

## Dikpalini Matrikas : A Jain Iconographical Innovative Contribution (?)

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### DIRECTIONS—NUMBER

The number of directions is variously suggested in different texts/rituals. Their range extends from sixteen<sup>1</sup> to four<sup>2</sup> or even three if the reference to only Indra, Agni and Vayu, in the Kenopanishad<sup>3</sup> has any significance in this respect.

In between these two extremes the number of directions according to some texts, are twelve<sup>4</sup> or eleven<sup>5</sup> (i. e., four main directions, four mid-points of those main directions plus upper region, lower region and the one lowerer than it) or ten<sup>6</sup> (i.e., eight cardinal points plus the upper and the lower regions) or nine<sup>7</sup> (i.e., the eight cardinal points plus the upper region) or eight<sup>8</sup> (i.e., the eight cardinal points, viz., four directions and four mid-points between them) or seven<sup>9</sup> or six<sup>10</sup> (i.e., four main directions plus upper and lower regions) or five,<sup>11</sup> i.e., the four main directions plus the upper region).

N.R. The Puranic texts edited by Shriram Acharya are indicated by the capital 'A' within brackets, e.g., Vaman Puran (A) 7/12.

1. See the cardinal points of the sacrificial hall or the scheme of arranging the different points of the Mandap in the tantric form of worshipping Ganapati.
2. Brhadaranyaka Upa. 4/2/4; Chhandogya Upi. 3/15/2.
3. Kena Upa. 3/3, 7, 11; 4/2.
4. e.g., the points for the location of the Zodiac signs in the Ram-yantra.
5. Shukla Yajurveda 22/24/1.
6. Vayu Purana (A) 24/150; Markandeya P. (A) 81/19; Garuda P. (A) 2/6/40; Padma P. (A) 2/30/10; Brahmapurana P. (A) 2/62/40; Kurma P. (A) 15/45; Ganesha Gita 1/25; Mahabharat (Gita Press) 134/17; Val. Ramayana (Gita Press) 3/25/38; Jaimini's Ashvamedhaparvam (Gita Press 4/89); Bhasa : Avimarkam 3/4; Shudraka : Mrchchhakatika 8/24; Vaishakhadatt : Mudrarakshasa 3/7; Narayana Tantra : Kalyana 47/1/551-552; Haridra Ganapati Tantra : Kalyana 47/1/479-80, etc.,
7. Shukhanand's commentary on Shukla Yajurveda 23/37/1.
8. Vaman P. (A) 7/21; Bhavishya P. (A) 2/23; Linga P. (A) 2/5-8, 69/18-19, 80/8-11; Surya P. (Gautama edi.) 41/14-18; Agni P. (Anand Ashrama) 96/12; Matsya P. (A) 41/8-9, etc.,
9. See Brahma p. (A) 2/27/14. No indication regarding the location of these seven points is given.
10. Atharvaveda 13/1-12; Ganapati Upa. Upanishanaka-Kalyana, p. 698.
11. Aitareya Brahmana (Martin Tr.), p. 12; Chhandogya Upa. Bk. 3 Ch. 13; Kena Upa. 2/3/3; Somadev : Kathasaritasagara 9/6/260, etc.,

The Jain tradition accepts ten directions.<sup>1</sup> Out of these ten, two directions (*viz.*, upper and lower regions), assigned to Urdhva Brahma and Patalanaga,<sup>2</sup> are especially reserved for referring to the flight of mind or to the dissemination of fame or for the diffusion of intangible things like fragrance, sound moon-beams, flash of light emitted by lightning, sun shine, darkness, etc. ; for tangible objects and things or for travelling purposes only eight directions are used. Therefore, the images of the Dikpalas in different Hindu (both Jain and non-Jain) shrines are *usually* eight only in number.

Even though *generally* the number of the Dikpalas is believed to be eight (and *sometimes* ten) only, there is no unanimity about their names and the directions over which they preside.

The Surya Purana<sup>3</sup> asserts that they are (beginning clockwise with the easter quarter) Indra, Agni, Yama, Nirrti, Varuna, Vayu, Ravi, and Chandra. The Linga P.<sup>4</sup> suggests that they are Indra, Agni, Vivasvana, Yama, Varuna, Vayu, Soma and Ishana but at another place<sup>5</sup> it has mentioned Indra, Agni, Yama, Varuna, Vayu, Yakshendra (Kuber), Chandra and Surya while still at another place<sup>6</sup> the list given has Vivasvana for Nirrti and Soma for Kuber. The Manusmrti<sup>7</sup> has given Surya and Chandra for Nirrti and Ishana respectively. According to some texts,<sup>8</sup> they are Indra, Agni, Yama, Nirrti, Varuna, Maruta, Kuber and Mahadev.

In the Narayana Tantra,<sup>9</sup> Ananta, and Brahma are further added as the lords of the lower and the upper regions respectively. The Brahma Purana.<sup>10</sup> the Shri-Rama-Purvatanipaniyopanishad (ch.6), and the Haridra-Ganapati-Tantra<sup>11</sup> agree with it. But the Jinacharitra (V. 12) suggests Dharanendra and Chandra in the place of Brahma and Ananta. The Diparnava<sup>12</sup> has given Urdhva-Brahma and Patalanaga as the presiding deities of the upper and lower regions. The Varaha Purana (Ch. 29) refers to the directions being given in marriage to the ten Dikpalas, *viz.*, Indra, Agni, Yama, Nirrti, Varuna, Vayu, Kuber, Ishana, Brahma and Sheshanaga.

The generally accepted view about the names of the Astadikpalas (together with their mansions) is Indra (east), Agni (south-east), Yama (south), Nirrti (south-west), Varuna (west), Vayu (north-west), Kuber (north) and Ishana (north-east). The names of their respective consorts are Shachi, Svaha, Dhumorna (or Girikanya), Tamsi (or Nirrti) Charshani (alias Varuni, Gauri or Jaladevi), Svasti (alias Shiva), Rddhi (alias Bhadra, Sarvasampati or Chitrasena) and Sampati (alias Shiva) according to different Puranic and other authorities. They are referred to as the Digvadhush.<sup>13</sup>

The consorts of these Dikpalas (*i.e.*, Digvadhush) are usually referred to or portrayed with their respective spouses only.<sup>14</sup>

1. Jinacharitra V. 264; Diparnava (Somapura edi.) 24/1-10.
2. Diparnava 24/9-10.
3. Surya P. (Gautama edi.) 41/14-18.
4. Linga P. (A) 49/18-19.
5. *Ibid* (A) 80/8-11.
6. *Ibid*, (A) 25/5-8.
7. Manusmrti 7/4.
8. Vaman P. Bhavisya P., etc. (See note 8 above).
9. Kalyana 47/1/551-52.
10. Brahma P. (A) 1/28/30-31.
11. Kalyana (Gita Press) 47/1/579-80.
12. Diparnava 24/9-10.
13. Shiva-Tandava Stotra V. 4.
14. See Linga P. (A) 80/8-11.

Several complete sets of the Dikpalas with their respective consorts are found both in situ and in the numerous museums all over the country (For two such sets see Appendix A). But independent images of these goddesses (individually or collectively) are hardly witnessed anywhere. Neither does any text on iconography refer to their individual and independent attributes to identify them nor any of them suggest any norms for portrayal of these goddesses apart from their overlords.

### But what about the Dikpalini-Matrikas, or say, the Dikpallis ? MATRIKAS—MEANING AND SIGNIFICANCE

The word 'Matrika' literally means 'a mother' ; but in a *technical* sense the Matrikas are the physical representatives of the potency or energy of the male deities. According to the Shakta tradition all the different gods are adored for the different qualities and quantities of Energy embodied in or manifested through them. Devoid of their galvanizing vitality, these gods would be just dull, faceless, inert and insignificant figures. By the Grace of Shakti only 'Shava' becomes 'Shiva', 'Pashu' is raised to the status of 'Pashupati' and 'Sthanu' is transformed into 'Mahadev' or 'Mahesha'. It is the Energy (Shakti) which actualizes and expresses itself through these several vehicles or channels. It lends them such a high status, potency and significance that they get raised to the level of gods.

Each of the several gods and goddesses has a special aspect, degree and quality of the Energy of the Supreme Shakti working and revealing through him or her. Still She and Her Energy remain unaffected, unfragmented and perfect because She is Eternal, Indivisible and Free from any tinge of imperfection. All forms are Her Forms. Still she is Formless. She is the Inner Essence which bestows identity/individuality on everybody and everything and yet she retains Her basic Personality and intrinsic identity.

However, the Shakti of any particular god should not be confused with his consort because the better-half is simply that god's companion at the best while the Shakti is his prime support, his motive-and motor-power which activates him and lends him significance and status.

This distinction is very vital for understanding the role of different goddesses some of whom are just consorts while some others are Shaktis. *No Shakti can ever be portrayed as a consort of any god and represented in his embrace or by his side as his spouse.*

Sometimes even reputed texts fail to observe the distinction and fall into fatal error of treating consort as Shakti. For example, the Nrsimha-Purva-Tapaniya-Upanishad (Ch. 3) has called the Vaishnavi as Shridevi, Nrsimhi as Shrilakshmi, Maheshvari as Ambika, Brahmani as Sarasvati, Kaumari as Shasthidevi, etc., The Mudgala Purana<sup>1</sup> has mistakenly called Siddhi the consort of Ganapati, as his Shakti. In iconographical texts Savitri and Brahmani, the consort and Shakti of Brahma respectively, are represented with the same articles and vehicle which is incorrect. This is due to mistaking Savitri as the wife of Brahma. She is, in fact, Brahmani, the Shakti of that god. His consort is Sarasvati. It was only in the later period that Savitri came to be confused with his better-half and Shakti simultaneously.

This confusion is understandable and can be explained. Once the concept of the Shaktis and their Shaktimanas was quite different than what came to be accepted in the later days. For example, Savita and Savitri, Agni and Prthvi, Varuna and Apa, Vayu and Akasha, Yajna and Chhanda, Megha and Viddhuya, Aditya and Dhyuloka, Chandra and the Nakshatras, Mana and Vani, and Purusha and Stri constituted the pairs of the Shaktimanas and their Shaktis.<sup>2</sup> Later on the concept of Shakti and his male counterparts were distinctly defined though no clear guidelines were laid down for their differentiation and distinction.

1. Mudgala P. 2/52/9-11.

2. Savitri. Upa. VV. 1-9.

Today the Matrikas or Shaktis and the respective consorts of different gods are different personalities. They are different in texture and status. Therefore, the Dikpalini-Matrikas or simply Dikpalinis should not be confused with the Digvadhū (i.e., consorts of these gods) though several times such a distinction is not observed even in some Puranic texts.<sup>1</sup> Aindri, Hutashani (Agneyi), Yamya, Nairrti, Varuni, Vayavi, Kauberi and Aishanya are the Dikpalinis,<sup>2</sup> i.e., the Shakti (the female counterpart of the Shakti or energy) of Indra, Agni, Yama, Nirrti, Varuna, Vayu, Kuber and Ishana respectively. One should not misconstrue the goddesses of one group with those of the other one. The distinction and difference between the Matrikas and consorts of a god is clearly discernible in the Rudrahridayopanishad (Vv. 17-21).

### ASTA-DIKPALINI MATRIKAS—THEIR IMAGES

The Matrikas mentioned in the Shiv Purana<sup>3</sup> viz., Brahmani, Narayani, Aindri, Vaisvanari, Yamya, Nairrti, Varuni, Vayavi, Kauberi, Yakshesvari and Garudi, include among them all the Asta-Dikpalini Matrikas (if we accepted the Yakshesvari as Aishanya) but they are not mentioned here as a separate and a distinct group of goddesses. In this group some of the goddesses cannot be members of the Asta-Dikpalini Matrikas, e.g., Brahmani, Narayani and Gaurudi. The Gaurudi cannot be accommodated even in the Ten-Dikpalini group also.

As regards the portrayal of the Matrikas, Varahamihira<sup>4</sup> speak only of depicting the Matrikas with the article and vehicle attributes of their respective gods. Utpala Bhatt (X cen.A.D.) while commenting on this statement referred to Brahmani, Vaishnavi, Raudri, Kaumari, Aindri, Yamya, Varuni, Kauberi, Narsimhi, Varahi and Vainayaki only. In other words, only the names of the Matrikas of the regents of four principal directions (viz, east (Aindri), south (Yamya), west (Varuni) and north (Kauberi), only are mentioned by him. There is also no other clear evidence of the images of the Asta Dikpalinis being made and installed by that time. No iconographical text refers to their images and their special attributes. By corollary, it can be said that the reference in the Linga Purana<sup>5</sup> (referred to above) to these Dikpalinis or the Dikpalini-Matrikas (viz., Aindri, Hutashani, Yamya, Nairrti, Varuni, Vayavi, Kauberi and Aishanya) is, in all probability, an interpolation of the period later than X cen. A.D.

Here a note of caution would not be superfluous. It should be borne in mind that, unless otherwise warranted, the presence of *any or some* of these Dikpalini-Matrikas in any group of images of the Matrikas or the otherwise should not be accepted as an evidence of the worship of *all* of them. For example, Aindri is found among the Sapta-Matrikas wherein even if we accept Maheshvari as a proxy for Aishanya and Bhairavi for Nairrti of the Asta-Matrika group, the absence of the remaining Dikpalini-Matrikas will remain eloquently unexplained. Aishanya was, perhaps, included for the first time in the Matrika group in the Devikavacha wherein at one place<sup>6</sup> Chamunda, Varahi, Aindri, Vaishnavi, Maheshvari, Kaumari, Lakshmi, Aishvari and Brahmani are mentioned; at another place,<sup>7</sup> however, eleven Matrikas are spoken of, viz., Aindri, Agneyi, Varahi, Narrti, Varuni, Vayavi, Kaumari, Aishanya, Brahmani and Vaishnavi (one for each of ten directions) and Chamunda for all the ten directions together. Here again Yamya and Kauberi are significantly absent.<sup>8</sup>

1. Shiv Purana (Gita Press), p. 498.

2. Linga P. (A) 96/70.

3. Shiv Purana (Gita Press), p. 496.

4. Varahamihira : Brahatsamhita 57/56.

5. Linga P. (A) 96/10.

6. Devikavacham Vv. 9-11.

7. Devikavacham Vv. 17-20.

8. It is interesting to note that except Maheshvari as a proxy for Aishanya and Bheravi for Nairrti, none of the Digpalini-Matrikas are included among the sixteen Matrikas referred in Brahmapavartia P. (A :

Now let us turn to the sculptural evidence to find out what it as to offer.

The Vijaya Stambha, Chittor, built in 1505 V.S., (1449 A.D.) has some surviving figures of the Dikpalinis-Matrikas (with their names inscribed on the respective slabs) on its top storey. Of course, some of the figures are completely lost due to cruel erasures so much so that even their names are also scrapped away. However, the inclusion of the Brahmani and the Shesha (Matrika of Sheshanaga) points to the possibility of these goddesses being ten in number; but the palpable evidence of erasures on several of the slabs also does not preclude the possibility of the remaining ones being carved there.

The details of the remaining pieces on the top storey are as follows :

(N.B. The names in brackets are found inscribed on the pieces themselves.)

S. No.	Name	Pose	No. of hands	Articles	Vehicle	Remark
(1)	Aindri		-----Lost-----			
(2)	Agneyi		-----Lost-----			
(3)	Yamya	Dvibhanga	4	Sword : Shield (Lost) : Kalash	Buffalo	
(4)	Nairrti		-----Lost-----			
(5)	Vayavi	Dvibhanga	2	Banner : Gatvanga	Deer	
(6)	Aishanya	Dvibhanga	4	Battle-axe : Cobra Varad Mudra : Kalash	Nil	
(7)	Brahmani	Dvibhanga	4	Lotus : Book Varad Mudra : Kalash	Swan	
(8)	Shesha	Dvibhanga	4	Cobra : Cobra Varad Mudra (?) : Kalash	Cobra	

Besides these pieces, some images of the Dikpalini-Matrikas are found in other stories of this Stambha as well.

The details of these images are as follows :

(9)	'Agneyi'	Ardhaparyankasana	4	Ladle : Lotus Varad Mudra + Aksamala : Kalash	Ram	
(10)	'Varuni'	Dvibhanga	2	Lotus : Jangha Hasta	Nil	
(11)	'Vayavi'	Dvibhanga	2	Banner : On her own head with palm facing sky	Nil	
(12)	'Kauberi'	Dvibhanga	2	Top of Nakulaka : Tail of Nakulaka	Nil	
(13)	'Kauberi'	Ardhaparyankasana	4	Lotus : Lotus Varad Murda + Aksamala : Kalash	Elephant	Portrayed as Lakshmi

2/105/17-20), viz., Kotari, Shonit, Chandrani, Vaishnavi, Shanta, Brahmani, Bramhavadini, Kaumari, Nrsimhi, Varahi, Vikatakrti, Maheshvari, Mahamaya, Bhairavi, Bhimarupini, and Bhadrakali while the Rudramalaya has even dropped these two also and mentioned Sandhya, Sarasvati, Tridhamurti, Kalika, Subhaga, Uma, Malini, Kubjika, Kalasamrdhya, Aparajita, Raudrani, Bhairavi, Mahalakshmi, Pithanayika, Khetrajara and Ambika.

A glance on the above table would show that except the names on their slabs there is no clue in the form of article-attributes or vehicle to co-relate the forms of Nos. 10 and 13 with the gods whose Matrikas they are supposed to portray. Therefore, one is forced to conclude that by the middle of XV cen. A.D. a somewhat faulty tradition had sprung up in Mewar under the inspiring guidance of the erudite Maharana Kumbha to depict the Dikpalini Matrikas among the deities to be venerated, if not, worshipped. And again this is the only datable structural wherein the Dikpalini-Matrikas are sought to be portrayed in any royal monument in Chittor or elsewhere during the period when the royal family of Mewar was struggling to give up its Shaivaite moorings to entertain Vaishnavaite leanings. Of course, this cannot be denied that some stray images from unknown sites and origin are found in different places in Mewar.

For example, one image of Varuni in Ardhaparyankasana and four hands bearing clockwise (beginning with the lower right one) the Varad Mudra+an Aksamala, a goad, a noose, and a Kalash is found on the exterior of the southern limb of the Sasa-Bahu (Sanskrit : Sahatravahu ?) twin-temple complex, Nagada (near Eklingji). This structural is attributed to XI Cen. A.D. when that region was under the sway of the Solankis of Gujarat.

An almost complete set of the Dikpalini Matrikas is found in a dilapidated Shakta temple in the bed of the Baghela Tank (near the Sasa-Bahu twin-temple), Nagada (near Eklingji). The temple pre-dates the tank and as such should have been built in XII-XIII cen. A.D., if not in XI cen. ; but it is also, probably, a relic of the Solanki impact on Mewar.

The details of these images are as follows : -

S.No	Name	Pose	No. of hands	Articles	Vehicle	Remarks
(1)	Aindri	Dvibhanga	4	Goad : Thunderbolt Varad Mudra : Kalash	Elephant	
(2)	Agneyi	Dvibhanga	4	Ladle : Lotus Varad Mudra : Kalash	(Lost)	
(3)	Yamya	Dvibhanga	4	Staff : Cock Pen : Paper	Buffalo	
(4)	Chamunda (Emaciated old dry figure of a woman)	Paryankasana	2	Resting on thigh : Resting on thigh	Nil	
(5)	Varuni	Dvibhanga	4	Lotus : Goad Varad Mudra : Kalash	Crocodile	
(6)	Shitala	Riding on a donkey	4	Holding a winnowing pan with both upper hands Vyakhyana Mudra : Kalash	Donkey	
(7)	Kauberi	Dvibhanga	4	Goad : Nakulaka (Lost) : Kalash	Elephant	
(8)	Aishanya	———Lost———				

An analysis of this set would reveal very significant changes in the list under local impact. Instead of Nairrti, Chamunda is substituted and Vayavi is replaced by Shitala. This again serves to remind one of the uncomfortable position of the Dikpalini Matrikas in the cultural climate then prevailing in Mewar during XII—XIII cen. even among the Shaktas.

There was a set of the Dikpalini Matrikas on the exterior of the Vindhyavasini Temple, Eklingji, also. The temple was originally as old as the one in the bed of the Baghela Tank, Nagada (near Eklingji). The recent repairs of the mutilated images have unfortunately resulted in their misrestoration.

As found today, the details regarding these goddesses are as follows :

<i>S.No.</i>	<i>Name</i>	<i>Pose</i>	<i>Number of hands</i>	<i>Articles</i>	<i>Vehicle</i>	<i>Remarks</i>
(1)	Aindri	Dvibhanga	4	Thunderbolt : Goad Varad Mudra : Kalash	Elephant	
(2)	Agneyi	Dvibhanga	4	Lotus : Ladle Varad Mudra : Kalash	Swan	
(3)	Yamya	Dvibhanga	4	Shakti : Peacock Varad Mudra : Kalash	Peacock	
(4)	Nairrti	Dvibhanga	4	Lotus : Shield Sword : Human head by tuft	Dog	
(5)	Varuni	Dvibhanga	4	Shakti : Noose Varad Mudra : Kalash	Crocodile	
(6)	Vayavi	— — — Lost — — —				
(7)	Kauberi	Dvibhanga	4	Mace : Disc Varad Mudra + Aksamala : Kalash	(Damaged)	
(8)	Aishanya	Dvibhanga	4	Trident : Cobra Varad Mudra : Bijora	Bull	

An analysis of these figures will reveal the mistaken restoration of several goddesses who were, probably, set up there as Dikpalini-Matrikas. Instead of the Agneyi, they have put up Brahmani with a Swan vehicle. If, instead of Swan, ram would have been intuited, the figure would have correctly responded to the requirements of the portrayal of Agneyi. Similarly, instead of peacock, buffalo should have been put in, the figure of Yamya. Similarly, the figure of Kauberi is wrongly touched up as Vaishnavi. Instead of disc in her upper left hand, a Nakulaka should have been placed. Similarly, the conch in her lower left hand was, in fact, a Kalash ; thus, the original figure had the Varad Mudra + an Aksamala, a mace, a Nakulaka and a Kalash in her hands. Vaishnavi is already portrayed in this temple in this collection. So there was no need to repeat her representation at the cost of Kauberi.

A similar instance of misunderstanding and mishandling of the Dikpalini-Matrikas can also be detected in a recently reconstructed Siddhambika Temple, Disa (Gujarat). This temple is venerated both by the Jain and non-Jain Dishavals of Gujarat. According to the local tradition current among the devotees of these goddess, *i.e.*, the Dishavals, the mother of Shiddhraj Jaisingh had visited this shrine for a boon of a male child and had stayed there for her confinement. Having got a son, he was given the pet name of Siddharaj after the deity. Siddharaj's original name was Jaisingh. The additional prefix of 'Siddharaj' was added to it in honour of and ingratitude to the deity whose boon was responsible for his birth. The story further adds that Siddharaj Jaisingh was not born in Palanpur<sup>1</sup> but in Disa near Palanpur. Whatever the truth in this popular belief, the fact that the site of this temple is very old one appears to be tolerably certain.

The details of the Dikpalini Matrikas or their substitutes as found to-day on the exterior of this temple are as follows :—

S.No.	Name	Pose	No. of hands	Articles	Vehicle	Remarks
(1)	Aindri	Dvibhanga	4	Lotus : Lotus Varad Mudra + Aksamala : Kamandalu	Elephant	Portrayed as Lakshmi
(2)	Agneyi	Dvibhanga	2	Garland : Kamandalu (One logus above either shoulder)	Nil	Portrayed like Surya Matrika
(3)	Yamyā	Dvibhanga	4	Cock : Lotus Varad Mudra + Aksamala : Kalash	Nil	
(4)	Nairrti	Dvibhanga	4	Mace : Damaru Aksamala : Kamandalu		Dog licking the bottom of Kamandalu as in Bhairav's images it licks drippings from human head
(5)	Varuni	Dvibhanga	4	Goad : Noose Varad Mudra + Aksamala : Jangha Hasta + Kalash	Elephant	Crocodile misunderstood for elephant
(6)	Vayavi	Dvibhanga	4	Banner : Banner Varad Mudra + Aksamala : Kamandalu	Deer	Two identical images
(7)	Kauberi	Dvibhanga	4	Elephant on Lotus : Elephant on Lotus Varad Mudra + Aksamala : Kamandalu	Nil	Portrayed as Gajalakshmi; two images

1. Rasa-Mala 1/1/171.



S.N.	Name	Pose	No. of hands	Articles	Vehicle	Remarks
(8)	Aishanya	Dvibhanga	2	Chain held overhead with both hands (Her right foot is bent and supported on the head of a monkey while the sole of her left foot rest on a human being who has his hands folded like Garuda)	(1) Human Being (2) Monkey Portrayed like Vajrashankhala, one of the sixteen Vidyas among the Jains	

One can hardly expect such a distortion of the Dikpalini-Matrikas anywhere else. Aindri is misconstrued as Lakshmi, Agneyi as the Matrika of Surya, Nairrti's human head has become a Kalash, Gajalakshmi in the place of Kauberi and Vajrashankhala, a Jain Vidya, in the place of Aishanya.

However, for carefully restored images a rennovated temple of XVI cen. origin, see Appendix 'B'.<sup>1</sup>

Some surviving images of the Dikpalini-Matrikas are found on the exterior of the Sambhavanathji (Jain) Temple, Kumbhariya (near Ambaji : Mt. Abu) also. This temple was originally built in 1228 A.D.<sup>1</sup> None can say to-day for certain that the present structure is as old as that. Perhaps, it is a XV cen. or XVI cen. A.D. edifice. However, some of the images fixed in the outer of the temple might be nearly as old as XIII cen. A.D. Some Dikpalinis-Matrikas are found inside the temple as well.

The details of the Dikpalini-Matrikas found therein are as under :—

S.No.	Name	Pose	No. of hands	Articles	Vehicle	Remarks
(1)	Aindri	Ardhaparyankasana	4	Goad : Thunderbolt Varad Mudra : (Lost)	Elephant	
(2)	Aindri	Dvibhanga	4	(Lost) : Thunderbolt Varad Mudra : Bijora	Elephant	
(3)	Agneyi	Dvibhanga	4	Shakti : Lotus Varad Mudra : Bijora	Ram	
(4)	Agneyi	Ardhaparyankasana	4	Shakti : (Lost) Varad Mudra : Bijora	Nil	
(5)	Varuni	Ardhaparyankasana	4	Lotus : Noose Varad Mudra : Bijora	Nil	
(6)	Kauberi	Ardhaparyankasana	4	Top of Nakulaka : Tail of Nakulaka Varad Mudra : Bijora	Nil	
(7)	Aishanya	Ardhaparyankasana	4	Trident : Cobra Varad Mudra : (Lost)	Nil	

1. Diparnava, Intro. p.46.

In a XV Cen. A.D. Jain temple known as the Golera Jain Temple in Kumbhalgad (Mewar : Rajasthan), there was a complete set of Dikpalini-Matrikas on its exterior. Except Nairrti, the whole set has luckily survived to this day.

The details of these images are as under :—

S.N.	Name	Pose	No. of hands	Articles	Vehicle	Remarks
(1)	Aindri	Dvibhanga	4	Thunderbolt : Goad Varad Mudra + Aksamala : Kalash	Elephant	
(2)	Agneyi	Dvibhanga	4	Ladle : Lotus Varad Mudra + Aksamala : Kalash	Ram	
(3)	Yamyā	Dvibhanga	4	Staff : Cock Pen : Paper	Buffalo	
(4)	Nairrti		.....(Lost).....			
(5)	Varuni	Dvibhanga	4	Noose : Lotus Varad Aksamala : Kalash	Nil	
(6)	Vayavi	Dvibhanga	4	Banner : Banner Varad Mudra + Aksamala : Kalash	Nil	
(7)	Kauberi	Dvibhanga	4	Nakulaka : Goad Varad Mudra + Aksamala : Kalash	Elephant	
(8)	Aishanya	Dvibhanga	4	Trident : Cobra Varad Mudra + Aksamala : Kalash	Bull	

A complete set of the Dikpalini-Matrikas is found on the exterior of the Parshvanath Temple in the compound of the famous Jain temple in Ranakpur. This is the most interesting and the least damaged set of these goddesses in this area. It also belongs to XIV-XV cen. A.D.<sup>1</sup>

1. The construction of this temple began in 1375-77 A.D. and ended in 1441-42 A.D., according to the inscription found in this temple.

The details of this set of Dikpalini-Matrikas are as follows :—

S.No.	Name	Pose	No. of hands	Articles	Vehicles	Remarks
(1)	Aindri	Dvibhanga	4	Thunderbolt : Goad Varad Mudra + Aksamala : Bijora	Elephant	
(2)	Agneyi	Dvibhanga	4	Ladle : Book Varad Mudra + Aksamala : Kalash	Ram	
(3)	Yamyā	Dvibhanga	4	Staff : Cock Pen : Paper	Buffalo	
(4)	Nairrti	Dvibhanga	4	Damaru : Shield Sword : Human head held by tuft	Dog	
(5)	Varuni	Dvibhanga	4	Lotus : Noose Varad Mudra + Aksamala : Kalash	Crocodile	
(6)	Vayavi	Dvibhanga	4	Banner : Banner Varad Mudra + Aksamala : Kalash	Deer	
(7)	Kauberi	Dvibhanga	4	Tail of Nakulaka : Top of Nakulaka Mace : Kalash	Elephant	
(8)	Aishanya	Dvibhanga	4	Trident : Cobra Varad Mudra + Aksamala : Bijora	Bull	

This is the most well-preserved old set of the Dikpalini-Matrikas in existence in the area under reference, i. e., from Chittor to Delwara which lends a unique significance to the Jain shrine wherein it is found.

However, the earliest traces of the group images of the Dikpalini-Matrikas are discernible in the surviving figures on the pillars of the famous Rudramal in Siddhapur (Banasakantha : Gujarat). Originally this temple was built in 941 A.D.<sup>1</sup> and its repairs, possibly, with suitable extension was carried out by Siddharaj Jaisingh in XI-XII<sup>2</sup> Cen. A.D. More than two sets of the Dikpalini-Matrikas are discernible on its surviving pillars which suggests that, perhaps, one set was carved on pillars in each direction at least. Most of these pillars are gone together with major portion of this once the most stupendous monument. Even most of the figures on the surviving pillars are completely lost. However, taking the figures from pillars from different directions, the following Dikpalini-Matrikas can be made out.

1. Diparnava, Intro., p.p. 46.

2. Durgashankar Kevalram Shastri : Gujarat-no Madhyakalina Rajput Itihas (Gujarat Vidyasabha : Ahmedabad, 1953 edi.), pp. 303-304.

The details of the Dikpalini-Matrikas sets weaved out of the relics of the Rudramal are as follows :—

S.No.	Name	Pose	No. of hands	Articles	Vehicle	Remarks
(1)	Aindri	Dvibhanga	6	Noose : Thunderbolt Goad : (Lost) (Lost) : (Lost)	Elephant	
(2)	Agneyi	Dvibhanga	6	Lotus : Book Ladle : (Lost) Varad Mudra : (Lost)	Nil	One attendant with folded hands
(3)	Yamyā	Ardhaparyankasana	6	Shakti : Cock Staff : Tarjani Mudra (Lost) : (Lost)	Nil	
(4)	Aishanya	Ardhaparyankasana	6	Damaru : Shield (Lost) : (Lost) (Lost) : (Lost)	Nil	
(5)	Varuni	Ardhaparyankasana	6	Lotus : Noose (Lost) : (Lost) (Lost) : (Lost)	Nil	
(6)	Vayavi	-----Lost-----				
(7)	Kauberi	Dvibhanga	6	Top of Nakulaka : Tail of Nakulaka Staff : Bijora Varad Mudra : (Lost)	Elephant	
(8)	Aishanya	Ardhaparyankasana	6	Trident : Cobra Horn : (Lost) (Lost) : (Lost)	Nil	
It would be of interest to have a look at the Dikpalas each with six hands found on the relics of this temple.						
(1)	Indra	Dvibhanga	6	Thunderbolt : Goad Lotus : Abhaya Mudra Varad Mudra : Bijora	Elephant	
(2)	Agni	-----Lost-----				
(3)	Yama	-----Lost-----				
(4)	Nirrti	Dvibhanga	6	Damaru : Shield Sword : Human head by tuft Varad Mudra : Khappar	Dog	
(5)	Varuna	Dvibhanga	6	Lotus : Noose Goad : (Lost) (Lost) : (Lost)	Crocodile with mouth like an elephant	
(6)	Vayu	-----Lost-----				
(7)	Kuber	-----Lost-----				
(8)	Ishana	Dvibhanga	6	Damaru : Cobra Trident : Abhayay Mudra Varad Mudra : Bijora	Bull	

Several other figures portraying the Dikpalas with six hands each are found on other pillars in different directions also but they are so mutilated that except the fact that several sets of the Dikpalas were carved on pillars set in different parts of the temple, nothing else can be made out.

That there was at least one set of the Dikpalini-Matrikas each with only four hands can be guessed from the figure of Kauberi on one of the pillars wherein she is depicted in Ardhaparyankasana with the Varad Mudra and a bowl in the lower right and the lower left hands respectively. The Upper right hand is holding the top of Nakulaka whose tail is held in her upper left hand. No vehicle is given.

Along with other images, several isolated images of the Dikpalini-Matrikas are also found in Chittor and other adjoining places. Some of them are :

(1) **Aindri**

One image of this goddess in Dvibhanga and with four hands and elephant vehicle is found in the Rshabhadevji Temple (Shata-Bisa Dehara), Chittor. She has the Varad Mudra plus an Aksamala, staff, goad, and a Kalash in her hands. This temple was originally built in cir. XI-XII cen. A.D. and repaired in XV cen. It has been again repaired in the recent times.

(2) **Yamya**

One image of Yamya in Dvibhanga was fixed in the steps on the northern bank of the Baghela Tanks Eklingji. She had a pen, a staff, a cock and a paper in her four hands. No vehicle was given. Now this piece is stolen away.

(3) **Varuni**

One image of this goddess in Ardhaparyankasana and with four hands and crocodile vehicle is found in the Pitaliyanji Jain Temple, Kumbhalgadh (a cir. XV cen. A.D. structure). The goddess has the Varad Mudra, a goad, a noose, and a Kalash in her hands. Ordinarily, this goddess can be identified as Vajrankusba also, i.e., one of the sixteen Vidyas in the Jain tradition. But she can as well be Varuni as another such piece in Ardhaparyankasana and with a crocodile vehicle is found in the Rshabhadevji Temple (Shata-Bisa Dehara). Chittor, also. Goddess Vajrankusba has an elephant for her vehicle.<sup>1</sup>

(4) **Vayavi**

One image of this goddess in Dvibhanga and with four hands is found again in Rshabhdevji Temple, Chittor. She has four hands which are endowed with the Varad Mudra+an Aksamala, (Lost), a Gatvanga, and a Kalash. Deer is also given below as her vehicle.

An analysis of the above data should suggest that the concept of the Dikpalini-Matrikas as auxiliary deities was for the first time introduced by Siddharaj Jaisingh in the Rudramal in XI cen. A.D. Perhaps, it had something to do with the portrayal of these Matrikas in Orissa in XIII cen. A.D. as evidenced by the images in the Anant Vasudev Temple, built by Chandradevi in the Later Ganga Period in 1278 A.D. in Bhubaneshvar.<sup>2</sup>

Siddharaj Jaisingh was greatly influenced by the Jain Acharyas<sup>3</sup> and had reportedly built some Jain

1. Diparnava 23/57.

2. Panigrahi, K. C. : Archaeological Remains at Bhubaneshvar (Calcutta : 1941), pp. 70-71. For the date of this temple see Harekrushna Mahta : The History of Orissa (Cuttack : 1959), Vol. 1, p. 291.

3. Shastri, op. cit., p. 318.

temples as well.<sup>1</sup> His brother Kumarpal had almost accepted Jainism as his personal religion.<sup>2</sup> Siddharaj Jaisingh's iconographical innovation of endowing some images with six hands is clearly obvious from the figures still discernible at the Rudramal in Siddhapur. Therefore, it is fair to believe that the inspiration for the images of the Dikpalas with six hands in the main shrine in Ranakpur Jain temple-complex might have been derived from the Rudramal. Similarly, the prototypes of the images of the Dikpalini-Matrikas on the exterior of the Parshvanath temple within the compound of this complex can be traced back to the image of Dikpalini-Matrika (with four hands each) discovered in the Rudramal. The Golera Jain Temple, Kumbhalgadh, perhaps, followed the Parshvanath Temple in XVI-XV cen. A.D.

One must not fail to recall that the Sasa-Bahu Temple-complex in Nagada (near Eklingji) is a XI cen. A.D. monument, believed to be of the Solanki period by several scholars. Thus, the tradition invented by Siddharaj entered Mewar via Nagada. Therefore, the set of the Dikpalini-Matrikas found on the exterior of the dilapidated Temple in the bed of the Baghela Tank, Nagada, should also belong to the same tradition. It is contemporaneous with the Vindhya-vasinidevi Temple, Eklingji. Both these structurals with the Dikpalini Matrikas had, possibly, derived their inspiration from the Solanki school exemplified in the Rudramal. Therefrom in XVI cen. A.D. it travelled to adorn the Shakta shrine in Javar (near Udaipur).

By the time Maharana Kumbha, however, this tradition was not completely absorbed and assimilated in the Shaiva-Shakta tradition of Mewar. Therefore, we have the images of the Dikpalini-Matrikas in the Vijaya Stambha revealing the semi-digested tradition of the Solanki school. The failure to assimilate the iconographical details of these Matrikas is clear from the fact that none of the books on iconography written during or about that period even refer to them, much less describe them. This failure to understand the special significance and the chief features of these Matrikas, perhaps, led to the mistaken renovation of the Siddhambika Temple in Disa.

In short, the tradition of giving iconographical expression to the Dikpalini-Matrikas should go to Siddharaj Jaisingh. The inspiration for this innovation might be attributable to the Jain impact on that great monarch because only in the Jain structurals this tradition is followed and that too correctly. The non-Jains (Shaktas excepted) fumbled miserably when they wanted to adopt it.

Even if one, who is inclined to deny any Jain impact on Siddharaj Jaisingh in this respect, will have to accept that this concept was adopted and popularized in the subsequent period by the Jain iconographers only. At least in this respect their contribution stands unrivalled and in all respects even unique. This certainly speaks volumes for the elasticity, catholicity, self-confidence and inner vitality of Jainism in accepting, adopting and assimilating the best elements from other traditions to enrich its own spiritual content. Herein lies its true greatness and a clue to assess real inner strength.

× × × × × ×

I certainly deem it to be a great honour to be associated in paying my humble tribute to the Acharyaratna Shri Deshabhushanji Maharaja. I pray to God that his great spiritual power may lead all-Jains and non-Jains alike to the True Path of Love, Service and Self-sacrifice. May the blessings of this great saint bring Peace and Happiness to all : 'सर्वेऽपि सुखिनः सन्तु सर्वे सन्तु निरामयाः । .

1. *Ibid.*, p. 304.

2. *Ibid.*, p. 367.

## APPENDIX 'A'

Find below the details regarding the Dikpalas along with their respective consorts as found in the Chintamani Parshvanath Temple (in the compound of the famous marble temple), Delwara, and the Shantinath Jain Temple, Achalgadh (near Delwara). Though the present Shantinath Jain Temple does not appear to be older than XV-XVI cen. A.D., one of the images found in it bears an inscription dating 1245 A.D. All the deities are in Dvibhanga.

	<i>Chintamani Parshvanath Temple, Delwara</i>	<i>Shantinath Temple Achalgadh</i>
(1) Indra & Shachi	<p><i>Indra</i> :—Goad : Thunderbolt Varad Mudra + Aksamala : Around the waist of Shachi</p> <p><i>Shachi</i> :—Around the neck of Indra (Elephant vehicle) : Lotus</p>	<p>Goad : Thunderbolt Varad Mudra + Aksamala : Around the waist of Shachi Around the neck of Indra : Lotus</p>
(2) Agni & Svaha	<p><i>Agni</i> :—Ladle : Fire. pot Varad Mudra : Around the waist of Svaha</p> <p><i>Svaha</i> :—Around the neck of Agni (Ram vehicle) : Lotus</p>	<p>Ladle : Fire-pot Varad Mudra : Around the waist of Svaha Around the neck of Agni : Lotus</p>
(3) Yama & Dhumorna	<p><i>Yama</i> :—Khatvanga : Cock Sword : Around the waist of Dhumorna</p> <p><i>Dhumorna</i> :—Around the neck of Yama (Buffalo vehicle): Bijora</p>	<p>Khatvanga : (Indistinct) Varad Mudra : Around the waist of Dhumorna Around the neck of Yama : Lotus</p>
(4) Nirrti & Tamasi	<p><i>Nirrti</i> :—Damaru : Shield Sword : Around the waist of Tamasi</p> <p><i>Tamasi</i> :—Around the neck of Nirrti : Noose (Dog vehicle)</p>	<p>Khatvanga : (?) Sword : Around the waist of Tamasi Around the neck of Nirrti : Bijora</p>
(5) Varuna & Charshni	<p><i>Varuna</i> :—Noose : Cup Varad Mudra + Lotus : Around the waist of Charshani</p> <p><i>Charshani</i> :—Around the neck of Varuna : Lotus (Crocodile vehicle)</p>	<p>Noose : (?) Varad Mudra + Lotus : Around the waist of Charshani Around the neck of Varuna : Lotus</p>





## APPENDIX 'B'

A complete set of the Dikpalini-Matrikas is found on the exterior of the Javarmata Temple. Javar (near Udaipur : Rajasthan). The original temple, as evidenced by an inscription at its main entrance, was built in 1655 or 1655 V.S. (i.e., 1598 or 1599 A.D.) in the reign of Maharana Amarsingh (s/o Maharana Pratap). That structure was greatly damaged by the Muslim invaders and the present shrine is obviously a restored and reconstructed one. Naturally, at least some of its images should have undergone some drastic malformations at the hands of the retouching artist. Fortunately, they have not.

All the images of these goddesses are in Ardhaparyankasana and have four hands each. The details regarding their article-attributes are as follows :—

S.No.	Name	Pose	No. of hands	Articles	Vehicle
(1)	Aindri	Ardhaparyankasana	4	Thunderbolt : Goad Varad Mudra + Aksamala : Bijora	Elephant
(2)	Agneyi	Ardhaparyankasana	4	Ladle : Lost Varad Mudra : Kamandalu	Ram
(3)	Yamya	Ardhaparyankasana	4	Staff : cock Varad Mudra : Bijora	Buffalo
(4)	Nairrti	Ardhaparyankasana	4	Damru : Shield Sword : Human head held by tuft	Dog (licking drippings from the human head)
(5)	Varuni	Ardhaparyankasana	4	Noose : Lotus Varad Mudra + Aksamala : Kamandalu	Crocodile
(6)	Vayavi	Ardhaparyankasana	4	Banner : Banner Varad Mudra + Aksamala : Kamandalu	Deer
(7)	Kauberi	Ardhaparyankasana	4	Goad : Nakulaka going over her both the shoulders Varad Mudra + Aksamala : Kamandalu	Elephant
(8)	Aishanya	Ardhaparyankasana	4	Trident : Damaru Varad Mudra + Aksamala : Kamandalu	Bull