

An Introduction to the Iconography of the JAIN GODDESS PADMAVĀTĪ

European researches on the symbolism of the serpent resulted in connecting it with the Sun, Time or Eternity. From its connection with the sun-spirit, it came to signify enlightenment and creation. But while there is general agreement in accepting the order in the symbolic objects adored by man, as given by Gen. Forlong in his "Rivers of Life", wherein the serpent comes the third, the Tree and the Phallic preceding in order, there is reason to doubt the theory that 'gods and men transformed themselves into trees, plants or beasts'¹. It is rather that the process was quite the reverse and the ancient thinkers found in the quick movement, spiritedness etc , e. g., in the serpent, a reflection of the dynamicity of human life, its ideas of growth and expansion. Subsequently, human thought tried to assimilate such objects, sensate or insensate, as were met with readily and could attract, their attention as the embodiment and source of life and its essence.

The tradition of serpent-worship in India is very old being traceable to the *Atharvaveda*, nay, even to some obscure passages in the *Rgveda* itself.² The word 'sarpa' occurs only once in the *Rgveda* and that the tenth *maṇḍāla* of the *Samhitā*³. Although there is much doubt as to the meaning of the term, the word 'ahi' meaning

1. C. S. Wake - *Serpent Worship*, p. 6.

2. *Rgveda* - x. 189. 1-3—

Ayaṁ gauh prsnirakramidasadanmātaram purah pitraṁ ca prāyantsvah etc. of Sāyana on the above Sūkta : *ayaṁ gauritī tṛcamastatrtṁśat Sūktam I gāyatram I sarparājñi nāma ṛṣikā saiva devatā sūryo veti tathā cānukrāntam āyaṁ gauh sarparājñyātmadaivatam sauryam veti yadā tvidam sūktam sarparājñyā ātmastutiḥ tadā sūryātmanā stūyata ityavagantavyam.*

The term Sarparājñi has no direct connection with the snakes and according to Sāyana Sarparājñi was to be identified with the Earth-goddess or the Sun-god. Mahidhara, another commentator, however, goes so far as to suggest that she was none else than Kadrū, the serpent-mother, in the form of the earth.

Cf. *Śatapatha Brāhmaṇa* II. pp. 28-9. See, also, N. K. Bhattasali—*Iconography of Buddhist and Brahmanical Sculptures in the Dacca Museum*. p. 212 ff.

3. *Rv. X.* 16, 6

a serpent is comparatively more frequent in these portions of the text. The most conspicuous feature of this tradition is that earliest reference to the serpent in the Ṛgveda is in the form of the enemy of Indra. *Ahi* or *Ahi budhnya* of the Ṛgveda is but another, and perhaps milder form of the great enemy of Indra, viz., Vṛtra, the serpent. This demoniac feature of the serpent was later in the Brāhmaṇas¹ and the Sūtras metamorphosed into the semi-divine character attributed to it when it is classed with Gandharva etc. It is here also that we meet with the term *Nāga* for the first time, attended with anthropomorphic features. It is also noteworthy that both in the Saṁhitās and Sūtras it is the virile male energy that is embodied in the enemy of Indra, called *Ahi*. The transformation of the masculine personality into the feminine was the achievement of the epic writers with whom the serpent was the embodiment of the principle of creation and preservation. It is perhaps because of this that the tradition in its later phase centres round the worship of a female deity as the serpent goddess. The name 'Sarpa' in the masculine finds mention in some verses in the *Vājasaneyā saṁhitā* of the White Yajurveda where according to the commentator Mahidhra, it means just a heavenly or a terrestrial or even an atmospheric 'abode'².

In the epic age which, of course, had a big gap after the Vedic, extending over several centuries this tradition and the cult assumed a shape which pervaded the entire mythological setting of Āryāvarta of the time. The snake-sacrifice of Janamejaya is a major episode in the drama of entire heroic poetry that had grown up round the Kuru-battle. Although we have in Vāsuki, the king of the serpents, we see in his sister Jaratkāru, the serpent goddess in the making. Vāsuki's sister Jaratkāru and wife of the sage of the same name was the mother of Astika and this latter conception was responsible for the important position she came to occupy in Hindu mythology as the presiding deity over the serpent spirits. But the person that actually had been endowed with the power of curing snake-bite was Kaśyapa. It is again, Kadrū that is associated with the serpents as their mother. It seems therefore, that the mythological ideologies, as current in the epic developed in a modified form in later ages and emerged in the Purāṇas in a new light. Thus the female serpent-Goddess Manasā as we find in the *Brahmavaivarta Purāṇa* the earliest *Purāṇa* to mention her, is ideologically a combination of the

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1. The higher creation is divided into the following classes : gods, men, Gandharvas, Apsarasas, Sarpas, and Manes. Cf. *Aitareya Brāhmaṇa* III. 31. 5
 2. Wh. Yv. ch. 13 Kundika 6-8—'*naamoṣtu sarpebhyo ye ke ca' prthivīmanu ye antarikse ye divi tebhyah sarpebhyo namah* etc. On the above Mahidhara says : *ime vai lokah sarpāḥ iti surteh sarpaśabdēna lokā ucyante*.

above personal features.¹ While *Kadrū* is conceived as the wife of the sage Kaśyapa, the Primordial male creation, *Mānasā* came to be regarded as the daughter of Siva in later mythology, Siva of course, being the energy to whom the destruction of the Universe is attributed. Thus although in a stotra in the *Bhaviṣya Purāna* we have the assertion that she is mind-born one of Kaśyapa, her origin from the seed of Siva has also found much favour with the puranites. The above two concepts, again, were reconciled greatly in the *Brahmavaivarta Purāna* where she is called the mind-born of Kasyapa and the spiritual daughter of Siva.² In the Pauranic age the serpent-chief Sesa is sometimes associated or identical with Balarama who is represented as having a serpent-wreath and a club in hand.³ In medieval sculptures, too, images of Balarama are found bearing the canopy of a seven-hooded serpent.⁴

The conception of Manasa or Padma as a serpent Goddess, is, however, a very late development. The lotus symbol was primarily associated with the Goddess of wealth, Laksmi. The images of certain other Vishnuite gods and goddesses also exhibit the same symbol. The mythological account of Narayana himself having a lotus-stalk rising up from his navel is certainly not very early, and it was at first the Lokapita Prajapati Brahma that was lotus-seated. In art too, such representation can not go further than the 5th or the 6th century A. D.⁵ The name Padmā is certainly reminiscent of her intimate association with the lotus.⁶

1. The Dhyana in the *Tithitattvatīkā* definitely identifies Jaratkāru with the serpent-goddess Manasā, although in earlier mythology Jaratkāru has nothing to claim the status of serpent-deity. The description of serpent-ornaments, of her holding a pair of Nāgas in her two hands, makes it clear that the reference is to the serpent goddess who is further called Āstikamātā which latter epithet, on the other hand, makes her identical with Jaratkāru.
Cf. Hemāmbhojanibhām lasadviṣadharālamkāra saṁśobhitām Smerāsyām parito mahoragaganaiḥ samsevyamānāmsadā I Devīmāstikamātaram śīśusutām āpīnatu-ṅgastanīm Hastāmbhojayugena nāga-yugalam sambibhratīmāśraye II
2. *Brahmavaivarta Purāna*, *Prakṛti khandam*, ch. 45, v. 2—*cf. Kanyā sā ca Bhagavāti kāśyapasya ca mānasī Teneyam Manasā devī manasā yā ca divyati. 2, also, Śiva-Śisyā ca sā devī tena śaivīti kīrtitā. 8.*
3. *Mahābhārata*, XIII. 147, 54 ff.
4. The figure from Bodoh in Gwalior, of Balarāma, belonging to the medieval period is canopied by a sevenhooded serpent. *Vide*, pl. XVIII—*A guide to the Archaeological Museum at Gwalior*.
5. A. K. Coomaraswamy : *Elements of Buddhist Iconography*, P. 68.
6. It is interesting to note that as many as nine of the 15 Manasā images preserved in the Varendra Research Society, have been collected from a tank called Padumshahar in Dist. Rajshahi, *vide*, Cat., Varendra Research Society, p. 30.

In the Purāṇa literature, at least in its later phase, Padmā, as mentioned along with Sarasvatī, the Goddess of Learning, has no other significance than that of Laksmī, the Goddess of Wealth.¹ Indeed; the commonest *dhyāna* of the goddess makes her ride on a swan.² the popular *vāhana* of Sarasvatī. The fact of her attaining the knowledge of Brahmā in the form of the Earth, as already mentioned above, bespeaks of this connection with Brahmāṇī or Sarasvatī.

The Buddhists too knew of the serpent-goddess under the name *Jānguli*. She is perhaps the nearest approach iconographically speaking, to the Jaina Goddess Padmāvatī. *Jānguli* as the snake-Goddess emanates from Akṣobhya, the 2nd Dhyāni Buddha. Like Padmāvatī she is the Goddess curing snake-bites and also preventing it. According to a Sangīti in the *Sāadhanamālā*, *Jānguli* is as old as Buddha Himself who is said to have given to Ānanda the secret mantra for her worship. It is worthy of note that *Jānguli* has been called in the *Sāadhanamālā*, a *Tārā* i. e., a variety of the latter.³ It is indeed curious that *Jānguli* should be so called in Buddhist tradition also. We know, of the eight kinds of "fear" which are dispelled by *Tārā*, to which fact she owes her name, the fear from serpent is one.⁴ That Padmāvatī is but the same goddess in Jaina pantheon as *Tārā* is in the Buddhist, is also stated clearly in the *Padmāvatīstotram*.⁵ We know, however, that the group of goddess going by the name of *Tārā* is generally an emanation of Amoghasiddhi. In the *Sāadhanamālā* Amoghasiddhi, the 4th or according to the Nepalese Buddhists, the 5th Dhyāni Buddha, has for his *vāhana*, a pair of Garudas. Although according to the Pauranic mythology, Garuda and the serpents are mutually intolerant of each other,

1. *Agni Purāṇa*, XLII. 7-8.
cf. *Nairrtyāmambikām sthāpya Vāyavye tu Sarasvatīm Padmāmaise Vāsudevam madhye Nārāyaṇaṅga vā* etc.
2. *Bhavisya Purāṇa*—
cf. *Hamsārūdhamaudārāmaruṇitavasanām sarvadām sarvadaiva*.
3. B. Bhattacharyya : *Indian Buddhist Iconography*, p. 185, also, Foucher : *Étude Sur l'Iconographie Bouddhique de l'Inde*, p. 89
4. The writer owes this suggestion to the kindness of Dr. J. N. Banerjee, M. A., Ph. D., Lecturer, Calcutta University, who has drawn his attention to this current etymology of *Tārā*. We should also note that *Jāngulika* came to mean poison-curer in general in later lexicons. See, *Amarakoṣa*, *Pātālavarga*, 11
5. Cf. *Tārā tvam Sugatāgame Bhagavatī Gauritī Śaivāgame Vajrā Kaulikasāsane Jinamate Padmāvatī viśrutā. Gāyatrī Srutaśālinām Prakṛitirityuktāsi Sāmkhyāyane Mātara-Bhārati kim prabhūtabhaṇitairvyāptam samastam tvayā*, 19 Ms. No. 27 in the Buddreedass Temple Collection; cf. also, *Tārā mānavimarddini Bhagavatī Devī ca Padmāvatī* 27. *Ibid*, Also. App. V, *Bhairava-Padmāvatī-kalpa*, P. 28.

their close relation, too, can hardly be denied. In fact, notwithstanding the description in the *Sādhnamalā* representations of Amoghasiddhi have been found wherein a sevenhooded serpent forms the back-ground of the main image, in the form of an umbrella.¹ The number of the hoods is very significant. It bears close resemblance to the representation of Pārśvanātha who must have either three, seven or eleven hoods as his canopy. These numbers are to be the distinguishing features in recognising a figure of Pārśvanātha as distinct from those of Supārśvanātha whose canopy of serpent-hood must be either 1, 5 or 9 hoods.²

The name Jānguli of the Buddhist goddess most probably suggests her popular origin, as the goddess of the forest-sides or more properly a rural goddess.

Janguli as a snake goddess curing snake-bite or preventing it, is not, however, altogether unknown to the Jains. Reference to her in their literature are numerous. It is not unlikely too, that apart from the conception of Padmāvati, Jānguli had an important place in Jaina mythology. A ms. dated sam. 1546 i. e., 1489 A. D. from Jesalmere mentions,³ her name as a snake-goddess.⁴ Buddhist Tantricism came to have any perceptible influence on Indian mind not before the 8th cent. of the Christian era. On the evidence of Tāranātha on which the above conclusion is based, it was the 7th and the 8th centuries which saw the emergence of Tantricism in India specially in eastern parts thereof, notably Bengal. Tantricism which is characterised by the worship of female energy is further said to have been diffused through such cults as Sahaja-Yāna which found its first exponent in Lakṣmīdevī, daughter of Indrabhūti, who, according to a Tibetan tradition, flourished about the eighth cent. A. D.⁵ The feminine spirit as the presiding deity over the snakes is the product of this Tantricism and her form as conceived in Buddhist ritualistic texts had not altogether failed to leave its mark on the other Indian religious sects. The text referred to above is said to have been composed in Sam. 1352 or 1295 A. D. by Jinaprabha Suri.⁶ Thus it is clear that as early as the 13th cent. A. D. and most certainly a few centuries earlier the Buddhist serpent goddess Jānguli was

1. B. Bhattacharyya : *Indian Buddhist Iconography*, p. 5. pl. VIII. c.

2. B. C. Bhattacharyya : *Jaina Iconography*, pp. 60 & 82.

3. Compare the ms. in the Buddreedass Temple Collection.

4. Cf. *Durdāntasādhikā manyadarpasarpaka-Jāngulī. Nityam jagārti jihvāgre visesavidu-sāmiyam*. 2

5. For a detailed discussion, see, *Indian Buddhist Iconography*, introduction, p. XXVI.

6. Cf. *Pakṣesu sakti sasibhṛṇmita-vikramābde dhātryonkīte*

haratithau puri yoginīnām

Kātantrabibhrama iba vyatanīsta tīkāmapraudhadhīraṇi

Jināprabhasūretām 2

also familiar to the Jaina writers although as a distinct goddess in any definite iconic form she was not known to the latter. The form of Janguli as a deity appearing along with the central figure of Khadiravani Tārā is best illustrated in a miniature painting on a 9th cent. ms. of *Pañcavim-Śatisahasrikā Projnāpāramitā* preserved in the Museum and Picture Gallery, Baroda. The figure of Janguli on the right is two-handed and has a canopy of five hoods of a serpent with a halo at the back. The left hand holds a serpent while the right hand seems to hold a *vajra*. Her seat appears to be a coiled serpent.¹ What, however, is the iconographic form of Jānguli in Jainism is not very clear either in the texts or in any extant image thereof.

We may also draw the attention of scholars to the fact that the conception of Padmā or Visaharī as being accompanied by the Eight principal Nāgas, regarded as her sons, as given in the *Padma purana* of Vijaya Gupta as also the *Bhvaisya Purana*,² has found an exact counterpart in the conception of Śuklā Kurukullā, a Goddess emanating from Dhyāni Buddha Amitābha, who has been described as a being attended on by the Eight Nāgas,—Ananta, Vāsuki, Taksaka, Karkotaka, Padma, Mahāpadma, Sāṅkha and Kulikā, each having a distinct colour of its own.³ The names of these Eight Nagas tally⁴ exactly with the names given in the *Tithitva* of Raghunanda.⁵ The names of the Eight Nāgas also tally with those given in X 14 of *Bhairava-Padmavatikālpa*. The iconographic descriptions of these Eight Nagas are given as follows in X, 15-16 of the *Bhairava-Padmavatikālpa* of Malliṣeṇa:⁶ Vāsuki and Sāṅkha, born of kṣatriya clan are of red colour, Karkota and Padma born of Sūdra clan are black in colour. Ananta and Kulika of the Brahmin clan possess white colour like the moon-stone and Takṣaka and Mahāpadma of the Vaiśya clan have yellow colour. In fact, the mutual influence of the Buddhist

1. See the ms. exhibited at the Picture Gallery, Baroda State Museum, Baroda.

2. Cf. *Astānīgasahita mā esa Padmapurāṇa* (3rd Ed. by Pearīmohan Dasgupta), P. 2; and *Vandēham sàstanāgāmurukucayugalām yaginīm kāmārūpām-Bhavisya Purāṇa*.

3. *Indian Bud hist Iconography*, p. 56.

4. A slight difference in the names of Eight Nāgas is, however, to be noticed in the *Adbhuta-Padmāvatī-kolpa*, IV, 49. cf. Vāgījakasritattvadyāntanamah syustanantavāsukinau' Taksaka-Karkotaka-Kamala-Mahākamala-Sankha-Kulijayāstada-dhaḥ.

5. *Tithitva*, (Ed. by Mathuranath Sarma), O. 135.

6. Compare the present writer's article on the date of the *Bhairava-Padmāvatī-kalpa* in the *Indian Culture*, Vol. XI, No. 4. The date according to the calculations made therein based on synchronisms with other works of Malliṣeṇa, who was a Digambara Jain writer, falls sometime in the second quarter of the 11th cent. A. D.

Kurukulla and Jaina Padmavati is very prominent as the *Bhairava-Padmavatlpa* itself mentions Kurukullā in X. 41.¹

We may, however, discuss here as to whether these Nāgas are really nothing other than water-symbols as has been supposed by Coomaraswamy. No doubt the names of some of these so called Nāgas, go to strengthen the above view, yet it is very significant that Padmā as the Goddess of Wealth and Prosperity, being identical with the deity known as Sri, most naturally had the *ādhāra* or constituent elements in the accepted eight kinds of treasures of *nidhis* in the shape of Padma, Mahāpadma, Makara, Kacchapa, Mukunda, Nila, Nanda and Śankha. It also stands to reason to suppose that the *nidhis* came to be identified with serpents because of the fact that the principal kinds of snakes had each a special variety of jewel on its hood, and that the snakes being residents of the nether regions were aptly considered the carriers of them from out of waters, the ocean or *ratnakara* as it is significantly known.² The transformation, thus, of the wealth-goddess Laxmī into Padmā, the serpent goddess, entailed a necessary change of the eight kinds of treasures into the eight kinds of Nagas or serpents, and we know Goddess Laxmi was born out of the ocean, the abode of both the *nidhis* or treasures and the serpents.

As a serpent Goddess Padmavati is perhaps the most popular figure in the Jaina pantheon. From a study of the general description and the list of the boons conferred by her, one can easily recognise in her the most homely of Jaina goddesses. Even at a stage of development of her personality into an independent deity from the status of the *Śāsanadevi* of Pārśvanātha, we are constantly reminded of the fact of her origin, although a study of the numerous *stotras* in her honour and the elaborate system of ritual that had grown up round her worship as also the varied objects prayed for and apparently she was capable of bestowing on the devotee, leaves but little doubt about the important position as an independent and influential goddess, she had risen to occupy in the Jaina pantheon.

In order to make a study of the iconography of Padmavati or any other god or goddess it is imperative to make an investigation about her affiliation to any of the Highest Divinities of the mythology concerned. It is interesting, however, that in the case of Padmāvati, she has been most systematically affiliated to one or other of the Higher Divinities either in Brahmanism, Buddhism or in Jainism. Not only

1. *Bhairava-Padmāvati-Kalpa*, X. 41.

2 Cf. Padmini nāma yā vidyā Laksmīstasyādhidevatā Tadādhārasca nidhayastān me nigadatah sṛṇu Tatra Padma-Mahapadmau tathī Makara Kacchapau Mukunda-Nilau Nandasca Sankhascaivāstamo nidhiḥ—*Sabdakalpadruma* quoting from Bharata; cf. also,

J. N. Banerji : *The Development of Hindu Iconography*, p. 116, fn. 1.

that there is ideological similarity among all these Higher Divinities to whom the serpent goddess is affiliated in all the three principal religious systems of India. We have already discussed to some extent the connection of Jāngulī and Śuklā Kurukullā with Akṣobhya and Amitābha whose emanations they are taken to be and are often represented in art as bearing their effigies on the aureole behind or on the crest. (Reference may also be made in this connection to an inscription of the 2nd cent. B. C. which mentions an apsaras Padmavati as being an attendance on the Buddha after his enlightenment. The inscription was found on one of the Barhut gateways in Central India. The name Padmāvati, further, as that of the capital cities of Nāga kings who flourished in the 3rd cent. A. D., is also significant. It is mentioned in the *Vishnu Purāna* and the entire scene of the play *Malatīmādhava* by Bhavabhūti is laid in that city.¹) The connection of the eight Nāgas as attendants on Amitābha, the Dhyāni Buddha for Śūkta Kurukullā is also to be compared with the conception according to which Padmāvati is attended on by the same Eight Nāgas, both according to the Brahmanic and the Jaina mythology.² In the *Padmapurāna*, cited above, whose date according to data given in the text itself falls sometime in the latter half of the 15th cent. A. D.³ says that Padmāvati was the daughter of Hara.⁴ The dhyāna of Manasā or Padmā as given in the *Bhaviṣya Purāna* calls her Mahesā (of *Devīm Padmām Maheṣām śāśadharavadanam* etc.) in the *Padmāvatistotram* of the Jains too, Padmāvati is called a 'Maha-Bhairvi' which speaks of her connection with the Śaiva mythology, Bhairava being a name for Śiva. The iconographic details, according to the epics, of Hara wherein He is connected with a serpent coil are too wellknown to need mention here. This conception of Padmāvati as the daughter of Hara has a close similarity in the conception, in Jaina mythology, of Padmāvati as the Yaksini of Parāvanātha who has a seven-hooded serpent as a canopy. In Buddhist ideology, too, as we have already noticed, Amoghasiddhi as the sire of Tārā, who has been compared with Padmāvati, has sevenhooded serpent as his canopy. The number seven of the hoods of the serpent forming the canopy is indeed very significant. Although more easily connected

1. The site of Padmāvati, by M. B. Garde, A. S. I., Ann. Rep. 1915-16, pp. 104-5.

2. See, ante; also, *Padmapurāna*, p. 2 and *Bhaviṣya Purāna*, also *Bhairava-Padmavati-kalpa*, X. 14.

3. Cf. *Rtu-sūnya-veda-śāsi-parimita śak Sulatān Hosen sāha nṛpatitilak*.

-*Padmapurāna*, p. 4.

The date however is disputed. Another ms. of the same text has : 'Rtuśāśivedaśāsi...' which gives a date 1416 Sak. (1494 A. D.) as opposed to 1406 Sak. (1484 A. D.) given in the verse quoted above.

4. Cf. *Harsite pṛthivīte nāmila Hara-sutā Āsanacāpiyā vase Devi Harer duhitā*.

--*Ibid*, p. 2

with the Śaiva-myths, Pārśvanethā in order to be given the prominence he deserves in Jain faith, has been endowed with this seven-hooded canopy, for, in the Hindu tradition the exalted form of Viṣṇu has the seven-headed heavenly Nāga unlike the earthly Cobra of Śiva. This shows, if anything, that while the Jain assimilates the Śaiva character in regard to the general myths about serpentdeities and their worship, yet it can not do away with the conception of the celestial seven-headed Sesa when any consideration for an exalted form of a deity and its imagery was taken up.¹

It is interesting, however, to note that according to a Digambara tradition the icon of Padmāvati is to have on her crest the effigy of the Lord of the serpents. The Svetāmbara text *Bhairova-Padmāvatika'pa* of Malliṣeṇa thus gives a description of the goddess :

Pannagādhipaśekharām vipulārunāmbujavistarām Kurutoragavāhanāmarun-
aprabhām kamalānanām Tryambakām varadāṅkusayatapasadivaphalankitām
Cintayet kamalāvatīm japatām satām phaladāyinim II. 12

Although, we know, it is usual in Buddhist iconography, to represent the figure of the Sire, on the head, crown or the aureole at their back, of their emanations, in Jain iconography it is the figure of the Lord of the serpents Dharaṇendra, who has been conceived of as the consort of Padmavati,² and not Pārśvanāth that is to be represented on the sekhara of the image of Padmāvati *Sasanadevatam* as emanations of the respective Tirthankaras seem to be a later development in Jain mythology. These were originally the principal converts, male and female, who as zealous defenders of the faith were to be associated with each Tirthankara with

1. For a detailed discussion about the origin and development of the serpent-cult the reader is referred to serpent-worship. vide. C.S. Wake; *The origin of Serpent worship*, ch. III, pp. 81 ff. Here the author has also given a summary of the arguments by R. Brown, who contends that the serpent-worship has a closer connection with solar mythology. Vide, R. Brown : *The Great Dionysiak Myth*, 1878, ii. 66

For a discussion of the number of hoods in the canopy, see *infra*.

2. Cf. *Padmāvati pātu phaṇḍra-patnī*, 28.

--*Padmavati-stotram*, loc. cit.

The 'Pannagdhipa' referred to in the above verse may as well and more consistently refer to Pārśvanātha who is primarily the duty of serpents (Pannaga). This is also in consonance with the numerous representations of the serpent-goddess Padmavati shown with the effigy of Pārśvanātha on the crest or on the aureole. On the other hand no image or painting of Padmāvati is found with Dharaṇendra shown on the crest or the aureole.

whom some mythological stories or legends are related to connect them. The *Pravacanasaroddhara* telling of the character of a Yakṣa only lays down that they are none but sincere adherents to the faith. The *Pratisthākālpa* says that a *sāsanadevatā* is one that upholds the knowledge preached by Jina.¹ The *Ācāradinakara* of Vardhamāna Sūri characterises Yakṣas as those that maintained and guarded the Śrī Sangha of the Jains.² We may draw attention to the Gaṇadhara-cult in Jainism. With somewhat similar, if not the same, zeal Gaṇadharas, the main converts to the faith and the principal disciples, are offered worship and much in the same way as the *Śasandevās* represented in art. Thus Gautama, the Gaṇadhara of Mahāvira is offered worship in connection with the worship of Pārśvanātha and Padmāvati.³

A Yakṣa, however, came to be regarded as an emanation of the particular Tīrthankara to whom one was attached as his Śāsanadeva. By about the 11th cent. A. D. this was firmly established as we find in the *Nirvāṇakalika* of Pādalipta Sūri mention of the Yakṣas as emanations of the Tīrthankaras.⁴ It is, however, to be borne in mind that the name Yakṣa as originally used in connection with the *sāsaadevatas* of the Tīrthankaras, came gradually to signify a higher status than its more commonplace use does. We may refer here to the *kāya*-theory of the Buddhists who adopting the principle of the *Tri-kāya* suppose that each Buddha has a three-fold *kāya* or body i. e., aspect. In virtue of these 'aspects' or natures there are three distinct manifestations or existences of each Buddha on earth, in Nirvāṇa and in the heavens respectively. These aspects are '*Nirmāṇa-kāya*' or the body of Transformation' which is according to some scholars a magical' body or an illusion,⁵ *Dharma-kāya* or state or body of essential purity, and *Sambhoga-kāya* or body of supreme Happiness. These three states of existence are characterised by practical Bodhi, essential Bodhi and reflected Bodhi, respectively. And this *kāya*-theory is responsible for regarding the Mānushi-Buddha as an emanation from the Dhyāni-Buddha. For the Dhyāni-Buddha as an embodiment of absolute purity

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1. Cf. *Yā Pātusāsanam Jainam sadyaḥ pratyūhanāsini* . . bhūyātsāsaidevatā-quoted in *Jaina Iconography*, p. 92.
 2. Cf. Ye kevale suragane mīlīte Jināgre Śrīsaṃgharakṣaṇavicakṣaṇatām vidadhyuh. Yakṣāsta eva paramarddhivivrdhībāja āyāntu santahṛdayā Jina-pūjaṇera --*Ācāradinakara*, p. 173.
 3. Cf. Om Hriṃ aiṃ śrī Śrī-Gautamaganarājāya svāhā. --*Bhairava-Padmāvati-kalpa*, App. VIII. p. 56.
 4. *Nirvāṇakalikā* (Ed. by M. B. Zaveri), P. 34.
 5. M. Dela Vallee Paussin : *The Three Bodies of a Buddha* (J. R. A. S. G. B. I., October, 1906).

immortal abstraction. The necessity for this manifestation lay in the fact of the Manushi Buddha as the mortal ascetic preaching the Law on earth and helping its preservation in that way.¹ Although there is great difference in the fundamentals of the two theories of emanation as obtained in Buddhism, put forth above and as in Jainism, as implied in the concept of the Śāsanadevas, the function of the preaching, or more properly of the preservation, of the Law is generally attributed to the forms emanating, in both. And although this common attribute was there, the difference, nevertheless, was very much conspicuous, as also was it inevitable because of the fact that in the Buddhist the divine mystic element was predominant while in the Jaina it is the human. Consequently what we easily find an easy transformation in the case of Buddhas, in the Jaina it is merely a case of divinity put on earthly persons, and making him just adorable as a Servant of the Faith. Moreover, a Yakṣa or a Yaksini as was the name obtainable with regard to the *śāsanadevatās*, was quite different from the Yakṣa of usual significance and application. In fact, a Yakṣa or a Yaksini originally attached as such to a Tirthankara came to be attended on by other Yaksas and Yaksinis, where in the latter application the term seems to have retained its usual sense of a demi-god.² Thus we find in the growth of Jain mythology Padmāvati was in the first stage a *Śāsanadevata* attached to the 23rd Tirthankara, Pārśvanatha,³ but afterwards raised to the status of an independent deity who received worship as a serpent goddess curing snake-bites as also as a deity to be invoked for such purposes as *marana*, *uccāṭaṇa*, *vaśikāṇa* etc.

The iconographic details of Padmāvati are wide and varied. The *Padmāvati-stotram* of an anonymous writer conceives her as the Ādimātā or the Primordial Power, the Ādi-sakti. She is also identified with almost all the important goddesses in Jain mythology. In other words, Padmāvati has been conceived of as the Primordial Power, the source and fountain-head of all the different powers or Presiding deities represented as so many goddesses in the hierarchy of the Jain pantheon.

1. For a fuller discussion on the theory of *Trīkāya* and its implications vide A. Getty : *The Gods of Northern Buddhism*, pp. 10-12.
2. Padmāvati, herself originally a Yaksini of Pārśvanātha is said to have been attended on by Yaksas and Siddhas, See, V. 3. p. 31. App., *Bhairava-Padmāvati-kalpa*; here, however, Yakṣa seems to have a common-place significance of a demi-god.
3. Thus in the invocatory verse (*āhvāna-sloka*) in the *Padmāvati-stotram*, we find the goddess still regarded as the presiding deity over the sermon preached by the Lord although she has attached a far greater importance as an independent deity in some work.

Cf. *Padmāvati jayati śāsanapūṇyalākṣmīh.*