. 473) as well.

Here we are concerned with the narrative on Pārśva's life, and as far as my knowledge goes, Jinasena's Pārśvābbhuyadayakāvyā (c. A.D. 825 or after A.D. 815)
is the earliest to have been written on this subject, the next being the *Uttarapurāṇa* of Guṇabhadra (c. A.D. 850). These two Southern Nirgranthas works apparently are the source for most of the later narrative works in South on the legendary life of Pārśva.

From all these references it is clear that a direct mention of Dharanendra’s nexus with Pārśva is first met with only in the Nirgranth-Digambara *purāṇas* and not in the Northern Nirgranth canonical works nor in their exegetical literature.10 The only Northern work which says that Pārśva and Mahāvīra alone of the *Tīrthankaras* had to encounter the *upasarga*-tormentations. This is the *Śattārī-saya-tībāṇa* (*Saptati-sata-sthāṇa*); and it is a medieval work, indeed fairly posterior to Southern Nirgranth notices.

NOTES AND REFERENCES

THE HISTORICAL ORIGIN AND ONTOLOGICAL INTERPRETATION OF ARHAT PARSERVA’S ASSOCIATION WITH DHARANENDRA

U.P. Shah

Arhat Parsva—Jina Parsvanatha—is reported in the “Jina-caritra” of the Paryusaṇaṇī-
kalpa (PK) (c. A.D. 503/516) to have flourished 250 years before the nirvāṇa of
Mahāvīra. He is reported there to have spent his first 30 years as a layman and after
that led the life of an ascetic for 70 years and attained nirvāṇa on Mt. Sammeta.
According to the PK (149 ff), Parsva was born as a prince, as son of king Aśvasena
and queen Vāmādevi in the city of Vārāṇasi. No explanation is given there for the
appellation Parsva, nor there is any mention of a snake by the side of the queen
mother in her dream or in waking state as recorded in the medieval works of the
Northern Nirgrantha tradition which purport to deal with his (mostly legendary)
biography. Nor Parsva’s association with Dharanendra is referred to in the PK.
According to the PK (159), “The bhagavān (Arhat Parsva) passed 83 day-nights in
meditation on Self on the way to liberation ….. on the 84th day-night, ….. under
the dhātaki-tree, ….. while in meditation, he attained the total cognition and conation,
kevala.” The austerities practiced and the hardships suffered by Mahāvīra and Parsva
are described in almost identical terms and there is nothing in the PK account
indicative of the episode of Kamaṇtha who had attempted to obstruct Parsva in
meditation. (Parsva’s austerities before his attaining Kevalajñāna are of course
mentioned therein, vide 157-159.)

Parsva was an historical personage; but, as Schubring puts it, “what else we are
told of him in jinac. 149 f. is merely a copy of Mahāvīra’s biography with the
exception that Pāsa is said to have been born in Benares and to have died on
Sammeya mountain in Bihar. Nor do we learn anything of importance of Pāsa’s role
from Nāyādh. II.1, and Puppha. 1.3. (What in Isikkās. 31 is given as his utterance
has no individual character). But he is attested as a historic personality by other
passages in rendering his teaching and reporting on his followers. Mahāvīra’s parents
are said to have belonged to Pāsa’s lay-followers (Pāsavaccijjā samaṇovāsagā,
Āyara., II.15.16.) and in his life-time — as is confirmed by the Sammaṇāṇaphala-
Sutta of the Dīgha-Nikāya — there have been teachers (P. jjā therā bhagavanto,
Viy. 134b., 247b.) and monks (anāgāra, Viy. 99a, 439a) in accordance with Pāsa’s
intentions .... Pāśa was obviously of a winsome nature, for he bears the constant
title of puriśādānīya which seems to be the oldest precursor of the modern occa-
sional title of Lokamānya, Deśabandhu, Mahātman etc...."¹ (The term puriśādānīya
is often translated as the "beloved one", or as the "celebrated one").

Pārśva and his disciples are noticed in some āgamas and agamic commentaries.
For instance the Āvasyaka-cūrṇi incidentally mentions several ascetics of the Pārśva
sect, who were there during the course of Mahāvīra’s wanderings as an ascetic.
Uppala was a Pāsavuccijja (disciple of Pārśva), who, after giving up the monastic
order, had entered the house-holder’s life and lived in Atthiyanagāma. His two sisters,
Somā and Jayantī, had joined the Order of Pārśva, but, being unable to live the stem
ascetic life of his Order, became Parivrājikās of the Brahmanical Order.² Municandra,
a follower of Pārśva, dwelt in a potter’s shop in Kumārāya-sanniveśa in company
of his disciples. Asked by Gosāla (as to who they were), Municandra had replied that they were Samanā Niggaṇṭhas. Mahāvīra told Gosāla that they were the fol-
lowers of Pārśva.³ Vijayā and Pagabhā (Pragabhā ?), two female disciples of Pārśva
(pāssāntevasīno) rescued Mahāvīra and Gosāla during their predicament in Kuvīya-
sanniveśa.⁴

Pārśvanātha is said to have visited a number of cities, prominent among which
were Adhicchattrā,⁵ Āmalakappā, Śrāvasī, Hastināpura, Kāmpilyapura, Sāketa,⁷
Rājagṛha and Kauśāmbī.⁸ Buddhist texts refer to the existence of a large number of
Niganṭhas who followed cāturthāma sāṅvavara.⁹ The Vyākhyāprajñapti¹⁰ records a
discussion that took place between Mahāvīra and Śramana Gāṅgeya, a follower of
Pārśva in Vāṇijyagrāma. Gāṅgeya gave up the catuṣkha-dhamma and embraced
the Pañcamahāvratā disciplinary vow of Mahāvīra. Kālāsyavaiśaputra, also a follower
of Pārśva, became a follower of Mahāvīra. The jñātādharmaḥkathā¹¹ refers to Pandarīka
who plucked out his hair and accepted the four vows. The city of Tuṅgiya is stated
to have been the centre of theras (sthaviras) who were followers of Pārśva and who
moved in a congregation of 500 monks. Names of some of these theras mentioned
are Kāliyaputta, Mehila, Ānandarakṣita, and Kāsyapa.¹² The Sutrakṛtāṅga¹³ mentions
Udaya Pṛdhālaputta, a Nirgrantha follower of Pārśva, of the Meyaṇṭha (Maitreyā)
gotra. Gautama Indrabhūti had discussions with him after which Gautama took him
to Mahāvīra where he gave up the doctrine of four restraints (of Pārśva) and took to
five great vows as ordained by Mahāvīra. The Rāja-Praseniya¹⁴ refers to a kumāra-
Śramaṇa Keśī who was a pontiff or patriarch of the Pārśva’s Church and knew 14
Pūrvas. Keśī visited the town of Śravasti in a congregation of 500 monks. Later Keśī
visited Śvetāmbī where a discussion took place between him and king Pradeśī who
afterwards became a follower of the (Nirgrantha) śramaṇa. Possibly he is the same Kesī who had had the historical meeting with Gautama, the gaṇadharā of Mahāvīra, in Śrāvastī, as reported in the Uttarādhyāyanasūtra (23).\textsuperscript{15}

In none of these references to Pārśva, to his teachings, and to his followers do we find any reference to the upasarga of Kamaṭha to Pārśva, nor do we meet with any specific reference to, and explanation of Pārśva’s association with Dharana, the lord of the Nāgas. This association is first met with in the images of Pārśva from Mathurā (c. 1st or 2nd and 3rd centuries A.D.); also in an early much corroded bronze from Causā hoard (c. 2nd-3rd cent. A.D.), and in an early metal image of Pārśva in the Prince of Wales Museum which I have assigned to c. 2nd-1st century B.C. But there is no evidence that the images of Pārśva or any other Tirbutānakaras existed in the age of Mahāvīra and his ganadharas. No mention of a worship of, or to the temples of Jinas is found in the older strata of the available Nirgrantha canon.

In the Nirgrantha canonical literature, we for the first time come across references to the previous births of each of the 24 Tirbutānakaras in the Samavāyāṅga-sūtra (157/11-14). Accordingly, in the previous birth, the soul of Pārśva was called Sudaśana. PK does not refer to any previous birth of Pārśva and only says that Pārśva descended into his mother’s womb from the Pratāṇa Kalpa (heaven). The Digambara cosmographical work, the Trilokaprajñāpti (c. mid-6th cent. A.D.), too, follows this tradition. According to Raviśeṇa, the author of the Padmacarita (A.D. 676) (20.35), Pārśva descended from Vaijayanta heaven. In his previous birth he was called Ananda, son of Vītarsa Dāmara of Sāketa. Modi in his Introduction to his edition of the Digambara Padmakirti’s Pāsanābacariya (S.S. 999/A.D. 1077) has given an interesting Table (on pp. 33-36) giving comparisons of the main details of the nine previous existences of Pārśva from the Uttarapuruṣa of Guṇabhadrā (c. mid-9th cent. A.D.), the Apabhramśa Mahāpuruṣa of Puṣpadanta (c. 865-874.), Śrī- Pārśvanātha-carita of Vādirājā (A.D. 1025), and Śrī-Pāsanābacariya of Padmakirti (A.D. 1077) — Digambara authors all — next Śrī-Pāsanābacariya of Devabhadrā Sūri (Śve. A.D. 1111), Hemacandra’s Triṣaṭisālaṅkāpuruṣacarita (Śve., 3rd quarter of the 12th century), Pāṣacariya of Kavi Raidthū (Dig., 15th cent. A.D.) and Pārśvanātabacaritra of Hemavijaya Gaṇi (Śve., 17th cent. A.D.). The differences among them are only on a few points and are mainly about the names of the parents of Pārśva’s previous births or about the heavens from which Pārśva descended in different births and the names of Pārśva in some of his earlier births. Modi has given an analysis of the various details in the life of Pārśvanātha as reported in the above texts. The study shows that there are two different traditions concerning the life of
Pārśvanātha and of his previous births, the Southern or Digambara (also perhaps Yāpani) and the Northern or Śvetāmbara. Whereas the Śvetāmbara accounts mainly follow the tradition of Devabhadra, the Digambara accounts often follow Guṇabhadra. But there are some differences in the tradition of the Uttarapurāṇa and of the Padmacarita of Raviśeṇa as well. (I omit giving details; those have been already given by Modi.) Modi’s study brings out one salient fact: Detailed accounts of the life of Pārśvanātha and his previous existences have originated possibly after c. 4th century A.D. These perhaps were based on some earlier traditions not yet traceable. But there is at present no explanation for the absence of the account of Kamaṭha even in the relatively later strata of the Northern canonical texts.

Both Digambara purāṇas and the Śvetāmbara caritas give elaborate descriptions of the upasargas caused to Pārśva in meditation by a demi-god who in his previous existence was the soul of Kamaṭha, the younger brother of Marubhūti, who was the soul of Pārśva in the earlier existence of Pārśvanātha. According to the Uttarapurāṇa, the Mahāpurāṇa of Puṣpadanta, and the Pāsacariya of Raichū, this demi-god was called Śambara. Vādirāja has called him Bhūtānanda. In the Śvetāmbara tradition, in the Pāsanābaracarīya of Devabhadra, the demi-god is Meghamālin. The Digambara Padmakirti, too, in his Pāsanābaraciū calls him Meghamāli, an “Asurendra”.

It is indeed difficult to say when this tradition of the upasarga caused by the demi-god had started. The total absence of the depiction of this episode in the sculptures from the Kaṅkāli Tīlā, Mathurā, probably suggests that the belief came into currency some time after the Kuśaṇa period, perhaps not long after the fourth century A.D. An elaborate sculpture depicting this episode preserved in the Indian Museum, Calcutta, supposed to have originated in U.P. or Bihar, is often assigned to the Gupta age on account of the carving reminiscent of Gupta art. But the figure of the snake-queen holding the umbrella is clearly post-Gupta in character, reminding as it also does one of the Buddhist representations of the attack of Māra. As the material evidence goes to indicate, it cannot be earlier than the later part of the sixth century A.D. (For illustration see Panorama of Jain Art, figs. 38-39 and the frontispiece of my recent book, the Jaina Rūpa-Manḍana, Vol. I.) Elsewhere I have published various sculptures depicting this episode of Kamaṭha’s attack, from both northern and southern India in a paper entitled “A Pārśvanātha Sculpture in Cleveland Museum”. Dhaky has published two beautiful and elaborate sculptures from Karnataka in his article on the Śaṅtara sculptures. I need not go in the details of these sculptures since some of the participants in this Seminar have discussed them region-wise. A study of almost all sculptures depicting this incident shows that the
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earliest datable are: (1) the Indian Museum sculpture referred to above and assigned to c. late sixth century; (2) the relief panel in the Aihole cave assignable to c. A.D. 600 and (3) the large panel in the Jaina cave (No. IV) at Bādāmi assignable to the end of the late sixth century A.D.

Kamaṭha (also called Kaṭha)-tāpasa who was reborn as Śaṅvara or Śambhara (Dig.), or Meghamāli (Sve.), tried hard to shake Pārśva from his trance. For seven days he poured heavy rains, made terrifying sounds and hurled rocks at him. To frighten Pārśva he conjured up lions, scorpions, terrific Vetāla-genii and ghouls who spit fire from their mouths. But the great sage, unaffected by these harassments (upasargas), remained steadfast in meditation. Dharana, the Indra of the Nāgakumāra gods, remembering the good turn done by Pārśva in his previous āśrama, came to his rescue. Standing behind the Jina, the Nāgendra held a canopy of his seven hoods over the Jina’s head in order to protect the Lord from rains, bombardment of rocks, etc. Dharana’s chief queens (four) staged dance with music before the meditating sage but the great sage was equally unmindful of the pleasure of music and dance and of the pain inflicted by Śambha or Meghamāli. His villany going fruitless, the lord of the demons relented, and bowing down before the Lord, seeking as he did the Jina’s forgiveness, returned with remorse to his celestial abode.

It is said that Meghamāli had so much flooded the area that the water level rose up to the tip of the nose of Pārśva and that Dharanendra, wrapping his coils all around the body of Pārśva and holding the hoods as a canopy over the sage’s head, had lifted up the body of Pārśva above water.

According to both sects, the Jina Pārśvanātha was dark-blue in complexion and had the snake as his cognizance, laṅchana. Hemacandrācārya as well as Āśāchāra (c. 2nd quarter of the 13th cent. A.D.) have made it clear that the laṅchanas are (the symbols on) the dvajas of the Jinas. Thus the snake was originally the heraldic sign of Pārśvanātha. Does it suggest Pārśvanātha’s intimate association with the race or tribe that had the Nāga as its totem or symbol? Or, did Pārśva himself belong to the Nāga race or tribe? According to the Śvetāmbara tradition, the Jina was called Pārśva because his mother had seen, in dream, a cobra by her side (Pārśva) during the period of confinement.

When Pārśva grew up, he once saw an ascetic (tasā), variously called Katha, Kadha, or Kamaṭha, practicing penance called paṅcāgni-tapa, by burning logs of wood in four groups in four directions around him and the fifth fire being the scorching sun above. In one of the logs was a pair of snakes which was being burnt alive. Pārśva rescued the snakes and remonstrated the ascetic who was no other
than Kamata, the soul of the younger brother of Parśva in his previous existence as Marubhūti. The snake couple, half burnt, died immediately after prince Parśva chanted before them the Namaskāra-mārgigala and were reborn as Dharanendra (Indra of the Nāgakumāra class of Bhavanavāsi gods) and his queen (called Padmavatī in medieval texts). In the Pāsanābacariya (3, p. 167), Devabhadrācārya speaks of only one snake, and he was reborn as Dharanendra after death. The Digambara texts speak of a pair of snakes. However, in the Pāsanābacariya, 13.11. pp. 111-12, Padmakirti speaks of only a single snake saved by Parśva.

Both sects agree in stipulating cobra as the dhvaja or lāṇchana of Parśvanātha and generally represent five or seven snake-hoods as a canopy over the Jina’s head. In the images of Parśvanātha the snake cognizance is shown on the pedestal and often the coils of the snake’s body are shown behind the body of Parśva either standing or sitting in meditation. The snake-hoods as well as the coils suggest Nāgendra Dharanā protecting the body of Parśvanātha.

It may be recalled that Suparśvanātha, the seventh Tīrthanikara, is also said to have a canopy of snake, but having either one, three, or nine hoods over his head. But no known account explains the presence of cobra-hoods over Suparśvanātha’s head. The difference in the number of hoods help differentiating the images of Parśva from those of Suparśva. But no canonical allusion in this matter is known. Amongst the earliest known images, all known heads of sculptures with snake-hoods are identified as Parśva because of seven snake-hoods shown. This would show that the late medieval written tradition and modern belief that the stūpa of Kankali Tilā was of Suparśva seems unreliable. In all likelihood that was the stūpa of Parśvanātha.

However, as I have shown in the Jaina Rūpa-Mandana, the reliefs of Parśva at Aihole and Bādāmī show five snake hoods and not seven. Technically speaking, all Jina figures with snake-hoods overhead, with coils of a snake behind the body and below the seat of the Jina (as in a sculpture at Rājgirī), should certainly be identified as representing Parśvanātha on account of the legend of Dharanendra protecting Parśvanātha from rains etc. during Kamata’s attacks.

Another way of differentiating images of Parśva from those of Suparśva is to take help of the cognizance wherever it is shown, because the cognizance of Suparśva is the symbol Svastika and not the snake. This further lends doubt about the original association of snake with Suparśva.

The much corroded early bronze of Parśva from Causā hoard (now in Patna Museum) seems hardly later than the first century A.D. This figure has seven snake-
hoods. The standing Pārśvanātha bronze in the Prince of Wales Museum (which I still maintain that it is not later than c. first century B.C. against the views of Moti Chandra and Sadashiv Gorakshakar), has the snake-hoods partly mutilated but they suggest that the figure had a canopy of five snake-hoods. Since the body of the Dharaṇa Nāga is shown at the back of this figure there is no doubt that the image represents Pārśvanātha.

From all that has hitherto been said, it is obvious that there is no early literary or archaeological evidence before c. A.D. 400 to support the prevalence of the belief in the upasarga by Kamaṭha. However, as is clear from the earliest available examples, the association of the Nāga with Pārśva is definitely older and possibly has some historical or an early mythological basis of which we as yet know nothing.

But even here we have some interesting comparable material from the Brahmanical and Buddhist sources. I have earlier shown close correspondence between the representations of Kamaṭha’s upasargas and those of the assault of Māra on the Buddha. At the end of the attacks both Buddha as well as Pārśva got enlightenment, the supreme wisdom. Both themes have been popular in Indian Art, but as yet we have not been able to discover any representation of Kamaṭha’s attack which is earlier than, or even contemporary with, the known earliest Buddhist representations concerning the assault of Māra. Both Śvetāmbara as well as the Digambara pre-medieval and medieval literary sources give graphic accounts of the upasarga by Kamaṭha. For a comparison with Buddhist accounts the following few passages may be noted:

(1) रोषात्तुत्तममाहोत्सो महावृष्टिमयात्तत्तु 
    याधादू तथैव समाहान्यन्यौष्ठ विशिश्वानिष्ठीः।
    तदहृष्टास्वधिवधिभोयने धरणीशो विनिर्गतः।
    धरणा: प्रभुत्रकल्फ्याण्यभ्यंभिंदितः।
    भत्तास्वस्थाभृद्वात्य तस्मात् च फ्यावतः।
    उपर्युच्छैस्समुमुख्य विस्ता वारातप्र्रदम्।

—उत्तरपुराण, 73.137.41.

(2) Also see, Pārśvanāthacarita of Vādirāja, XI.57-87.

(3) The upasarga, by Dharaṇendra (soul of Kamaṭha) is very elaborately described in Padmakīrti’s Pāsanāhacaritā, sandhi 14, pp. 117-32.
बहु-विव-वण्ण प्रोहर पवर-मणोहर गयण-सूप्त दिवर गुणिमय ?
जक्ष-रकन सूर परवर घाण-गण विसहर जोयवि जह-वले विभिमय।
पचंड-गरुच-दूसह-रवेण गति झणहां चाहलां महवेण।
तें तकारण पहरण कोहि-लकल फिल कर-चल्न भासुर दृषिणिक।
सर भसर साति सच्चल विसाल मुगर भुमुड़ शत्र्तिस कराल।
रेवित्त फृतिस घण्ण कणय चक्र पजलत जिनवहो सचल मुक।
जिःवहो चितु आवलांलु पणिवि सुर-विलय-रुड असुरे मुनविं।
दकखवि हुआळनी धम-धर्मतु चउँ-दिसिहि असेसु विसि उहंत।
हुवादु गहे भसरत दादु करंदव रस-वणु-दुवने।
जितवर-तलित-पवाहें आविचल-भावें भावव तुविल सरिकार।
उवसमिल हुवासु जानदु असुरेण पणातिस चं समुदु।
छड़ छुड़ जिन-चलणाहि उवि पठु आवंतु महतं जोवेण मुहु।
तव-किरणाहि डवि खण्डपरण सोसित असेसु जिव-दिरणयेण।
मचलू गिरावहु गय-कसाउ जं चहल र जाणहो नीन-राण।
ते असुरु विरुव्दव किल-किलंतु कोहाणल जालहि पछललु।
उदावित सावम दकखवंतु बहु-विवह-सहु भीसु लंवतु।
सहूत-सीह-पंगूल पवर खग सात रिछ उमिमण-गहर।
अहि अमवर सूरार महिस चंडे दीवर-कर मयगल महिस संड।
पेशवनि परमसंत भद-विमुकु सावम-रउद-उवसंगु चुक।
असुरिदे दारुणु दुह-विसालु आदु दुरु वि उवसंग-जालु।
वेयाल-भूपं-जंबिय पविसार पेयायिंव वितार गला-काय।
दाइण नहा पणण गहुड जकख कुंभंत वाण दनिखय असंख।

(4) And Vādirāja:

पाणचारस्य दुक्षेप्रयांस्युद्भव दरवित्तुणा।
प्रात्याब्या समं देवमुपांस्य फ्रोण्यंस।
तस्य विस्तारायमास स तर्कसंवज्ञकम्।
प्रकृतिस्वरूपांहस्यास्त्रांबंधुवर्कम्।
आतिवेशितं देवस्य तत्त्वावस्तेव वेव।
अन्त्यस्यारस्वादस्य व्ययुपरेयं विज्ञेनक्त्।
जगतंपते जय जयाभिषेकत माय।
नाम नृत्याभिन्यंभिनाद्विश।
At Aihole, Badami, Kalugumalai, Tirakkol, and Ellora, we find Kamaṭha repenting and kneeling before Pārśvanātha, the sculptures range in date from the late sixth to the late 9th century A.D.

(४) श्रीपार्श्वनाथसुद्धा भेदमध्यमिन्न दििः

समायव्यू अस्मान्यो मेघमाली सुराधमः

दंपत्ताकारशीमास्नान श्रींकारान्वकारानु

शारुद्वांसंस्तंगलध्वजो विचके तत्र सोमरः

पुर्वीराच्छोटयामासुर्बूिङठे से मुहुवूढः

चहुर्वानुपमचेक्ष मर्हस्य्नवान्सारोपमः

विकृतास्येन चापेतुर्कार्यं सदवर्धणः

उत्करः करिणसुभः नवता इव जगमः

हिकानादपूर्णिदिका श्रीकः शुकविर्जितः

अनेकराक्षकक्ष कूरा चमवसुजिभा

शिला अषि स्फोटयनः कंटकाप्रण वृक्षकः

तन्तनः निर्दिष्टं दृष्टा उद्विषाय अषि

वेललाकाशस्तास् विधुराईवान्मुदातु

उच्चेकिलाकिलासुद्धानु व्यक्रोत्त्वतः

प्रत्भाजिरियासतं सविस्पूं इव दुरा

दैर्घ्याल्लहुस्ताल्लामाल्लढ़ा इत्योऽभेकः

प्रभुवापृथि नास्तुभवलिनो व्यस्तसुधावे

बिशोण्यं ततः क्रुः मेघमालयसुरः स्वयमः

मेघानिर्प्रकः नभसि कालदिवियोदिनः

स्वानी रघुशिलासम्भ इवाभ्यपि निविषलः

नासन्यस्तथ्याध्यात्मान्नानापि चचाल न

आनागाय भावदेशः श्रीपार्श्वाभिनोदभवत

धारणायोणध्यक्षस्य तावदकम्पयतः

धरणः स्वामिन्न नलाङध्यस्तात्लाद्योवेधातः

उन्नालम्बुर्ज्व तुंग वेव्यल्लास्यांसारिभमः

पृष्ठप्राशवरः पिन्धे स स्वमोहन योगिनद

फौड्याल्याभिचायं चकार शिवरि प्रभोः

धरणेनुर्महयोपयथि श्रीपार्श्वाभिनि: पुरः
The above references demonstrate the role of Dharaṇendra Nāga in the life of Pārśvanātha. The association of Nāga with him probably dates from very early times. It is, then, reasonable to concede to Pārśva’s early connection with the Nāga cult (serpent-worship) and/or with the Nāga tribe. Mathurā, where we find so many figures of Pārśva (either singly or in the Caumukha representations) is known from the Brahmanical sources as a haunt of the Nāgas (compare the account of Kāliya-damana and Kṛṣṇa); the recovery of the icons of Dadhikarṇa Nāga, also of Balarāma who, too, is associated with Nāga and who is regarded as an incarnation of Śeṣa—his earliest known image (c. 2nd cent. B.C.) has been found in the Mathurā area—is one more significant point. Also, recent excavations at Soṇkh near Mathurā have revealed the existence of a Nāga-shrine and of a beautiful long stone panel with a Nāga king enthroned in the centre.\(^{27}\)

The association of Pārśva with the Nāga cult and the fact that he lived in the seventh or sixth century B.C. should suggest a further line of investigation into the origin of his sect. It is said that the ancient city of Ahicchatrā was so-called because, at this place, as mentioned by Devabhadra,\(^{28}\) Dharaṇendra came to worship Pārśva standing in meditation and in order to protect the Jina from the heat of the tropical sun the snake-king (ahā) held his expanded hoods as an umbrella (cbātra) over the head of the Jina engaged in meditation. Since then, the place, formerly known as Śivarūpī, came to be called Ahicchatrā.\(^{29}\) (The true appellation is of course Adhicchatrā. The conversion of the Sanskrit “dha” into “ha” in Mahārāṣṭri Prākṛta and its subsequent retention in Sanskrit gave scope for the formulation of this explanatory myth.)

Pārśva, as all writers agree, hailed from Vārānasī and is reported to have widely travelled in the eastern parts of India as far as Kaliṅga. Both Uttar Pradesh and Bihar were known to have been inhabited by Nāga tribe and by followers of the Nāga cult from ancient times. In the Vasudevabindṛi of Saṅghadāsa Gaṇi (c. mid-6th century A.D.), it is said that, when Bhagiratha brought the Gaṅgā to the plains,
abodes of the Nāgas were swept away in the swift and forceful current of the divine river.

Buddha is also associated with snake; Mucalinda Nāga protected him during a storm. Images of Buddha with cobra-hoods over the head are known from sites like Nāgarjunikonda, Amaravati, etc. At Bhārhat, the scene of Elāpatra Nāgarajā's visit to the Buddha is represented; at first Elāpatra is here shown in his serpent form and next in the anthropomorphic form with of course the snake-hoods attached behind his head.

The story about Mucalinda Nāga has some interesting parallels with the account concerning Dharaṇa protecting Pārśvanātha. It is related at the starting portion of the Vinaya-piṭaka that the Lord Buddha, after achieving enlightenment, once betook himself to the Mucalinda-tree, and sat cross-legged at the foot of that tree for seven days enjoying the bliss of enlightenment. At that time a huge cloud appeared out of season, and for seven days the cloudy weather prevailed as it also was with rain and a cold wind. The Mucilinda (Mucalinda), the serpent king, issued from his abode, and enveloping the body of the Blessed One seven times with his coils, kept his large hood spread over the Master's head, thinking to himself, "May no cold touch the Blessed One ........ no wind or heat come near the Blessed one." Now, at the end of seven days, the serpent king Mucilinda, seeing the sky clear and free from clouds, loosened his coils from the body of the Lord, and changing his own appearance into that of a brāhmaṇa youth, stood before the Blessed One, raising his joined hands and did reverence to him. The story of Mucilinda is also given later in the Nidānakeṭhā. The Sanskrit text Lalitavistara (c. 4th-5th cent. A.D.) gives a slightly differing and indeed later version of the myth. Here the Buddha is protected not only by Mucilinda but also by a number of other Nāgarājas who have come from the four directions. They all enveloped the Buddha with their coils and formed a canopy over his head with their crests. Also in the Mahāvastu the story is briefly related.

The story of the Buddha subduing the fiery dragon of Uruvilva is found in the Mahāvagga, i. 15; Vinaya Piṭaka, Vol. I, pp. 24ff. S.B.E. Vol. XIII, pp. 118ff. (This miracle is also narrated in the Mahāvastu, Vol. III. pp. 428 ff.) The victory of the Buddha over the wicked Nāga in the fire-hut is represented in a well-known bas-relief on the eastern gateway at Sānci. The Mucalinda story is also represented in a piece of sculpture from Sānci, now in the local museum, and perhaps came from the southern gateway according to Vogel.

While the subduing of the fiery snake manifests the malefic, the Mucilinda in-
incident demonstrates the benefic aspect of the Nāga. We find both these aspects of the Nāga cult also in the Nirgrantha legends. The story of Mahāvīra subduing Canda-Kauśika\[34] refers to the malefic aspect of the Nāga; while the Dharaṇendra demonstrates the benefic aspect. When the Vedic Āryans came in contact with the native tribes and/or autochthonous races and their beliefs and cults as also what we may call folk deities and their cults, the first reaction obviously was to treat the deities of these tribes as malefic. Gradually, with the closer associations with these tribes, such cults and deities came to be regarded as benefic. The Yakṣas, the Nāgas, etc. were worshipped by the masses. Bhandarkar had cited an interesting reference from the Niddesa-commentary which referred to several peoples worshipping different deities and following different cults. “The deity of the lay followers of the Ājivakas is the Ājivakaś, of those of Nīggaṇṭhas is the Nīggaṇṭhaś, of those of the Jāṭilas is the Jāṭilas, of those of the Paribbājakas is the Paribbājakas, of those of the Avaruddhakas is the Avaruddhakaś, and the deity of those who are devoted to an elephant, a horse, a cow, a dog, a crow, Vāsudeva, Baladeva, Puṇṇabhadda, Māṇibhadda, Aggi, Nāgas, Supannas, Yakshas, Asuras, Gandhabbas, Mahārājas, Canda, Suriya, Indra, Brahmā, Deva, Diśā, is the elephant, the horse, the crow, Vāsudeva, Baladeva, Puṇṇabhadda, Māṇibhadda etc. in order.”\[35]

The trampling of the serpent Kāliya by Kṛṣṇa reflects belief in the malefic nature of the Nāgas, but in the life of Vāsudeva-Kṛṣṇa we also find that a large snake sheltered the newly-born babe Kṛṣṇa when he was carried in a basket through the Yamunā in flood with torrential rains. Thus in Brahmanism, Buddhism as well as in Nirgranthism we find the Kṛṣṇa, the Buddha and the Jina given protection from rains by a Nāga.

The iconic representations of cult objects such as those referred to in the Niddesa-commentary (and probably referring to the existence of such worship in the time of Buddha), “were probably the direct outcome of the gradual incorporation of most or all of the lower divinities in the ever expanding Brahmanic pantheon and their association with, and absorption into, different cults. The Kāliya-damana episode in the mythology of the Vāsudeva cult can also be compared in this connection.”\[36]

Marshall refers to two seals found at Mohenjo-Daro, which bear figures of a god seated in yoga posture, on whose either side kneels a half-human, half-animal form of a Nāga with hands uplifted in prayer (M.I.C., Vol. III. CXVI, 29 and CXVIII, 11).\[37] Do these seals suggest the origin of later adoption of the idea of Nāgas adoring and protecting the Buddha, the Jina, or Vāsudeva (regarded as incarnation of Viṣṇu)? Śiva is also associated with snakes. Viṣṇu rests on the coils of the Śeṣa-Nāga whose
thousand heads are shown as a canopy over Viṣṇu. In the vībhikā (forelobby) of the Bādāmī Cave III (A.D. 578) is the famous figure of Viṣṇu sitting on the coils of the Nāga Ananta spreading his heads as a canopy over the Lord.

During the Vedic period we have the famous battle between Indra and Vṛtra. Here Vṛtra figures as a malevolent being, like Kālīya of Yamunā river or the Caṇḍa-Nāga subdued by the Buddha or the Caṇḍa-Kauśika brought to saneness by Mahāvīra. There is an ever-existing contest between the forces of good and evil, gods and demons, life and death. Kṛṣṇa-Viṣṇu, Śiva, Budhha, Pārśva, and Mahāvīra represent powers of good, light, and life; Vṛtra, Kālīya, Māra, Kamaṭha, Caṇḍa and Caṇḍa-Kauśika represent the opposite, the powers of darkness and death.

Nāga with his thousand snake-heads possibly represents “human mind” with its innumerable evil instincts, attitudes, feelings, tempers and thoughts. When subdued, reformed and sublimated, the same mind is transformed from a malevolent to a benevolent force. Mythology of the Buddha, Pārśvanātha, or Kṛṣṇa-Viṣṇu plausibly represents an advancement upon the earlier Vedic conception of Indra-Vṛtra fight. In later conceptions, it is recognised that the mind which is a bondage and an obstacle can be transformed into a protector, friend or benefactor. So says the Gītā: mana eva manusyaānām bandha-moksayoh.

NOTES AND REFERENCES

2. The Āvaśyaka-cūrṇi, pp. 273, 286.
5. The Āvaśyaka-nirukti, 335.
7. Ibid., p. 229.
8. Ibid., p. 230.
10. The Vyākhyā-prajñāpati, 9.32.
12. The Vyākhyā-prajñāpati, 2.5.
13. The Sūtraṅṅaṅga, 2.7.
14. The Rāyapasenthiya-sūtra, 147 f.


17. Published in Delli 1987.


21. For illustration, see here Dhaky's Introductory essay and the relevant plate thereof.

22. तत्र प्रभुः: गर्भस्य सति शक्तिन्या मतां पार्श्वेन्त्रवर्षन्यान्तर्गत वर्षम् तत्: पार्षदी: नामकृति:।

--- *Kalpa-sūtra-Subodhikā*, p. 128.

भृजील ज्ञातेन सर्वभवान्तिः पार्षादः। तथा गर्भस्य जन्मा निर्भरि सर्वसि दृष्ट:। इति गर्भस्याद्वेशयंगतिः मत्या परस्यात्ति

निरुक्तस्वार्थः: पार्षादस्य दैवत्वान्याकरः:। पश्च: तस्य नाम: पार्षादः।

Commentary on *Abhidhāna Cintāmanī*, 1, 26 ff. Also see, the *Āvaśyaka-nirvākṣa gāthā* 1091; *Sīra- Pāsanābācarīya*, "prastāva" 3, p. 152. The *Uttarapurāṇa*, 73, 92, says that the name Pārśva was given to this Jira by Indra.

23. Umakant P. Shah, *Akota Bronzes*, Bombay 1959, plate 1b; also the author's *Jaina-Rūpa-Mandana*, plate V (Fig. 8).

24. Shah, *ibid.*, plate III (Fig. 3).


29. Āhicchattā is modern Ram Nagar in Bareilly district, U.P. For Āhicchattā, with Ādi Nāga as its presiding deity and for Nāga-worship in India from Vedic times, see, *The Age of Imperial Unity (Bharatiya Vidya Bhavan’s History and Culture of the Indian People Volume II)*, Bombay 1960, pp. 471 ff.; also James Ferguson, *Tree and Serpent Worship in India*, Vārānasi 1971; and Vogel, J. Ph., *Indian Serpent-Lore or the Nagas in Hindu Legend and Art*, Vārānasi 1972.


34. Mahāvira, while he was proceeding to Śvetāmbrikā, met the deadly cobra Çanda-Kauśika who is described as āśūtaka. Poisonous breath of the serpent, however, had no effect on Mahāvira. Çanda-Kauśika even encircled the body of Mahāvira who still remained unperturbed in meditation. See Āvaśyaka-nirvyukti with Malayagiri’s Vṛtti, gāthās 466-67, pp. 273-74 and the Trisastisālakāparusa-caritra., X. 3.


37. About these seals, Banerjea (ibid., p. 161) adds: “It is not quite clear, however, from these two seal devices whether the snake-body is attached to the back of the kneeling human votaries of the god; in the early Kushana and subsequent representations of the Nāgas at Mathurā and other sites, the whole serpent-body and sometimes only its one or many hoods (five or seven) are invariably attached behind the human body (the latter mode is also adopted in the Śūṅga art of Central India). But on these seals, the technique of showing the Nāgas might have been somewhat similar to the one followed by the Bharhat artist in his presentation of the scene of Elāpatra Nāgarāja’s visit to the Buddha; at first Elāpatra is shown in his serpent form, then he is given the human shape with the snake-hoods attached behind his head. On these Indus-valley seals, the snakes appear on the far sides while the kneeling human figurines, without any snake-hood, on the near sides of the god.”

38. “The Vedas not only knew of the serpent (ahū) but also of its harmful nature (Vṛtra being conceived as such) as well as its beneficent character (Ahirbudhnya being a beneficent agent).” The Age of Imperial Unity, pp. 471 f.

The emergence of the Nāga as a cult object has been traced back to the Mohenjo-Daro age in the two seals referred to above, where the Nāga appears in an attitude of devotion to a figure in yogic posture. “That Śiva and serpents should simultaneously get recognition as important cult-objects in the Yajurveda when both are absent as objects of veneration in the Rgveda, may not be a mere accident. The region in which the Yajurveda was followed included the land of the Gāndhāras, whose later capital Ṭhikritā..with Ādī-Nāga as the presiding deity, may not unreasonably be associated with the cult of serpents..... In the Aitārṇavādu and the later Samhūtās serpents (sarpath) appear as semi-divine beings, and in the Gṛhya-sūtras, Nāgas, called for the first time by this term, and supposed to belong to earth, sky and heaven, as also to the quarter receive adoration and worship.” — Age of Imperial Unity, p. 472.

The Nirgrantha canonical works refer to Indramaha, Skandamaha, Yakṣamaha, Nāgamaha, Bhūtamaha, etc. The worship of Nāga (Nāgajanna) is specially mentioned. “In the north-east of Sāghyā there lay a Nāga shrine (Nāgaghar) with an image of a serpent. The festival of Nāga (nāgajatta) was celebrated with great pomp and ceremony by the queen Paumavai .... a flower-house was made near the shrine where a beautiful garland was suspended .... the queen .... bathed in the lake and with still moist robe plucked the lotuses and with various flowers, fruits and the incense pot in her hand, entered the temple, where she cleaned the image with a brush, burnt incense and worshipped the deity.” (Naya, 8). (J.C. Jain, Life in Ancient India., pp. 219-20).
ARHAT PĀRŚVA WITH DHARĀNENDRA IN HYMNIC LITERATURE

M. A. Dhaky

The earliest known Nirgrantha psalms and hymns figure in the books of the first two phases of the sacred śrūta literature in Ardhamāgadhī and of the northern tradition. Among these the theme of the Mahāvīra-stava (c. 2nd cent. B.C.) inside the Sutrakrānta Book I is exclusively “Nātaputta” (Jñātputra, Jina Mahāvīra). Of slightly lesser antiquity is the Namostu-stava (the so-called Šakra-stava) in the Daṇḍaka form, incorporated in at least five āgamas—four of the middle phase and the fifth belonging to the latest: it possesses phrases which may possibly hark back to the early literature of the sect of Jina Pārśva. However, there is in this hymn no reference to Pārśva since it is addressed aggregationally to all “venerable Arhats as well as Tīrthaṅkaras”. The composition thus belongs to a psalmonic category known as the “sarva-sādhāraṇa-jina-stava”. The third ancient hymn is the famous Caturviniṣṭa-stava which figures among the six brief texts known as the Śaḍ-Āvaśyakas. From the later decades of the fifth century A.D., the Śaḍ-Āvaśyakas formed the main mass of the Āvaśyaka-sūtra. The stava, as its theme indicates, must have been composed only after the conception of the 24 Tīrthaṅkaras was crystallized and this must have been before the formation of the Acēla-kṣapaṇaka sect which separated from the main, Alpacela, northern Nirgrantha stream around A.D. 200. This stava, of course, includes Pāsa—Pārśva as the 23rd Jina in the series of 24—but has no reference to Nāgendra’s association with him.

The next phase of the hymnic (and a little later also litanic) formulations begins from the fifth century A.D., and thus after a hiatus of almost four centuries. The earliest known is an invocatory composition in Prākṛta for the 24 Jinas which occurs amid the inaugural verses of the Nandisūtra of Deva Vācaka (c. mid 5th century); it, however, makes no allusion to Dharaṇendra in association with Pārśva. From the Gupta period onward, Sanskrit began to be employed alongside Prākṛta and eventually dominated the field. The first writer in Sanskrit, Vācaka Umāsvāti (c. mid 4th century A.D.), did resort to metrical compositions, very largely in Āryā meter, which, however, are doctrinal, didactic, and essentially non-hymnic; and his inaugural
The kārikās of the Tattvārthaśāstra-sūtra invokes Siddhārtha-nandana (Arhat Vardhamāna Mahāvīra) but makes no allusion to Pārśva. And from among the extant 21 (out of the original 32) dvātrimśikā-compositions of the great dialectician and epistemologist, Siddhasena Divākara of the northern Nirgranthha stream (active c. A.D. 400-444), six alone are genuinely hymnic; among these the first five (numbered 1 to 5) are addressed to Jina Vīra, and the sixth (numbered the 21st), the Parātmā-dvātrimśikā, is a "sādhārana-Jina-stotra" even when in its verse 31 it mentions Mahāvīra as neīr or leading figure (of the Nirgranthha religion). (The rest of his dvātrimśikās are topical compositions, prakaraṇas.) It is then clear that none of the available hymnal compositions of Siddhasena refers to Pārśva.

The first reference to the association of Arhat Pārśva with the Nāgarāja shining with gems atop his hoods is in a Prākṛta work, the Paśmamāraviya of Vimala Sūri of Nāgendara-kula (c. A.D. 473), figuring as it does in the inaugural hymn to the Caturvihāra-Jinas in the initial chapter of this work: Nāmi Nemi taha ya Pāsam uraga-mahapāhani-manisu paṭiḷiṭṭhi (I.6). Next, Svāmī Sāmamabhadra (active c. A.D. 550-600) of the southern Nirgranthha tradition, of a stature and fame equal to Siddhasena (but employing more sophisticated and much more ornate form of poetry), in his well-known hymn in Sanskrit, the Svayambhū-stotra, addressed his prayer to the 24 Jinas where the upasarga of Pārśva together with the manifestation of Dharaṇendra finds a clear mention in association with Jina Pārśva. The concerned two verses are replete with power and are symptomatic of the true poetic calibre of this brilliant "chief among the debaters (vādi-mukhya)" and an ace epistemologist:

तमालं नृत्ते सधनुस्तिटिदृष्टुर्मः ।
प्रकौर्य-भीमाशशि-वायु-वृद्धिभि: ।
बलाहकैवर्ति-ज्वीहुपुष्ति ।
महामनस्यो न च वचाल योगत: ॥ १ ॥

बुहत्रुणा-मण्डल-मण्डपेन ।
चन्द स्पूरतिलिन्द्र-रूचोपरस्विरित्तमु ।
जुगृह नागी धरणी धराघं ॥ २ ॥
विरंग-संध्या-तस्किबुद्दो यथा ॥ २ ॥
— श्रीभृस्मयभृमभृत्तोत्र

Returning to northern Nirgranthha tradition, one notices that the second phase of Prākṛta compositions continues further in time. To begin with, the famous church-
litany, the *Ajita-Śānti-stava* of Nandiséña (c. late 5th or early 6th cent. A.D.), as the
title of the hymn implies, is devoted exclusively to two Jinas, the second *Tirthankara*
Ajitanátha and to the 16th Jina Śántinátha.²¹ The next hymnist, Mánatunga Súri (c.
late 6th-early 7th cent. A.D.), the author of the very famous Sanskrit hymn, the
*Bhaktámara-stotra*, a prayer addressed to Jina Rṣabha, had also composed a *Prákṛta*
litany in praise of Jina Páśva whose very name he extols as "dispeller of calamities".
It, regrettably, fails to take cognizance of Dharaṇendra. The very popular *Uvasaggahara-thotta*
regarded as the composition of Árya Bhadrabáhu (active c. B.C.
310-290 B.C.) or his namesake, the so-called Bhadrabáhu II (the supposed brother
of Varāhamihira: c. early 6th century A.D.) in the northern, but of Mánatunga Súri
in the southern tradition, is in reality a quasi-magical hymn in Prákṛta, of the
ninth or better still of tenth century, composed by some unknown northern *caityavāśī*
or abbatial monk, revolving around Jina Páśva; it, to all seeming and according to
its commentator Páśvadeva of the 12th century, notices Jina’s attendant Páśva
Yakṣa (but does not allude to Nágendra Dharaṇa).²² Similarly, the *Vairotyā-stava*
(c. 9th or 10th cent. A.D.) (wrongly ascribed to Árya Nandila of the Kuśāṇa period²³),
praises Vidyācēvī Vairotya (who had been come to be looked upon, again of course
wrongly, as the consort of Dharaṇendra from pre-medieval times on), likewise fails
to invoke the Lord of the Nāgas or Jina Páśva either.

Turning once again to the hymnal compositions in Sanskrit, in the *Stuti-
Caturvimiśatikā* (c. A.D. 775-800) of Bhadrakúttī *alias* Bappahattí Súri, an extensive
hymn which uses the ornament *pādāntā-yamaka* in each stanza and is addressed
to the 24 Jinas, a reference to Nágarāja Dharaṇendra in context of Arhat Páśva is
likewise missing. Bhagavaj-Jinasena of Pañcástúpáṃvaya, a luminary of the southern
Church, on the other hand, does portray and indeed graphically, the famous Páśva-
Śāribara-Dharaṇendra episode in his elegant as well as powerfully rendered com-
position, the *Páśvābhuyadaya-kāvyā* (probably some time before A.D. 839).²⁴ Śāribara’s
(Kamaṭha’s) tyranny unleashed on the meditating Páśva and the consequent
epiphenic manifestation of Nágarāja Dharaṇendra for the Arhat’s protection have
been graphically described there in 11 verses (4.48-58). But the *Páśvābhuyadaya-
kāvyā* is a legendary-biographical, and not a hymnical work. This is also true of the
*Páśvanátha-caritra* (A.D. 1025) of Vädirlāja of Drāvīḍa Saṅgha, one other great figure
of the southern church which does describe in brief the *upasarga*-episode but
contains no hymn which describes the figure of Páśva canopied by Dharaṇendra
even when he alludes to his appearing on the scene at the right moment along with
Padmāvati.²⁵
Among the composers of hymns after Sāmantabhadra, neither the dialectician Pātrakṣesāri (early 7th cent. A.D.) nor for that matter Pūjyāpāda Devanandi (active c. A.D. 635-680), nor does the poet Dhanañjaya — three other great figures of the southern Nirgrantha Church — refer to Pārśva or Dharānendra since the first and the third composer’s hymns fall in the category of the “sādhārana-jina-sātva”; and those severally known as the Ten Bhakti-compositions that have been attributed by the commentator Prabhācandra (active c. A.D. 1025-1060) to Pūjyāpāda Devanandi, have among them only one which stylistically can be ascribed to that great grammarian and commentator and none of them refers to Pārśva. Next in time, Gunabhadra, the disciple of Bhagavaj-Jinasena in his Utarapurāṇa (c. mid-9th cent. A.D.), and Śilācārya of Nivṛtti-kula of the abbatial Śvetāmbara branch of the northern Church in his “Pāsasāmi cariya” inside the Cañippanna-mahāpurisa-carīya (A.D. 869), graphically portray the upasarga-tormentations inflicted by Śambāra (called Meghamāli by Śilācārya and in all subsequent Śvetāmbara writings) and the consequent appearance on the scene of Dharānā for the protection of Pārśva lost in meditation. However, these works do not fall in the hymnal category of compositions and hence out of consideration. After Gunabhadra, the epistemologist Vidyānanda (c. first half of the tenth century A.D.) in his Śripura-Pārśvanātha-stotra, a hymn structured largely in epistemological terms, for certain includes a couple of feelingfully composed verses; but Dharānendrā finds no allusion there. And even when a devotional hymn on Pārśvanātha was composed in the medieval southern India, such as the famous Kalyāṇamandira-stotra of Kumudacandra (c. first quarter of the 12th century A.D.), it does not hint at Dharānendrā’s connection with the Jina.

II

The medieval and late medieval Nirgrantha devotional compositions, which overwhelmingly are of the western Indian and of Śvetāmbara persuasion, on the other hand, abound in hymns devoted to Pārśva which contain very telling verses pertaining to the images of the Jina canopied by the jewel-crested hoods of the polycephalous Lord of the Nāgas, Dharānā. Also, during this period, two peculiar trends lending powerful impetus to the promotion of the worship of Pārśva comes to the fore. The first is the favoured position accorded to Pārśva in the tāntric worship, due mainly to his special attendants—Nāgendra Dharānā and Yakṣi Padmāvatī — who appeared in southern India in association with the Pārśva imagery from at least the late sixth century onward (Bādāmi Caves IV, Aihole Jaina Cave). Of the two, Padmāvatī was adopted in the religious art of the northern tradition
(eventually replacing Vairoṭyā) from the time perhaps not before the later part of the tenth century.\textsuperscript{22} As a result, several tāntric hymns invoking Padmāvatī (and also in a few cases Dharanendra sometimes with, but generally without Pārśva) were composed in this period. The second trend may be sought in the prevalence of the belief in the miraculous power of the images of Pārśvanātha enshrined in the temples of certain specific sites. For some of these at least we know through the medieval anecdotes and legends that the original images were interred in relatively remoter past, under the compulsion presumably of some political exigency or adverse socio-religious circumstances, that accidentally came to light in the medieval times. Most of these relate to the western Nirgrantha or Śvetāmbara Church. Foremost among them were the Stambhana-Pārśvanātha, the Śārikhapura-Pārśvanātha, and the Pārśvanātha images of Cārūpa, Jirāpalli, Goḍi, Phalavarddhi, Karahaṭaka, Ajāharā and Ghoghā; one at least at Kalikundaja on the Kaligiri in Magadha and likewise a single isolated example of the pre-medieval Karnataka empire, the Antarikṣa Pārśvanātha of Śrīpura. Special hymns, in honour of some of these tīrthas, in some cases also in Prākṛta (and at least one in Apabhraṃśa) were composed, some tāntric, some normal and innocuous, that range in date from about the beginning of the 11th to about the middle of the 18th century.

We shall begin with the citations from the Dharmoraga-stotra, a tāntric hymn addressed to the Pārśvanātha of Kalikundaja by the lay-follower Śivanāga (c. A.D. 1000-1010), a contemporary of Viracārya of the northern (western) Nirgrantha (Śvetāmbara) Church.\textsuperscript{23} It invokes Pārśvanātha as worshipped by Lord of Nāgas; it also alludes to the upasarga caused by the Daitya (Kamathā):

\begin{verbatim}
सकलपुष्पंभविन्दत्। गर्भस्तिच पतनेनृद्रृतपूजः।
विष्णुविश्वलमर्योजः जलद इव जलपुलिलोकः। १२।
देवयोपवर्णभीषणजलधरद्रा विष्णूतलमयकलः। १३।
सर्वम नगवदित्। सर्वविपास्प्राणं नमस्ते॥ १४॥
— श्री धरणोगस्तोत्र
\end{verbatim}

The illustrious āgamic commentator Abhayadeva Sūri of Candra-kula, in his hymn in Apabhraṃśa addressed to the Pārśvanātha of Stambhana (said to be consecrated by him in c. A.D. 1054 but may be later by some years), a highly emotive portrayal of Pārśva with the figure of Dharanendra with his full splendour occurs:\textsuperscript{24}

\begin{verbatim}
फणिफणपरिपूर्वस्यकर्त्तिज्ञयनहयलः।
फलियकंदलदलदालितलुप्तसमालः।
\end{verbatim}
Next in time is the Pārśvanāthaśataka by Mahākavi Bilhaṇa, the famous Kāśmīrī brāhmaṇa poet who was in Anahillapāṭaka, capital of Gujarāt, with the Nirgranthha-Svetāmbara Daṇḍanāyaka Śāntu or Śāntuka as his patron, some time between c. A.D. 1065-75. His praise and portrayal of the splendour of the visionary image of Pārśvanātha protectively canopied by Dharāṇa (whom he variously addresses as bhujagarāja, pannagasvāmi, and phanipati) is, for its vibrancy, cadence, and sonorousness perhaps unexcelled in the entire lore of the medieval Nirgranthha Sanskrit hymnic compositions addressed to that Jīna.25
Arhat Pārśva with Dharanendra in Hymnic Literature

रणरणकविरोधश्रोभवमोक्षलक्ष्मी—
सरभसपरिरभातु कुछुमेनानुषेव ॥ ८ ॥
— श्री पार्श्वनाथादेश्यं

The stanza 8 of the hymn refers to the image of Pārśvanātha and the luminescence cast by the gems on the hoods of phanipati or Nāgarāja Dharana. It likewise alludes to the deluge created by Daitya Kamatha.

Among the western Indian medieval Nirgrantha hymnists, Jinavallabha Śūri of Kharatara Gaccha (active c. A.D. 1060-1110) was perhaps the greatest. He, too, graphically describes Jina Pārśva, protected by the polycephalous Nāgendra in the Pārśva-Jina-Stotra he composed in Sanskrit:²⁵

पार्श्वपार्श्व: प्रहोदस्तुलितकरि फणिकारपुक्षकमालाः
विलय विसूरुत्वत्सत्निधिनिर्विकृतां स: ।
संस्रुक्तोऽनुरकमुङ्गकनाव्रोष्पञ्चचिर:—
ह्यानाविष्णुलालानुकृतिसुकृता सप्तव्य श्रीमान: ॥ ९ ॥
श्रीमान: य: पापतामश्चिमसरूप: सर्वं: पञ्चेने—
स्कारोतकुलसफाटान्तिं बुद्धसिद्धमीलंएकूणां
भारत भ्रान्तिद्विद्वेद व: दु: सप्तव्य: श्रीमान: ॥ ४ ॥
— श्री पार्श्वभिन्नस्तूत्रम्

Also, in his Prākṛta hymn to Pārśva he displays equal mastery on the power of description: Indeed he is soulfully expressive on this favourite theme in his Pāsā-Jina-thavāna²⁶:

फासपुष्पां तुह उवारि फणिकारानादानां फूलं तं मे ।
कवासतन्तसंख्यावोक्षायाकाण्ड व निहारि ॥ ६ ॥
उवारि परितत्रियफणिविकुर्तामणिकिरासपुरानां ।
अविभौवनवदवत्ववज्जयवयवयवसमसतं ॥ ७ ॥
गुलकोवभवारुकाभासारु फणिकाव व: फुक्कारण: ।
निसिम्मि तुमं जेसि तेषां कोहा भाव होह ।् पुक्के ॥ ११ ॥
— सिरि पासजिणास्तवम्

Next notable among the ecclesiastical composers was the great dialectician Dharma
Sūri of Rāja-gaccha (c. 2nd-3rd quarter of the 12th century A.D.): Two verses from his Parśva-Jīna-stavāna pertinent to the present discussion may be cited.\(^{28}\)

\[
\text{श्वामिनु ज्युर्जंशोहराजविज्ञानग्रामविव्यभाजस्वत}
\text{लोकम दानम श्रीपार्श्व विश्वामिरत}
\]

It was perhaps Ācārya Jinavaliabha's grand disciple Jinapati Sūri (active c. latter half of the 12th century A.D.), if not some other and later composer, who had addressed a hymn to the Antarikṣa-Pārśvanātha of Śripura; a pertinent verse therefrom is quoted below.\(^{29}\)

\[
\text{प्रस्फुर्तार्जणमाण्डलीचलामण्डलश्रेणीसमाविभव}
\text{नांस्फुर्तार्जणमाण्डलविष्णुपरि तथा तत्त्वमाण्डल}
\]

In the opening decades of the 13th century, the most notable hymnist to meet with was the blind poet Muni Rāmacandra of Bṛhad-gaccha. Among the several hymns he composed, at least six are in praise of the Jina Pārśvanātha of Jābālipura or Jālor in the surroundings of which he was perhaps permanently residing. (The temple to this Jina was founded on Jābālipura's Kāñcanagiri Hill by the Solaṅki emperor Kumaraṇāla in A.D. 1166 and was given over by him to the monks of the Bṛhad-gaccha). Rāmacandra interweaves the śabdālaṅkāras and the arthālaṅkāras, the two classes of grace-ornaments with considerable skill, with equal attention to prasāda and oja qualities. The configurations he creates of Jina Pārśva and Dhamarāga are almost as evocative as of his predecessors who portrayed Pārśva and Nāgarāja Dharanendraya in their hymnical compositions, indeed with considerable force. His
style is based on the classical Sanskrit poetry and the flow of his portray is quietly elegant:

\[\text{इंद्र न फूफ्फळनृभूतकन्नमणीमहस्तकथाचे: श्रीमालंकारीश्रीः ॥ ॥}
\[\text{समुद्रस्यानुभायसः त्वहिंशाचिरतन्तरभिः पताव्यति ॥ । ॥}

— श्री अपहृताद्वितिषिका

\[\text{मौलिकमण्डलितासामपदनं दर्शने शरितकुण्यमुक्तकण्म ॥ ॥}
\[\text{सत्यात्मिक्षिन्यवर्षयं चित्रमेव चरितं महात्मनाम ॥ । ॥}

— श्री अद्वैतसद्वितिषिका

\[\text{प्रमदश्रोतेन कृताञ्जलीं गतुः: शिखरश्रियमावहन् ॥ ॥}
\[\text{अक्तुः: कमालसुरविक्षिप्तार्थमिनवः कित यः कमलकर ॥ । ॥}
\[\text{प्रकटवलनस्तरार्थेन प्रभव कर्त्ता कलात्मक हरिश्रीम् ॥ ॥}
\[\text{सकलसामसन्न्यस्वलसौहवः: स्वरति यो नवकेसरिण: श्रीमान् ॥ ॥}
\[\text{दधद्धी विभुभानिपक्षात भूजगराजिनिरजितमौलिताम् ॥ ॥}
\[\text{किमपि यु: स्वगुणीपुननाथदृढः निवधानचालदतिरिच्वते ॥ । ॥}

— श्री व्याकरणाद्वितिषिका

\[\text{पुराणभिपुर्वभाणिलणिलमूर्तिसुरुः पूर्वशिक्षिनार्थब्रह्माद्वानः ॥ ॥}
\[\text{भूयात्मोक्तरूपृथिपतृभूमिभागः: श्रीमान् वसन इव सम्प्रतिसिद्धिरागः ॥ ॥}
\[\text{व्याकरणप्रकरकनृतस्यक्षमन्नवृत्तमाङ्गस्वर्जितानृतानाम् ॥ ॥}
\[\text{उन्मणिलसुरास्वलवविशेषभोगमिलितमैव विशिष्टालालालितस्वथवपुः: फालिन: फाली। ॥ ॥ ॥}
\[\text{वैशालीमणिकोमलोत्सवुप्रसूति छत्रीभवपुनजगरफ्रानसामाजः ॥ ॥}
\[\text{शालस्मात्ता इव बालदप्रीतोहलोहस्तिरितरं योः स बोधरावः ॥ ॥ ॥}
\[\text{जैलक्षमाक्रृतक्कृपूर्वेदान्तीन्निमोदक्षुचमेत्यक्तं: स पार्थ: ॥ ॥}
\[\text{चूलावशिषाधकारतानुकार्यातिरितकुफ्फळनग्राफः: फलातु श्रीमल वः ॥ ॥ ॥}

— श्री पार्थजिनस्तुतिद्वितिषिका

\[\text{मौलिकतुलावः शमाधुताविन:ः: फुफ्फळमार्पणमणीहर्वासः: ॥ ॥}
\[\text{विश्वस्म क्षत्याकृते प्रकाशे स्यानागरक्रो हिरमारसिद्धिलक्रः ॥ ॥ ॥}

— श्रीप्रसीदस्तुतम्बूतिद्वितिषिका

\[\text{सर्पंद्वस्तुम्बभिसर्गायलोकाधिकार:—}
\[\text{स्वर्जन्वल्लाभरणस्वर्जन्वपेत स्थिरत्मा: ॥ ॥}
\[\text{कालण्याल: यस्तुकुलोकाधिकारलमुपैतः ॥ ॥}

— श्रीप्रसीदस्तुतिद्वितिषिका
Some time in the middle of the 13th century, Ālhādana, a Nīgrantha-Śvetāmbara minister of the Gallaka community at the court of the Vāghelā monarch Visaladeva of Gujarat, had composed a serene and quiet hymn in praise of Pārśvanātha in which he invokes the jina Pārśva of Śāṅkheśvara and of Serīṣaka (Serisā), both tīrtha's situated in north Gujarat: 31

Next in sequence and significance may come the Pārśvanātha-stavana of the eminent scholiast and hymnist, Dharmakīrti alias Dharmaghoṣa Sūri of Tapāgaccha (latter half of the 13th cent. A.D.). The particular verse is addressed to the jina Pārśva of Śīrīṣa-nagara (Serisā), the tīrtha referred to in the foregoing discussion: 32

In his Stutt-Caturvīṁśatikā, Dharmaghoṣa Sūri once more attempted the portrayal of Pārśva with Dharanarājā: 33
A composition in the Daṇḍaka form addressed to Pārśvanātha by an unknown author, possibly of the 13th century, refers to the Arhat with Dharaṇendra in the first stanza and describes Dharaṇendra in its last or the fourth stanza:

विपुलविलकल्कलकंकलकमलदलनन्युगलवरमिललकलः
हृंचि-हृंचि-करकमन्तुहिनकर-सुराज-समुग-गणममलम्

फणिफण-पुकुमणि-गुपतः-शुचि-हृंचि-मदिशय-विलसन-महिमागरे,
विकसित सरसिजवदन-विजितविधुमभिमभिमभिनुत जिनपगुमर्

सुरवरपद्वुषुद्धगणवर्षुमकर-परिकर-परिकलिता,
सुषूचन-जतित मुक्त मणिकरभ-निरपमलबणिह-गरमियुता

अगणितमदाङमठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठठ�

- श्री पाल्ष्णायांदकमयस्तुति

In the late medieval period also, the learned pontiffs and friars of the Kharataragaccha, the Aṇcala-gaccha, and of the Tapā-gaccha had produced considerable hymnic literature. The 14th century, with which begins the late medieval epoch, introduces several hymns which contain brief but memorable portrayals of Dharaṇa and Jina Pārśva. The references from this time onward often pertain to the images of Pārśva of the haloed tīrtha-sanctuaries, some of these celebrated for their miraculous powers. Among the famous composers of this period, the seniormost was Jinaratna Śūri of Kharataragaccha (active c. a.d. 1290-1245), celebrated both as an āgamic scholar but also as an historian of Jaina tīrthas and a most prolific producer of hymns, some of which are indeed of high quality, such as a verse from his Pārśvanātha-stava symptomatically illustrates:

संसारस्मोधिलेला निविड्ढजइदिथ्वेबिध्वेबिध्वंसहसः
श्रवास्यामाकर्द्राना (?) शान्तममतत्योगममिन्योपथं

स्मार्थस्मृतिफायादश्रुणपरम्पिनितिस्यहयोतिरति
चक्रशक्तिक्षण तव जय जिन विजिताद्वभावविरवावारवार

- श्री पाल्ष्णायास्तव

Also in his Yamakamaya Pārśva-Jina-stavana he refers to that episode:

पुष्पकमलपन्नांतररविलाचितानिलग्रहेः

लक्ष्मी प्रति: स्वरुः मे रूचिता भितानिलग्रहेः

- ॥
A caturvīmśati-jina-stuti, ascribed to Jinaprabha Sūri, also contains a telling description of Pārśva with Dharaṇendra and Pārśva Yakṣa:

स्पर्शस्फूटत्निर्बलमणि-दीत-दीति-
चिन्तीलिष-त्रिजगतोजनिधित्वति।
श्री अश्वसेनस्तयः त्रितयक्षपार्वः
पार्श: त्रिये भवतु व: सुरसेवपार्वः। || २३ ||

Surprisingly, the compositions in Prāktā in this age went side by side with those in Sanskrit, though in diminishing number. A verse from one Kamalaprabha Sūri’s Pārśva-prabhu-stavana (c. early 14th century A.D.) may be cited as an example:

जर्स फाणिदासहो सोहेस सोसाभि पपयमणुणाः।
मणिदिलिषभी दलनो दुरिलमण्यां अमपपइवुः व्यः। || १ ||
वर्ष्यारिकन्तने सरणाभवजपणजर्वभिः।
तें ज्ञाविष किसंकं पासजिणं परमभक्तिे। || २ ||
- सिरे-पासपहु-थवणं

Next is the pontiff Bhāvadeva Sūri of Khaṇḍilla-gaccha who, in a hymn to Jina Pārśva in his Pārśvanātha-caritra (A.D. 1356), refers to the Jina with Dharaṇendra in eloquent terms:

प्रभो: फाणिमणिमणिति: पलुदानवरिवृहसिः।
तत्पलयविनि: पुःसां, अये सत्येष नारयः। || ७ ||
- स्रीपार्वस्यायसत्वनर

Immediately next in time is Mahendra-prabha Sūri of Aṇcal-a-gaccha (c. last quarter of the 14th cent. A.D.) whose stava in honour of the Pārśvanātha of Jirāpalli has the following verses relevant to the present discussion. The stotra, not particularly striking for the quality of style, is notable for its reference to Pārśva’s famous upasarga-episode at the Kali Hill (in Magadha):

कलो नाम श्रीले सर: कुण्डकम्पि स्वयम्भूवास्तवत्तम्स्वारितिः।
वदसामुपपालितश्चतिविषि पवित्र च तद्वेद करतो स्वारितम्। || २५ ||
वविष्ठवमालवेदात्तैवस्तवस्त्रसुपलानीलसुपुत्रवश्रव्भृजः।
अद्व्याप्तग्रंथंप्राणितता: स्वपुःस्मारस्रवः। || २६ ||
The contemporary poet Jeevanandrajapriya has composed a beautiful hymn addressed to the Stambhana-Parsvanatha. The initial invocative verse from this hymn may be cited in the present context:

स्मुद्रक्षेत्रलालनाथारूपकासं फणामिण्डापादम्बरोद्धोतितिलाम
महाकर्मंनाधिकारिन्सुप्रेरणेनस्तुवेस्तम्भनाधीपार्श्वजनेश्वरम्

A composition in Prakśa by an unknown author of this period, refers to the same miraculous phenomenon in the description of Pārśva in his Caturvimśati-fina-stuti:

अस्मोक्षनेषोऽविशेषम्
गृहदेवोन्माधिपी
तस पुत्र सुहावद सरणातुष्कः
फणिधारणानातु ससंजयोः

We are now in the early 15th century. From the compositions of Devasundara Sūri's most famous disciple, one of the greatest acārya's of Tapā-gaccha, namely Somasundara Sūri, the following citation from his Navakhaṇḍa Pārśvanātha of Ghoghā on the east coast of Saurāṣṭra, which vividly portray Dharaṇendra and Pārśva, is relevant in the present context.

स्मूर्तज्ञानगणा सुप्रसादप्रभृत्यप्रभा-
भारोधितभूमिन्द्रलम्बनम् मन्दोषयं मोहोद्वात्
स्वामिन्स्याण नवक्षणंधिपिण्डततुष्यं प्रकर्षित
विष्णुश्रयं
घोषास्थ्रयमाध्यमनस्याल्पकार्भवेः स्तुवेः

Arhat Pārśva with Dharanendra in Hymnic Literature
Also remarkable is the verse relating to Pārśva (with Supārśva) from his Pārśva-Supārśva-stuti:\(^{44}\)

\[ \text{श्रीमान्तित्सूर्यादिकमिश्रितेश्वरादिसङ्गमत्तृत्वः} \]

Among Somasundara Sūri’s worthy disciples, the foremost was Munisundara Sūri: from among his many hymnic compositions, a few are addressed to, or include, Jina Pārśva; the notable stanzas from his Caturpīthasati-stava and from his hymns addressed to the Pārśvanātha of Nāgarāḍa (Nagadā) and of Phalavardhī (Phalodi) — the three hymns figuring in his Jinastotraratnakosa — are cited below:\(^{45}\)

\[ \text{वितर्तु भवते श्रीपार्शवः स् मुर्द्धः} \]

- Śrī chaturvikṣṇatāmānaḥ

- Śrīmaṇṇaṭhānuṭāṭvālakṣṇठितमण्

- जिनान्तः ! श्रीपार्शवः त्रिभुवनुत्तानपद्मिनि !

- तत्र स्तोत्रः कुर्वः चात्मकाभिषेकितितपद !

- प्रभो ! पद्मचतुर्विंशित ! विवकक्तः प्राप्तमभिदम् !

- श्री नागाध्यायानां स्तूलिण

- ध्ये कल्यंति: स्वमूच्छितिशिरसि प्रोक्तमनापदम्

- सजाहीरदेरकाच्चलविज़जेनाशीतिः क्षणु, सपोषा !

- सम्भववा परमविद्विशिष्टिनिराभिष्ठार्थदानाय य:?

- संसारामुखिः सेतुवेश्वरु विभवे पार्श्वः तत्स्ये नमः !

- श्री फलश्रीपार्शवानाथस्तुलिण

One other learned disciple of Somasundara Sūri, namely Bhuvanasundara Sūri, had produced notable hymns: his jīrāpalli-Pārśvanātha-stavana (c. 2nd quarter of the 15th century) has a fine verse relevant in the present context:\(^{46}\)

\[ \text{सदा पुनःग्री: प्रभवति विभो दुर्भगतमा} \]

- श्रीफलश्रीपार्शवानाथस्तुलिण
Arhat Pārśva with Dharaṇendra in Hymnic Literature

The glory of the Pārśvanātha of Cārūpa has been sung by Ratnaśekhara Sūri (c. 2nd-3rd quarter of the 15th cent. A.D.), one other famous disciple of Somasundara Sūri, in his Cārūpa-maṇḍana-Pārśvanātha-stavana. Therein, at least six verses are as pertinent as are good instances of the evocative description of Pārśva with Dharaṇendra.  

श्रीधारामप्रभुप्राणनवसुधालब्धार्चाहामणि—
प्रार्थ स्यारकणामणिशृङ्गतिभारभाससतासमुखः ॥
कल्पोक्तस्वात्तिशृङ्गश्रवः पत्राविनात्तृत्वः कायचारायमहं सत्योऽभिमुदितः श्रीविष्णुश्रवः ॥ १ ॥
फणाप्राणामणिसाराजरागामनेर्मोलामालाकायः ॥
सत्यभूति पतलेमुर्गमहीर्यह्यमभिश्रविश्वस्वम् ॥ ८ ॥
विष्णुहर्षमोहमहाध्यक्षरां प्रकटानि कुदुः ॥
सरसीपतलचारी विभो ! फणाप्राणामणिसाराजरागामनेर्मोलामालाकायः ॥ ९ ॥
स्यारकणामणिसाराजरागामनेर्मोलामालाकायः अपि प्रदर्श्यत्व देव ! सर्पः ॥
हर्ष प्रवर्षितं जनय इति: स्मृत्याश्च सद्य्हि सर्वा समाय ॥ १५ ॥
क्रिता: फणास्तों मणिवाजायं रेतु: कृत्या कृत्याक्षवयानी ॥
अतुल्यकविः कुसुमभिमाणमाणिसाराजरागामनेर्मोलामालाकायः ॥ १६ ॥
अतुल्यकल्याणेहिमाणियां लघुं लसदभामभोजेन।
प्रथो ! भजने भुजना भवले युक्त मणीमणिदमोलविमध्यः ॥ १७ ॥
स्यारकणामणिसाराजरागामनेर्मोलामालाकायः—
चक्र चारुप्रमीक्रमरुष्मोलामालाकायः ॥
व: स्तात्वें तथाक्षुदलपतलस्तात्त्वं भिन्नमालाकायः
व्योतितमलस्य से शामिग्नुभवति भवाभोधिपारिविश्वात्मः ॥ १८ ॥
— श्रीधारामप्रभुप्राणनवसुधालब्धामणि—

The same Sūri’s Tribhāṣa-Pārśva-Jīna-stava also has a fine verse:

फणिगुरुमणिमालालिनवचूक्ताभामहेयो—
मणिकिरणालिसंज्ञास्त्रावगाहमूः ॥
Ratnaśekhara Sūri’s unnamed disciple was no less able in delineating the glory of the combined imagery—Pārśva-Dharaṇendra—as amply evidenced by the verses in his hymn on the Pārśvanātha of Mahiśānaka (Mehsānā) in north Gujārāt.⁵⁹
Arhat Pārśva with Dharanendran in Hymnic Literature

A hymn by Somasundara Sūri, which I lately came across, is addressed to Jina Pārśvanātha; it consists of stanzas composed in six different languages. Two verses—one in Mahārāṣṭrī-Prākṛta, and the second in Śauraseni-Prākṛta—are useful in the present context.:

- Śri Pārśna-prasannabhavanam

Ācārya Devasundara’s great grand disciple Jinasoma (c. 3rd quarter of the 15th cent.), too, had composed a hymn to Pārśvanātha, in this instance of Stambhana. The opening verse elegantly refers to Dharanendran with Pārśva:

- Śri Stambha-prasannabhavanam

And plausibly some time late in that century, Muni Lakṣmīlābha, perhaps of the Tapā-gaccha, had addressed a hymn adoring the Navapallava Pārśvanātha of Maṅgalapura, Māṅgarol, at the west coast of Saurāṣṭra:

- Śri Nāpak-prasannabhavanam

Next in sequence comes Hemaharinsa Gaṅi, disciple of Jayacandra Sūri of Tapā-gaccha (c. last quarter of the 15th century A.D.), who was a prolific producer of hymns, some notable for their simple but elegant expressiveness, such as his Caturvṛtiśati-Jina-stava from which a verse that concerns with Pārśva is cited below:
Contemporaneous pontiffs of the Kharatara-gaccha did not lag behind in composing hymns to Pārśva, the one by Jinasamudra Śūri (c. mid 15th century) addressed to the Pārśvanātha of Jaisalmer (founded in A.D.1417), has a fine verse pertinent to the present survey of Pārśva hymns. ⁵⁴

The Śūri was equally at home, even in that late age, with Prākṛta as is clear from the Stuti-caturvimśitikā in which he refers to Pārśva with Dharānendra: ⁵⁵

That reminds us of the references to Pārśvanātha and Phaṇḍindra in two other Prākṛta compositions by unknown authors and possibly of this general age — the second definitely was composed between A.D. 1437 and 1459 — both possessing poetic pretensions: ⁶⁰
Arhat Pārśva with Dharanendra in Hymnic Literature

कमठ दाणव दलि-अमाहण्या,
पणमंडिविमंडिव भुवङ्गजित्वामिहं यम्मुद्ध,
पठात्तु वर्षिः जूसे धरणराव जस राव रुजाहु,
ष्टभण सामीसर हस्या जड़ इच्छेह भवपारः
दुखःचार चूः सत भविष्यं मंगलकार || 811
- श्री बहुतीर्थसतु

Next may be quoted a relevant verse from the *Mantrādhirāja-kalpa* of Sāgaracandra, an author of an unknown *gaccha* and date (but probably of the 15th century if not of earlier times):\(^5\)

अंतः: स्मुत्रविप्रसदितस्मरत्वः
कोयोपतिरिनपतिः: प्रकटवध्येऽसस्तु ||
वामासुतः: फणिमित्तु फणिपथं विश्व-
विश्वासंसहितिर्हसे व्यवहारिचूः यः || 411
- श्रीमन्ताधिराजकल्य

In the 17th century, too, there are a few instances of good hymnical compositions: Upādhyāya Yaśovijaya (A.D. 1622-1689), the last of the Nirgranthā luminaries in the field of epistemology, had also composed some hymns; of these the one on the Sānkheśvara-Pārśvarātha is brilliantly eloquent. From this hymn some six resonant verses may be cited as illustration:\(^6\)

फणिमणिनं चूःचिर्भिभुविशः ! द्वृतिस्तव्भावित: विनीलकानितः ||
विद्वरकारान्वितस्तव्भवित: कलिदकन्या || 391
तेकः ! मौली रूचिरा: सुकर्ति फणिः: जरोऽपरस्तः सस ||
तनोभरं समारोहनानां शृःता निहृःतु किमु सस दीपः || 321
तन्मौलितिस्सपार्णामणिनां भाभिविन्यातितिमिताः सिद्धुः ||
स्वकामिकीर्तिर्प्रमात्रां दीपः: सिर्द्धिमित्तु श्रेणिनिलोकितिनः || 331
ध्यायनाते समभेदेध्यनाति हतानि तीर्थाध्यायमानाभि: ||
इतीच किं शंसातूलीशः ! दशे मौली त्यथा सजवकण्य जनेभ्य: || 341
अध्यापि सिद्धिरुपपतं प्रदातं किमतं मूर्तिस्तविसमिहनतानाम् ||
समस्मुद्रदीर्घामणिनां क्रोडः सङ्क्रान्ततुर्द्धपाटिः || 351
And finally a hymn addressed to Arhat Pārśva, although composed in times as late as the 18th century by a disciple of Guṇavijaya of Tapā-gaccha, is replete with poetic grace and apparently recaptures the style of the previous centuries:  

कमतत्विहितञ्जवालाजिह्वश्रतामतु: फणि-  
धरणपतिताय स्वाधोक्त: परस्यसूती ।  
स्मुर्ति महिमा [तत्र]ुपाधि प्रवृढ़कलौ दुः  
भवभयभिदा वामेवोस्ती स एव भवे भवे ॥ ८ ॥

III

The above-cited portrayals of Arhat Pārśva canopied by the pentacephalous or septacepalous Dharanḍendra—in a few cases also noticing the upasarga of the demon Kamaṭha or Śambhara or Mehamāli—are symptomatic of the authors' exalted visualization of the unshakable, dignified, and tranquilly awesome image of the Jina standing in deep trance, and its sharp reflection on their minds and consequently in their hymnal invocations, each of which is delineated in the personal style of the author concerned. If these medieval hymns succeed in conjuring up the highly emotive visions of Pārśva, what the Nirgrantha poets of the Gupta-Vākāṭaka Age could have configured, if they had focused on this mythical episode, may be imagined. In default of such early compositions, in all fairness, let us pay tribute to and admire what the medieval and late medieval hymnists, with their profound devotion coupled with the poetic skills they commanded (which included sensitive control on the ornamental niceties in Sanskrit poetics) had created and is before us to see, sense, and feel. The sculptor-artists correspondingly had attempted, to represent concretely the resplendent imagery of Pārśva with Nāgarāja Dharanḍendra and in few cases in association with the upasarga-legend. They also occasionally, indeed faithfully as well as convincingly, captured the mythico-mystical vision of the hymnists as a tri-dimensional reality, following as they did the modular rules and employing the skills of their own sphere of craft: some of the extant examples, particularly of the post-Gupta and pre-medieval times, are witnesses that authenticate this conclusion.
Notes and References

1. I have discussed, with Jitendra Shah, the subject of early Nirgrantha hymnology in the “Introduction” in Gujarati of Śri Brhad-Nirgrantha-stuti-manti-maṇḍya (BNSMM) currently in press.

2. In the “Jainarātra” inside the Paryuṣana-kalpa (c. A.D. 503-516), Indra is shown as praying Jina Vira with this stava; hence it is sometimes called the Śakra-stava.

3. The Rāja-Pasenīya Book II (c. 2nd-3rd cent. A.D.) in the context of Śūryāṇa-deva and the Aṣṭādhyāyikā (c. 3rd cent. A.D.) in the context of king Kunika of Magadhā, the two references are more important. The stava also figures in the Jñānādharma-kathā (c. 3rd cent. A.D.).

4. The above-mentioned Paryuṣana-kalpa.

5. I have traced the end-phrases of the Caturvimśati-stava of the Avayakā-sūtra (with slight variations in the text) at several places in the Isabhaśyāṇa (compiled c. 2nd-1st cent. B.C.), a work for certain belonging to the sect of Pārśva. (The details of these have been noted in BNSMM.)

6. Up to the period of the autocommentary on the Tattva-rādhābhigama-sūtra of Vācaka Umāsvāti (c. A.D. 350-400), and the Saddānavāyakas, though enumerated in serial formation, originally were independent works. From the period of the Anuyogavadāra-sūtra (c. late 5th cent. A.D.) and more decisively from before the time of the Avayakā sūtra (c. A.D. 525), the Avayakā-sūtra had come into existence. The Yāpaniya sect, however, even in later times (c. 8th-9th cent. A.D.), apparently looked upon the Saddānavāyakas as serially ordered but not forming a single book, the Avayakā-sūtra.

7. I had discussed, with Pt. Sagarmal Jain, the origin of the Yāpaniya sect (the better term would have been acety-kṣapaṇaka rather than Yāpaniya in the northern Indian context I now realize) in the Aspects of Jainology, Vol. III (Pt. Dalubhābhai Mahavinya Felicitation Volume I), Varanasi 1991. A Śarasenī version of this stava is known from the Digambara sect. (Its source understandably may have been Yāpaniya.)

8. For example the 31 Sambandha kārikās at the end of Umāsvāti’s Sāhāya Tattvārathābābhigama-sūtra and his Praśamaratī-prakarana which consists of as many as 304 verses. The style of the two is close enough and indeed is archaic compared to that of Pūjya Pāda Devanandī (c. A.D. 635-680), Śvāmi Samantabhadra (c. A.D. 550-600), and even when compared to that of Siddhasena Divākara who is supposed to be contemporary of the Gupta emperor Candragupta II (A.D. 378-414).

9. I have examined the problem of the date of Siddhasena Divākara and have reached the conclusion that he flourished after Umāsvāti and before Diṇḍāga. On certain historical hints and the synchronisms involved, his life-span can be confidently placed some time between A.D. 360-450. He nowhere refers to Pārśva as such, though his allusions to Mahāvīra are very clear and done directly in Jina’s name.


11. I have discussed the date of this great southern luminary in my article in Gujarati, “Śvāmi Samantabhadra-no Samaya,” to appear shortly in the second issue of the Nirгранtha, Ahmedabad, in 1997.


13. For detailed discussion on this stava, see my article, “The Date of the Ajita-Śānti-stava of Nandiseṇa”,

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14. Unlike the Bhaktāmara-stotra as well as the Bhayabara-stotra, there is no inclusion of the nomen Mānatūrīga in the end-verse or anywhere inside this stotra. The style of composition is also definitely later than the Bhayabarastotra which, like the Uvasagabarā, is in Prākṛta.

15. The inclusion of the Pārśva Yakṣa along with Jina Pārśva would suggest a date not earlier than the late ninth century for this stotra. Several years ago, I had pointed out this fact when the subject of the so-called Bhadrabāhu II was discussed with Pt. Dalsukh Malvania in Varanasi when Pt. Sagarmal Jain was also present.

16. The date and authorship of this stava are being discussed in the "Introduction" of the first part of the BNSMM.


18. सापाचार्म शुद्धेश्वरगुप्त चारिबुधा।

पायम्या सम्य देवमुखतयायः फणिवहः II ७७ II
tasya विस्तारायावत्स सर्वकविस्मृत्यामः II ७८ II
cupnāmāśivisveshvaraguptasamvādānāms Variable

— श्रीपार्श्वनाथचारिबुधाः

19. My studies on these important compositions will appear in print elsewhere, in part also in the Introduction to BNSMM earlier alluded.

20. Vidyānanda has been by past scholars assigned to early 9th century, a date not upheld by facts. Some five years ago, I had discussed the date of this great scholiast in my article, "The Date of Vidyānanda and Epigraphical Evidence", to be published in Dr. H.V. Trivedi Felicitation Volume, Bhopal. Its revised version will figure in the Nirgrantha 2, Ahmedabad, in 1997.

21. An epigraphical reference to Padvēvatālaya at Kalili in the inscription of the Kadamba Rāvivarma (c. early 6th century) from Guddanāpura is even earlier in time. (See in this volume A. Sundara’s paper.)

22. The available archaeological evidence is for late tenth century as at the Mahāvīra temple at Ahād near Udepur (Mevād) in Rajasthan. The Śvetāmbara literature is totally silent on Padmavati till we come to early 11th century. Clearly, the Śvetāmbara Church (which essentially is western Indian) had adopted Padmavati from the southern Church where she meets with considerable frequency and where the antiquity of her worship and depiction goes back to the sixth century.


24. Śrī Lalitastotrasandoha, Ed. Hrīnkāraviyana Gani, Bangalore 1962, p. 103; also Paścika Pratikramānaya,


27. Ibid., p. 94.

28. Ibid., p. 204.
29. JSS2, p. 189.
30. JSS1, pp. 125, 128, 132, 142, 143, 146, and 161.
32. JSS1, p. 244.
34. Stupitarangini, pt. 3 (St 3), Ed. Vijayabhadrankara Sūri, V.S. 2039 (A.D. 1983), p. 139.
36. JSS2, p. 176.
38. JSS2, p. 147.
40. JSS2, p. 147.
41. Ibid., p. 93.
42. St. 3, p. 239.
43. Ibid., p. 13.
44. JSS n1, p. 5.
46. JSS2, p. 155.
47. JSS2, pp. 108, 109.
49. JSS2, pp. 104-106.
50. SS. 104.
51. JSS2, p. 98.
52. Ibid., p. 186.
53. St. 3, p. 270.
54. JSS2, p. 177.
55. JSS1, p. 86.
56. St. 3, p. 373; and St. 3, p. 385.
57. JSS2, p. 227.
58. JSS1, p. 383, 384, and 390.
59. SS., p. 43.
पार्श्वनाथ प्रतिमाएं

: उत्तर प्रदेश से पूर्व कुणाल काल से लेकर बारहवीं सदी तक:

श्रीलेखन कुमार सरोजी

जैन शास्त्रधर्म का मूल तो अहंकारित्व की इच्छा से नहीं अनिवार्य अन्तर उनके गुणों को लाना है। अहंकार को अति उत्साहित अपने अन्तर उसके गुणों में हुए हो और देखने वाले २४, २४ तीर्थकरों को सूची जैन प्रमो में मिलती है। वर्तमान अवसरिति के २४ तीर्थकरों को जोड़कर ७२ तीर्थकर (पर कराने वाला) होते हैं। प्रथम तीर्थकर ज्ञानभन्दार और अंतिम महावीर है। किन्तु २३वें तीर्थकर भगवानु पार्श्वनाथ हैं।

पार्श्व का अर्थ समीप समस्ययों जनानी, तो पास तथम तेज पास जिनमें, १०६९। पर्यावरण सर्वभाषासमर्थित निरूपणता। तथा गर्वस्थों भावना जनना निश्चय श्रीमती पार्श्व अध्यक्ष अध्यक्ष हैं। दूरदर्शन इती सर्वभाषाविश्वसमर्थित पर्यावरण अवसरिति पार्श्व। अवसरिति पार्श्व के भूमिका अध्यक्ष के तथाकथित।

तीर्थकर पार्श्व : ईसा पूर्व ८७७, ७७५: को ऐतिहासिक पुरुष माना जाता है।

भगवानु पार्श्वनाथ काशी के राजा अशोक के पुत्र थे उनकी माता का नाम ज्ञाना था। इन्होंने तप की तुर्गों के अर्थ राजकीय विलास जीवन को त्याग दिया था। इनकी विचारत्मक आरोप थे ही वैदिक की और विशेष थी। विवाह का प्रत्यय हीकर टाल दिया। एक बार वे वास्तव में गंगा किनारे घुम रहे थे। वहाँ पर कुछ दिनों के बाद वे क्षेत्र पर चिंता बाधा कुमार कमत आता जलाकर तपस्या कर रहे थे। ये इनके पास जाकर बोले- 'इस लक्ष्मी को जलाकर क्यों जीव हिंसा करते हो?' कुमार की वात सुनकर दिनों बड़े झलक लें, बोले- 'क्यों हैं जीव?' तब कुमार ने तापसिस के पास से कुलाढ़ी उठाकर पीया ही जलती हुई लक्ष्मी की चीय तो उसमें से नाग-नागिन का जलता हुआ जोड़ा निकाला। कुमार ने उन्हें मरणोदित जाता उनके कान में मूलमंत्र दिया और दूर-दूर होकर घड़े गये। इस घड़ना से कुमार उदास रहने लगे और राजसुधा को तीर्थनिधि देखकर प्रसन्न हो गये। एक बार ये आमिश के बन में ध्यान थे। उपर से उनके पूर्व जन्म का वैभव कम रही जा रहा था। देखते ही उसका पूर्व संचित वैभव ब्यक्त हुआ। वह उनके उपर हृद और पत्थरों की वर्षा करने लगा। जब उसके भी उसने भगवानु के ध्यान में ध्वन घड़ा न देखा तो मुसलमान जीवन करने लगा। अकाल में उन्होंने भयंकर रूप धारण कर लिया, उन्हें गर्व-परार दिल दहलने लगा। जूत्यों और गान उपर दाहलने लगा। कुमार एवं चारों और पात्र ही पात्र उम्मड़ पड़ा। वह बहुत ही रूप धारण कर लिया, उनके अर्थ नाग-नागिन मर पात्रलोक में स्थापित और पदावर्ती हुए थे, वे अपने उपायों के उपर उपसर्ग हुआ जनकर गुरुत्वमात्र धर्म न थे। धर्मनिर्देश ने सहस्राधन वाले सर्प का रूप धारण करके भगवानु के उपर अपना फण फैला दिया और इस तरह उपदेश से उनकी रक्षा की। सुप्रभात स्तोत्र में उन्हें 'धर्म उपसर्ग उद्देश, जिन पार्श्वनाथ' कहा गया है। इसी समय पार्श्वनाथ को के चलकर रूप धारण हुआ और उस वैभव के नए वर्षों में सूत्र मनाकर उनसे कन्या माँगी। इनके जो पूर्वकाल आए हैं, उनमें उद्देश चढ़ना की स्मृति
पार्श्व का आयागपट्ट पर सर्व प्राचीन निर्देशन

जैन धर्म में पूजा के निमित्त चौकील पूजा बनाये जाते थे जिन्हें मंदिरों के भीतर, चौकीलों पर लोगों को पूजा करने के निमित्त उन्हें धारण किया जाता था इसलिए इसे आयागपट्ट या आयागपट्ट कहते थे। ऐसे आयागपट्ट ईसा पूर्व कंकाली तीला मध्ये से प्राप्त हुए हैं। कुछ आयागपट्ट कौशाम्भी से भी पाए जाते हैं।

पार्श्व अंकित चरण-चौकी : संग्रह में यह पार्श्व भगवान की बैठी मूर्ति की चरण-चौकी बड़ी रोचक है। मूल मूर्ति दुर्भाग्य से प्राप्त नहीं है। इस पर लेख इस प्रकार है: 

....थथ निकिवेकुलोगिनिष्ठ उगमानिष्ठों वाको घोषको

अहिंतोपर्वम प्रतिमा अतुल, अहिंत पार्श्व को प्रतिमा से सुप्रस्त है। लिपि के आधार पर जब हम अन्य प्रतिमा लेखों के अंशों में हुलाने करते हैं तो ५८ कनिष्ठ प्रथम से पूर्व हुविक्ष अर्थात हुविक्ष से पूर्व की यह चरण-चौकी स्वर्यसिद्ध हो जाती है।

पार्श्व मस्तक : संग्रह में खड़ी फूणों से नीचे मुंडित मस्तकयुग पार्श्व का मस्तक है। इसकी आंखें गोल और आंखें खुली है तथा माथे पर बिंदी है। यह मस्तक हुविक्ष व बासुरेत के शासन कोट में ध्यान बनाया गया प्रतीत होता है।

लक्षण के संग्रह में तीन अन्य पार्श्व मस्तक हैं। इन मस्तकों पर प्राप्त: मौलिक यथा चक्र, नदीपाम, तिरल, पुष्पमुख और पत आदि का अंकन पाते हैं। इनमें एक में सता फण के छठ नीचे पार्श्वयुग सुविश्विद उपस्थित पाते हैं जिनके शेष दो के नीचे पार्श्वयुग का अभाव है। मध्यसंग्रहालय में एक सर्पणाश के नीचे पार्श्वमस्तक का अंकन है और सर्पणाथों पर स्वतिंक, ससरसस्पुड, हुविक्ष, तिरल, पूर्णचति और मस्तक सुम पाते हैं।
कुषाणकाल की पार्श्वनाथ की बेठी मूर्तियों  

कुषाणकाल की पार्श्वनाथ की बेठी मूर्तियों" : भगवान् पार्श्व की एक बेठी. प्रतिमा कंकाली टीला मध्य रेंज के कुषाणकाल पार्श्व की बेठी मूर्तियों की दी नजर है. यह भगवान् पार्श्व की बेठी मूर्तियों को ध्वजाकार करता है. यह भगवान् पार्श्व की बेठी मूर्तियों को ध्वजाकार करता है. यह भगवान् पार्श्व की बेठी मूर्तियों को ध्वजाकार करता है. यह भगवान् पार्श्व की बेठी मूर्तियों को ध्वजाकार करता है.

स्पूत  

स्पूत  के साथ पार्श्व  

स्पूत के साथ पार्श्व का अंकन भी स्पूत के साथ बड़ा ही महत्वपूर्ण है. पतिया पर ऊपर की ओर दाईं ओर छोटा गड़ा है मूल पृथ्वी ४ देखिए. दो स्पूत हैं. दाईं ओर के अंतिम तीर्थकर के पूर्व सर्पनकार के छत्र के नीचे पार्श्वनाथ समाधान है. इस पर नेत्र ६९ वर्ष नहीं है जो निवास के समय का बदला है.

कुषाणकाल की एक अन्य बेठी मूर्ति  

कुषाणकाल की एक अन्य बेठी मूर्ति : पार्श्वनाथ सर्पनकार के नीचे विराजमान है. इनका सर अंकित है. पतिया की चरण-चौंची पूरी धिस चुकी है और सर्पनकार पर स्वतंत्र धिस, पिला, चक्र व पुष्पगुच्छ अंकित है. यह हुँडवाला समय की प्रतीत होती है.

कुषाणकालीन सर्वतोभद्र प्रतिमाएँ  

कुषाणकालीन सर्वतोभद्र प्रतिमाएँ: संग्रह में पाँच कुषाणगृहीन सर्वतोभद्र प्रतिमाएँ पर तीर्थकर पार्श्वनाथ की अंकित पाते हैं. इसमें जो २३० प्रतिमा उल्लेखक्षम है जो कि कनिक द्वितीय के समय की अवधारं २५७ ई. की प्रतीत होती है. इस पर सन् १२५ अंकित है. दाईं ओर अपालक का भी अंकन है जिसका मुंह खड़ा है और दूसरी व्यापक पर भी पार्श्व कायोलार्स मुद्रा में खड़े हुए हैं. मध्य अंगभद्राय में भी ऐसी पाँच तीर्थकर प्रतिमाएँ हैं.

संक्रांतिकाल की पार्श्व प्रतिमा  

संक्रांतिकाल की पार्श्व प्रतिमा : संक्रांत में पार्श्व की एक ऐसी कायोलार्स मुद्रा में मूर्ति उपलब्ध होती है जो कि इस तीर्थकर की उपलब्ध तिथि होती है क्योंकि तीर्थकर को शरीर रचना और उनके उपासक का मुक्त व बाईं ओर खड़े बौद्ध मूर्ति किसी उपर सर्पनकार का आभास मिलता है. प्राप्तविद तीर्थकर होती हैं. मूल मूर्ति का मुंह, हाथ व पैर खड़ा हो सुंदर हैं. सर्पनकार भी धिस चुकी हैं. एक पर छठा व्यापक है.

गुप्तकाल : पार्श्व प्रतिमाएँ  

गुप्तकाल : पार्श्व प्रतिमाएँ : संग्रह में भार्य एक लम्बे पांच शासकों की पार्श्व प्रतिमा है. इसकी शासकीय रोल, तत्त्वों की महत्वता, शासक की संरचना आदि के आधार पर इसे पांचशासकीय शासन का माना जा सकता है. मध्य अंगभद्राय से कोई भी गुप्तकाल की पार्श्व प्रतिमा का उल्लेख उपलब्ध नहीं होता है. मध्यकाल में इस मूर्ति के मस्तक पर लिख बनाना और बंधन की बड़ी व नाक की हड़ताल किया गया प्रतीत होता है.

शैल स्वास्थ्य, गुप्तकाल कहाँ, देवरिकाल  

शैल स्वास्थ्य, गुप्तकाल कहाँ, देवरिकाल : गुप्तकाल में पार्श्व प्रतिमाएँ कम भित्र हैं जिसका कारण कुछ भी नहीं है किंतु इसी काल का अभिलिखित पुरा संदर्भ १५१-२१९ = ४७६ ई. का एक अंग जनवरी कालीन का संग्रह स्कन्दगुप्त के तेर्कों राज्य वर्ष का अन्त ही गहरा है. इसके संग्रह में सर्वाधिक १९वीं सदी में उदयपुर ने ध्वजात्मक जनवरी का परिचय प्रकाशित किया और १८६१-६२ में उन्मान ने सर्वनाम का इसका पूरा लेख प्रकाशित किया. लेख से बिल्कुल होता है कि मद्र ने : अदिकरूप : राष्ट्र, शासन, नेता, महावीर और पार्श्व की प्रतिमाएँ इस स्वास्थ्य पर नव उल्लेख करते जा चुके हैं.

चार तीर्थकरों की खड़ी प्रतिमाएँ व पार्श्व की बेठी प्रतिमा है.
मध्यकलातीन पार्श्व प्रतिमाएँ¹ : मथुरा संग्रहालय में चार बैठी प्रतिमाएँ हैं। प्रथम प्रतिमा में सर्पपत्रों के नौचे गधर्दी पर पार्श्व भगवान् ध्यानस्थ बैठे हैं। सिंहों द्वारा सिंहसन उठाया हुआ है। दूसरी प्रतिमा की करण-चौकी पर धर्म-चक्र बना है। पार्श्व सर्पपत्रों के नौचे ध्यानस्थ हैं। यह प्रतिमा नौचे उन्नदी बलदेव से आई थी। तथा पूर्व मध्यकाल की है। दूसरी प्रतिमा पार्श्वाकार के मध्यकाल की है। इसमें एक मालाधारी विष्णुपर सुरक्षित बर्चा है। इस प्रतिमा की कोटिकल्ल मथुरा से पाया गया था। इसके अतिरिक्त आगरे के क़रतल नामक स्थान से भी एक बैठी प्रतिमा संग्रह में है।

खड़ी मूर्तियाँ⁴ : एक मूर्ति काले पताक की खड़ी सत्पत्रों के नौचे पार्श्व की कहाँ देवरिया में है। लखनऊ संग्रहालय में राजपत्र चाराकोट में एक सत्र ही नौहान प्रतिमा आई है यह नौसम्बी रंग की विनोभी है⁴ यूनायन चरण के मर्मतं पर सत्र सर्पपत्र चरण चौकी के दोनों ओर एक-एक सिंह तथा भगवान् में धर्म-चक्र सेवा है। बाहर और वंदन युद्ध में उपासना कुशल हृदय और एक सर्पपत्र बद्ध रखनेवाली का अंकन है और दूसरी और एक सर्पपत्र मध्यें धर्मस्तुपूर्ग दृश्य हैं। मूर्ति के सारे दृष्यों एक-एक धर्मस्तुप में काल का सर्पपत्र गठी पर ध्यानस्थ बैठे हैं। सर्प का पार्श्व के खेलों के पीछे की ओर से बनाया गया है। इसकी खुड़ा दिखाई देती है। सर्पपत्र सात है, इनमें एक दूर है। दोनों ओर मालाधारी विष्णुपर तथा मथुरा में सर्पपत्रों पर निलंबित के ऊपर देवदुर्बलिवादक का अंकन है।

मध्यकलातीन चौमुखी प्रतिमाएँ⁵ : मथुरा संग्रहालय में मथुरमान बैठी हुई सर्पतीभूत प्रतिमा है जिस पर सर्पपत्रों के नौचे भगवान् पार्श्वानाथ बैठे हुए हैं। लखनऊ के संग्रहालय में इस कल की गौरवपत्राएँ हैं। एक मटोले पताक की शीर्षपर्: बर्कन: अदायः और दूसरी अतिशुद्र नौबें सदी की भूरे पताक की सराय अपन एक जनपद: की है (चित्र ४)। जिसमें पार्श्वानाथ दोहरे कमल की गद्दी पर खड़े हुए हैं और नौबें चाराएं तरफ चौमुखी के दो-दो यह अर्थसुरू, चंद्र, मंगल, बुध, वृहस्पति, शुक्र, यम और राहु आदि बने रहे हैं। तीसरी लगभग दसबंदी सदी की पौदेबाद की है। यह घुमने के नौबें से दूरी है। सर्पपत्र खंडित है किन्तु चौमुखी के ऊपर कमल-दत्त का अलंकरण बना हुआ है।

मानस्तम्भ पर पार्श्वानाथ का अंकन:⁶ : संग्रह में एक भूरे रंग का मानस्तम्भ है जिस पर आठ जिनें का अंकन है। यह सर्पपत्र इलाहाबाद से आई तथा भगवान् गुरु व्यक्ती था। सर्पपत्र पर चार तीर्थकर नौबें बैठे हैं और चार ऊपर गुरुंस्तुप के सुत्र में विकार हो गये हैं उनमें नौबें की ओर भगवान् पार्श्व की दो खंडों के सारा तथा भगवान् में इसके ऊपर भगवान् की जनावर रखी गयी है। इनके ऊपर सर्पपत्र का चत्र है तथा नौबें की दुम दृश्य के तीक्ष्ण चरण-चौकी पर सुस्थ है।

मध्यकलातीन खड़ा पार्श्व-आवर्ती⁷ : भूरे रंग के पताक का सर्पपत्रों के छत्र के नौचे पार्श्व पूरी का आवर्त है। यह मूर्ति काफी ध्वनि नाटि है और अर्कस्ती की है।

पंच तीर्थी⁸ : एक अन्य पंचतीर्थी भी संग्रह में है (चित्र ३)। सिंहसन के दोनों ओर एक-एक सिंह तथा मथुरा में एक चक्र बना है। तदुपात अर्कस्त में नाम लगाए पार्श्व भगवान् बैठे हैं। इन पर सर्पपत्रों का छत्र बना है। सर्प की कुंडली दोनों ओर बनी है। घुमने के पार दोनों तरफ ऐसी तीर्थकर तथा दो-दो ध्यानस्थ चार तीर्थकर बने हैं। इनके ऊपर विष्णुपर दम्पति बने थे जो अच पिस चुके हैं। यह मूर्ति लेखित है किन्तु शैली के आधार पर लगभग दसवें सदी की है। ये जैन-पंचतीर्थी अर्कस्ती से आई थी और प्रथम बार प्रकाशन में आ रही है।
पर्षवनाथा प्रतिमान

दीर्घकाय बैठी श्रेष्ठार्थ संस्कृत की पार्श्व प्रतिमा** : एक गहरे कलात्मक पत्र की पार्श्व प्रतिमा भी बढ़ी रोचक है। तीर्थकर ध्यानस्थ बैठे हैं। उनकी दोनों बालों के बीच में सर्प की कुंडली सुरुचित है। चरण-चौकी पर सिंह नहीं बने हैं बल्कि आसन की पृष्ठ फूलों से सजाया गया है। तीन फूल बीच में है जो पूर्ण हैं और दाएं-बाएं के फूल आधे-आधे हैं। सत में पुरुषार्थ साल व उष्णीश बनी है, गद्दी में रेखाएँ हैं। वक्ष्यांवल पर गोल चक्र जैसा श्रीवल्लभ है तथा दोनों और प्रवालों के भीतर से सर्प की कुंडली दिखलाई देती है भगवान् पार्श्व का यह अति मनोहर अंकन है। इस पर अंकित लेख में इसे ‘देवविनिमित’ कहा गया है जो दीक्ष ही प्रतिप सोता है। इस प्रतिमा की चरण-चौकी पर लेख इस प्रकार है :

संवत् १०३६ कालिक शुकुल एकादश्या श्री श्रेष्ठार्थ मूल संवेदन पंचिंग चतुः स्थिः : कायाः श्री देव विनिमित प्रतिमा प्रतिपालिता।

अर्थात् इस संवत १०३६-५७ = १९७९-८०में ‘श्री श्रेष्ठार्थ मूल संस्कृत’ ने कालिक शुकुल एकादशी को स्थापित कराया था। यह मंदिरी दीपक मंधुता से प्रत्याधुन हुई है। (पार्श्वनाथ की श्रावस्ती से मिली सं% १९३४/४९ १०३३ की प्रतिमा चित्र ६ में निर्दिष्ट है।)

पश्चात कथा धरणेन सहित पार्श्व** : संग्रह की अति रोचक मूर्तिः भूतः पत्रक की पार्श्व प्रतिमा है। यहाँ पार्श्व की प्रतिमा अति सजीव है। ये सहितासन पर ध्यानस्थ हैं। बाईं और बायी पश्चात खड़ी हैं। इस पर तीन फूलों का छत्र है और दाएं और धरणेन चक्र लिये खड़े हैं और उन पर सर्प के तीन फूलों काला चतुर्भुज बना है। सात सप्तपुष्पों के छत्र के दोनों भगवान् पार्श्व विश्रामक हैं। सर्पका का ऊपर बिहार बना है और उसके ऊपर देवसुपुर्भीवावंदक बना है तथा दाएं-बाएं हामा में उड़नते माला लिये एक-एक आकाशचारी देव बने हुए है। चरण-चौकी के बाईं और बायी दोनों की ओर पीछे लिये मुनि तथा दामी और उपासक दस्तक बने हैं। यह प्रतिमा लगभग १६-१७वीं सदी की है। इस मूर्ति को देखते हुए कुमुदचक्र के कल्याण मंदिर स्तोत्र का स्वरुप स्मरण हो आता है।

तुष्मिता निर्मल मुखामुखज बदन्तस्य,
ये संस्कृतवर्त धिष्ठोवर्चनित भव्या : ॥४३॥

यह मूर्ति महोत्सव से आई है।

मध्यपाल लीला पार्श्व की खड़ी प्रतिमा** : वह श्रेष्ठ संगमरमर पर बनी दिगम्बर पार्श्व प्रतिमा भी बड़ी रोचक है। पार्श्व भगवान् की नासात दृष्टि है और चरण-चौकी पर बने कमल पर खड़े हैं। बाएं-दाएं क्रमशः उपासक-उपासक हैं। तुप्पराल मंदिराधारी दोनों ओर बने हैं। सर्प का पार्श्व के पैर से ही पीछे की ओर बनाया गया है जिसकी कुंडली उनके दोनों ओर दीप पड़ती है। सर्पफल नहीं बनाए गए हैं। इस प्रतिमा की एक अलगी ही विशेषता है कि चढ़ा-सा भी पालकी देने पर भ्रमक हो उठता है। इसि विषय में प्रतिमा सारंग्दार में उल्लेख है कि प्रतिमा चलाने के लिए शिला का चलन करते समय यही शिला उत्तम है जो चिकित्सा सुगमता सुकुमर, और कठिन हो। यह प्रतिमा १२वीं या १६वीं शती की शैली के आलाप पर लगती है। यह मूर्ति महोत्सव हमेशा बनाया जाता है। (चित्र ६)।

पश्चात कथा धरणेने के साथ खड़ी पार्श्व मूर्ति** : भगवान् पार्श्व का कायोत्सर्ग मुद्रा में सर्प के सप्तपुष्पों
के छठ के नीचे वाली भूमि पत्थर की है। नीचे चरण-चौकी में दो खुम्बों के मंदिर के बीतर सर्प के सप्ताहण के छठ के नीचे चुंबुरुणी पत्थरावती बैठी हैं। उसके ऊपर १२ चौड़ा जलदृश है और उसके ऊपर भगवान पार्श्व कायोपस्थत हो रहे हैं। इसके सर्फन दूर है। भूंह भी दूसरा है। ऊपर तित्तुर के नीचे उपलब्ध क्रमशः चवारहारी बने हैं। आगे वाले और सप्ताहण के नीचे धरावट चुंबुरुणी तथा ऊपर चुंबुरुणी यक्षी परद्दल पता नहीं किसी ने और किसे देखा नहीं लेता है। इसके ऊपर ईशानुग्रह अनुलंक हुआ है। प्रतिमा सीतापुर : बदेशार : आगे की है।

धरावट व पत्थरावती रहित बैठी पार्श्व मूर्तिः : संग्रह में भूरे रंग के चतुर का एक अति ही सजीव बैठी सुपरिणामी को मूर्ति है। चरण-चौकी पर दोनों और सिंध हैं। बीच में चक्कर तथा दाई-बाई उपासक-उपासिकाएँ बनी हैं। आसन के ऊपर वस्त्र बिछा है जिसका कोना सामान को सिक्का हुआ है। इसके ऊपर ध्यानाथ तीर्थकर पार्श्व बैठे हैं। संयोग से यह मूर्ति पूर्ण पाई गई है : पार्श्व के वक़्ष्यतः पर सकरार के आकार का प्रेमित उभरा बना है तथा कान इसके कफी लम्बे है। पुंडरिका बालों के ऊपर छोटी-सी उण्डों जहाँ दोनों ही धरावट व बौधिक लिये है। यह निसदेही बौधिक ध्यान प्राप्त होता है। पार्श्व के दाई-बाई एक-एक चवारहारी बने हैं। दोनों के ही बाएः दोनों बने हैं जो क्रमशः मनोदमनी व बौधिक लिये है। तत्रधारा दोनों और एक-एक धरावट : ऐयावत : बने हैं और इसमें बाई और हाथी के ऊपर बैठा सवर भी साधन है सजीवता से बच गया है। दोनों वाहित्यों के नीचे व शरणक नै भूखा है। इस मूर्ति के नीचे लेख हैं। इसके अनुसार संयोग १९२० (ईस्वी १०६४) में इसको बनाया गया था। यह भूमि आयुष्टि बहराइंच जनपद की देन है।

पत्थरावती के मस्तक पर पार्श्व का अंकन०२२ : पत्थरावती की बड़ी ही मनोज्ज मूर्ति है। ये अद्वितीय आसन में बैठे हैं। देवी के आसन का कन्न में चुंबन देवगनसे सजाया गया है। दाया घुटना कुछ दुरा है। दोनों और एक-एक उपासक चवारहारिणी कामल पर खड़ी बनी है। देवी का नाम एक चरण-कमल पर सजा है। देवी चुंबुरुणी है। इसके ऊपर सर्प के सप्ताहण का छठ बना है। जिसमें दो सप्ताहण को छोड़कर सबसे दूर स्थान है। सप्ताहण के ढील ऊपर आसन पर पार्श्वासन भ्यानासन हैं। इसके दाई-बाई चवारहारी तथा उपासिकाएँ देवदमपति माता लिये हुए दिखलाए गये हैं। समांतर भूमि है। कलाशों की देन है।

इसके अद्वितीय जनपद लतिपुर विश्व वादवालू प्रतिमाओं का उलेख भी समीचीन रहेगा। यहाँ के मंदिरों में पार्श्वासन की मूर्तियाँ सरल थीं। इसका समय लगभग १५वीं से २५वीं शताब्दी तक तक बैठा है। यहाँ के कुल सात चित्र देखा गया है। इसके मंदिर के सप्ताहण के देवगन लगभग १२वीं शताब्दी छठ रंग पर सजा है। जिसको चरण-गुज्रो या चुंबना भी सजा है। यह मूर्ति १२वीं शताब्दी की है। पार्श्व प्रतिमाओं पर सर्प के सप्ताहण के छठ के नीचे बनाई जाती हैं। किसी सप्ताहण में इसकी सन्धिया तीन, नी या बृहस्पति पता है। कहीं-कहीं प्रतिमाओं पर सप्ताहण नहीं लाखने हैं। किसी चरण-चौकी पर सर्प का लाखन या पार्श्व का नामोलेख भी पता है।

ानन्द-साहित्य में कुछ के पार्श्व पर पत्थर का बनाना ती। बनाने हैं। किसी क्षण को अनाधिकारक करने वाली तो कहीं भी पता नहीं। किसी का मूर्ति उत्तर प्रदेश में उपलब्ध। भूखा है। किसी दक्षिण में एतोरा की गुआल संख्या ३२ व तिरूकक्कुमाणाम आंकड़े ऐसी मूर्तियाँ मिली हैं।

पार्श्व भगवान के जन्म, तप एवं उपदेशों से पूर्व उत्तर प्रदेश की पावन धर्मतो से प्राप्त इसा पूर्व से १२वीं
शती तक के उनके अकाद्य अभिलेखिय साक्षात्तेस मूलतिय बिम्बों के प्रति

नेन्द्रस्त्रिणि शुम्द्र अधीशं शतेन्द्र सुपुर्के भजेनायसुप्रसी।
मुनीद्रेश गपेन्द्र नमोजङ्विहाय नमो देवदेवं सदा पवीत्रार्थं।

नमन करते हुए इस निबंध को यहाँ विश्राम देने की अनुमति चाहूंगा।

शुभमक्तु।

कृतज्ञताज्ञापन

इस निबंध के तैयार करते समय विधि के समानां में लेखक जर्मन विद्वान प्राच्याय कुका जी के मिट्टरवारसर, भविष्य यूनिवर्सिटी का हार्दिक आभार व्यक्त करता है।

श्री ताल चंद्र जैन, श्री अर्जुन प्रसाद जैन, मंदी, टीर्थकर महाजीर स्मृति केन्द्र, लोध पुस्तकालय, चारागाह, लखनऊ का भी हार्दिक आभार व्यक्त करता है।

संदर्भ-सूची

1. तिलोकरण्णाती महामहिकार ४, प्रवचन सारोदेश, सार गाथा २२०, २२५, २१५ तथा अन्य ग्रंथ, बालचन्द्र जैन, प्रतिमा

2. अभिव्यक्त राजेन्द्र पु रो २२६ पंथयोग्य, अंग्रेजी बूचर्णि राजारू १९२१।

3. प्रभावान महाबीर स्मृति ग्रंथ, सं २० कोलिप्रसाद जैन, पु ३८ खण्ड ६, लघुनक १९७५।

4. केदारचन्द्र शास्त्री, जैन धर्म पु १६, १८ वायुसिद्ध १९५६।

5. राम संसारालय संख्याके २१, २२, २३, २४, २५ से मी० लाल चित्तर्दार पत्रक १. U.P. Shah, Studies in

Jaina Art, p. 12, जानान १३५ विन्सेंट शिफ़ि, Jaina Stûpa at Mathura, ५, Plate ८, व V. S. Agrawal,

Guide to Lucknow Museum, p. ४।

6. राम संसारालय, लखनऊ, सं ५० ६७ आकाश ३८, ५५ से मी० लाल चित्तर्दार पत्रक।

7. रो सं ६० लो सं ६० ११४ आ ४५ ६५ से मी० के सफेद-रंग पूरे रंग का बलुआ पत्र।

8. रो सं ६० संख्या जे ६६, आ १, २०, ८७ से मी० लाल पत्रक जे ६०, ८५, ३० से मी०। लाल चित्तर्दार पत्रक व जे ६०, आ ४५, ३० से मी० लाल चित्तर्दार पत्रक।

9. रो सं ६० मधुरा बी ५२, R.C. Sharma, Mathura Museum and Art, p. ३७, Mathura, १३५, ५६० बी०

1०. एक-आग्रहल दुपो मी० हिस्टोरिकल सोसायटी २३, पार्ट २३, पु ५२।

1१. जे ३०, २४ जे २१ आ ५६ से मी० देश भाग है और ४० से मी० लिख।

1२. उपाध्यक्ष तथा शिक्षा दृष्टि, मंदिरल लुमातन्डविश्वविद्यालयः केतासबोपु २२२। स्लो २४ कल्याणयादि बौद्ध, ज्ञानिपीढ़

पृष्ठांशि, दिल्ली १९२५, पु ४७६ से ५०४ तक।

1३. रो सं ६० सं ५० ६० ६६, आ ४५, ६७ से मी० लाल चित्तर्दार पत्रक।

1४. जे २२३ आ ६०, ६६, जे २२४, आ ७६, २२ से मी०

जे २२५ आ ५४, ६२, जे २२६, आ ६० २४ से मी०

जे २२४ आ ६१, २२
Arhat Pārśva and Dharanendra Nexus

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चित्र-सूची

3. श्रवस्ती की पंचतीर्थी प्रतिमा : ग्राम : ९०वीं शताब्दी
4. एका की चतुर्थाख मुर्ति में पार्श्वनाथ; ग्राम : ९वीं शताब्दी
5. श्रवस्ती से प्राप्त सं १९३४/ई २१३४ की पार्श्व प्रतिमा
6. महोबा की १२वीं (या ११वीं) शती की पार्श्वनाथ की खड़गस्त मूर्ति
IMAGES AND TEMPLES OF PĀRŚVA IN CENTRAL INDIA

Amar Singh

Pārśvanātha, the 23rd Tīrthaṅkara, whose historicity has been fully established, is regarded by many modern writers of history as the real founder of Jainism. In this paper I intend to deal with the studies of images and temples of Pārśva in Central India (Madhya Pradesh and Bundelkhand region of Uttar Pradesh), which were built in the territories where Gupta, post-Gupta, Pratihāra, Cedi, Caвладella, Kacchapaghāta and Paramāra dynasties had ruled within their temporal brackets from c. fourth century A.D. to c. 13th century A.D. In ancient and medieval periods, several temples for Pārśvanātha had been built. The buildings in course of time had disappeared leaving only stray remains; so the still standing temples for the Jina are somewhat rare to meet with while loose images abound in number.

The earliest images of Pārśvanātha are reported from Mathurā (U.P.); but no image of the Jina of comparable antiquity has so far been found in Central India. In point of fact, it does not appear there before the fifth century A.D. In the Gupta, but more frequently from post-Gupta and Pratihāra periods, Pārśvanātha's images are met with in fair abundance. These have been reported from Udaigiri, Vidiśā, Nacanā-Kuṭhārā, Gyāraspura, Gwalior, Amrol, Deogarh, Sirā-Pahārī, Kundalpur, Baḍoh-Paṭhārī, Tu-Main and the neighbouring regions of Jabalpur and Tevar (ancient Tripuri).

Gupta and post-Gupta Periods

The Udaigiri cave 20 (Plate 7) near Vidiśā, excavated according to the inscription in the Gupta year 106 (A.D. 425-426) and hence in the reign of Kumāragupta I, was meant for an image of Pārśvanātha. However, the loose image now present in the cave is of a much later date. A badly mutilated relief of a seated Pārśva in dhyāna-mudrā, which, as suggested by U.P. Shah, is the image referred to in the inscription.

One other, and an excellently fashioned image of Pārśvanātha which was originally enshrined in a Jaina temple at Gyāraspur near Bhilsā (Vidiśā), currently in the Victoria and Albert Museum, London, shows Pārśvanātha seated below the Dhātaki
tree practising the “exposure to all weathers” austerity when Meghamālī attacked him by creating a terrible storm. The serpent-king Dharaṇendra spreads his hoods above the head of the Jina and his companion Padmāvatī holds an umbrella over him. On either side of the cobra-hoods are the mālādhara-celestials hovering in the sky and at the top are shown hands beating the dumdi-bhi-drum. The base in front shows a gaṇa-dwarf holding cakra in his hands. The image can be dated to c. seventh century A.D.⁴

In a sandstone sarvatoobbhadri karā image from Vidišā (Vidisha State Museum No. 357/1295), Pārśvanātha (Plate 8) is seated on the coils of a snake in dhyāna-mudrā with a seven-hooded canopy over his head. On the face of the simbāsana, the dharmacakra is shown between the two lions and the câmara-bearers. Above the serpent-hoods, on either side, celestial beings carrying garlands glide in air and flank the devadumdi-bhi; the trichatra also is depicted atop the Nāgarāja Dharaṇendra. Stylistically, this image may also be assigned to c. seventh century.

Another sarvatoobbhadri karā image (Plate 9), reported from Karaitalai (Jabalpur District), currently in the Mahant Ghasidas Memorial Museum, has on one of its faces a seated Pārśvanātha with a seven-hooded canopy over his head. Two lions are depicted on the pedestal sitting back to back with a dharmacakra in the centre, flanked by two standing câmara-bearers. A part of the plain carpet decorated with a beaded border is shown suspended from the seat. The serpent-canopy is flanked by two flying garland-bearers, the Jina’s head below shows closed meditative eyes, elongated ears, combed-back hair with central usnīṣa, and the posture of the hands making a triangle with the body are features favouring a date in the sixth-seventh century.

In an image reported from Nacanā-Kuṭhārā (District Panna) (Plate 10) and now preserved in the Tulsi Ashram Sangrahalya at Ramban in District Satna, Pārśvanātha is shown seated on the coils of a snake in the dhyāna-mudrā, protected by a seven-hooded canopy over his head. He is flanked by Indra and Upendra, standing in tribhanga-posture, each carrying a câmara in his hand. Well-proportioned body, half-closed eyes in trance, and an effulgence of subtle mystical luminescence on the face of the image show the characteristics of the classical art of the Gupta period still continuing, thus suggesting a date not later than the seventh century.

A group of Jaina sculptures from Sirā Pahārī, a hill near Nacanā, Panna District, has an image of Pārśvanātha of about the seventh-eighth century A.D. It stands in the kāyotsarga-mudrā without any drapery and has a huge serpent coiled behind the whole figure making a canopy of seven hoods over the Jina’s head.
A very interesting image (Plate 11) of Pārśvanātha in the Indian Museum Calcutta (No. A 2541) and originally from some site possibly in Madhya Pradesh, is remarkable in that it portrays, with due elaboration, the upasanga of Śambāra or Meghamāli. The central figure of Pārśvanātha in kāyotsarga-mudrā is being attacked by the demon Meghamāli from both sides with the help of the bhūtas, vetālas and other evil spirits, while Dharaṇendra is shown protecting the Jina, adjusting as he does his coiled body from the back and seven-hooded canopy over his head. On the right side of the Pārśva, Yakṣī Padmāvatī, the companion in this context of Dharaṇendra, is standing on a snake with a serpent canopy over her head and holding a chhatra-parasol in her hands. On stylistic grounds, the date of the image has been fixed to c. sixth or early seventh century A.D. but possibly it is later.

**Gopagiri-Maurya**

According to the medieval Śvetāmbara (quasi-historical) biographical narratives on Bhadrakīrtti alias Bappabhaṭṭi Sūrī (active c. A.D. 770-839), a king Āma, the son and successor of Maurya Yaśovarmā of Kanauj (A.D. 725-752), is said to have built temples to Jinas at Gopagiri and Kānyakubja under the influence of the Sūrī. Thus, during the late eighth and early ninth century, Jainism had some weight in the Gwalior territory.

Gwalior Fort, famous for the rock-cut Jaina images of the Tomara period, has also a remarkable early sculpture of Pārśvanātha (Plate 12) now set up at the north-eastern corner on the gate of the open theatre of Scindia School in the Fort. The head of the Jina bears the character of earlier art; the elongated eyes, however, mark the beginnings of the medieval period. Above the serpent-hood, nāgas in half-human form bearing water-pots in their hands, pour libations over the deity. Two garland-bearing vidyādhāras float in the air at the top-flanks. Taking in view the anatomical features, hair style, ekāvalī of the celestial beings and the form of the nāgas — all these reflecting the persistence of some of the classical characteristics of the Gupta art. Meister dates the image to c. eighth century.

An image of Pārśva (Plate 13) from Amrol (a village south-east of Gwalior), assign-able to ninth century, shows a seven-hooded nāga protecting the Jina and also has an umbrella above. Two elephants standing on lotus flowers are also shown pouring water from pots by way of abbhiṣeka to the Jina. Below this, on either side, the nāgis sitting on lotus flowers pass water up from their positions to the elephants above for the lustration of the Jina. Garand-bearers are also present on either side of the nāga hood.
**Pratībāra-Period**

An image of Pārśvanātha from Vidiṣā (Vidisha State Museum) (Plate 14), standing in kāyotsarga-posture, depicts a large serpent coiled behind the Jina's body and making a canopy of hoods over his head. The nāgīs, interestingly, are depicted on both sides of the Jina with folded hands. The simhāsana-front shows a male and a female figure, each seated on a lotus flower and holding lotuses in their hands and flanking an unidentified object. Nāgarāja Dharanendra and Yakṣī Padmāvatī having three-hooded serpent canopy over their heads are present, standing as they do on either side of the Lord. The image may be assigned to c. ninth century.

A mutilated image of Pārśvanātha belonging to c. ninth century from Badoh-Patārī (Vidisha District) is at present in a bad state of preservation. Its head and legs are broken. Pārśvanātha is shown seated on a lotus seat in dhyāna-mudrā. Padmāvatī holding the rod-umbrella in her hands is depicted on the right side of the Jina. The serpent-coils are also seen covering the entire back side of the Lord.

In an image reported from Tu-Main in District Guṇā, Madhya Pradesh, now in the Sagar University H.G. Museum (No. 72.1), Pārśvanātha is shown seated in dhyāna-mudrā with a seven-hooded canopy over his head. The dharmacakra is shown in the centre of the lion-throne. Elephants standing on the lotus flowers and grasping stalked lotuses in their trunks are present on both sides of the Jina whose chest is marked by Śrīvatsa. Half closed eyes, serene face, elongated ears, curly hair, and well built broad chest of the Tīrthaṅkara bears the characteristics of the classical age of Gupta period and may be dated to c. ninth century.

In a sarvatobhadrikā image (Plate 15) from Cirainti village (District Śāhdol), Pārśvanātha is shown seated cross-legged in the dhyāna-mudrā on a maṣūraka-cushion placed upon a carpet decorated with lotus petals motif. The simhāsana shows a four-armed sitting Padmāvatī in the centre. On both sides of the throne, also come to view a seated and a standing attendant. The head of the Jina is covered with a seven-hooded canopy. The representation of the triple umbrella flanked by flying garland-bearers and devadūndubhi (two hands grasping a drum) above the umbrella is likewise noteworthy. On the chest of the Jina is the Śrīvatsa mark. Curly hairs with a short uṣṇīṣa, elongated ears touching broad shoulders of the Jina, and bow-shaped eye-brows show progression towards the medieval idiom, suggesting thus the date of the image in c. ninth century.

In three other images (Plates 16-18) from two temples, No. 12 and 15, in the Jaina group at Deogarh (District Lalitpur, U.P.), Pārśvanātha is shown seated in dhyāna-
mudrā on a simhāsana and with the seven-hooded serpent-canopy over his head. A dharmacakra is present between the lions of the throne. Above the seat a decorated carpet is also seen suspended. In the first image (Plate 16) Pārśvanātha is seated on a decorated masūraka placed on the carpet. In the second image (Plate 17) he is seated on the serpent coils with a horizontal lay on the carpet and in the third image (Plate 18) he is shown simply seated on a decorated carpet. In all the three examples he is flanked by a pair of câmara-bearers. Above the serpent-hoods is the chatratraya flanked by celestial beings carrying garlands. On stylistic grounds these images may be dated to the c. ninth century.

Mention may also be made of some Pārśvanātha images belonging to the ninth century standing in the kayotsarga-mudrā with a seven-hooded serpent canopy over their heads, embedded as they are in the western compound wall of the temple No. 12 and as part of the sarvatobhadrikā images housed in the Sahu Jain Sangrahalaya, both in Deoghar.

In Central India, after the Pratīhāras, the Cedis or Kalacūris ruled over the eastern part (Dāhala and Mahākośala), the Candellās over the northern part (Jejakabhukti, currently Bundelakhand) and the Paramāras over the western part (Mālavadeśa, Mālvā); while the central part was ruled over for some time by the Kacchapaghātás.

Kalacūrī Territory

The Cedis or Kalacūris extended their liberal patronage to the Nirgrantha religion as evident by several images of Pārśvanātha, dating from the 10th to the 12th century, found in District Jabalpur and the site of Tevar (Tripūrī), the ancient Cedi capital. Pārśvanātha sculptures are also known from Sirpur, Singhanpur, Śāhдол, Garhā and many other places in the former Rewā State in Baghelkhand region where the art developed under the patronage of Kalacūris had prevailed.

Kārītalā (District Jabalpur) was an important centre of the medieval Nirgranthism during the Kalacūrī period. The five images of Pārśvanātha in the Mahant Ghasidas Memorial Museum at Raipur are from Kārītalā and belong to the tenth and the 11th century. Of these two are in point of fact caturvīṁśati-patīs with Pārśvanātha as the mūlanāyaka. The first image (Plate 19) shows him seated in padmāsana in abhyaṇa-mudrā on a serpent which is shown in the act of canopying Pārśvanātha with his seven hoods. The image has miniature representations of nine other Tīrthaṅkaras to the right and eight to the left, the remaining six originally represented on the top row above the chatra are now missing. The pedestal of the image
has miniature representations of seated Dharanendras and Padmāvatī. On the pedestal, the carpet is decorated with kārttimukha and the cushion with three lotus flowers. Indra and Upendra are presented in the tribhanga-posture at the flanks of Pārśva, turning as they do toward the Lord. Elephants flanking the trichatra and the devadurmudhi as usual figure in the top section.

The other two, but partly mutilated images, betray almost the same characteristics, the tail here shown hanging on the carpet through the cushion. The remaining two images are badly damaged.

In one other image housed in the Rani Durgavati Museum, Jabalpur, Pārśvanātha (Plate 20) is shown seated in dhyāna-mudrā protected by a serpent-hooded canopy and flanked by Indra and Upendra standing in the tribhanga-posture. Above, the usual garland bearers, the two elephants, and the triple umbrella are depicted. On both sides of the pedestal, seated figures of Dharanendra and Padmāvatī with serpent hoods over their heads are shown. The simhāsana shows the ārādhakas (devotees) in the centre. Serpent tail as a lāṅchana of the Jina is presented on the carpet, hanging as it does from the seat, and above it, the nava-grahas beginning with Āditya are shown sitting in a panel. The image belongs to c. 11th century A.D.

A Pārśvanātha sculpture from Sirpur housed in the Mahant Ghasidas Memorial Museum at Raipur, too, represents the art of the Cedis. The Jina is seated in padmāsana under the seven-hooded canopy of the serpent king Dharana whose body is rendered into a couple of parallel coils and seemingly serves as a cushion at the back of the Tirbanikara. At the extremities, makaras forming the back-seat of the Jina are also discernible. The face, hands, and knees of the figure are damaged. The Jina has the śrīvatsa mark at the centre of his chest and the cakra mark is impressed on the palm. His curly hair is adorned with usnīṣa in the centre. The pedestal of the image is much mutilated.

In an image from Singhanpur in Šāhdoł District (Plate 21), Pārśvanātha is shown standing on a conventional lotus placed upon the tail of a serpent coiled behind the Jina, covering his head with hooded canopy flanked by celestial beings. Above the canopy the chatimayra is shown with elephants standing on lotuses. By the sides of the legs of the standing Jina, Indra and Upendra are presented semi-profile-wise looking towards the Jina. (Almost the same type of image, reported from Šāhdoł belonging to the 10th-11th century, was kept at Collector’s bungalow in the year 1968.)

In another image (Plate 22) from Pañcamath temple, Singhanpur, (Šāhdoł District), Pārśvanātha is seen seated in dhyāna-mudrā with a seven-hooded serpent canopy over his head. He is flanked by the customary câmara-bearers standing in tribhanga-
posture and looking toward the Jina. The simhasana is topped by a lotus seat and
a carpet with decorated fringes is seen partly hanging down. The tail of the serpent
is also presented on the carpet. Celestial beings carrying offerings in their hands
and elephants as usual are depicted on both sides of the triple umbrella. The curls
of Jina’s hair are schematically rendered, usnīsa is low and compressed, ears are
elongated, and the face bears a smile. The image may be dated to c. 10th century.

On a sarvatobhadrika image belonging to the 10th century from Śāhādol, lying
besides the Durgā temple (in 1968), Pārśva is shown sitting on a lotus-seat in turn
placed upon a simhasana that has the dharmacakra in the centre. Pārśvanātha is
flanked by two cāmara-bearers.

The images of Pārśvanātha in the collection of the State Museum in Dhubela
Palace near Nowgong (District Chatarpur) in the style of the Kalacūri region were
collected from various places in the former Rewā State in Baghelkhand. Among
them are two seated and three standing representations. One of them is shown in
dhyāna-mudrā (with a serpent-canopy over his head), on a simhasana flanked by
Indra and Upendra, and the usual garland-bearers, elephants and the chastratraya
on the top. On the pedestal, devotees are shown (Plate 23). Another image represents
Pārśvanātha seated in padmāsana, the śrīvatsa symbol, however, is absent in this
image.

The three standing images of Pārśvanātha are of red sandstone, while two show
miniature representations of the four seated Jinas besides the main image of
Pārśvanātha in kāyotsarga-posture.

In a standing image from Garhā, Rewā District, and housed in the Tulsi
Sangrahalaya, Ramban, Pārśvanātha is shown with a serpent canopy over his head,
a cāmaradbhara and a mālādbhara on the Jina’s right flank. The portion on the left
side of the image is broken. Śrīvatsa-mark is present on the chest. The image may
be assigned to c. 11th century A.D.

Candellā Territory

In the Bundelkhand or Jejakabhukti region of the Candellās, Khajurāho, Mahobā,
Deogarh, Bānpur, Canderi, Buḍhi-Canderi, Siron, Khurd, Cāndpur, Dūdhāi, and
Madanpur were important sites of Jaina art and architecture.

At least 20 images of Pārśvanātha are reported from Khajurāho (District Chatarpur)
alone, ranging in date from the tenth to the 12th century A.D. They are either shown
sitting in dhyāna-mudrā or standing in kāyotsarga-mudrā.
A remarkable Pārśvanātha image reported from a field near the Ghanṭāi temple at Khajurāho is now in the Jaina collection. The tail of the serpent, the īṭchana of the Jina, dangles over the carpet of throne. Its coils form the seat of Pārśvanātha and hoods form the canopy over his head. Dharaṇendra in human form and Padmāvatī, both crowned over by snake-hood canopies, are shown seated in padmāsana on Pārśvanātha’s main seat, on either side of which is an Indra with lotus in one hand and flywhisk in the other. The parikara is decorated with elephants, vyālas and makaras, etc. On either side of the canopy, above the yaksas, are elephants; whereas the parasol is flanked by gandharvas and vidyādharas with musical instruments and garlands. The limbs of the Tīrthāṅkara are in good proportion. The head shows usṇīsa.

An important Pārśvanātha image in the Khajurāho Museum (No. 1654), in the standing-posture, is with the usual attendant Yaksā and Yaksi. The depiction of the nine grabas in this image is remarkable.

In another Pārśvanātha image from Khajurāho (Plate 24), housed in the selfsame Museum (No. 1618), he is shown seated in dhyāna-mudrā flanked by the cāmara-holding Indra and Upendra. The sīṁhāsana has the dharmacakra in the centre but with rim shown frontwise. On the corners of the pedestal are the seated pair of Yaksā and Yaksi with the snake-canopy over their heads. A carpet decorated with fringes is seen suspended from the seat and above the seat is a decorated cushion. On both sides of the Pārśva’s head, two seated mini-Jina figures are depicted. The cobra-canopy is flanked by elephants, also two standing tiny figures of jinas and the vidyādha couples holding garlands. Vyāla and makara are also shown in the parikara. Śrīvatsa mark is present on the chest. Curly hair are shown with usṇīsa. The image may be assigned to c. tenth century.

Deogarh, District Lalitpur, U.P., has a group of Jaina temples and sculptures on the eastern sector of the fort dating from the ninth to the 12th century. About 30 standing or seated images of Pārśvanātha are reported from this site, kept either in the temples or in the open area in the fort. In the early images, of the ninth century, Pārśvanātha is flanked by Dharaṇendra with cāmara and Padmāvatī holding a large umbrella in her hands, as already mentioned above.

In other Pārśvanātha images represented on the temples Nos. 1, 4, 6, 9 and 12 and belonging to the 10th and 11th century A.D., he is simply shown seated in dhyāna-mudrā or standing in khaṭgāsana, the back fully covered by the coils of the snake. He is generally flanked by cāmara-bearers shown front-wise. Sometimes seated or standing smaller figures of Tīrthāṅkaras are also depicted on both sides.
Above the serpent-hoods, a *chatrātraya* is flanked by garland-bearers and elephants are also present with *devadumdubbi* on the top.

On the western wall of temple No. 1, there are two Pārśvanātha images standing in *kāyotsarga*-posture flanked by *cāmara*-bearers, Indra and Upendra. By the sides of the feet, two worshippers are shown with folded hands. *Dharmacakra* is depicted between the two seated lions on the pedestal. Above, the serpent-canopy and the *chatrātraya* are flanked by *mālādhara-vidyādharus* and on the top the *devadumdubbi* is represented.

In temple No. 4, Pārśvanātha (Plate 25) is shown standing as usual but the pedestal is flanked by seated *Yakṣa* and *Yakṣī* with triple-hooded canopy over their heads. On both sides of Pārśva are shown four standing tiny Jina figures. Garland-bearers and elephants flanking the umbrella are also depicted as usual with *devadumdubbi* on the top.

In another image, fixed on the boundary wall of temple No. 12, Pārśvanātha is standing as usual but here his *lāṇchana*, the snake, is present on the carpet of the seat, while at the other place *kukuta* is shown on the carpet as his *lāṇchana*.

Eight Pārśvanātha images (six standing and two seated) from Siron, District Lalitpur in U.P., are housed in the sculpture-shed of the Jaina group of modern temples. In the standing images Pārśvanātha (Plate 26) is generally shown in *khaḍgāsana* on a *simbāsana* flanked by *cāmara*-bearers standing in *dvibhanga*-posture facing front side and two seated worshippers with folded hands. A snake is coiled behind the Jina covering the whole of his back, while seven-hooded canopy is present over Pārśva's head. The *trichatra* is flanked by garland-bearers and elephants. *Devadumdubbi* is also seen on the top. Excepting for one image, the *Śrīvatsa* mark is generally present on the chest. Curly hair with *uṣṇīṣa* as usual is present. In the two images the Lord is flanked by four seated miniature Jinas and in one case by such six seated Jinas. Generally, the *Yakṣas* and *Yakṣīs* are shown facing front. The *lāṇchana* is not depicted. Usually, the Jina stands on a lotus seat. In one example he is flanked by the standing Dharaṇendrā holding *cāmara* and *Yakṣī* Padmāvatī carrying the parasol; both have five-hooded canopy over the head. In this image the pedestal as well as Indra and Upendra are absent.

An image similar to a standing image from Siron-Khurd of the 10th century, is housed in the State Museum, Lucknow (J. 882) and another image, of about the 11th century from the same place, is in the collection of Jhansi Museum (No. 80.24).

In the seated images from Siron, Pārśvanātha (Plate 27) is shown on a decorated cushion in *dhyāna-mudrā* under a seven-hooded serpent canopy flanked by *cāmara-
bearers facing front. Above the hoods on both sides of the trichatra and the devadumādbhi, four seated miniature Jinas, mālādhārī vidyādhara couples, and elephants are depicted. On the pedestal a carpet decorated with kirttimukha is seen suspended between the two lions flanked by seated Yakṣa and Yakṣī at the corners. Śrīvatsa-mark is present on the chest. The image may be dated to 11th century. In another seated image from the same place, Pārśvanātha is flanked by two standing and two seated mini Jinas.

Two standing Pārśvanātha images belonging to c. 11th century have been reported from Dudhai, District Lalitpur, where he is shown on a simhāsana flanked by Indra and Upendra bearing cāmaras. His back is fully covered by the coils of the cobra whose seven hoods are above the head of the Jina. Trichatra and devadumādbhi are flanked by elephants. On one side of the Pārśva ten miniature Jinas are also depicted, thus resulting in the caturvīṃśatipatta as a slab.

Two images of Pārśvanātha reported from Mahoba (District Hamirpur), U.P., and of the 12th century, are housed in the Jhansi Museum (Nos. 80.18 and 80.83). In one image he is standing in the kāyotsarga-posture on a pedestal with seven-hooded canopy above his head. A cāmara-bearing attendant is flanked on either side of the Jina. On the pedestal donors are incised with folded hands. The lāñchana of the Pārśva—two coiled snakes—is also depicted. It has a two-line inscription on the pedestal bearing the date samvat 1253 (A.D. 1196). In another image of about the 12th century, Pārśvanātha is shown standing with Dharaṇendra of the same dimensions bearing the cāmara on the right side of the Jina.¹¹

**Kacchapagāhāta Territory**

Pārśvanātha images are also met with in the territory ruled by the Kacchapaghātas in and around Gwalior and Paḍhāvalī. Two sculptures of about the tenth-11th century are housed in the Central Archaeological Museum, Gwalior. They were acquired from Paḍhāvalī and Gwalior Fort. The Paḍhāvalī image represents Pārśvanātha seated in padmāsana. He has a śrīvatsa-mark on his chest. Behind his head, the prabhāmandala-halo is also depicted. Above the head of the Jina, trichatra flanked by the elephants and the devadumādbhi are, as in most examples, present on the top. The attendant Nāgendras flanking the Tīrthāṅkara are shown standing on elephants and with serpent-hoods on their heads. The pedestal shows a dharmacakra and the devotees have been assigned a place between the two lions.

The second image of Pārśvanātha from Gwalior Fort is inscribed and can be attributed to the 11th century. The small figures of the Jinas in the parikāra suggest
that the image was meant to be of _caturvimśati_ specification. A small figure of _kṣetrapāla_ with his _vāhana_, dog, is also seen on the pedestal.

In two _sarvatobhadrikā_ images from the Gwalior Fort, one housed in the Central Archaeological Museum, Gwalior, and another in a private collection of Mr. H.N. Dwivedi from Murar (Gwalior), are of the period about the tenth century. Pārśvanātha is depicted simply standing on a lotus seat with a serpent-canopy over his head. Mention may also be made of a _sarvatobhadrikā_ from Amrol, in District Gwalior where a mutilated Pārśvanātha image is present on a pedestal. On the Fort wall at Gwalior between the Lakṣmana Gate and the Hāthiā Gate, there is a relief showing Mother and Child in a rectangular niche. It shows a mutilated lady figure in reclining posture with a child by her side, accompanied by attendants and a meditating _Tīrthaṅkara_ seated above the niche. This panel seems the representation of a Jīna’s mother, assignable to c. 10th century (as was also agreed by Dr. N.P. Joshi in a Seminar on the Art of Khajurāho). Above the head of Mother there is a standing male figure having seven-hooded canopy over his head, though not in _kāyotsarga_ posture. If we identify this image with _Yakṣa_ Dharaṇendra, then this would lead to the conclusion that the panel depicts the birth of Pārśvanātha.

**Paramāra Territory**

The Paramāras of Mālvadeśa were perhaps even more liberal patrons of Jainism than the Candellās. While the extant Nirgrantha temples in this region are not considerable, Jīna images are found scattered almost everywhere. However, mention may be made of a Pārśvanātha temple at Dhār, where the Digambara Jaina author Devasena wrote the _Darśanasāra_ in A.D. 933: And Prabhācandra wrote his several commentaries on earlier Digambara Jaina works as also composed two works on _darśana_, namely the _Prameya-kamala-mārtanda_ and the _Nyāya-kumudacandra_. Besides these, many Pārśvanātha images, either individually or in groups, are reported from this region.

In an image (Plate 28) from Hiṅgalājagarh (District Mandasore), now housed in Bhānpura State Museum (No. 290), Pārśvanātha is shown seated in _dhyāna-mudrā_ on a decorated cushion over the _simhāsana_ with the _dharma-cakra_ having the rim facing and flanked by Dharaṇendra and Padmāvatī. The carpet above the pedestal is decorated, as oftener, with _kirttimukha_. The back of the Jīna is fully covered with the coils of Nāgendra whose hoods are now in broken state. Two seated attendants standing on stalked lotuses are also seen on both the sides of Pārśva. _Śrīvatsa_ mark is present on the chest. His half closed eyes, elongated ears, serene face, broad
shoulders, and the beaded necklace (ekāvali) of the attendants suggest the date of the image c. tenth century.

A seated tenth-century image of Pārśvanātha flanked by attendants with mutilated pedestal, head and serpent-hoods from Bujgaḍh (Mandasore District) is housed in Bhānapur State Museum (No. 36).

A head of Pārśvanātha, protected by seven-hooded cobra, hailing from Hīṅgalājarāgarh, is in the collection of the Central Museum, Indore. His curly hair, smiling face, elongated ears, suppressed usṇiṣa and attentiveness of the cobra-god are remarkable. The image may be dated to the 10th century.

In one other image from Bujgarh, (Bhanapur State Museum No. 42), standing and of about the tenth-century, though in a very bad state of preservation, Pārśvanātha is shown on a lotus seat fully backed by the serpent coils flanked by Indra and Upendra. Padmāvatī is on Jina’s left side, the portion on the right side is broken.

Another tenth century image from Hīṅgalājarāgarh in the Indore Central Museum (Pārśva standing) (Plate 29) is shown on a lotus seat flanked by Indra and Upendra holding cāmaras. The serpent coils are shown behind the back of the Jina and a canopy of seven hoods over his head.

In one more image from the same place and in the same Museum, Pārśva is depicted simply with a seven-hooded canopy over his head.

Gandharvapuri (District Dewās) has yielded a colossal standing Pārśvanātha with a seven-hooded canopy over his head flanked by Indra and Upendra as cāmarā-bearers, the vidyādhara couples hold garlands; four seated Jinas, the trichātra and the devadumādubhi figure above the canopy. Śrīvatsa mark and usṇiṣa are present. The image may be assigned to the 11th century. It is housed in the State Museum, Gandharvapuri (No. GOP 81).

In another seated image from the same place and housed in the same Museum (No. 230.89), Pārśvanātha is shown with Indra and Upendra. His back is shown fully covered with coils of the snake making canopy of seven hoods over his head. Vidyādha couples, triple umbrela, elephants and devadumād abbreviation are shown as usual. The image is mutilated and may be dated to c. tenth century.

On the north wall of a modern Šāntināṭha temple at Burhi Canderi (District Guna), M.P., a Pārśvanātha image assignable to the tenth century A.D. is shown to be flanked by Yaka and Yakṣi standing on a śīhāsana.

A remarkable seated image of Pārśvanātha (Plate 30) from Bhojpur (Raisen District) is enshrined in the garbhagrha of the Šāntināṭha temple, dated c. 11th century. Here the pedestal is absent. Pārśvanātha is shown seated on the serpent coils on a
decorated cushion. He is flanked by the *Yakṣa* and the *Yakṣī* with five-hooded canopy over their heads. Four seated Jinas are depicted flanking the *chatra* above the canopy. A seated Jina in a *rathikā* is also shown on the top above the *devadumubbi*. A standing image of Pārśva from the same place dated c. 11th century is also noteworthy. Another standing image bearing the usual features is also reported from Rajendra Udyan in Panna District, datable to c. 10th century.

In an interesting image of Pārśvanātha from Guna in the collection of Jaina Archaeological Museum, Ujjain, the Jina is shown seated in *padmāsana* under the canopy of a seven-hooded serpent. *Yakṣa* Dharanendra and *Yakṣī* Padmāvatī are present on his left and right.

A standing image of Pārśvanātha, dated c. tenth-11th century, housed in the Vidisha State Museum (No. 349/1287) is fully covered at the back with the serpent coils and is flanked by the seated devotees, Indra and Upendra, and two standing and two seated Jinas. Above the canopy on both sides of the *trichatra* and *devadumubbi*, *mālādharī-vidyādharas* and elephants are present. *Śrīvatsa* mark is also present on the chest.

In Bare Bābā, Kunḍalpur, District Damoh, which is not far from Vidiṣā, there are a large number of loose sculptures representing *Tirthankaras* as well as the *Yakṣīs*. In one image, Pārśvanātha is shown standing in *kāyoitsarga* on a *simhāsana* flanked by the *cāmara*-bearing Indra and Upendra facing front. The full back of the Jina is covered with the coils of a serpent whose seven-hooded canopy is shown over his head and the tail passes on the carpet spread over the *simhāsana*. Above the serpent-hoods, the ubiquitous *trichatra*, *devadumubbi*, and *mālādharī-vidyādharas* occur. The features, regrettably, are rather heavy and inelegant for the tenth century bracket.12

Inside the Udaigiri cave 20, near Vidiṣā, a loose image of Pārśvanātha is shown seated (Plate 31) on a decorated cushion with a seven-hooded canopy over his head. He is flanked by the *caurī*-bearing Indra and Upendra standing on elephants. Above the canopy on both sides of the *trichatra* and *devadumubbi*, *mālādharī-vidyādharas* couples, elephants and four miniature Jinas are depicted. On the pedestal a *dharma-cakra* between the two lions facing front is flanked by seated *Yakṣa* and *Yakṣī* on the corners. *Śrīvatsa* mark on the chest of the Jina is also present. The date of the image may be c. 11th century.

Pārśvanātha is also represented in an image reported from Ahmedpur (Vidiṣā) dated about the 11th century and now housed in the Central Archaeological Museum, Gwalior. In this image he is simply shown standing in *kāyoitsarga*-pose protected by a serpent-canopy over his head.
Conclusion

From the foregoing discussion we may conclude that, from the ancient through pre-medieval to the medieval period, scores and scores of images of Jina Pārśva were carved and, inferably, many temples for that Jina had been built in Central India. While extant buildings in this vast province are rare to meet with, the images are found scattered all over the region. In Central India, these begin to appear from the fifth century.

The images of Pārśvanātha belonging to the Gupta, post-Gupta and Pratihāra periods show that the generalities of the classical art of the Mathurā tradition were followed in Central India also. In these images the Jina is shown seated in dhyāna-mudrā or standing in the kāyotsarga-mudrā with seven-hooded canopy of Nāgarāja over his head. On the simhāsana is generally shown the dharmacakra between the two end-lions. Sometimes he is also depicted seated on the coils of the snake or on a decorated cushion kept upon an ornamented piece of cloth dangling downwards from the seat. He is customarily flanked by Dharaṇendra bearing the cāmara and Padmāvatī holding the umbrellā in her hands. Above the snake-canopy, chhatrātraya, devadumūndubbi flanked by elephants standing on lotus flowers, and garland-bearing vidyādharas also began to appear. The śrīvatsa mark on the chest of the Pārśva is generally absent in the beginning, which was a common feature of the Mathurā Jina images in the Kuśāna and Gupta periods. The lāṅchana of Pārśva is also not depicted up to the Pratihāra period.

Pārśvanātha images of the tenth and 11th centuries represent a fully developed phase of the sculpture in almost whole of Central India. He is depicted in seated and standing postures of all sizes with simple and elaborate parikaras usually accompanied with demi-gods and sometimes with smaller figures of Tīrthaṅkaras and the surround adorned by vyālas, mākaras, etc. He is oftener shown flanked by cāmara-bearing Indra and Upendra. Dharaṇendra and Padmāvatī are depicted on the corners of the simhāsana. Śrīvatsa mark is usually present on the chest of the Jina but the distinguishing lāṅchana and the prabhāmaṇḍala are not depicted excepting in a few cases. The later subsidiary images suffer from pronounced angularity, and stiffness is in evidence in the treatment of jina’s body. Also, the eyes are now elongated and eye-brows become bow-shaped. Moreover, the earlobes touch the shoulders, hair mostly curly with low and compressed uṣṇīṣa.

In the images from the Kalacūri territory, Pārśvanātha is usually shown seated on the coil or coils of the serpent whose tail is depicted hanging on the carpet through
the cushion. The câmara-bearers are generally shown standing in the tribhanga-posture, turning and looking toward the Jina. In the images of the Paramāra zone, Jina's back is shown fully covered with the coils of the snake and the câmara-bearing attendants are depicted looking frontwise. The images of the Candella and the Kacchapaghāta territory appear to be highly influenced by, or show the same details as in the Paramāra Art of the Mālava country.

NOTES AND REFERENCES

LIST OF ILLUSTRATIONS

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PĀRŚVANĀTHA IMAGES IN ORISSA AND BENGAL

D.R. Das

Orissa and Bengal, the two contiguous states of Eastern India, witnessed a brisk activity of the Nirgranthas for long centuries. Interestingly, their activity was very intense in remoter and inaccessible areas. While the history of this activity in Orissa is known to us, albeit inadequately, our knowledge of the spread of Nirgranthism in Bengal, on the other hand, is not extensive.

I. ORISSA

A literary reference seems to suggest that the Nirgranthas entered Orissa before the birth of Mahāvīra. According to a legend, recorded in the late Nirgranthas, Karakandu, the king of Kaliṅga, was a disciple of Pārśvanātha.1 If this tradition has any historical value, Nirgranthas became the royal religion of Orissa through the influence of Pārśvanātha. Jainism continued to enjoy royal patronage even after Karakandu. Nandarāja of Magadha is reported in the Hāthigumpha inscription (c. 50-25 B.C.) at Udayagiri to have carried away a Jina image from Kaliṅga obviously after defeating its ruler. When Khāravela of the Mahāmehavāhana family became the king of Kaliṅga, he not only recovered the said Jina image (‘Kaliṅga Jina’ of the Hāthigumpha inscription) but also turned Bhubanesvar into a great centre of Nirgranthas.2 Archaeological excavation has laid bare the foundation of an apsidal temple on the summit of the Udayagiri at the outskirts of Bhubanesvar. It is generally believed that this temple was built by Khāravela or one of his successors to house a Jaina divinity (Kaliṅga Jina?). After the fall of the Mahāmehavāhanas, the history of Nirgranthism in Orissa becomes obscure. However, the Nirgranthas apparently had continued to flourish. Hiuen Tsang, during the second quarter of the 7th century, saw many Nirgranthas in Kaliṅga and more than ten thousand temples of Tīrthaṅkaras in Kaliṅga.3 The Śailodbhavas, who at that time were ruling in Koṅgoda and its adjoining territories in southern Orissa, were known to have extended support to the Nirgranthas in their kingdom.4 Since Nirgranthism alim Jainism never failed to enjoy patronage of different ruling houses of Orissa, a phenomenal growth, as a result, of that religion took place in this region and its centres sprouted in almost every part of that country.5 Simultaneously, there
was a proliferation in the production of images of Jaina divinities and building of temples to house these images. Most of these images are now lying scattered around the ruins of their original places of worship.

Among the Tirthankaras, images of Rṣabha and Pārśva outnumber those of the other Jinas. Images of Pārśvanātha have been found in places like Martasol, Pundal, Ayodhya (Plate 32) and Charampā in the Balasore District, Änandpur, Khiching, Bāripāḍā, Koislī and Khuntapāla in the Mayurbhāj District, Vaidakhiā, Gaḍacanḍi, Podasingidi (Plate 33), and Sainkul in the Keonjīhari District, and Cuttack, Byre, Pratāpanagarī (Plate 34) and Bhānpur in the Cuttack District; next Kākatpur, Śīrupālgarh, Khandāgiri (Cave Nos. 7, 8, 9 and 11) and Bāgalpur in the Purī District, and Bhairavasingpur, Čeypore, Čārmula, Nandapur and Jāmunḍā in the Korapūt District. In the Indian Museum, Calcutta, is preserved an image of Pārśvanātha (Plate 38) which was collected from the Circuit House, Purī. These images have been generally executed in stone and, occasionally, in bronze. From the bank of the river Kuakhai near Bhānpur, bronze images of several Jinas were recovered. (Of these images only that of Pārśvanātha escaped the hands of thieves.) Three Pārśvanātha images in metal have been found at Khuntapāla and one each at Byre and Kākatpur. Also, one metal image of this Tirthaṅkara from an unknown locality is preserved in the Orissa State Museum at Bhubanesvar.

The images of Pārśvanātha, discovered in Orissa, display certain common characteristics. In most cases, the Tirthaṅkara is represented as standing in kāyotsarga posture. His seated images are invariably in yogāsana. With a few exceptions, a lotus seat on a lion throne is provided for the seated Jina. As his principal cognizance, a snake rises from behind him and spreads its seven hoods over his head. A canopy of three-tiered umbrella (chatra-traya) is placed above the snake hood. Below the pedestal appears a nāga couple. Entwining their tails with each other, they are shown as ārādhakas or devotees of the Tirthaṅkara. From the standpoint of the position assigned, they plausibly are Nāgarāja Dharaṇendrā and his consort. Sometimes various offerings are depicted at the base of the pedestal. A constant attendant of Pārśvanātha is a cāmara-bearer who stands on his either flank. The devadāru, the caitya-vrksa of the Tirthaṅkara, is usually shown on the stele. Garland-bearing vidyādharas (mālādharas) occur on the two corners of the upper end of the stele. Presence of the gandharvas is indicated by two pairs of hands, one pair beating a drum and the other sounding cymbals. Thus, about five out of the eight mahāprāthibhāryas are shown in association with the Jina figures.

In addition to the above-mentioned characteristics, some images are endowed
with certain individual iconographic traits. For instance, a snake is present on the pedestal of the Kākaṭpur bronze image. Beneath the lotus seat of the seated image of Pārśvanātha on the right wall of Cave No. 7 on the Khandagiri is carved a pot (Plate 35). On the pedestal of his other image in the same cave is shown a lotus (Plate 36). At Bhanpur, the image bears the śrīvaṭsa mark on the chest. In some cases, the Tīrthankara was accompanied by eight planetary divinities. One such image was found at Pundal, one at Ayodhyā (Plate 32), and Jeypore and two are preserved in the Chaudhuri Bazar Jaina temple at Cuttack. Excepting Rāhu, the personified planets are in yogāsana. The attributes in their two hands are as follows:

- Sūrya - two lotuses;
- Soma - staff and pitcher;
- Maṅgala - rosary and book;
- Budha - rosary and club (?);
- Brhaspati - rosary and pitcher;
- Śukra - bow and arrow;
- Śani - rosary and pitcher

At Ayodhyā, minute figures of demonic and animal-headed creatures, aggressively advancing from either side of the upper part of the stele towards Pārśvanātha, probably illustrate the famous upasarga-tormentation inflicted on the Jina by Kamaṭha and his retinue.

Pārśvanātha, as mūlanāyaka, is shown on a caturvimśati-paṭṭa or stele showing 24 Jinas from Gaḍācandī near Podasīngidū. Also in Cave No. 8 on the Khandagiri, he occupies the position of mūlanāyaka among the group of 24 Tīrthankaras. At Khiching he has on his either side three Tīrthankaras standing one above another in a vertical row. An image, kept in the Chaudhuri Bazar Jaina temple at Cuttack, the Jina is accompanied by four Tīrthankaras in yogāsana who cannot be identified. His image from Puri (Plate 38) is flanked on the right by Sāntinātha and Rṣabhanātha and on the left by two unidentified Jinas, all seated in yogāsana. An image of Pārśvanātha at Vaidakhīā has on its left the standing figures of Sāntinātha and Mahāvīra and on its right Candraprabha and Rṣabhanātha.

Pārśvanātha also appears on caumukha votive shrines. Thus a caumukha, in the Cuttack Chaudhuri Bazar Jaina temple, has on its four faces Jina Rṣabha, Sāntinātha, Pārśvanātha, and Vardhamāna.

In order to suggest an emaciated body, resulting from the severity of their ascetic life, deep concave indents were produced on the sculptured figures of the
Tirthankaras found at Chārampa. One of these Tirthankara images represent Pārśvanātha in yogāsana.

A feature of the iconography of Pārśvanātha images of Orissa is that the Tirthankara is seldom accompanied by Padmāvatī, his śāsanadevi. At Jāmūndā, however, in his seated image, she is present under the lotus seat. Here the goddess is sitting in yogāsana under the canopy of a three-hooded serpent. She has four arms, the attributes of which are indistinct. On the left corner of the pedestal of the standing image of Pārśvanātha in the Khiching Museum, occurs a tiny figure of his śāsanadevi. She sits in yogāsana under a five-hooded snake canopy. The attributes in her two hands are indistinct. In Cave No. 7 on the Khaṇḍagiri, Padmāvatī appears under Pārśvanātha who is in yogāsana (Plate 36). Sitting in lalitāsana on a lotus throne, the goddess is endowed with three eyes and two arms. Her right hand is held in varada while the left carries a lotus. Under her lotus seat is also carved a lotus flower. In Cave No. 8 on the same hill, Padmāvatī is shown under the seated figure of Pārśvanātha (Plate 37). The goddess here is seated in lalitāsana, under the canopy of a five-hooded snake. She has eight arms which, clockwise from the lower right hand, show the mudrā and attributes as follows: varada, arrow, sword, flower (?disc), lotus, shield, bow, and lotus. Unlike the Jāmūndā example, Pārśvanātha and Padmāvatī in the Khaṇḍagiri caves are placed in two separate compartments. At Nandapur was found an independent image of Padmāvatī sitting in lalitāsana on a double-petalled lotus (Plate 39). Over her head were spread five hoods of a snake. Her four arms displayed clockwise from the lower right hand, the following: varada, flower, radish(?) and axe. A miniature figure of Pārśvanātha occurred on the crest of the stele while an elephant was carved on the pedestal.

From the foregoing discussion, it is evident that the images of Pārśvanātha were carved in Orissa in accordance with a set formula, which had remained unchanged. Iconography, therefore, is of very little help in establishing the chronological order of these images. In some instances, Pārśvanātha as well as his attendants are provided with bhāmaṇḍala. Such examples are found at Jāmūndā, Bhairavsingpur and Pratāpanagarī (Plate 34). On the stele from Puri (Plate 38) haloed Tirthankaras occur on either side of Pārśvanātha. Again, the group of planets when represented on the stele, includes eight planets only. In Orissa, halo seems to have ceased to characterize the divine images from about the tenth century. Similarly, the number of planets was increased to nine with the inclusion of Ketu in their group towards the close of the ninth century. Therefore, the images of Pārśvanātha, associated with these two features, may be assigned to a period before the tenth century. His seated
image at Podasiṅgidi (Plate 33), which seems to belong to the eighth/ninth century on stylistic ground, is one of the earliest of Jina images discovered in Orissa. Most of the images of Pārśvanātha and those of other Jaina divinities, however, seem to have been produced during the Somavāraśī period which began towards the close of the ninth century. Epigraphic evidence suggests that the Somavāraśīs encouraged the spread of the Nirgrantha religion in their kingdom. Some of the old Nirgrantha caves on the Khaṇḍagiri were converted into Jina shrines during this period. Apparently, Pārśvanātha and other images of the creed, carved on the walls of these caves, were the result of this conversion which in turn was due to a continual memory that the caves belonged to the Nirgrantha creed. Reference in this connection may be made to an inscription on the wall of Cave No. 11. It announces: “In the year 549, in the victorious reign of Śrī Udyotakesāri, the decayed wells and decayed tanks were shown (i.e. cleansed) for bathing and drinking and (the images of) 24 Tīrthankaras were established (i.e., carved on the walls of the caves) on the auspicious Kumāra Parvata. If any heretic causes even damage (to them), such a cheat (will) by his act, excite the anger of Śrī Pārśvanātha.” The Nirgrantha religion lingered on in Orissa even after the fall of the Somavāraśīs towards the close of the 11th century. However, the Jagannātha cult, with its rising popularity since the beginning of the Gaṅga rule, was destined to overwhelm Orissa in the near future when the religion of the Buddha as well as of the Jina were to be obscured.

II. BENGAL

Association of Bengal with Nirgrantha religion seems to have begun from the time of its inception. Mahāvīra is reported to have travelled in the pathless countries of the Lāḍha (Rāḍha in West Bengal), as narrated in the “Uvadāṇa-sutta” (c. third/second cent. B.C.) inside the Ācārāṅga Book I, before he attained enlightenment. According to a tradition, recorded in the Brhat-kathākosa of Hariśena (A.D. 933), the patriarch Bhadrabāhu, who was the preceptor of Candragupta Maurya, was born at Devikota (i.e. Koṭivāra, modern Bangarh in the West DinaJPur District, West Bengal). The same source reports that he was initiated in the order of friars in Pūnḍravardhāna. According to the second section of the Stabhāvīravali (c. 100 A.D.) of the Pauruṣaṇā-kalpa (compiled c. A.D.503/516), from Godāsa, a disciple of Ārya Bhadrabāhu, emanated a branch of friars, Godāsa-gaṇa, which had in course of time split into four branches, Koṭivāraṇīya, Pūnḍravardhāniya, Tāmraliptikā and Dāśi-Kharvaṇikā. Of these four sub-orders, the first two represent the well-known places in north Bengal, the third in lower Bengal and the fourth probably in West Bengal.
It is thus evident that Nirgrantha was a popular religion in Bengal from a very early period. The discovery of the vestiges of the Nirgrantha establishments and divinities in different parts of Bengal, therefore, is not surprising. However, the abundance of such antiquities in the Chotā Nāgpur-plateau region of the three neighbouring districts of Midnapore, Bankura, and Purulia is significant. Deserted temples and mounds caused by ruined temples and scattered images in their vicinity and also at other places bear ample testimony to the fact that Nirgrantha creed or Jainism once became the religion of the masses and continued to be so for a long time in these three south-western districts of West Bengal. This is further evident from the place names of undoubted Jaina inspiration. Reference in this connection may be made to Pārśvanātha which is the appellation of a village on the river Kansai in the Bankura District, indicative as it is of the eminence of Pārśvanātha in this locality. The immense popularity of the 23rd Tīrthankara is also suggested by the large number of his images found in Bengal. Obviously, these images were enshrined exclusively and, in certain instances, together with images of other Jinas and attendant divinities in temples. All these temples are either deserted or are in ruins. The remains of a temple, which definitely housed an image of Pārśvanātha, has been traced at Pāresnāth. Built in red sandstone, it was a structure of dry masonry. Iron dowels and cramps were used to keep the masonry blocks of the structure together. The foundation of another temple of Pārśvanātha was discovered at Kendua in the Bankura District. Once a building of ashlar masonry, it consisted of a deula (prāśāda) and a mukbaśāla (mandaṣaṇa). The deula was built on a tri-ratha (tri-āṅga) plan and oriented toward east. Another recognisable element of the structure is the khura (khura) moulding in its pābblega (kaṭi). Pārśvanātha may once have been the presiding deity also of the two deserted temples, one at Harmaṣāra and the second at Deulbhira, in the Bankura District. Not far away from the temple at Harmaṣāra, a partially damaged image of Pārśvanātha is lying. His image (Plate 40), discovered near the temple at Deulbhira, was shifted to the Indian Museum, Calcutta. Both temples are of the rekha (Latina) order and made of laterite. At Harmaṣāra, the temple had a mukbaśāla (mukhamandaṣaṇa) which has disappeared long since. Pāṅcaratha (tri-āṅga) on plan, bereft of any decorative embellishments and facing east, these two temples seem to belong to a period not earlier than the 12th century.

While it is difficult to locate or identify the buildings which enshrined Pārśvanātha, his images are encountered at many sites of Bengal. So far, such images have been discovered at Kantabaria,16 Raidighi17 and Dakṣina Barasāt18 in the South 24-Parganas District, Beharasai (Plates 41 and 42) Rājpara,19 and Ayodhya-bād, Nepal Bandhar and Dumurtod20 in the Midnapore District, Bahulāra (Plate 43), Kenduā, Pāresnāth,
Haṁsarā, Deulbhīrā (Plate 40), Dharapat, Biharinath and Barjorā (Plate 51) and an unspecified locality (Plate 13)²¹ in the Bāṅkura District, Sat Deuliya (Plate 52) in the Burdwan District, and Pakbirrā (Plates 14, 15, 16, and 18),²² Anai-Jambad (Plate 48), Charrā and Puruliā (Plate 50)²³ in the Purulia District.

Images of Pārśvanātha, found in Bengal, are known either as seated in yogāsana or standing in kāyotsarga. In both versions, the Jina has a lotus placed above the simbāsana. On the pedestal occur a worshipful nāga couple whose coils are often entwined with each other. With rare exceptions, they rise on their tails to flank the legs of the Tīrthāṅkara. The nāga holds a jar with his hands and the nāgi a staff-like object which may be a musical instrument. By the sides of the nāga couple stand two cāmara-bearers on lotus pedestals. On the stele of the Indian Museum image (Plate 44), collected from somewhere in the Bāṅkura District, the nāga is kneeling but the nāgi is standing. The cāmara-bearers appear above them. Again, above the cāmara-bearers are placed two seated worshipful figures. As in other areas, a serpent, with its coils carved on the back-slab, spreads its seven hoods over the head of every specimen of Pārśvanātha image in Bengal. Above the serpent hood is a canopy of tri-linear chatra. On one side of the chatra is depicted a pair of hands beating a drum and on the other another pair sounding cymbals. The corners of the upper part of the stele are occupied by garland-bearing vidyādharas. The stele is also marked with the caityadrūma and flowers. Sometimes a halo is shown behind the head of the Jina as well as those of his attendants. His image (Plate 40), discovered at Deulbhīrā, is shown in yogāsana on a pedestal which has a lotus marked in its centre. Apart from the two cāmara-bearers and the seven- hooded serpent, the Jina is not accompanied by anything else. An unusual image, found at Dakśin Barasat, shows four snakes issuing out of the left and right shoulders of Pārśvanātha. The Jina is further adorned with a vanamālā. At Pakbirrā, a standing image of Pārśvanātha has on its either side two standing Tīrthāṅkaras. Placed one above the other, the Tīrthāṅkaras remain unidentified on account of their indistinct cognizances. Occasionally, the planetary divinities were shown on the stele. Reference in this connection may be made to the image-stele (Plate 43) in the Siddheśvara temple at Bahulārā. Two examples, one from Pakbirrā (Plate 47) and the other from Beharasai (Plate 41), also give indications of the presence of the planets at the sides of Pārśvanātha. Cauviśi-stele with Pārśvanātha as the mūlanāyaka were also produced in Bengal. On three such stelae, one at Anai-Jambad (Plate 48), the second at Suisā, and the third, lying in three fragments, at Paresnāth, the miniature figures of the standing Tīrthāṅkaras are arranged in two parallel rows on either side of the
mūlanāyaka. At Suisā, the image of Pārśvanātha has an elaborately carved stele. Some of the details of this badly abraded carving may have a connection with the upasarga-legend associated with Pārśvanātha. Apart from the representation either independently or as mūlanāyaka, Pārśvanātha also figures on several caumukha votive shrines. Such votive shrines have been noticed at PakbIRRā (Plate 49), Puruliā (Plate 50), Charrā, Barjorā (Plate 51) and Sāt Deuliā (Plate 52). Another votive shrine is kept in the Haripada Sahitya Mandir Museum at Puruliā (Plate 50). A caumukha as devacchandaka or gandha-kuti having the crowning śikharā of the Latina class at PakbIRRā, while showing Pārśvanātha, Candraprabha, Rśabhadeva, and Sāntinātha in kāyotsarga on its four sides, exhibits on every face of its spire five Jinas in three vertically aligned niches and thus completes the figure 24 of the Jinas. Caumukha shrines from Puruliā and Barjorā are also of this type. (Do they represent Aṣṭāpada-prāśāda?)

On several paṇcatīrthika stele, Pārśvanātha appears as one of the four Jinas around the mūlanāyaka. Thus at PakbIRRā, he occurs by the side of Candraprabha and Mahāvīra. In another interesting example, again from PakbIRRā, the seated images of Rśabhanātha, Pārśvanātha, Candraprabha and two other unidentified Jinas are placed in a row above the standing figure of Ambikā.

Wide distribution and the occurrence of a large number of Pārśvanātha images indicate that the Jina enjoyed a position of considerable importance in Bengal. The sculptors, who had executed these images, seem to have sufficient familiarity with the rules of Nirgrantha iconography. Commonality in the general details of all the images of the Jina in different districts and decades in Bengal may suggest that the convention which guided the sculptors did not vary with the changes of time and locale. It is, therefore, not possible to arrange these images in a strict chronological order on the basis of their iconography. What is, however, certain is that most of these images should be dated after the ninth century since none of the Jaina temples, now extant in Bengal, can be assigned to a date prior to the tenth century. Gauda Sarngha, to which Somadeva of the Yaśastilaka-campū (tenth century) belonged, apparently had originated in Bengal.

III. APPENDIX

In different parts of Bengal, images of a multi-armed male deity under a hooded snake-canopy have been found (Plate 53). Some of the emblems, held in the hands of the deity, assert his Vaishnava affiliation. As such the god is taken to be a representation of Viṣṇu. Over the snake-hooded canopy is shown a tiny figure in yogāsana.
This tiny figure generally has been identified with Amitābha. Therefore, the most common view is that the images of this class suggest a syncretism between Vaiṣṇavism and Buddhism and as such these images should be described as Viṣṇu-Lokeśvara.26 But this identification does not explain why the majority of these images hail from areas which were once strongholds of the Jainas. Sometimes images of Jaina divinities and the so-called Viṣṇu-Lokeśvara were found side by side. In view of this fact, the snake-hood canopy of the deity assumes some significance. As on the head of Pārśvanātha, here also the snake often spreads seven hoods. Moreover, crest-figure is not unknown to Nirgranthist iconography. Under the circumstances, the possibility of these images being the result of syncretism between the Nirgrantha and the Bhāgavat cults cannot be ignored.

NOTES AND REFERENCES

1. For legends relating to Karakaṇḍu, see Jagannath Patnaik, “Jainism in Orissa”, in Sidelights on History and Culture of Orissa, ed. M.N. Das, Cuttack 1978, p. 308 f. The story of Karakaṇḍu makes it not very unlikely that Pārśvanātha visited Orissa and played a definite role in the spread of the Nirgrantha-dārśana in this region. This possibility notwithstanding, the reading in the panels of the upper storey of the Rāṇīgūṃhā on the Udayagiri some episodes of the life of Pārśvanātha, related by the Pārśvanāthacarita, is not justified (see R.P. Mohapatra, Jaina Monuments of Orissa, Delhi 1984, p. 15 f.).


6. For a discussion on Jaina antiquities of Orissa, see Mohapatra, Jaina Monuments, passim.


8. Ibid.

9. K.C. Panigrahi, Chronology of the Bhauma-Karas and SomavānŚis of Orissa, Bhopal 1961, p. 55. According to a different view, the inscription was engraved in the year 5 of Udyotakesari’s reign (see Mitra, Udayagiri and Khandagiri, pp. 6 and 68).


13. Kotivara, Punhravardhana, and Tamralipti have been identified respectively with Bangarh in
West Dinajpur District (West Bengal), Mahāsthānagāh in the Bagura District (Bangladesh), and Tamluk in the Midnapore District (West Bengal).


15. Ibid., p. 134.


20. Information regarding the last two sites in the Midnapore District was kindly supplied by Shri Gaurisankar De.

21. Find spot of this image is not mentioned in the Accession Register of the Indian Museum where it is now preserved, its accession number is 72/6.


23. This piece of sculpture, collected from elsewhere, is now kept in the Haripada Sahitya Mandir Museum, Purulā.

24. This caṇuṇaka votive shrine is preserved in the Vangiya Sahitya Parishad Museum at Vishnupur.

25. Puran Chand Nahar (*Jaina Inscriptions*, Calcutta 1918, Pt. 1, p. 1) brings to our notice an epigraph on the back of an image of Pārśvanātha dated in Samvat 1100. The image is installed in a temple at Azimganj (Murshidabad District), Roma Chatterjee (*Religion in Bengal*, Calcutta 1985, p. 358) takes this epigraph as an evidence of the revival of Jainism in Bengal during the 12th century. Nahar, however, indicates that the image was brought from Chitor.

LIST OF ILLUSTRATIONS

Plate 32. Ayodhyā, Pārśvanātha. ( Courtesy: Archaeological Survey of India, Calcutta.)
Plate 33. Padasinghī, seated Pārśvanātha. ( Courtesy and kindness: R.P. Mohapatra.)
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Plate 35. Khandagiri, Cave 7, right wall, seated image of Pārśvanātha.
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(The author wishes to thank all individuals and institutions for providing the illustrative material for this paper.)
PĀRŚVANĀTHA IMAGES IN ELLORĀ

Maruti Nandan Prasad Tiwari

I

Pārśvanātha, the 23rd Tīrthankara, was accorded a specially favoured position in visual representations at the Southern Nirgrantha or Digambara rock-cut shrines. The Northern Nirgrantha sites reveal that, in terms of popularity, Jina Pārśvanātha was next only to Rṣabhanātha; while in the images from south India, Pārśvanātha and Mahāvīra enjoyed the position of veneration to the same degree. Of all the 24 Jinas, the chief distinguishing feature of Pārśvanātha in having the snake-canopy overhead first appeared in c. first or second century A.D.¹ Up to c. the sixth century A.D., Pārśvanātha was shown both with five² as well as seven-hooded³ snake-canopy. The Pārśvanātha images of the Nirgrantha-Śvetāmbara sites usually show the aśta-mahāprāṇīhāryas in the parikara, as well as the figures of the Śāsanadevatās at the two extremities of the throne. Barring a few examples from Osiāṅ, Kumbhārīa, and Delvāḍa (Mt. Ābü),⁴ the Pārśvanātha images at the Śvetāmbara sites invariably contain the figures of Sarvāṇubhūti and Ambikā as Śāsanadevatās, in place of the conventional Dharaṇendra Yakṣa and Yakṣi Padmāvatī. Sarvāṇubhūti and Ambikā, the most popular Yakṣa-Yakṣi pair in the Śvetāmbara examples, was otherwise traditionally associated with the 22nd Jina Ariṣṭanemi. However, in a few instances, the cobra-canopy has been provided over the heads of Sarvāṇubhūti and Ambikā for emphasizing their association with Pārśvanātha. The Pārśvanātha images from the Digambara sites of North India usually contain the figures of Dharaṇendra and Padmāvatī, either standing formally at the right and left flanks with the snake-canopy, or seated near Jina’s throne-ends. In former examples, Padmāvatī invariably holds a long parasol above the head of Jina, while Dharaṇendra is shown either with folded hands or as bearing a fly-whisk. The images from north India, in some instances, show the figures of Dharaṇendra and Padmāvatī both at the Jina’s throne ends and on the two sides of the mūlanāyaka figure. The Pārśva images from south India usually show the figures of Dharaṇendra and Padmāvatī standing on the two flanks of the mūlanāyaka which, however, are sometimes substituted by the cāmaradharas.
II

Ellorā in Aurangabad district of Maharashtra occupy a singular position in respect of history of architecture for its prolonged rock-cut shrine activities and the high quality of its figural and decorative art from c. middle of the sixth to about mid-tenth century A.D. and perhaps a little beyond. The site is all the more important due to its being the confluence of the three principal Indian sects, the Vaidika, the Buddhist, and the Nirgrantha. A series of five principal Nirgrantha caves (Nos. 30-34), occupying the northern horn of the Ellorā ridge, are important from the standpoint of the study of Nirgrantha iconography and architecture of the southern school of pre-medieval and the early phase of the medieval times. These rock-cut hall-shrines, belonging exclusively to the Digambara sect, are datable to the ninth and tenth centuries A.D. The earliest Jaina caves apparently were carved during the reign of the Rāṣṭrakūṭa emperor Amoghavarsa I (A.D. 815-881), the great patron of the Nirgrantha religion. These caves, among other Jina and subsidiary figures, contain several rock-cut images of Jina Pārśvanātha.  

In Ellorā, Pārśvanātha is represented by over 31 examples, this being the highest number met with at any single Jaina site. The figures of Pārśvanātha in Ellorā, however, never occupy the position of a principal image, and is thus not found in the sanctum proper. Of the 31 figures, nine show Pārśvanātha in dhyāna-mudrā, the remaining in the kāyotsarga posture. The Pārśva figures are all carved either in the gūḍhamaṇḍapa or in the vihīka or fore-lobby. They show almost identical features, with a few definite peculiarities. The placement of the figures of Pārśvanātha, mostly facing Bāhubali (in the corresponding position on the opposite wall) may have some underlying meaning. Such a placement may have been actuated by the commonality of the fact of upasarga (though of a different nature) in both cases.  

Pārśvanātha in Ellorā, when seated, is usually accompanied by a triple parasol, fly-whisk bearing attendants, lion-throne, the hovering mālādhara-angels and the drum-beater suggestive of some of the aśṭa-mahāprātibāryas, an invariable feature of the arhat images (Plate 56). On the contrary, the images in the kāyotsarga-mudrā show no prātibārya with Pārśva. This may be suggestive of Pārśvanātha yet not attained to Jinahood. The seated figures of Pārśvanātha in one case is, surprisingly, joined by the figures of Yakṣa Sarvāḥna and Yakṣi Ambikā. The rendering of Sarvāḥna and Ambikā in the present instance reminds us of their invariable association with Pārśvanātha at the Śvetāmbara sites of western India. In a single instance, a seated figure of Pārśvanātha (cave 30) is carved at the lalāṭa of the lintel as well.

Pārśvanātha figures at Ellorā, seated or standing, invariably have been provided
Pārśvanātha Images in Ellorā

with seven-hooded snake-canopy. The largest number of figures are carved in cave 32 where occur as many as 12, three of which are in the dhyāna-mudrā. The caves 30, 31, 33 and 34 are having in order five, two, ten, and two figures.

The Pārśvanātha images from Ellorā are specially significant for elaborate rendering, in the parīkara, of the upāsarga or tirade of torments inflicted on Pārśva by the evil spirit Śāmbara. The earliest known examples, illustrating the upāsargas of Pārśvanātha are in Rādāmī (Cave IV) and Aihole (Jaina Cave), both datable to c. A.D. 600, wherein the figures of Śāmbara are shown attacking Pārśva with a boulder or with some weapon (Plate 54). However, the figures of Padmāvatī, in both instances, holds a long obliquely laid parasol and is joined by the figure of Dharanendrā, both standing on the right flank of Pārśvanātha. Close to the figure of Pārśva with five-hooded snake-canopy, sits at his left the figure of Śāmbara bowing in humility with folded hands. The most elaborate representations of such scenes depicting the onslaught of Śāmbara to dissuade Pārśva from his tapas are met with at Ellorā. Barring a few examples known from the Mālādevi temple at Gyaraspur (Vidisha, M.P.), Indian Museum, Calcutta (provenance probably Bihar), and Humāca (Dist. Shimoga, Karnataka, two examples), such elaborate representations are rarely encountered. In the rendering of the upāsarga, at Ellorā are noticed three, four, five, six, seven or eight figural manifestations of Śāmbara, each one engaged in the act of causing a different type of assault to Pārśvanātha. In about 20 images, all in the kāyotsarga-mudrā, the upāsarga scenes are carved, this being the highest number for such images at any site. Surprisingly, the available Pārśva images belonging to the Nirgrantha-Svetāmbara tradition do not show the upāsarga episode. Instead, in the ceiling each of the Mahāvīra and the Śāntinātha temple at Kumbhārī (c. A.D. 1062 and 1082, Banaskantha District, Gujarat), we come across the detailed renderings pertaining to the enmities of Kamaṭha (Meghamāli or Śāmbara) and of Marubhūti (Pārśvanātha in his previous existence).

The earliest literary reference to the upāsarga of Pārśva is inside the Pārśvabhīvyadaya kāvya of Jinasena of Paṇćastūpānaya of the Southern Church (before A.D. 784 or more probably c. 825), wherein only two upāsargas posed by the devil Kamaṭha are described; they are the apsarases or the beautiful damsels and the hurling of huge rock-boulders at Pārśva. Another work, the Uttarapuruśa of Guṇabhadra (c. mid-ninth century A.D.) deals with the life of Pārśva in detail; but that pertains mainly to the enmity between Marubhūti and Kamaṭha or Pārśva and Śāmbara in their previous existences. As to the upāsargas of Śāmbara during the course of tapas of Pārśva, it merely mentions that the devil Śāmbara had caused
different upasargas continuously for seven days. It further mentions that, in course of the onslaught, Śāṁbara lifted and threw hillocks at Pārśva. Both works also refer to the manifestation of Dharanendra along with his consort (the name Padmāvatī not mentioned) for protecting Pārśva from the upasargas of Śāṁbara. Dharanendra covered Pārśva with his hoods forming the canopy over his head while his consort raised a vajramaya chatra—adamantine-parasol—over the snake-canopy.

The detailed account of the different upasargas of Śāṁbara to Pārśva is found perhaps for the first time in the Pāsanābacarītī (A.D. 1077) of the Digambara author Padmakirtti which gives a telling description of how Śāṁbara himself took different forms and used fatal weapons such as thunderbolt, arrow, spear, mudgara, axe, parasol etc. to shake Pārśva from his tapas. He also made abortive attempts through ferocious animals namely, ārāḍula (tiger), lion, monkey, dog, bear, snake, boar, buffalo, elephant, ox, etc. to shake up Pārśva from his meditation. He also caused upasargas by the horrendous goblins such as the vaitāla-monster, piśāca-demon, dākinī-ogress and by grabhas or obscuring planetary divinities, also snakes, eagles, and kumbhānda-monster with their terrifying cries to frighten Pārśva. An upasarga by the bewitching asparases was also conjured up to lure away Pārśva from his trance. After failing in his efforts to shake Pārśva, Śāṁbara next caused non-stop rains. When the rain water crossed the shoulder of Pārśva, Dharanendra came to his rescue along with the nāga-ladies. The king of snakes next raised his seven hoods over the head of Pārśva for providing full cover and rested Jina's feet in the folds acting as lap. As usual, Padmāvatī raised a parasol over the snake-hoods of Dharanendra. Śāṁbara, finding his efforts going futile, was incensed and attacked even nāgarāja Dharanendra with the weapons such as thunderbolt, vajra-danda and mountain boulders, in which too he failed. Filled, then, with remorse, Śāṁbara bowed to Pārśva asking for forgiveness. The details of the various upasargas in the figures of Pārśva from Ellorā almost fully correspond with the details in the Pāsanābacarītī. Since the figures of Ellorā in point of time are earlier than the text, it may be presumed that an identical but earlier tradition was before the artists at Ellorā, the textual source of which is now lost. Some general as well as the individual features of the images of Pārśvanātha from Ellorā showing elaborate rendering of the upasarga may now be looked into. In such scenes, Śāṁbara has been shown in different forms, either riding on buffalo or lion or hovering in air and as throwing spear, dagger, trident, mace, thunderbolt, snake, and boulders at Pārśvanātha. In all instances, the target of the fierce attack of the devil Śāṁbara, in his different manifestations carved on two sides, is Pārśva who stands unshaken by the onslaughts
and is absorbed in deep trance. Barring an exception (cave 31) where Dharapendra is shown in human form (Plate 55), in all other instances from Ellorā he appears in the snake form with seven-hooded canopy over the head of Pārśva and its coils running all over his body down to the feet. On the contrary, the north Indian images from the northern Nirgranthā (Acela-kṣapaṇaka) sites invariably show the figure of Dharapendra in human form who stands on the right flank of Pārśva, while the corresponding left flank is occupied by Padmāvatī who holds a long parasol. Padmāvatī, in the images from Ellorā, on the other hand, has always been depicted on the right flank of Pārśvanātha. She stands mostly on lotus and holds a long obliquely laid parasol seen above the cobra hoods and ultimately providing shade above the head of Pārśva as a mark of his greatness and also for protecting Pārśva and Dharapendra from the heavy shower due to Śāmbara’s sorcery. Sometimes Padmāvatī is joined by one or two nāgi figures which, however, conforms to the tradition of the Pāsanābucariṇī referring to the presence of nāgakanyās. The shaft of the parasol held by Padmāvatī is delineated with such tenderness that it looks like a lotus stalk.

The compositional scheme in the Pārśvanātha images from Ellorā showing the upasargas is superb. It graphically blends different moods and depiction-modes of details. Pārśvanātha in deep meditation appears as a symbol of total austerity and self-sacrifice, while the hostile devils in terrifying forms represent demonic fury. The tenderly modelled figures of Padmāvatī, on the other hand, is suggestive of divine beauty and beneficence. In consonance with the literary injunctions, Śāmbara, wearing mukūta and other ornaments, appears along with his consort in humility with folded hands as if asking forgiveness. It is surprising that, despite a variety of representations of different upasargas, that caused by the charming apsarases is not carved in any of the examples at Ellorā. The slender and motionless figures of Pārśvanātha at Ellorā shows tranquillity and weightlessness. The face of the mūlanāyaka is always calm and benign with a faint smile which suggests that, unshaken by the upasargas, the Jina is aware of what is going around despite his being in deep trance. The body of Padmāvatī, though slim and tenderly flexioned, is slightly fleshy but not without the feminine grace and elegance. The figures of Śāmbara in its different formal emanations show different modellings, sometimes meaty and plumplish, sometimes dwarfish and evil-looking. The facial features and expressions of the host of figures of the demon Śāmbara are in all instances terrifying.

The figure in cave No. 30 shows Śāmbara in different forms, in the act of attacking Pārśvanātha with a huge rock-boulder, and also with the sword and shield. In one
of the examples, however, Dharanendra also stands close to Padmavati on the right flank of Parsvanatha.

Of the five figures of Sambara in an example from cave 31, one is interestingly shown with a lion face carved on its belly which was a usual convention of showing one of the form of the gana but more specifically kumbharda, the early examples of which are known from Badami (Plate 56). The figure of Padmavati here is adorned with jewellery and is gracefully modelled.

The representations of Parsva in cave no. 32 are most elaborate in respect of the rendering of the upasargas. In one of the figures, Sambara, kneeling at the feet of Parsva with folded hands, has a terrifying appearance with bulging eyes and protruding fangs. In one case figure of Sambara is shown only as bust after the manner of Rahu. In an elaborate example (Plate 57), the seated figures of Sambara and his consort are shown at the feet of Parsva and the chatradharni Padmavati are finely executed. The dynamic figures of Sambara, eight in number, in differing forms, make a realistic depiction of the severe inflections cast by Sambara toward Parsva. Three figures ride on lion and buffalo and hold snake and dagger. The figure carved very close to Parsva apparently fail to shake Parsva from his tapas which is suggested by his calm and benign face. This undoubtedly is the best of all figures of Parsva at Ellora both in terms of details and the enactment of the legend which appears ethereal. In some of the examples, the compositional scheme is not so elegant and it appears crowded as well as lack in vitality. In one of the instances, a monster is shown only by his head with his hands being closed to its mouth. In all examples, different emanatory forms of Sambara attacking Parsva are carved on both sides as hovering, so as to suggest that the inflections originated from the sky. In an example in cave No. 32 a figure of dakin with snake garland and twisted snake in arm is also carved (Plate 58). The image also contains two diminutive figures of Jinas standing at the two extremities. However, a bearded monk with hands raised in tapas stands close to Padmavati, he may be identified with Kamatha or Katha performing penance. Another detailed representation in cave No. 32 showing eight devilish figures of Sambara is not so fine in terms of its compositional setting. The carver, however, has here paid considerable attention to the details of upasargas with forceful elaboration (Plate 57). But the weird power of Sambara seems ridiculous before the spiritual luminosity of Parsva. Of the eight figures, two ride on buffalo and lion, while one is shown blowing a conch. The figure hovering in the air and hurling a huge boulder at Parsva is the most forceful of all such depictions. In one of the examples in cave No. 32, two figures riding respectively a lion and buffalo.
attack Pārśva with trident and thunderbolt (Plate 59).

In one of the examples in cave No. 33, an unbearded monk wearing kaupīna and standing with folded hands with a begging bowl hanging from his arm, is shown in close proximity of Pārśva on the left (Plate 61). The figure may be identified with Kamātha, though this mode of depiction finds no parallel textual explanation. In one of the examples at cave No. 33, a vigorous depiction of a devil attacking Pārśva with trident is worth noting (Plate 62). The image, though mutilated, contains beautifully modelled figure of Padmāvatī in attibhārīga. Likewise, the figure in cave No. 34 shows the demon riding a buffalo and making a bid to attack Pārśva with mudgara-dumbbell (Plate 63).

Thus the sculptors at Ellorā worked with a deep sense of imagination and had avoided the monotony in the details for representing the episode of Pārśva’s upasarga (which repeatedly figures) and also in integrating different aspects represented by the figures of Pārśva, Padmāvatī, and Śaṁbara. The variety revealed in forms and postures of different figures and their elaboration as well as expressiveness in such representations are unparalleled in the rendering of upasargas of Pārśva. Perhaps the scale of the composition on cave-walls provided the space for, and the textual tradition before the patrons and the carvers supplied the necessary details for the dramatic elaboration of the episode. (A smaller image of seated Pārśva but without the upasarga episode is shown in Plate 60).

NOTES AND REFERENCES

2. The bronze image (c. first century A.D.) in the Prince of Wales Museum, Bombay and the two figures at Bādāmī and Aihole (c. A.D. 600) show five-hooded snake-canopy with Pārśva.
3. Images from Kaṅkāli Tīlā, Mathurā.
4. Vimala Vasahi, Dilwara, Mt. Ābū.
6. Bāhubali (the son of the first Jina Rṣabhanātha), as a result of his rigorous tapas and deep trance, became a powerful symbol as well as a material image evocative of the ethos of self-sacrifice and of abīṁśā preached by the Jinas. The same idea of rigorous tapas and deep trance are met
with in the example of Pārśva standing likewise in the kāyotsarga for attaining the kevala-jñāna. He had to encounter with terrible upasargas caused by Meghamāli or Śambhara (the soul of devilish Kamaṭha). Despite the upasargas, Pārśva remained completely unaffected and stayed stable in tapas because of his inexhaustible inner spiritual strength. The probable source of the mythology of upasargas of Pārśva was the legends of Buddha’s Māraviṣaya and Krṣṇa’s uplifting of Govardhāna mountain.

7. Cave No. 33.

LIST OF ILLUSTRATIONS

Plate 54. Aihole, Jaina Cave, vihāra, Pārśvanātha, c. last quarter of the 6th century A.D.
Plate 55. Ellorā, cave 31, Pārśvanātha, south wall, c. ninth century A.D.
Plate 56. Ellorā, cave 31, Pārśvanātha, north wall, c. ninth century A.D.
Plate 57. Ellorā, cave 32, Pārśvanātha, south wall, c. ninth century A.D.
Plate 58. Ellorā, cave 32, Indrasabhā, Pārśvanātha, south wall, c. ninth century A.D.
Plate 59. Ellorā, cave 32, Indrasabhā, Pārśvanātha, c. ninth century A.D.
Plate 60. Ellorā, cave 32, Indrasabhā, Pārśvanātha, upper series, east, c. ninth century A.D.
Plate 61. Ellorā, cave 33, Pārśvanātha with the figure of Kamaṭha (?), c. ninth century A.D.
Plate 62. Ellorā, cave 33, Pārśvanātha, c. ninth century A.D.
Plate 63. Ellorā, cave 34, Pārśvanātha, south wall, c. ninth century A.D.

(All illustrations are published here by the courtesy and kindness, American Institute of Indian Studies, Center for Art & Archaeology, Rannigaran, Varanasi.)
JINA PĀRŚVA AND HIS TEMPLES IN INSCRIPTIONS:
SOUTHERN INDIA (C. 5TH TO 11TH CENT. A.D.)
ANDHRA PRADESH, KERALA, AND TAMIL NADU

K.V. Ramesh

The topic originally assigned to me included only Andhra Pradesh and Kerala, two diagonally placed states in which epigraphical references even to Jainism in general, let alone ‘Pārśvanātha and his temples’ in particular, are hard to come by. Shri K.G. Krishnan’s pre-occupations elsewhere, which came in the way of his participating in this Seminar, and his affection for me led him to hand over Tamil Nadu to me and made available some more material which enabled me to add a couple of pages to the paper which, in any case, is a brief affair because of the paucity of epigraphical information. This is not to say that Pārśvanātha finds no place in the religious records of the three States under reference. What is meant is that, although the sculptural representations of Pārśva and his attendant deities are met with fairly frequently in the context of ancient and medieval rock-cut reliefs and structural temples in several past and present Jaina centres in these States, not many of them are backed by the presence of direct or even indirect epigraphical records or references. I have included in this paper only those sites which have sculptures of Pārśva and his attendant deities side by side with inscriptions referring to them, directly or indirectly. While speaking of Jainism in South India, an historical fact of sterling significance which we keep in mind is that Karnataka and Tamil Nadu, which lie to the west and east of Andhra Pradesh and Kerala, had more or less completely overshadowed the two latter States in the matter of receiving and playing host to Jainism. Of the three regions of my concern, the ancient Āndhra country, which had maintained very close alliance with the Magadhan power nucleus from very early times, had played host to Buddhism in a big way. The more in numerical strength because of its sterner ascetic discipline and consequent austerity and hence less attractive Jaina religion followed the line of least resistance and entered Karnataka, thence waded its way further south into Tamil Nadu and Kerala and was, in early and later historical times, also carried sporadically to places here and there in Andhra Pradesh. We must recognize the fact that in Āndhradēśa, the patrons of Jainism were mostly rulers and people who were either invaders or migrants from Karnataka who
got almost all Jaina inscriptions written in the Kannaḍa language though by then Telugu also had come to be used as a major epigraphical medium. So also, even in Tamil Nadu where Tamil, Tamilians and Jainism had interacted significantly and to a considerable all-pervading benefit, the continuing influence of the Kannaḍagīgas is sufficiently attested to by epigraphical sources.

To the best of my knowledge, there is only one pre-Telugu early historical Jaina site in Andhra Pradesh, Dānavulapāṭu in Cuddapah District. Though about a dozen Jaina inscriptions, most of them in Kannada, unearthed during excavations conducted in that village, they belong to a period as late as the eighth-ninth centuries. Later, a brick chamber revealed there and an image of Pārśvanātha enshrined therein have been attributed to c. third century A.D.¹ The inscriptions, however, do not contain any reference to Pārśvanātha.

In point of fact, there are only a couple of references to Pārśvanātha in inscriptions from Andhra Pradesh, and these too are of a period as late as the 11th and 12th centuries A.D.

Of these the Cilūr (Hyderabad District) pillar inscription² of the Kalyāṇa-Cālukya ruler Vikramāditya V, in Kannada language and dated in A.D. 1012, records a grant of lands made by the king’s dandaṇāyaka Padmanābhayya to the Arhat Pārśvadeva of Indra-jinālaya attached to the Antara-vasadi of Cālukāra. From the name of the temple, Indra-jinālaya, we may reasonably infer that it was built in the reign of, or in memory of one of the three Rāṣṭrakūṭa emperors bearing that name. It is noteworthy that Pārśvadeva is mentioned herein as Anṇal-Atiṣaya-Pārśvadeva. Anṇal, among other things, also stands for the Arbat, more so in Tamil. From the adjective atiṣaya we must surmise that the image had miraculous potency, for atiṣayās of the Jina in Nirgrantha terminology imply extraordinary physical characteristics and attendant glory phenomena and images or tīrthas which are qualified as ‘sad-atiṣaya-yukta’ are supposed to possess the curative or benign influence or power.

A Kannada inscription³ from Ujjili (Mahbubnagar District), engraved in the 11th century characters, is dated in Śaka 888 (current), Prabhava (=966-67 A.D.) and registers grants made to the Jaina Tīrthānkarā Cenna-Pārśvadeva installed in the Baddi-Jinālaya in the town of Ujjivolol. The name of the temple, Baddi-Jinālaya, tempts me to conclude that it was probably built by, or during the reign of and named after the Rāṣṭrakūṭa emperor Baddega Amōghavarsa who ruled during A.D. 936-39. The gift was received, on behalf of the temple, by its acārya Indrāsenapaṇḍita.

On the reverse of the slab is engraved another Kannada inscription⁴ of A.D. 1097
recording the gift of a tank to Pārśvanātha of the same temple, Baddi-Jinālaya, by danḍanāyaka Bhāṇudevarasa, an officer of the then reigning Kalyāṇa-Cāluṅka king Vikramāditya VI. This gift was also received by Indrāsena-pandīta, the ācārya of the temple.

The fact that the name of the ācārya of the Pārśvanātha temple was the same in A.D. 966-67 and in A.D. 1097 can be explained away in two ways; either that the abbatial ācāryas of that temple were hereditarily called Indrāsena-panditas or that the earlier grant of A.D. 966-67 had to be renewed in A.D. 1097 and was received on behalf of the deity by the then ācārya. In any case, it is clear that Baddi-Jinālaya enjoyed the patronage of the royalty in sufficient measure for at least a century and a half. Taking it for granted that I will be allowed to break the time-barrier of the fifth to the 11th century marginally, I will refer here to the Gōvindapuram (Warangal District) Kannada inscription of A.D. 1122. According to this inscription, Nāgarāja, the minister of Guṇḍarāja, constructed a temple for Pārśva-Jineśvara:

Ratn-āmbōḍhi-viyac-chaśaṅka-gata-
Śāk-abde Plave vatsare
rājat-Phālguṇa-māsa-nirmmala-tritiya
Śauri-vāre vare l
lagne Pārśva-Jineśvarasya bhavan-
ārādhya-pratiṣṭāṃ śubham
udyad-bhakti-vidhāna-pūrvam-akarōt
śri-Nāgadeva-prabhuḥ ll

With the permission of Mēḍarāja, the elder brother of Guṇḍarāja, he also gifted four tanks to the temples:

tad-dēvasya nivedya-dīpa-vara-pūj
-ārtham gaṇ-āṁbōṇidhiḥ
Toppa-śrēṣṭhi-brihat-tatāka-puratasa-
sāṁbram tatākarām mudā l
Pārśv-āgra-tri-tatāka-saṁyutam-adāc-
chṛ-Nāgadevō vibhuḥ
śri-Meḍa-kṣitipāla-saṁmata-paraś-
cand-ārkka-tāram śubham ll

A guild of horse-dealers chimed in with grants of cloth pieces (cirnna) at the rate of two per horse for the worship of Pārśvanātha:
praty-āśvam Pārvatēvasya ghotaka-vyavahāribhiḥ
pūj-ārtham cīṇṇa-yugaṇam dattam-a-candra-tārakam

Pedda-Kaḍumuru (Mahbubnagar District) has also yielded a Jaina inscription dated in A.D. 1119, referring as it does to the reign of Kalyāṇa-Cūlukya Vikramaditya VI. This Kannaḍa inscription records a grant of 12 māttar of land and a tank to the god Parissadeva (Pārvvadeva) installed in the basadi of Śaṅkara-setṭi in Piriya-Kaḍambūrū.

From these scanty epigraphical references, one thing becomes clear that Jainism never became a popular religion in Andhra Pradesh among the local Andhrans, and that whatever patronage it received over there was more or less confined to rulers and people from Karnataka.

Jainism did not fare any better in Kerala and epigraphical references to Pārvvanātha and his temples there are few and far between. Significantly, these few available inscriptions are located in places which have been either subsequently transferred to Tamil Nadu as a sequel to States' reorganization or are situated on the Kerala-Tamil Nadu border. Hence, I propose to discuss those inscriptions along with those of Tamil Nadu.

Tiruccāranattu-malai near Citral and Nāgarkovil, both of them now in Kanyakumari District in Tamil Nadu but not long ago were included in the erstwhile Travancore state, and Kallil in Koṭṭayam District, Kerala, had flourished as important Jaina centres in which Pārvvanātha and his sāsana-devatā Padmāvatī had occupied the pride of place. We, however, have no inscriptions specifically referring to these deities from those places.

In point of fact, the earliest direct epigraphical mention of Pārvvanātha occurs in the Aivarmalai inscription of Pāṇḍya Varaguna II dated Śaka 792/A.D. 870-71. This is an important inscription from our point of view. It is engraved on a neatly dressed portion of the rock above a natural cave on the Aivarmalai hills in the village of Aiyampālaiyam, Madurai District. What concerns us here is the statement contained in the inscription that Śāntīvīrakkuravar, the disciple (māṇakkan) of Gunavirakkuravadigal, renovated the image of Pārvvanātha and his Yākṣī at Tiruvayirai (Tiruvayirai Pārisva-paṭārārayiym=Iyakki-avvaigalaiyium pudukki) and also endowed 502 kāṇam (gold coins) for food offerings to the two deities (iraṇḍakku-
uṭṭaṁ-tavi) and for feeding, probably daily, one ascetic (adīgal). The reference here is obviously to the relics of Pārvvanātha and Padmāvatī engraved inside the cave. Since they had to be renovated in A.D. 870-71, we may reasonably suppose
that they must have been originally carved long before that date, perhaps a few centuries earlier.

Some three decades ago, on a hillock at Ālattūr (Palghat District) was discovered a Jaina temple site in ruins.⁸ Amidst the ruins were found the images of Mahāvīra, Pārśvanātha, and a partially damaged Vatṭeluttu inscription⁹ of about the tenth century A.D. The inscription refers to one main Jaina temple or shrine as Nalaṇjiyar-palli and to an unknown number of subsidiary temples or shrines as vāli-ppalīgal. We also gather from the inscription that the main Jaina deity of that place was called Tirukkunavāytēvar, but we have no means of knowing whether this local name was conferred on Mahāvīra or Pārśvanātha.

Cōḻavāṇḍipuram (South Arcot District, Tamil Nadu) flourished as an important Jaina centre in the 10th-11th centuries as evidenced by sculptures carved on the groups of boulders on the hillock called Āṇḍimalai at that place.¹⁰ Of particular interest here is a pair of huge boulders leaning against each other; in the recess between these boulders is found a loose slab, about 4 feet high, with a fairly ancient sculpture of the Jaina goddess Padmāvatī cut on it in high relief. On the sides of the boulders facing each other on either side of the goddess are two panels, one containing in bold relief the figure of Gommata or Bāhubali and the other, that of Pārśvanātha. Near the Gommata figure is engraved a small inscription¹¹ in Tamil characters of about the tenth century recording the erection of a Tevāram (=Debāra), a divine abode, the divinities meant here obviously being Pārśvanātha, his Yakṣī Padmāvatī, and Gommata, by a private individual named Vēli Koṅgaraiyar Puttadigal. The goddess Padmāvatī is today locally known as Kāliyamman, thus shorn of her original Jaina association.

Nāgarkovil is now in the Kanyakumari District, Tamil Nadu, but formerly formed part of the Travancore State. The place name is derived from Nāgar + kōil which literally means the temple of the Nāga deity. The temple, originally a Jaina one, has a long history of being earlier mistaken for a Brahmanical fane, of Anantālvār, on the erroneous premise (or argument of convenience) that the hooded serpent, the characteristic emblem of Pārśvanātha, was Ādiṣeṣā! A number of inscriptions¹² in this temple, all belonging to the early years of the 16th century, mention the Nāga deities and the god Nāgarāja of Kōṭṭaru alias Mummudiśōlapuram and also refers to the Jaina supervisors of the temple, Guṇavīra-pancīṭa and Kamalavāhana-pancīṭa. What is more, images of Jina Mahāvīra and Arhat Pārśva are found sculptured on the pillars of the maṇḍapa in front of the Nāgarāja shrine. From this it is apparent that the Nāgarkoil was a Jaina temple, that the Jaina deity Pārśvanātha had come to be called Nāgarāja after his Nāga emblem, and that the effective conversion of the temple into
the Brahmanical fold occurred sometime late in the 16th century or thereafter.\footnote{13}

\textbf{NOTES AND REFERENCES}


4. \textit{Telangana-sāsanamula}, p. 67, No. 35.


13. I am thankful to my colleague, Dr. M.D. Sampath, Superintending Epigraphist in the Directorate of Epigraphy, for his help in preparing this paper.
JINA PĀRŚVA AND HIS TEMPLES IN INSCRIPTIONS: SOUTHERN INDIA (KARNATAKA) (c. 5th to 11th century A.D.)

Madhav N. Katti

Karnataka, ancient and medieval Kārṇāṭadēśa, was for long a stronghold of Jainism. As a result, throughout the historical period, several Jaina temples and often inscriptions referring to the construction of, and endowments to the temples for various tīrťhankaras are known in fair number. Almost all the sub-territories of Karnataka can boast of temple-building activities connected with the Jaina deities for about one and a half millennium. However, as in the case of Śaivite and Vaiśṇavite temples, many buildings, for which we have the testimony of inscriptions, have not survived. Nonetheless, these inscriptions amply reflect the prosperous times Jainism once had enjoyed in Karnataka.

All of the important ruling dynasties of Karnataka, commencing with the Kadambas, and their feudatories, supported different religions in their dominions. Scores and scores of temples for many different divinities, including those of the Jaina pantheon, were constructed. The rulers, their consorts, princes, feudatories and chieftains, and their generals or military governors made munificent donations to such temples for the daily worship of, and offerings to the deities as well as for the maintenance, repairs, and renovations of the temples, irrespective of their personal faith. Thus, during the reign of the Kadambas of Vanavāsi, the Cālukyas of Vātapi, the Rāśtrakūṭas of Mānyakheṭaka, the Cālukyas of Kalyāṇa, and still later the Hoysaḷas, the Kaḷaṭcūryas as also some minor dynasties to whose reign-period the subject of our discussion pertains, a number of Jaina temples came to be constructed. The élite of the society together with the laity, too, lent their share as patrons. Among the Jaina sects, the Śvetāmbara or Śvetapaṭa and the Nirgrantha (possibly the surviving remnant of the sect of Pārśvanātha) had been much less important compared to the Yāpanīya and the Diṅgalaṇa orders, the latter represented by the Mūla Saṅgha and the Drāvida Saṅgha had considerable following in Karnataka.

Amongst the Jaina deities, Pārśvanātha occupied a very prominent place as several inscriptions refer to the construction of the temples or vasātis, called basādis in Kannada, for this deity. The images of the Jina were in most examples shaped in
stone in Karnataka. Today, in several cases, we come across the sculptures lying in different regions of the State on account of the dilapidated condition of the temples, and in a number of cases due to the original buildings' destruction. And yet, as a matter of delight, a good number of temples not only exist but are under worship even to this day.

The majority of inscriptions (which form the source material of the present paper), are in Kannada language and script, while a few are in Sanskrit. Both Kannada as well as Sanskrit languages are together employed for the rest of inscriptions. The script of the Sanskrit inscriptions is Southern Brāhmī in the early centuries of the Christian Era; while in the later centuries, it is Kannada. The epigraphs highlight various socio-cultural and religious aspects of the contemporaneous times. In some cases the details of date are lost and for these the palaeographic dating is resorted to. I will discuss here some of the more important and interesting inscriptions as evidence for Pārśvanātha’s shrines, and the grants made to them for conducting daily worship and offerings to the deities of such buildings and for buildings’ repairs and refurbishment during different centuries.

There is a Pārśvanātha basadi in Śravaṇabelgola (Hassan District), which traditionally is believed to preserve the memories of Maurya emperor Candragupta, Ārya Bhadrabahu, and various other personages. However, there are no inscriptions referring to the construction of a basadi, installation of the deity, etc. at that age on this haloed hill. A number of epigraphs otherwise refer to the deity Pārśvanātha; but they all belong to the 11th and later centuries.1 The rock-cut Jaina cave (No. IV) in Bādami, Bijapur District, possesses perhaps the earliest image of Pārśvanātha in its forelobby. This belongs to the early Cālukya period. While there are no contemporaneous epigraphs in the cave, on stylistic grounds the cave and its sculptures of the Cālukya phase are believed to be of the period of Maṅgalesa. Earlier than this, in the Kadamba period, there is an interesting reference to a Jaina deity in a copper-plate charter belonging to the 4th regnal year of king Mṛgeśavarman2 assignable to the late 5th century A.D. This charter refers to bhagavat-arhat-mahājinendra, without mentioning the name of the tīrthankara. Further discoveries alone can shed light if Pārśvanātha was here intended or implied. The charter was granted combinely to the Śvetapaṭa-mahā-Śramaṇa saṅgha and the Nirgrantha order.

Though the inscriptions of the period of the Cālukyas, and following them of the Rāṣṭrakūṭas, mention about the erection of temples to the Jaina deities, there is no reference to Jina Pārśvanātha directly during those periods. There is, however, a figure of Pārśvanātha on the rocky hill of Ādōni near Bellary (presently in Kurnool
District) with an inscription on its side. There are a few more sculptures in the area, without being associated with inscriptions. They can be assigned to c. tenth century on stylistic grounds. However, further investigations are needed in that regard.

A Kannada inscription from Kargudari (Dharwar District), belonging to the reign of Jagadekamalla of the Kalyana-Calukya dynasty, refers to the construction of the temple of Vijaya-Parsva-jinendra, by mahā-vadhavyavahāri Kalliṣṭṭi, at Kargudure (the findspot of the record) and states that the șeṭṭi made over a number of grants to the temple for the purpose of worship and offerings to the deity and for the food-offerings to the preceptors dwelling therein, (Karigudureyol tamiṇna mādisiḍa Vijaya-Pārśva-jinendra-maṅga-bhoga, raṅga-bhogakam-ālīya ḍisīya-āhāra-danakkam). The grants were made on the occasion of the saṅkramaṇa, as saṅvāduḥa-parihāra. The record is dated Prabhava, Pushya bahula, pāḍiva, Monday, Dakṣiṇāyana-saṅkramaṇa (A.D. 1027). Jagadekamalla referred to in the inscription, very probably was Jayasimha II (Jagadekamalla I).

The inscription next in time belongs to the reign of Trailokyamalla (Someśvara I) of the Kalyana-Calukya dynasty. The inscription, except for the part of its grant portion (including boundary details), is in Sanskrit language. The script is Kannada. It mentions the king as Trailokyamalla-deva, whose epithets are given as follows: Samasta-bhuvanāśraya-śṛi-paribhi-vallabha-mahā-rājādhirāja-paramesvara-parama-bhaṭṭāraka-satyaśraya-kula-tilaka-Cālukya-bharana. The record is dated Śaka 976, Jaya, Vaisākhha, Amāvāsyā, Somavāra, Sūrya-grahaṇa, which corresponds to A.D. 1054 May 9, f.d.t. 26. Trailokyamalla's queen is mentioned as Ketaladevi, who is stated to be administering over the aṅgrabāra Ponnāvāda on the date of the record. Her feudatory Cāṅkirāja of Vānasa-varṇa, is referred to as the pāda-kamalabhramara of yogirāt Mahāśena-muni and also as paripūrṇa-cāru-vidyānīdati. The inscription further states that he caused the construction of the jinaṇḍra-geha and installed the images of the deities, Pārśvanātha, Śaṅtinātha, and Supārśvanātha. The basadi was known as 'Bhuvana-bhūmbhuka'.

The three shrines of this trikūṭa basadi were in this order: Śaṅtinātha's shrine was in the middle, flanked by those of Pārśvanātha and Suparśvanātha (Parama-Śānti-jinendra-gehaṁ-dvayonugata-Pārśva-Supārśva-vāsaṁ). It is further stated that the image of Pārśvanātha together with the 'great serpent' was got sculptured (mahānāgaṁ-racitaṁ Pārśvadaivatam) by Jinavarma who is referred to as the chatra of Mahāśena-muni. The basadi is further described as 'Trabhuvanatilaka'. The grants were made on account of the sūrya-grahaṇa for the food-offerings to the ṛsis (ascetics) and the fiyas (preceptors) as saṇvanamāsya by the emperor Trailokamalla himself,
at the request of (one of his consorts) Ketaladevi. The grants included land, garden, house-site, shops, the sculptor’s house (kalkutigara mane) and oil-mills. The recipient of the grant was evidently Mahāsena-muni of Mula-saṅgha, Varasēna-gaṇa, and Pogari-gaccha.

An inscription from Guḍigere⁹ (Dharwar District) which can be assigned to c. A.D. 1075-76, records a number of gifts to the temple of Pārśvanātha at Dhvajataṭāka (i.e. Guḍigere the findspot of the record) by aṣṭopavāsi-kantiyar, at the instance of her teacher Śrīnandi. Here aṣṭopavāsi-kantiyar is the nun who performed eight fasts in continuity, Cālukya Someśvara II was on the throne on the date of this record. Another record from Soraṭūru⁹ (Gadag Taluk, Dharwar District) engraved during the reign of the same emperor (Someśvara II) refers to a very interesting occasion when Hūliyabbajjike, disciple of the same preceptor Śrīnandi (his gaṇa being mentioned as Surastha and anuvya as Citrakūṭa), received the grant made to the basadi. This hints to the fact that she was in charge of the management of the basadi. These instances reflect the important role played by the Jaina nuns or female preceptors during this period.

An inscription from Donī¹⁰ (Dharwar District) belonging to the reign of Cālukya Vikramāditya VI, dated A.D. 1097, refers to the administration of the place Dronipura by Lakṣmī-mahādevi, Vikramāditya’s senior queen (piriyarasī), states that Soviseṭṭi, a merchant of that place, caused the construction of the Jaina temple and made gift of a garden to Cānukirtti-pañḍita of the Yāpanīya-saṅgha and Vṛkṣamula-gaṇa. The temple no longer exists, the solitary image of Pārśvanatha from the place is the only indication of the deity in the basadi mentioned in the epigraph.

There are a number of Cālukya period inscriptions assignable on palaeographical grounds to the 11th-12th centuries A.D., which furnish some evidence about the Pārśvanātha temples; to these I shall presently turn. According to an inscription preserved in Gulbarga,¹¹ Ādakki (the present-day Ādakki in the vicinity of Gulbarga) which was a flourishing Jaina centre during this period, had a Jaina temple by name Koppa-Jinālaya, dedicated to Pārśvanātha. This temple is referred to as Cenna-Pārśva (also as Cenna-Pārśvanātha; Cenna meaning beautiful). An inscription from Koppal¹² (Raichur District) refers to Kuṣa-Jinālaya and the deity Pārśvanātha. Baṅkur¹³ (Gulbarga District) has preserved ruins of a number of Jaina temples. Of these, bastigudi has the images of Pārśvanātha and Padmāvati, amongst other images like Adivinātha, Caturvimśati-Jīnas, Vardhamāna, and others. On stylistic grounds, they can be assigned to the Kalyāṇa Cālukya period (11th-12th centuries A.D.). A thorough exploration may reveal many more sculptures and inscriptions of interest to us.
While the village Cīṇcolī\textsuperscript{14} has preserved a Pārśvanātha sculpture, Hagaragi\textsuperscript{15} has a sculpture of Pārśvanātha attended by Padmāvatī and Dharaṇendra; Kālāgiri\textsuperscript{16} and Malkhed\textsuperscript{17} have again preserved images of Pārśvanātha amidst the temple ruins. At Hūṇisī-Hadaṅgili,\textsuperscript{18} the medieval Jaina temple of the site is referred to as Śrīkṣetra-Huṇasi-Hadaṅgili-Pārśvanātha-Padmāvatī-basti, in the official records. These all are in Kalyāṇa-Cālukya style and may be assigned to 11th-12th centuries A.D.

Two inscriptions from Hālebid\textsuperscript{19} (Hassan District), of the Hoysala period, are of considerable interest. The first refers to the construction of the temple of Pārśvanātha by Tippana and Harideva, sons of Malliseṭṭi, while the second record refers to punise-jinālaya. Since the latter record is also from the same place, the reference therein is obviously to the same Pārśvanātha-Jinālaya, which may have been referred to as such, because it may have been situated in the vicinity of a tamarind tree (punise).

The inscriptions of the 10th or 11th century, though mostly donative, furnish some important and interesting account of the temple-building activity for Jina Pārśva. However, in respect of the period prior to those centuries, a further epigraphical survey is needed. As earlier noticed, a number of sites have preserved ruins of Jaina temples and sculptures. A thorough examination of these may possibly bring to light some hitherto unknown epigraphs, some even referring to Jina Pārśva.

A comparison with the situation in other parts of India, particularly Southern, reveals similarity to a fair degree in the nature of inscriptions, temples, and sculptures pertaining to the Pārśvanātha cult. In Karnataka, as also in other parts of Southern India, the sculptures installed in the sanctum sanctorum are of stone. The uniqueness of Karnataka is that the worship of Pārśvanātha is attested to in all ages after Jainism had secured a firm foothold.

NOTES AND REFERENCES

3. Ibid., p. 149. At Bāḍīmī (Bijapur District), the rock cut cave IV of the Vatapi-Cālukya period (c. A.D. 600) contains Jaina sculptures of all tīrthankaras seemingly added in the Hoysala period. However, there is no contemporaneous epigraph in the cave.
4. Desai, Jainism, p. 149.
6. The details of date seem to correspond to December 18, A.D. 1027. The ātaḥ pādiwa ended on the previous day. Dakṣināyanasaṁkramaṇa, however, occurred on December 24.
7. N.L. Rao (ed.), 1950-51, B.25. The findspot of the record (which is now in the Prince of Wales Museum, Bombay), is in all probability Honvād, Bijapur District. References to bhujangarāja and mahanāga in the paper read in this Seminar by Prof. M.A. Dhaky strengthens the point that the reference to mahānāga in this inscription is to the serpent king Dharanendra behind the image of Pārśvanātha.
8. Desai, p. 144. The Gālukya emperor mentioned in this record is Someśvara II.
13. Ibid., pp. 183 ff.
15. Ibid., p. 186.
16. Ibid., p. 192.
17. Ibid., pp. 192 ff.
18. Ibid., pp. 241 ff.
PĀRŚVANĀTHA IN FIGURAL ART OF KARNATAKA

A. Sundara

Antiquity

Traditionally, Jainism is believed to have begun to be spread in Karnataka with the arrival of Śruta Kēvalin Bhadrabāhu along with Prabhācandra (Ec. Vol. II; 1973: pp. xiii-iv) believed to be Candragupta, the Mauryan emperor (c. B.C. 325-301), together with a host of disciples in Śravaṇā Belgola (Hassan District), the most sacred and prominent Jina centre in South India even to this day. However, the interpretation of the concerned epigraphs and literary notices do not clearly lead to such conclusions. The earliest known references to the erection of temples, basadīs, and consecration of Jina images in Karnataka are the early Kadamba records, copper plate as well as lithic charters, ranging from the period of Kakusthavarnā (c. A.D. 405-430) to Harivarmā (c. A.D. 519-530). They (Gopal 1985; Nos. 3, 8, 9, 13, 16, 22, 23, 24, 29, 36 & 37) state about either the construction of a jinālaya or grants to them by the ruling monarchs, often at the request of their officers rather than on their own initiative.¹ In this context, excepting two records, all other invoke the Tīrthaṅkara usually as bhagavān jinendra and in the text as bhagavadarbat. The temples, too, are simply described as arbadāyatana/ devālaya/ sālā and caityālaya. In this context there is no specific mention of any of the 24 Tīrthaṅkaras. Even an attempt of contextual interpretations of the invocatory verses or the relevant expressions in the texts, does not seem to indicate any particular Jina as the descriptive attributes therein are common to all Tīrthaṅkaras.

Of the two records mentioning Tīrthaṅkara’s names, that (No.3) of the Kākusthavarnā ends with “Nama Namah Rṣabhāya Namah”. But the record registers a grant of land to the king’s general Śrutakirti from Kheṭa village belonging to holy Arhats. There is no mention of any specific caityālaya. However, it may be deduced that there were caityālayas for the Arhat Rṣabha also in this period in the Kadamba territory. For during the subsequent Vātāpi-Cālukya and Rāstrakūṭa periods, depiction of the images of Rṣabha, Pārśva, and Vardhamāna Mahāvira was frequent. Images relating to other Tīrthaṅkaras, of the Vātāpi-Cālukya period, however, have not so far come to light.

The other Kadamba copper-plate charter (No. 29), of Harivarmā, speaks of the grant of “Vasanta-vāṭikā” village in Suddi-Kundūru Viṣaya by the king to the
“Arhadāyatanā” got built by Mrgeśavarmā in Palāśikā, modern Halṣi (Khanapur Taluk, Belgaum District). Mrgeśavarmā caused to be built a Jinālaya in Palāśikā and granted 33 nivartanas of land extending from the river Mātrṣārt up to the Inginisārngama, to Dāmakūrti the Bhōjaka (officiating priest) and Jiṣyanta the Āyūṭaka for the Jain ascetics of the Yāpani, Nirgrantha, and Kūraka sects. Harivarman’s record ends with salutation “Namōrhae Vardhamānāya” (No. 13). Possibly, therefore, Mrgeśavarmā’s āyatana was dedicated to Jina Vardhamāna.

If the frequency of occurrence of Jina Rṣabha and Vardhamāna in the Cālukyan and Rāṣṭrakūṭa periods may be taken as symptomatic of their probable still earlier representation in Karnata, it may be expected that, in the early Kadamba period which was no less favourable to Jainism, these two Jinas may have been under worship as has been briefly discussed above. Depiction of Pārśvanātha during this period is also probable. There is, in point of fact, an indirect hint supporting this probability. Guḍnāpura inscription of Ravivarman (pp. 81-91) refers to “Padmāvatyālā” in Kallili village. If Hūmca (ancient Pombuca, Shimoga Dist.), another important Jain centre with several Jainas basadis (including that of Pārśvanātha) in Karnataka and celebrated for the Padmāvatī temple is any guide, in Kallili also there must have been a Jinālaya dedicated to Pārśvanātha whose śāsana-dēvatā happens to be Padmāvatī. If this surmise is correct, then this is the earliest known indication regarding Pārśvanātha in sculpture. The village has not been correctly identified. During my exploration in Halṣi, I found only one basadi, of c. 11th century A.D., but of a plan of an early tradition, consisting of a garbhagṛha and a guḍhamiṇḍapa similar to a few of the early Cālukyan temples in Aihole, such as for instance the Tārābasappagudi. It is likely that this temple was perhaps of the early Kadamba founding and originally may have been in brick. In the later period stone replaced the brick, more or less following the original plan. In a neighbouring later building is a well moulded stone piṭhikā for a Tīrthankara image, of rather an unusual type, perhaps of pre-Cālukyan period. Elsewhere in the village, in a Garuda temple, there is a simhapiṭha of a Tīrthankara image. Roughly a kilometer east of the village is a large ancient site at the foot of a hill within a mud fortification, locally known as “Bōḍke Ṭembe” and identified as ancient Palāśikā by me. Traces of brick structures at this site indicate that it was a town with numerous brick buildings which possibly had included the Jinālayas referred to in the inscriptions. Further explorations and excavations at this site and Kallili area may reveal the actual remains of Jinālayas with icons of Tīrthankaras including probably Pārśvanātha of the early Kadamba period.
Pārśvanātha in Figural Art of Karnataka

Pārśvanātha in Sculpture

From the Vātāpi-Cālukya period onwards, Jinālayas were erected in progressively larger number. Tīrthaṅkaras are shown exclusively in two forms; in khaḍgāsana (kāyavyutsarga) or in padmāsana. In the khaḍgāsana or kāyavyutsarga form, Jina Pārśva is usually flanked by the seated or standing Dharaṇa Yakṣa and Yakṣi Padmāvatī, and above the Nāga hoods is mukkōde or chhatrātraya, triple umbrella. Near the shoulders are depicted cāmaras on both the sides, though this is not an invariable feature. In Gulbarga region, on the central part of the chest may be delineated the śrīvatsa symbol; but this is a rare feature to meet with.

In the padmāsana form, usually the Tīrthaṅkara is shown as seated on a seat with pillow behind against the makara-paṭṭikā as the back. The image is flanked by Indras as cāmara-bearers. In this case, almost invariably, and occasionally in the other form, the Yakṣa and Yakṣi are separately installed on the sides of the doorway to the garbhagṛha, and thus in the antarāla-vestibule of the caityālāya. The images in these two forms are generally consecrated as cult-icons in the garbhagṛhas.

Images of Pārśvanātha in padmāsana are depicted as lalāṭabimba at the central block of the lintel of a doorframe, but generally without the Yakṣa and Yakṣi figures for lack of space. The Jina, in rather rare instances, is also shown in khaḍgāsana on the exterior wall (Hallūr temple of the Rastraḵuta period, Nīṭīr temple of the Cālukya period, Śāntinātha-basadi in Jīnānāthapura near Śravaṇa Belgoḷa and of the Hoysaḷa period), and as one of the four Tīrthaṅkaras in the Caturṅukha-Sahasrṅukha representation in the Śāṅkha-basadi, Lakṣmeśvara (Shirahaṭṭī Taluk, Dharwad District). The khaḍgāsana-mūrti form also figures at the centre (or alternatively also the padmāsana) along with the other Tīrthaṅkaras in similar posture surrounding the central image in caturvīṃśati-pattas.

Very rarely indeed, the main episodes from the life of Pārśvanātha are carved in a narrative vein. The only one of its kind is probably a series of such panels in the columnar hall in front of the Pārśvanātha temple in Halebiḍu, known as “Vijaya Pāraśvanātha” (A.D. 1133) founded by Boppadeva in memory of his father Gaṅgarāja, a minister and general to the Hoysaḷa king Viśṇuvardhana.

Images of Pārśvanātha in the two usual forms with some variations in regard to the auxiliary features, especially the first two, are most commonly found in the main Jaina centres: Bāḍāmi, Aihoḷe, Kambadahalli, Śravaṇa Belgoḷa, Hurīca, Shīmogā area, and Mudabidre (Karkala) where there are numerous Jaina basadis. However, a few of the Pārśvanātha sculptures in Bāḍāmi-Aihoḷe, Hurīca, Śravaṇa Belgoḷa and in Bilicoḍu are endowed with some special features which render them more dramatic
and interestingly significant. Excepting the Bādāmi-Aihole sculptural forms in the rock-cut Jaina caves (c. A.D. 600), I am not aware if similar sculptures of the other forms are met outside Karnataka.

**Pārśvanātha in Bādāmi - Aihole**

In Bādāmi in the *layana* (excavated rock temple) IV, are fine sculptures of Bāhubali and Pārśvanātha facing each other, carved as they are on the shorter walls of the *vibhikā* or *paṭṭaśālā*-forelobby. Generally, above Pārśvanātha’s (and also Supārśvanātha’s) head is the canopy of *nāga’s* five or seven hoods, one of the distinct features of identification of the respective *Tīrthankaras*. In the Bādāmi instance (Plate 64) the canopy is depicted as having five hoods. A female attendant to the right of the *Tīrthankara* is holding the parasol over the canopy, a feature occurring in the Cālukya sculpture, but disappearing in later periods. She also has *nāga*-hood over the crown, and is therefore most probably an early form of Padmāvatī. To the left is seated a royal person in *rājaśīlāsana*. Above the parasol are the *vidyādhara*-angels showering flowers. To the left is indistinctly carved Kamatha or Śaṁvara attempting to hit the meditating Jina. The image of Pārśvanātha in an identical position in the *paṭṭaśālā* of the Jaina Cave at Aihole shows Śaṁbara, Padmāvatī (having her own *nāga*-canopy), and five-hooded Dārāśendrā. (See here M.N. Tiwari, Plate 54.)

The *nāga* hoods of the canopy are five; hence the *Tīrthankara* has to be identified as Pārśvanātha in view of the accompanying Yakṣa and Yakṣī, indeed an indisputable criterion in determination. The presence of Kamatha further supports the identification. In the early sculptural depictions, there largely are sculptures of Vardhamāna Mahāvīra and Pārśvanātha better known to history. The delineation of the other traditionally known *Tīrthankaras* in sculpture apparently is later. In the Cālukya period, therefore, the need of standardizing the number of *nāga* hoods in connection with Pārśvanātha was not felt. It was in the wake of regular sculptural representation of Supārśvanātha in the subsequent period, who like Pārśvanātha, is characterised by *nāga*-canopy, there arose a need of distinguishing him from the other. This was met with by the depiction of a particular number of hoods, Supārśvanātha being an earlier *Tīrthankara*, the number of hoods in his case is appropriately made seven in contrast to Pārśvanātha’s five.

If these observations are acceptable, then in Bādāmi-Aihole area are the earliest available representation of Pārśvanātha, radiating as they do a kind quiescent majesty.
The Pārśvanātha Sculpture, Hunīca

Pombuca or Hunica is one of the greater Jaina centres in Karnataka, even now a pilgrim centre known for the Padmāvatī temple, worshipped by the non-Jaina communities as well. Historically, it was the capital of the Śāntaras from the eighth century onwards, who got built many caityālayas dedicated to Pārśvanātha, Bāhubali, and a Pañcakūta-basadi collectively during 9th-12th centuries A.D. (M.A. Dhaky has studied the sculptural wealth of this place that led him to identify the art as distinct and to describe it as "Śāntara school of art").

In the first hall of the Pārśvanātha-basadi are two almost identical, large, sculptural steles (3.0 x 1.0 m. approximately) of Pārśvanātha. They exhibit a further elaboration of the upasarga-theme (Plate 65) first noticed at Bādāmi. The Tīrthaṅkaras are in khadgāsana. The nāga raising his body spirally behind him, spreads his hoods over the Jina's head. Demon Karnaṭha, with a host of his attendants with stones and sticks, is shown fiercely attacking the Jina from all sides. But Pārśvanātha remains unperturbed like the sea receiving roaring and rushing rivers only to be merged in it, loosing their identities, indeed an excellent composition and equally a masterly portrayal in which every figure appears distinctly in different mood and posture.

The Pārśvanātha - basadi, Śravaṇa Belgoḷa

On the summit of Candragiri, Pārśvanātha's is one of the several basadis standing to the south beside the "Kattale" and "Candragupta" basadis. The plan of the Pārśvanātha-basadi is somewhat unusual. Externally, the width of the garbhagrha is as much as that of the gūḍhamandapa. (Generally, the width is kept to half of the gūḍhamandapa elsewhere. But rarely a basadi of the type of Pārśvanātha is found at Aihoḷe (i.e. Caranti Math group), Ron (Dharwad District). In such cases it is found that there are two small chambers on the sides of the garbhagrha meant for storing valuables, articles of worship, or the Tīrthaṅkara images made of precious stones such as crystal, jasper, lapis-lazuli, etc., accessible only from the garbhagrha though a small opening in the side walls. But in the basadi in Śravaṇa Belgoḷa there are no such indications of the existence of side chambers. Whether in course of time the original openings were later permanently sealed is a matter to be investigated. But what is really noteworthy here is the colossal figure of Pārśvanātha as well as the mode of providing entry to the garbhagrha. Here a severely plain and narrow doorway occurs, only a little wider than the maximum width of the image. Consequently, devotees in the gūḍhamandapa feel that the colossal image is set
up as though in a tall niche, somewhat reminiscent of the colossal Buddha in the rock excavated niche in Bamiyan (Afghanistan). There is no doorframe as such consisting of various sākhās like the one in the neighbouring Cāmuṇḍarāyā-basadi. Carving of the doorway with ornate sākhās has been deliberately avoided here so that the attention of the devotees is focused entirely on the Jina image. The nāga-hoods look both realistic and vivid (Plate 66). To the right, near the hoods, is a pedestal projected from the wall. With the help of a ladder the priest/devotees can get on it and perform the abhiṣeka rite. As mentioned above, usually the images of the respective Yakṣa and Yakṣi in the bāsadis are placed on the sides of the garbhagrha-doorway in the antarāla. But here this feature has been eliminated. Instead, on the side walls of the entrance, are drawn in outline in red colour, the figures of the Yakṣa and Yakṣi; they were obviously not meant to be sculpted. Carving of the images along the lines in the walls would have created deep niches that would have weakened the walls. This mode of construction and image-placement had been resorted probably to make the Jina image as the sole focus of attention. Such mode of representing Pārśvanātha has not been noticed elsewhere.

A rare form of Pārśvanātha sculpture from Bilicoḍū

This is indeed a noteworthy sculpture from Bilicoḍū (Chitradurga District) of c. 11th century A.D., located in the outskirts of the village in a modern grave-yard. Obviously it is brought from some Jaina temple in the village and installed on a platform in the present place. (It is about 70 cm high and 30 cm broad.) It depicts the Jina in khadgāsana. On the sides are shown seated figures of Yakṣa and Yakṣi. The unique feature of the sculpture is the representation of two entwined nāgas like those in any other Nāga sculpture. In the single loop so formed by the Nāgas bodies and between the hoods are medallions showing fully blossomed lotuses. The Tīrthaṅkara’s feet is in between the hoods just above the lotus and the Yakṣa and Yakṣi are represented right on the top of the hoods. Apparently, the sculpture has the combination of a Tīrthaṅkara and the Nāgas of the type of the Brahmanical sculptural representational tradition. The combination looks unusual, even strange! A careful perusal of the Jaina Purāṇas, however, explains this mix up. In the Pārśvanātha-purāṇa, it is narrated that Pārśvanātha, born as he was in Kāśi, and though he was a prince, was uninterested in mundane life and was inclined more towards the quest of the Self. One day, while he was wandering about on the bank of the river Gaṅgā, saw some ascetics performing austerities in front of a burning hearth. They were feeding the hearth with fire-wood. Pārśvanātha questioned them
why they were harming the creatures. Surprised and angered they asked him to show the creatures that were said to have been harmed. Pārśvanātha took out a burning fire-wood from the hearth and split it with an axe. Within the burrow of the wood were found two serpents male and female already partially roasted struggling for life. Realising that they would not survive, Pārśvanātha exhorted the mantra of Pañcanamaskāra (i.e. Reverence to Arhats, Siddhas, Ācāryas, Upādhyāyas, and Sādhus) and left the place grief-striken. Later, while he was engrossed deeply in meditation in the forest of Ahicchatrā, a semi-divine being Kamaṭha, his former enemy, saw him and remembering the enmity of the previous existence, proceeded to torment Pārśva by throwing at him brick, stone, and the like. But Pārśvanātha remained unshaken and unperturbed. Thus failed Kamaṭha, next conjured up a downpour with thunder so as to drown him. In the meanwhile the two serpents which were led to the heavenly path at the time of their death, had been born as Dharaṇendra Yakṣa and Padmāvati Yakṣī in the Pātalaloka. No sooner did they know about the calamity inflicted on their guru than did they rush to the spot of upasarga to help him. Padmāvatī supported him on her crown and Dharaṇendra spread his hoods over his head. And at that moment Pārśvanātha got enlightenment.

In the light of the above Purānic story, the sculpture described represents obviously Pārśvanātha with Dharaṇendra and Padmāvatī and the two serpents beneath them in it indicate to the immediately past life of the Yakṣa and Yakṣī.

**Some other aspects during the Cālukya and Hoysala periods**

In northern Karnataka during the Kalyāṇa-Cālukya period, the back-seat of Jina Pārśvanātha seated in padmāsana, shows the finely carved makara-vorana.

Under the Hoysalas, in south Karnataka, the Jina images in general are characterised by the parikara-background intricately carved with minutest details, especially of the mukkade under which the Jina is represented in khadgāsana and also the ornaments of the Indras on the sides attending upon the meditating Jina.

In the Jina sculptures of the Kalyāṇa-Cālukya and Hoysala periods, the difference is only in the degree of excellence connected with an intricate carving of the mukkade and the Indras as cāmaradharas. Besides, in many cases, the spiral hair ringlets above the head are artistically rendered. The spiral body of the snake and the seven hoods are realistically depicted by detailing the skin-scales and the naturalistic treatment of the rest of the body. But the narrational aspect of the Jina’s portrayal with Yakṣa and Yakṣī engaged in the protective action and the Kamaṭha charging with stones etc. are no longer represented. The Yakṣa and Yakṣī are
depicted as seated in padmāsana or in a standing posture in an attractive dvibhaṅga. The Dharaṇendra and Padmāvati in dvibhaṅga from the Pārśvanātha-basadi in Halebidū are instances of fine workmanship. However, even when graceful, they lack the dynamism and power of depiction of the preceding examples.

In the Vijayanagara period, the erection of jinālayas was largely in the Ghāṭ-coastal region in Bilgi-Gersoppā-Bhatkal and the neighbouring Mudabidre-Kārkala tracts. These were foundations largely by the Vijayanagara-feudatories. Generally, the depiction of the Tīrthankaras is somewhat rigid, lacking as they do the supplementary details and artistic innovations. The dramatic representation of the surroundings, the unshaken and serene meditative personality of Pārśvanātha in the sculptures of the early period degenerated first into ornamental and next into ossified form as the image probably of the Caṇḍogra-Pārśvanātha from the old Gersoppa site illustrates (Plate 67).

NOTES AND REFERENCES

1. This had been the case not only in early Kadamba times but also, and even with greater frequency, in all subsequent periods in Karnataka.

2. The main deity today seen in the Huṇica temple is Pārśvanātha, Padmāvati sitting next to the Jina on the altar.

3. These need to be published.

4. However, in the Kuśāna period inscriptions at Mathurā, names of such Jinas as Sambhavanātha and Munisuvrata — the third and the 20th tīrthankara — do figure. Arīṣṭanemi, the 22nd, also frequently figures there as he can be identified by the presence, on his flanks, of Vāsudeva and Balarāma. There may be other tīrthankaras in the lot there, but the absence at that date of the lāṅchana-cognizance does not help identifying these other Jinas.

5. For his paper see here the bibliographical references.

SELECT BIBLIOGRAPHY


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LIST OF ILLUSTRATIONS

Plate 64. Bādāmi, Cave IV, viśīhā, Pārśvanātha, c. late 6th century A.D.

Plate 65. Hutica, Pārśvanātha-basadi, guḍhamanḍapa, stele showing the upasarga of Pārśvanātha, c. late ninth century A.D.

Plate 66. Śravaṇa Belgola, Candragiri, Pārśvanātha-basadi, garbhragrha, cult image of Pārśvanātha, c. early 11th century A.D.

Plate 67. Gersoppa, forest, ruined Jaina temple, Pārśvanātha, c. 15th century A.D.

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राजस्थान में पार्श्वनाथ के तीर्थ स्थान

महोपाध्याय विनयसागर

रत्नानन्द विज्ञापिमणि कुल के चौबीस तीर्थकरों में से मुख्यतः केवल तीन तीर्थकरों के लिये ही आगम-साहित्य में नाम के साथ विशेषण प्राप्त होते हैं -- अखंडदेव के लिये "अराहा कोसिलि" अर्थात् कोशलिक, पार्श्वनाथ के लिये "अराहा पुरिसादासिया" अर्थात् पुरुषादासिय, और महावीर के लिये "समर्थ भगवं महावीर" श्रवण भगवान् महावीर। यह नाम कर्म की अन्यथा अवशिष्टता के कारण समग्र तीर्थकरों में से केवल पुरुषादासि नाम नाम ही अत्यधिक संसरणायु, संस्कृतवाणी और अचर्चनी रहा है। अधिकांशक धर्मान्द्रा और पादाती देवी की जागृति एवं चमककर प्रदर्शन के कारण वीरता होती हुई भी मनोभित्ताया पूर्वक के रूप में पार्श्व का नाम ही प्रभुखता को धारण किये हुए हैं। यही कारण है कि मन्त्र साहित्य और स्तोत्र साहित्य तो चित्रलता के साथ पार्श्व के नाम से ही समृद्ध हैं।

सामायिकः तीर्थों की गणना में वे ही स्थल आते हैं जो हाँ तीर्थकरों के पांचों कल्पानाशक—व्यवन, जम, दीक्षा, ज्ञान, निर्वाण—हुए हीं। सिद्धतीर्थों में उनकी गणना को जताते हैं यहाँ कोई-न-कोई महापुरुष सिद्ध, बुद्ध, और मुक्त हुए हीं। अथवा विचारण किया हीं। किन्तू अतिशय तीर्थ या चमककरी तीर्थ वे कहलाते हैं जहाँ कोई भी महापुरुष सिद्ध तो नहीं हुए हीं, परंतु उन श्रेणियों में स्थापित उन महापुरुषों/तीर्थकरों की मूर्तियाँ अतिशय चमककारपूर्व होती हैं।

भगवान पार्श्वनाथ के कई तीर्थ तो उनके जन्म से पूर्व एवं विद्यमानता में ही स्थापित हो गये थे। परमस्थत् श्रृंखला के अनुसार आचरण जिन्नासर्मात्र ने विविध तीर्थकल्प नामक प्रथ (२० सं १३८९) में लिखा है—

१. दसावीं रावण के समय में निर्मित पार्श्वनाथ प्रतिमा भी कालान्तर में श्रीपुर में स्थापित हुई, वही अन्तर्विक पार्श्वनाथ के नाम से प्रसिद्ध है।

२. भगवान रामनाथ के समय में कुण्ड और जमानथ में भी श्रीनाथ बुद्ध हुआ था। इस संबंध में जमानथ ने जगत् विद्या के प्रयोग से कुण्ड की सेना को निक्षेप कर दिया था। उस समय वन्धुहृदय से पार्श्व प्रभु की प्रतिमा प्राप्त की और उसके नहाव सन्त सन्त के छित्रकाह से कुण्ड की सेना पूर्ण: स्वस्थ हो गई थी। वही स्थल संख्याक पार्श्वनाथ के नाम से तीर्थ रूप में प्रसिद्ध हुआ और आज भी इसकी प्रसिद्ध चर्म सीमा पर है।

३. स्थल गणराज्य कल्प के अनुसार भगवान् मुनिसुक्त्र स्वामी के समय में निर्मित पार्श्व प्रतिमा ही नागाज में नवम्ब वायदव्यक्ति कुर्णे के प्राप्त की थी। यह प्रतिमा कालान्तर में नवगोंदेलकाकार अखंडदेवसुरंग के संभी नदी के तट पर भूमि से प्रकट कर स्नायुपुर (अष्टभाग) में स्थापित की थी; जो आज भी तीर्थ स्थल के रूप में प्रसिद्ध है।

इसी विविध तीर्थकल्प में अन्तर्गत "अहिंसानारायणकल्प" और "करिकुरण्ड कुर्णेश्वरकल्प" में लिखा है कि प्रभु पार्श्वनाथ दीक्षा ग्रहण कर छदमस्वास्थ्य में विचारवाद रहे थे, तब वे दोनों तीर्थ क्षेत्र स्थापित हो गए थे। अथाहु उनकी विद्यमानता में ही वे दोनों स्थल तीर्थ के रूप में मान्य हो गए थे।
भारत के प्रत्येक प्रदेश में पुरावासानी पार्श्वनाथ के अतिशयपूर्व एवं विख्यात कई-कई तीर्थ स्थल हैं। जिनके बारे में हिंदी “चतुर्दशीति महातीर्थनाम संग्रह कल्प” में पार्श्वनाथ के १५ महातीर्थों का उल्लेख किया है।

१. अजयघाट में नवलिङ्ग पार्श्वनाथ, २. संभात में भवभयर, ३. फलवर्धि में विश्वकर्मास्तेल, ४. कोरेगढ़ में उपसर्गहर, ५. अहिंसाय निवास में भवभयर, ६-७. कलिकुण्ड और नागार्जुन में श्री पार्श्वनाथ, ८. सूर्यभुमि और नागार्जुन में श्री पार्श्वनाथ, ९. योगेन्द्र पर्वत पर छाया, १०. आंकर पर्वत पर सहारण, ११. भाराण्सी में भृगु पिङ्करकारक, १२. महाकाल के अन्तर में पातल चक्रकार, १३. मथुरा में कलपुरुष, १४. चन्द्रमा में असोक और, १५. मलयागिरि पर श्री पार्श्वनाथ भवनाथ है। साथ ही पार्श्व के दस तीर्थों पर कल्प भी लिखे हैं।

स२० सं १०५६८ में विनयकुशल ने गोडी पार्श्वनाथ स्तवन में तथा १८८१ में खुशलिंगज ने पार्श्वनाथ छद्म में प्रभु पार्श्वनाथ के १०८ तीर्थों का उल्लेख किया है। वहाँ धीरजसिद्ध के विख्यात नवमिबल ने पार्श्वनाथ के १३५ तीर्थ-मंदिरों का वर्णन किया है।

इस प्रकार देखा जाए, तो विनयकुशल, विनयमंगल के समान मनोवांशक पार्श्वभु के नाम से वर्तमान समय में भारत वर्ष में शास्त्रीय तीर्थों, सहस्र के लगभग मंदिर हैं और मूर्तियाँ की तो गणना भी सम्भव नहीं है। यथावत प्रत्येक मंदिर में पाण्डाव एवं धातु को अनेकों प्रतिमाएं प्राप्त होती हैं।

राजस्थान प्रदेश में तीर्थस्थलों में विशेषतः पार्श्वनाथ के पाँच तीर्थस्थलों में से कई कल्याणक नहीं होने से यहाँ के पुरावासानी पार्श्वनाथ के सारे तीर्थ क्षेत्र अतिशय व्यावस्थित तीर्थों की गणना में ही आते हैं। राजस्थान में प्रभु पार्श्वनाथ के नाम से निम्न स्तर तीर्थ के रूप में अत्युक्तिक विख्यात हैं। जिनका संक्षिप्त परिचय आवश्यक देखने पर प्रत्येक प्राप्त है।

२। करडाड़ा पार्श्वनाथ—उदयपुर—चित्तौड़ रेलवे मार्ग पर करडाड़ा स्टेशन है। स्टेशन से एक किलोमीटर पर यह गाँव है। यहाँ उपसर्गहर पार्श्वनाथ की श्रावणी प्रतिमा विश्वसमान है। नाहर जी के लेखनार्य सन १९३९ में सड़कलक्षी यशोभूमी ने पार्श्वनाथ बिभु की ग्रंथ लिखी है। यहाँ १९३३, १३०२, १३४२ आदि के प्राचीन मूर्तियाँ हैं। यहाँ विविध लेखा के अनुसार पांडव दोहरा के पेठाह और ज्ञाननाथ ने यहाँ के प्राचीन मंदिर को जीर्णोऽधार बनाए, किन्तु आज वहाँ प्राप्त होती है। सन १४३२ में खतराळ्य के आचार से द्वारा बड़ी महात्मा हुआ और सन १५५६ में इसका जीर्णोऽधार हुआ था। अर्थात् इस तीर्थ का वर्तमान रूप कल्पित है।

जिन्नभव्यसूरी श्रीविष्णुपर फलवटिया पार्श्वनाथ कल्प के अनुसार यह करडाड़ा पार्श्वनाथ तीर्थ परिस्तिर्थों में से था। खतराल्य की पिप्पलक श्रावण का यहाँ विशेष प्राप्त है।

मेवाड़ के तीर्थों में पार्श्वनाथ का यह प्राचीनतम तीर्थ है।

३। कापड़ा पार्श्वनाथ—जोधपुर से बिलाड़ा-अजमेर रोड पर यह तीर्थ है। प्राचीन लेखनों में इसका नाम कापड़हेड़क, कापड़हेड़ा बताया है। जैतुरण नवसि सेत्र भाग्नाजी भंडारी ने भृगु में सन १९३६ को तुला चार मंजिला वह विश्वस्त शिखरावर्त रामराम मंदिर बनवाया था। यह मंदिर की उन्मत्त और विशालता की तुलना कुमारसम्भव भृगु का निर्माण करने वालों के मंदिर से की जा सकती है। यह मंदिर चतुर्पुर्ख है और मूलनाथ के श्रवणभूमी पार्श्वनाथ है। मूलनाभक की मूर्ति जिनचन्द्रसूरी ने सन १५२४ में बनाई थी, १५५६ का भृगु
६. ख्याति पार्श्वनाथ—पाली माराठा में नवलखा दृष्टि के पास शासन जीतने वाला विशाल नवलखा पार्श्वनाथ का प्रसिद्ध मन्दिर है। इस स्थान का प्राचीन नाम पालिका, फत्ती था। सं १९२४, १९७८, १२०४ के प्राप्त लेखानुसार मूलतः यह महाकाव्य स्मृति का मन्दिर था। सं १६८६ के लेखानुसार नवलखा मन्दिर का जीवनदार हुआ था और पूर्णप्रतिस्था के समय पार्श्वनाथ का सपरिवार मूर्ति स्थापित की गई थी।
7. नाकोड़ा पार्श्वनाथ—जोधपुर से बाड़मेर रेलवे के मध्य में बालोतरा स्टेशन से 10 किमी दूरी पर नेवाराग ग्राम में यह तीर्थ है। वस्तुतः ग्राम का नाम बीमोपुर या नगर था किंतु महेन्द्र और नगर का मिश्रण होने के कारण यह स्थान अब भी मेवाराग कहलाता है। नाकोड़ा ग्राम के तालाब से प्रकट इस पर्वतनाथ प्रतिमा की इस स्थान पर स्थापना/प्रतिष्ठा अनुमानित: मिथुन सो १९१२ में खरतरचन्द्री की दक्षिन तरफ स्थापित हो गई। संस्थापक दक्षिणलक्ष देवी की मूर्ति भी (१५३६ में प्रतिष्ठित) गुलान मण्डप के बाहर बांधी और के आंत में स्थापित है। नाकोड़ा में प्रकट होने के कारण ही नाकोड़ा पार्श्वनाथ के नाम से इसकी प्रसिद्धि हुई है। यहाँ के अविभाजन स्तूप भी नाकोड़ा पैगम्बर के नाम से सारे भारत में विख्यात है। वर्तमान में श्रद्धालु यात्री भी ४००-५०० के लगभग प्रतिदिन आते हैं। राजस्थान के समस्त तीर्थों की तुलना में यह भी इसकी सर्वाधिक है। मंदिर भी विशाल और स्पष्टी है। व्यवस्था भी सुदर है।

8. नागपञ्चक वर्षशाक्ति—यह मंदिर उदयपुर में है। सांस्कृतिक मो मनाने की पुस्तक “पुरस्तादारीं श्री पार्श्वनाथधो” के अनुसार महाराण मण्डप ने भ्रमण-प्रवाशकों सहित पार्श्वनाथ की आराधना से ही निकले रुद्रों में विजय प्राप्त कर इस मंदिर का निर्माण करवाया था, जो नागपञ्चक पार्श्वनाथ के नाम से आज भी प्रभावशाली रहा जाता है।

9. नागढ़ नवविंश कोट्स का तीर्थ—उदयपुर से २२ किमी पर नागढ़ गाँव है। यहाँ भक्तादि में सं १९१५ में खरतरचन्द्री जिनसागरसरी प्रतिष्ठित शालिनाथ का मंदिर है। किंतु मुनिसुदरसरी रचित नागढ़ तीर्थस्तूप, जिनप्रभुसरी के फलविधि पार्श्वनाथ तीर्थस्तूप में नागढ़ पार्श्वनाथ के उल्लेख प्राप्त है। राजगिर्य दहालकश रचित (१५वीं शती) में देश तीर्थमाला-स्त्त्र यमन ३ में नवविंश का पार्श्वनाथ का उल्लेख है।

यहाँ पार्श्वनाथ का जीवन मंदिर भी है। मंदिरस्थ मूर्ति के एक वहसान के नीचे १९१२ का लेख प्राप्त है।

आलोक पार्श्वनाथ—नगरदां जो एकलिंग जी के मंदिर के पास ही दिनमंगर परम्परा का आलोक पार्श्वनाथ का मंदिर था जिसे सुपुरसरी ने श्रद्धार्थ स्तंभों के रूप में परिवर्तित कर दिया था। १७वीं शताब्दी से अनेकों स्तूप शिलालेख प्राप्त है।

आलोक पार्श्वनाथ मंदिर का उल्लेख विजयदेव के १२३६ वाले शिलालेख में भी प्राप्त है।

10. फलविधि पार्श्वनाथ—मेड्डा रोड जंक्शन स्टेशन से एक फलविधि की दूरी पर होली नामक गाँव है जो पार्श्वनाथ कोट्स के नाम से जाना जाता है। जिनप्रभुसूरी रचित फलविधि पार्श्वनाथ मण्डप के अनुसार मालंगरी भांसूर और ओरसाल देशीय शिखर के भूमि पर प्राप्त सत्वकाला पार्श्वनाथ की प्रतिमा अनिवार्य विशाल गणनागरी मंदिर बनवाकर स्थापित की और इसकी प्रतिमा विश्वस १९१२ में राजगिर्य (भग्नीश्चल) के शीलभ्रमसुरी के शिव्य शर्मसूरी के नीचे है। सो १२३३ में श्रीभूमि गाँव ने मूर्ति का अंग-भंग किया, तथापि प्राचीन एवं देवविभिन्न होने के कारण यही मूर्ति भाग्यशाली मंदिर के में भी रही।

पुरातन-प्राचीन—संग्रह के अनुसार ग्राम श्रीवह ने वाद विजयदेवसूरी के तत्त्वावधान में इस गणनागरी मंदिर का निर्माण १९१९ में करवाया और इसकी प्रतिमा वादिदेवसूरी के पुत्र श्रीभूमि देवसूरी ने १२०४ में करवाया।

इस तीर्थ की महिमा का वर्णन करने हेतु जिनप्रभुसूरी तो यहाँ तक लिखते है—
“इस महात्माध्वेश्न पा०पा० के दर्शन से कलिकुण्ड, कुकुंकुटेश्वर, श्रीपौर्ण, संघेश्वर, सेरोसा, मधुरा, वाराणसी; अहिंसा, रामपुर, अजायद, प्रबंधन, देवपाल, करुणा, नागद, श्रीपुर, सामाजिक, चन्द्रघंट, श्रियोति, गुरुद्वारा; हरिकेशी, लिंगबाज़क आदि व्याख्यानों में विहारवास कार्यालयों का यात्रा करने का फल होता है।”

१५वीं लती में हेमराज सुपारि ने इसका जीवन-दादार करवाया था। आज भी यह मन्दिर दर्शनीय है और प्रमाणपूर्ण है।

१२. भीमलिया पा०पा०—यह भीरापादा जिले की बुंदी की सीमा पर स्थित है। यह चढ़ान पर खुदा हुआ “उत्तम सिखर पुराण” एवं वि० सं० १२२६ का चौहान-कालीन महत्त्वपूर्ण लेख है। मन्दिर भूमि हो गया है, केवल सिखर का भाग ही अवशेष है। यह मन्दिर विहार रमणी का है। चौहान-कालीन १२२६ के लेख में ९२ पत्ते हरे कुछ गांव भाग है। लेख के ५५वें पत्ते में लिखा है—गौरविलक्षण की पत्ता लगलिया को स्मृति में यहाँ मन्दिर बनवाने का एवं-निर्देश मिला था। इस लेख में यह उल्लेख भी मिलता है कि यहाँ कमजोर उपत्यका तथा।

उत्तम सिखर पुराण दृश्य चढ़ान पर खुदा हुआ है। इसमें २९४ स्तोत्र हैं। इसके तीसरे सर्ग में काम के उपसर्ग का स्वतंत्र वर्गनं भी मिलता है।

१२. रतनपुर पा०पा०—रतनपुर मारवाड़ के पा०पा० मन्दिर का तीर्थ रूप में उल्लेख मिलता है। वि० सं० १२०९, १२२२, १२४२, १२५६ के लेखों से इसकी प्राचीनता और प्रसिद्धि स्पष्ट है, किंतु आज यह तीर्थ महत्त्व-शून्य है।

१३. रावण पा०पा०—अलवर से ५ कि०म० दूर जंगल में रावण पा०पा० मन्दिर जीर्ण दशा में प्राय है। परम्परागत श्रुति के अनुसार यह मूर्ति रावण-मनोदित द्वारा निर्मित थी। सं० १६४५ में श्रीरथ हीरानंदन ने रावण पा०पा० का भव्य मन्दिर बनवाकर खत्तरा गीती आधारशील शाखा के जिन्तुकृतसूरि के आदेश से वायुक रंग कलसे से श्रीरथ करवाई थी।

१४२५ की कल्पसूत्र की प्राचीनता तथा अनेक तीर्थ-मालाओं आदि में भी रावण तीर्थ का उल्लेख मिलता है।

१४. लोलवा पा०पा०—जैसलमेर से १५ कि०म० पर यह तीर्थ है सहारनपुर निर्मित शहदलपूर गांव में तिलक निर्मित भव्य शहदलपूर के अनुसार श्रीदान और राणीका ने चिन्तामणि पा०पा० का मन्दिर बनवाया। श्रीमति खोमसा ने मन्दिर भगवान होने पर तून मन्दिर बनवाया। इसके भी जीर्ण-श्रीरथ होने पर जैसलमेर निवासियों के हाथ ही पंचात में विवाह की आकृति पर नव एवं भव्य मन्दिर बनवाकर चिन्तामणि पा०पा० की श्रमणवनी निर्मिति विराजमान की इसकी श्रीरथ खत्तरा गौतम सूरि ने सं० १६४५ में विस्तार सुंदर १२ गुजजार की थी। मन्दिर के दरबार और सम्बलन पर अक्षय और उस पर कल्पकुट की मनोहर रचना भी है। मन्दिर खिस्सवाड़ है और शिल्पकला की दृष्टि से अनुभु है।

१५. वरकान्या पा०पा०—राजगीरस्तेरस से ३ कि०म० पर वरकान्या गांव है। “वरकान्यावरकान्या,” चौराहा नाम मिलता है। गोडवाड़ को प्रसिद्ध पंचायती में इस तीर्थ का प्रमुख स्थान है। कई बार इसका जीर्ण-दादार होने से प्राचीनता नष्ट हो गई है। शिराजजण ने आन्दोलन में प्रस्तुत (१२९५) के प्रारंभ में ही “वरकान्या पा०पा० प्रसन्न को” लिखकर इस तीर्थ की महिमा गाई है। महाराज जगतसिंह ने सं० १६५७
के लेख में मैंने के लिये जफाल में छूट का उल्लेख है।

अन्य तीर्थ—इसी प्रकार सिंचवी पार्श्वनाथ, सोलिया पार्श्वनाथ सौजन्त के पास मुंडेवा पार्श्वनाथ, नाडलाई में सोमदिया पार्श्वनाथ, सुजानगढ़ में जगवल्लभ पार्श्वनाथ के मन्दिर भी दर्शनीय हैं।

गोंडी पार्श्वनाथ के नाम से बीकानेर, आहोर, धानेपा, नाडलाई, सौजन्त के मन्दिर प्रसिद्ध और दर्शनीय हैं।

वस्तुतः देखा जाए तो यह राजस्थान प्रदेश अतिशय/चमत्कारी तीर्थ-स्थलों का ही प्रदेश है। इस लघु निबंध में पार्श्वनाथ के प्रसिद्ध एवं मुख्य-मुख्य तीर्थ-स्थलों का उल्लेख मात्र किया गया है। ऐतिहासिक विश्लेषण प्राचीनता और विशिष्टताओं का लेखा-जोखा नहीं। अनुसंधान करने पर इस प्रदेश में अन्य अनेक प्राचीन तीर्थ क्षेत्रों का परिचय भी प्राप्त किया जा सकता है।
THE TĪRTHAS OF PĀRŚVANĀTHA IN GUJARAT

M. A. Dhaky

The early āgamic and related commentaries composed from the late sixth to the ninth century refer to no place as a tīrtha sacred to Jina Pārśvanātha in western India including Gujarat. The ancient sites then very famous as tīrthas within the present-day province of Gujarat were Ujjayantagiri (Gīmār Hills), Śatruñjāyagiri (Setrunjo), and Prabhāsa, the first was sacred to Arhat Ariṣṭanemi, the second to Jina Ṛṣabha, and the third to Jina Candraprabha, Pārśvanātha thus not figuring in their context as the principal deity. Likewise, the temples sacred to Jinas that existed in Valabhi (ancient capital of the Maitrakas in Saurāṣṭra) before its destruction in A.D. 784 did not include that of Jina Pārśva.¹ It was only in the medieval period that one hears of some sites sacred to that Jina: these were Stambhanaka (Thāmbhaṇā), Śāṅkapura (Śaṅkhēśvara), Cārūpa, Seriṣaka (Serisā) and a few others, the first two being far more famous in the past, the second also so in the present times, than the remaining sites.² For their images were believed to be endowed with miraculous powers including the cure of leucoderma by bathing in the lustral water of the images of the Jinas concerned. The myths relating to the origin of the first two tīrthas have been incorporated in the Kalapradīpa of Jinaprabha Sūri (c. A.D. 1333);² these are best left to the faithful. Historically speaking, the following facts about the tīrthas concerned are available in the medieval and late medieval Śvetāmbara literature. The other sites sacred to Pārśvanātha were Ajahāra (Ajāra), Ghoghā, and Maṅgalpura (Maggol), all located on Saurāṣṭra’s western and south-eastern sea-board. And in Anahillapatiṣa, the capital of Gujarat, was the famous temple of Pañcāsarā-Pārśvanātha.

Stambhana - Pārśvanātha

A head of an image of Pārśva had been exposed near a tree in the environs of the village Stambhana situated on the bank of River Seḍhī near Cambay or Kambhāt. The exhumed image subsequently was set up in a shrine built for it and was consecrated by Abhayadeva Sūri of Candrā-gaccha, the famous commentator on the nine āṅga-works of the āgama literature of the northern Nirgranthā tradition inherited by the Śvetāmbara sect. The date of consecration has been reported to be A.D. 1053 (or 1063). Abhayadeva Sūri next composed a stotra in Apabhramṣa in praise of the Stambhana-Pārśvanātha, the psalm famous as Jaya Tīhuanā-tbottā.⁴ Thereafter
followed several similar compositions, in Sanskrit as well as Prākṛta, which sing the glory of the image of that tīrtha. Among these the earliest was by Vardhamāna Sūri — disciple of Abhayadeva Sūri — followed by other brilliant compositions till the 15th century. From these, the beginning of a stuti by Nayandhra of Brhad-gaccha, dated S. 1257/Ad. 1201, is cited below:\footnote{6}

\begin{quote}
\begin{verse}
\begin{flalign}
\begin{align}
\text{सेढीतम्भनकप्रतिष्ठाः प्रेमं नाथ: सुगौणगिरिः: } & \\
\text{पायादपाध्यात्मिनीलकायः सिद्धचक्षुसास्थंतनभुपाय: } & \text{॥ ॥}
\end{align}
\end{flalign}
\end{verse}
\end{quote}

The glorificatory myths of the early and late medieval epochs speak in most glowing terms the merits that can be accrued by visiting (and worshipping) the Lord Jīna Pārśva in the Stambhana shrine. By about A.D. 1232, minister Vastupāla had founded the “āvatāra-tīrtha” — shrine incarnate — of Stambhana Pārśvanātha on the Śatruṇjayagiri as well as Ujjayantagiri.

The image of the Jina had been transferred, in early years of the 14th century, from Stambhana to Stambhaśīrtha (Kambhāt) for ensuring its safety; but it could not have survived the Muslim conquest and subsequent occupation of Gujarat when, by A.D. 1325, all Brahmanical and Jaina temples in Kambhāt — which indeed existed in very large number — had been completely destroyed. A shrine of Stambhana Pārśvanātha today does exist in Kambhāt, but is a building of a very late date, of late British period, the old glory of the tīrtha has by now been considerably dimmed.

\textit{Śaṅkhapura - Pārśvanātha}

The image had turned up in the present village of Śaṅkheśvara at the far end of the 11th century. One Sajjana built a temple for it in S. 1155/A.D. 1099. Minister Vastupāla had renovated or rebuilt in marble (or made additions to) the temple early in the second quarter of the 13th century;\footnote{7} he also founded its āvatāra-shrine on the holy hills of Śatruṇjaya. Many pilgrim congregations had visited the shrine in the past and even today its fame is fairly considerable. A few hymns due to the Lord Pārśva of Śaṅkhapura are known, that by Municandra Sūri of an unknown gaccha and probably of c. mid-13th century, which is of historical importance, is appended at the end. This tīrtha of Pārśvanātha has been noticed also in several other hynmic compositions by authors of the centuries between the 13th and 15th; and Upādhyāya Yaśovijaya, in the 17th century, had sung the glory of the lord in dazzling phrases. The mythical literature commensurate with the glory of the tīrtha was also duly
created. It is said in the hymn of Municandra that the local ruler Durjanaśalya (13th century) was cured of leucoderma by bathing in the lustral water of the Jina. Even today the lustral water of this Jina here is believed among the Jainas to be restoring the skin pigment. The original temple was, to all seeming, destroyed during the Muslim occupation of Gujarat some time early in the 14th century. On its site was built another temple, now in brick, in early 17th century in Mughal times. This, too, seems to have been desecrated and damaged in the time plausibly of Aurangzeb. The present shrine, situated at a different location in the village, is the result of construction late in the British period.

**Anahillapāṭaka, Paṅcāsara - Pārśvanātha**

The image had been brought from an old shrine in his ancestral town Paṅcāsara by Vanarāja, the progenitor of the Cāpotkaṭa dynasty, and set up in late ninth century in a temple — Vanarāja-vihāra — an abbey-temple founded by him in his new capital, Anahillapāṭaka or Anhillapattana, present-day Pāṭan in north Gujarat. The temple and the ancient image of course have not survived since almost the entire old Pāţan was completely devastated by the Muslim invasion and occupation of Gujarat in c. A.D. 1304. Even the ancient site of the temple has been forgotten, though it could not be far from the present new structure. The image of Pārśvanātha of Paṅcāsara, though famous because it was ancient, perhaps of sixth or seventh century, was not reputed for performing miracles. A few late stavanas and a number of notices on this temple, however, are known from the pilgrim psalms in late Maru-Gurjara-bhāṣā and in Gujarāṭī.

**Cārupa - Pārśvanātha**

The temple’s image was believed to be ancient. A hymn by Ratnaśekhara Sūri of Tapā-gaccha (2nd quarter of the 15th century) sang the glory of the tīrtha. The tīrtha exists but does not enjoy the importance it did in the medieval period.

**Ajābarā - Pārśvanātha**

The foundation of the Ajāharā Pārśvanātha near Unā seemingly was of the time as early as the eighth century. It was in all probability destroyed when Mahmūd of Gaznā, after devastating Unnatapura (Unā) was proceeding to Prabhāsā for the destruction of the temple of Somanātha in late weeks of December 1025. The original temple may have been built by the adherents of the Nirgrantha-Yāpaniya sect who had settled for some time in Saurāṣṭra. The shrine was perhaps rebuilt in
the 13th century, possibly by the Švetāmbaras. The original, desecrated, damaged, and discarded lime stone image of Pārśva, highly corroded by centuries of exposure to weathering in the temple’s outer surroundings, is now preserved in the Government Museum, Junāgadh. The tīrtha, though ancient, is now of minor importance. It had inspired a couple of hymns, perhaps in the 17th century, when its glory was somewhat revived.

Ghōghā - Pārśvanātha

The ancient image of Jīna Pārśva at Ghōghā had been broken into nine fragments but joined into one piece some time after the retreat of the Muslim army in early 14th century; hence it is called Navakhaṇḍā Pārśvanātha. Its glory was re-established in the 15th century and the famous pontiff Somasundara Sūri (and his confrère Jñānasāgara) of Tapā-gaccha and a couple of his disciples composed fine hymns in adoration of the Jina. Today, of course, the tīrtha, though visited by pilgrims, is of secondary importance.

Maṅgalapura - Pārśvanātha

The original image had belonged to a foundation called Kumāra-vihāra, built probably by the Solaṅkī emperor Kumārapāla some time between 1160-1170. The temple had been destroyed during the Muslim rule. The ceiling of its great hall is now in the Jumā Masjid to the west of the township. A single hymn by Lākṣmīlāmbha (c. 16th-17th century?) on this Jina is known. The present shrine is of the British period. It hardly attracts pilgrims excepting for the stray Švetāmbara Jainas visiting this decaying town.

Serisā - Pārśvanātha

The Pārśva image and other old images (possibly along with the temple) were consecrated in a temple in Serisaka by Devendra Sūri in emperor Kumārapāla’s times; the Sūri is said to have belonged to the hagiographical line of the Navāṅga-vṛttrikāra Abhayadeva Sūri (Candra-gaccha) according to the Kālpapradīpa (A.D. 1333) of Jinaprabha Sūri and to the lineage of the Nāgendra-gaccha according to the Nābbinandana-jinoddhāna-prabandha of Kakka Sūri (A.D. 1337). In the middle of the 13th century, Minister Ālhadana and next Dharmaghoṣa Sūri of Tapā-gaccha (A.D. 1260-1300) alluded to this tīrtha in their psalms. The temple has been referred to also in the tīrthamālās and allied literature in old Gujarāti of the 16th and 17th century. Before the destruction of the temple in the Muslim period, the old images
The Tirthas of Pārvanātha in Gujarat

had been interred for safety, the temple though was destroyed and stood as a very battered ruin till some decades ago. The images, however, had been recovered and re-established in a new building that was built in A.D. 1946. The glory of this medieval tīrtha has been, to some extent, revived.

श्रीमुनिचन्द्रसूरिप्रणीतप्रबन्धगतं
श्रीसहस्र धर-पार्श्वनाथ-स्तवनम्

सभालक्षणनिधानकोशं वामक्षुक्षेयकमूणालसम्।
अनन्तेश्वरकविशालवंशं वंदे सदा श्रीपुरावतसम्॥१॥
आराध्यं: श्री अवश्यस्य काले निदायधेनृरूपं नामिन्यस्यः।
पूजते हि वैतालयंगीरी जिनं तं वंदे सदा श्रीपुरावतसम्॥२॥

कालं कियः जिननामकं तं वंदे सदा श्रीपुरावतसम्॥३॥
यदा जसस्मंहस्यक्षेत्रेण कुण्यै नेमीश्चराशिः।
पातालको निपदभिः तदनिवागत्व संस्थापितेऽव तीर्थम्॥४॥
जसस्मंहस्यक्षेत्रं सक्तस्त विस्तेऽव चतुर्वीणीपुरुषेऽक्षेत्रं सिद्धम्॥

रत्नीकृतं तत्त्वधरणं सर्वं वंदे सदा श्रीपुरावतसम्॥५॥
पञ्चशीलादाहि फळे पञ्चपुष्यो एकादशो वर्षंते व्यास्यः।

निन्वेशितं: सजनश्रीप्रिनायसमं वंदे सदा श्रीपुरावतसम्॥६॥
कालं कलौ कामवधी प्रणाया विन्यासणः: कल्पतत्त्वঃ नष्टः।

चत्वारतं तत्त्वस्तूकृतं वंदे सदा श्रीपुरावतसम्॥७॥

प्रसूतोपेण विविधे आराध्यं यं दुर्जनश्लाभ्ये।

चकार देहं ददनस्य तुल्यं वंदे सदा श्रीपुरावतसम्॥८॥

रण्यार्थिः: श्रीपुरावतमत्र्या प्रणाः सत्तिनां सन्तति।

नेतृर्थिः लोचनोदसि नित्यं वंदे सदा श्रीपुरावतसम्॥९॥

इति सतुः: श्रीमुनिचन्द्रसूरिणा कुपालकः: श्रीपुरावतार।

प्रबन्धकाराः प्रणासुभाजों प्रचुरे नित्यं निजज्ञाद्वेश्याम्॥१०॥
NOTES AND REFERENCES

1. The late medieval prabandhas mention the departure of the images of Valabhinatha, Rasabha, Vardhamana, and Candraprabha to safer havens. Since this is only a side issue, I forgo citations from the original work.

2. More will be said while describing these tirthas.


4. For the quotation therefrom and the references to the publication sources, see here my paper “Arhat Parsa with Dharamendra in hynmic literature”.

5. Seemingly, the tirtha in the 12th and the 13th century was at its height of glory. Some of the hymns of that period for the Stambhana-Jina are tâtric.


7. I had noticed a fragment of a śikharikā piece in marble showing the 13th century style of carving at the garbhagriha’s site, that was some 35 years ago.

8. The temple has been thoroughly renovated.

9. I forgo citations from the original sources.

10. Ibid.
Plate 1. \textit{Upasarga of Pārśvanātha},
Indian Museum,
Calcutta, \textit{c.} late
9th century A.D.
Plate 2. Hālebid (Bastiwalī), Pārśvanātha temple, mālanāyaka image of Pārśvanātha, A.D. 1133. (Founder dandanāyaka Boppadeva, son of Gaṅgarāja, prime minister of Hoysaḷa Viṣṇuvardhana.)

Plate 3. Pañcatārthī c. 10th Century A.D. Sravasti—Baharaich (U.P.)

Plate 4. Pārśvanātha c. 9th Century A.D. Agatsarai Aligarh (U.P.)
Plate 5. Pārśvanātha seated under snake canopy
Sām. 1134-57 (1077 A.D.)
Sravasthi—Bahraich (U.P.)

Plate 6. Pārśvanātha white marble c. 12th Century A.D. Mahoba
Plate 7. Udayagiri (Udaigiri), Cave 20, general view, c. A.D. 425-426.

Plate 8. Vidiṣā, Pārśvanātha-Sarvātobhadrikā image, c. 7th century A.D. Vidisha Museum No.357-1225.

Plate 11: Madhya Pradesh, Pārśvanātha, c. 6th century A.D. Calcutta, Indian Museum, A25111.

Plate 12  Gwalior Fort, Pārśvanātha, c. 9th century A.D.
Plate 13. Amrol, Pārśvanātha, c. 9th century A.D.

Plate 14. Vidišā, Pārśvanātha, c. 9th century A.D. Vindisha State Museum.
Plate 15. Cirainti village, Pārśvanātha, Sarvatobhadrikā, c. 9th century A.D.

Plate 16. Deogarh, Pārśvanātha, c. 9th century A.D.
Plate 17. Deogarh, Jain temple 15, garbhagrha, Pārśvanātha, c. 9th century A.D.

Plate 18. Deogarh, Jaina temples 12 & 15, Pārśvanātha, c. 9th century A.D.

Plate 21. Sīnghanpur, Pancaṃatha temple, Pārśvanātha, mid 10th century A.D.

Plate 22. Sīnghanpur, Pancaṃatha temple, Pārśvanātha, mid 10th century A.D.
Plate 23. Madhya Pradesh, Pārśvanātha, Sarvatobhadrikā, c. 10th century A.D. Dhubela Museum.

Plate 24. Khajurāho, Pārśvanātha, c. 10th century A.D. Khajurāho Archaeological Museum No.1618.
Plate 25. Deogarh, Jaina temple 4, Pārśvanātha, 11th century A.D.

Plate 26. Siron, Pārśvanātha, c. 10th century A.D.
Plate 27. Siron, Pārśvanātha, c. 11th century A.D.

Plate 28. Hiṅgalāgarh, Pārśvanātha, c. 9th-10th century A.D. Bhānpur, State Museum No. 290.
Plate 29. Hiṅgalājagarh, Pārśvanātha, c. 10th cent. A.D. Indore, Central Museum.

Plate 30. Bhojpur, Jaina temple, garbhagriha, Pārśvanātha, c. 11th cent. A.D.

Plate 31. Udaigiri, Cave 20, Pārśvanātha, c. 10th-11th cent. A.D.
Plate 32. Ayodhya, Parśvanātha. (Courtesy: Archaeological Survey of India, Calcutta.)
Plate 33. Podasingidi, seated Pārśvanātha.
(Courtesy and kindness: R.P. Mohapatra.)

Plate 34. Pratāpanagarī, Pārśvanātha.
(Courtesy: Archaeological Survey of India, Calcutta.)
Plate 35. Khāṇḍagiri, Cave 7, right wall, seated image of Pārśvanātha.

Plate 36. Khāṇḍagiri, Cave 7, Padmāvatī under the seated Pārśvanātha.
Plate 37. Khandagiri, Cave 8, Padmāvatī under the seated Pārśvanātha.

Plate 38. Puri, stele with haloed Tīrthāṅkaras flanking Pārśvanātha. (Courtesy: Indian Museum, Calcutta.)

Plate 40. Deulbhīrā, perforated grille with figure of seated Pārśvanātha. (Courtesy: Indian Museum, Calcutta.)
Plate 41. Beharasai, Pārśvanātha, upper part of the image. (Courtesy and kindness: Tarapada Santra.)

Plate 42. Beharasai, Pārśvanātha, lower part of the image. (Courtesy and kindness: Tarapada Santra.)
Plate 43. Bahulārā, standing Pārśvanātha.
(Courtesy: Archaeological Survey of India.)

Plate 44. Bānkurā, standing Pārśvanātha.
(Courtesy: Indian Museum, Calcutta.)
Plate 45. Pabhirā, seated Pārśvanātha.
(Courtesy and kindness: Krishnajivan Bhattacharyya.)

Plate 46. Pabhirā, Pārśvanātha, lower portion of the image.
(Courtesy: Archaeological Survey of India, Calcutta.)
Plate 47. Pakbirrā, Pārśvanātha, lower portion of the image. (Courtesy: Archaeological Survey of India, Calcutta.)

Plate 48. Anai-Jambad, standing Pārśvanātha.
Plate 49. Pakbirā, votive caumukha. (Courtesy: Archaeological Survey of India, Calcutta.)

Plate 50. Puruliā, votive caumukha. (Courtesy: Haripada Sahitya Mandir, Purulia.)
Plate 51. Barjorā, votive caumukha.
(Courtesy: Vangiya Sahitya Parishad, Vishnupur.)

Plate 52. Sāt Deuliā, votive caumukha.
(Courtesy: Asutosh Museum, Calcutta.)
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