

BOOK REVIEW

I

Bharatiya Jnanpith Publications on the occasion of the 2500th Nirvana Anniversary of Bhagavan Mahavira :

1. **JAINA ART AND ARCHITECTURE Vol. I :** ed. by A. Ghosh : New Delhi, 1974 : Pages xix+203, Plates 126 : Price Rs. 550.00 for the complete set of three volumes.

2. **BHARATKE DIGAMBAR JAIN TIRTH Vol. I:** ed. by Balabhadra Jain : Bharatvarsiya Digambar Jain Tirthksetra Committee, Bombay, 1974 : produced by Bharatiya Jnanpith : Pages 23+255, Plates 84 : Price Rs. 30.00.

3. **VIR VARDHAMAN CARIT of Sakalakirti :** ed & translated by Hiralal Jain : New Delhi, 1974 : Pages iii+23+255 : Price Rs. 19.00.

4. **SIRIVALA CARIU of Narasena Deva :** ed & translated by Devendra Kumar Jain : New Delhi, 1974 : Pages 9+46+112 : Price Rs. 12.00.

5. **VIRA JININDA CARIU of Mahakavi Puspadanta :** ed by Hiralal Jain : New Delhi, 1974 : Pages 85+143 : Price Rs. 10.00.

6. **JAINA LITERATURE IN TAMIL : A. CHAKRAVARTI :** New Delhi, 1974 : Pages xxii+232 : Price Rs. 20.00.

7. BHARATIYA SRSTIVIDYA : Prakash : New Delhi, 1974 : Pages 13+244 : Price Rs. 20.00.

8. MAHAVIRA, HIS TIMES AND HIS PHILOSOPHY OF LIFE : Hiralal Jain & A. N. Upadhye : New Delhi, 1974 : Pages 60 : Price Rs. 3.00.

9. MAHAVIR-YUG AUR JIVAN DARSHAN : Hiralal Jain & A. N. Upadhye : New Delhi, 1974 : Pages 57 : Price Rs. 2.50.

10. KATHAKOSA of Prabhacandra : ed by A. N. Upadhye : New Delhi, 1974 : Pages 37+172 : Price Rs. 7.00.

1. *Jaina Art and Architecture*, of which two more volumes will be added later, is a massive production that will remain unrivalled for years to come. A work by innumerable scholars and archaeologists, this may be regarded as a standard work on the subject which has been completed with great patience and competence. The first volume, which is under review, provides the necessary background and tradition, the expansion of Jainism and the ethical background and then goes into monuments and sculptures belonging to the period from 300 B.C. through 1000 A.D. The coverage is whole India. It will be found that during this period, Jainism has spread all over the country, including the Deccan and the West Coast. The subsequent volumes will contain monuments and sculpture from 1000 A.D. through 1800 A.D., painting, mural and miniature, chapters on Jaina antiquities in museums, miscellaneous items, a glossary of technical terms and a complete index for all the volumes.

Really speaking, the Mohenjodaro-Harappan period apart, Jaina art is not separate from Indian art, except that it depicts the themes of Jaina mythology. In the rest, it has followed the contemporary style of the region in which the art form was created. The volume under review gives the impression for the first time as to how vast is the contribution of Jaina mythology in the evolution of Indian art. Jnanpith's selection of Sri A. Ghosh, a former Director-General of the Archaeological Survey of India, has been admirable, since a not more competent person could have been found to fulfil this enormous duty. The choice of illustrations is not only excellent but also exhaustive.

2. *Bhāratke Digambar Jain Tirth Vol I* should be of great interest to tourists and Jaina pilgrims to Uttar Pradesh, including the State of



Sahu Shanti Prasad Jain presenting a copy of Jaina Art and Architecture for release to Mrs. Indira Gandhi, Prime Minister of India.

Delhi and also the Punjab. Other volumes in the series have been planned as follows :

- Vol II Bihar, Bengal & Orissa
- Vol III Madhya Pradesh
- Vol IV Rajasthan, Gujarat & Maharashtra
- Vol V South India

Highlights about each holy place are location and approach, its importance, its history, architecture, images, popular stories, important festivals and public organisations working there. When complete, this will be a useful guide to the Digambara Jaina holy places in India.

3. *Vīr Vardhamān Carit* by Bhattaraka Sakalakirti is considered to be an important text of the Digambara source on the life of Bhagavan Mahavira. Written in the 15th century A.D. in Sanskrit *śloka*, the text has 19 chapters or what has been called *adhikāras*, of which the first six deal with his previous births. Sakalakirti's verses are readable and intelligible and a competent Hindi translation has been made by

Pt. Hiralal Jain. The book lovers will be delighted at this 15th century version of the life and doctrines of Bhagavan Mahavira.

4. *Sirivāla Cariu* is a 16th century epic by Narasena Deva written in Apabhramsa. The principal characters of this epic, Sripala and Mayana Sundari are too well-known in Jaina literature and have figured at many a place. The epic has two chapters. The first chapter describes at length the character of the hero. Taken as a whole, it is a picture of the ups and downs of human life which are the outcome of *karma*, both good and bad. The poet has described this in the life of Sripala with exceptional dexterity.

5. *Vira Jininda Cariu* by the great poet Puspadanta is the life of Mahavira in the Apabhramsa and enjoys the status of being a *Mahā-purāṇa*. In fact, this is the earliest work in Apabhramsa dealing with the fascinating theme of the life of Bhagavan Mahavira. It was composed during the reign of the Rastrakuta king, Krsnaraja III which will be somewhere near Saka 887 or 965. Pt. Hiralal Jain has translated it in Hindi prose.

6. *Jaina Literature in Tamil* by the late Prof. A Chakravarti is a very useful reprint of his celebrated work which first appeared in 1941, and now with Introduction, Footnotes, Appendix and Index by K. V. Ramesh. Among later Indian languages, Tamil has a rich literature on Jainism. It includes things widely apart, *kāvya*s and *mahākāvya*s, *purāṇa*s, didactic and devotional poems, lyrics, tales, romances and allegories, works on logic, dialectics, ethics, politics, grammar, poetics, prosody, lexicon and medicine. The readers of this reprinted text get a bird's eye view of the entire Jaina literature in Tamil.

7. *Bhāratiya Sṛṣṭividyā* is a comparative study about creation based on the Jaina, Buddhist and Hindu sources, separately considered. The author has something to say on evolution as well.

8-9. *Mahavira, His times and His Philosophy of Life*, in Hindi as well as English, is a concise Digambara version of Mahavira's life. Highlights of the work are the date of his *nirvāṇa*, the place of his birth, the place of his penances, the place of omniscience, the place of first sermon and place of *nirvāṇa*.

10. *Kathākoṣa* by Prabhadendra is an 11th century production in Sanskrit prose. It contains short stories to illustrate *jñāna*, *darśana*, *cāritra* and *tapah* which are important in Jaina life. A simultaneous Hindi translation would have made the text more widely read.

II

Jain Visva Bharati Publications on the occasion of the 2500th Nirvana Anniversary of Bhagavan Mahavira :

1. ANGA SUTTANI Vol. I (*Āyāro-Sūyagaḍo-Thāṇam-Samavāo*) : ed by Muni Nathmal : Ladnun, 1974 : Pages 98+954+51 : Price Rs. 85.00.

2. ANGA SUTTANI Vol II (*Bhagavaī*) : ed by Muni Nathmal : Ladnun, 1974 : Pages 56+1048+46 : Price Rs. 90.00.

3. ANGA SUTTANI Vol III (*Nāyādhammakahāo-Uvāsagdasāo-Antagaḍa dasāo-Aṇuttarovavāiyadasāyo-Paṇhāvāgaratṇāim-Vivāgasuyam*) : ed by Muni Nathmal : Ladnun, 1974 : Pages 55+813+48. Price Rs. 80.00.

4. AYARO : ed by Muni Nathmal : Ladnun, 1974 : Pages 26+359 : Price Rs. 30.00.

5. DASAVEALIYAM : ed by Muni Nathmal : Ladnun, 1974 : Pages 48+579 : Price Rs. 85.00.

6. DASAVEALIYAM : Ladnun, 1974 : Pages 100 : Price Re. 1.00.

7. DASAVAIKALIK, UTTARADHYAYAN : ed & translated by Muni Nathmal : Ladnun, 1974 : Pages ja+267 : Price Rs. 15.00.

8. BHARAT-BAHUBALI MAHAKAVYAM : ed & translated by Muni Dulaharaj : Ladnun, 1974 : Pages 28+516 : Price Rs. 30.00.

9. BHAGAVAN MAHAVIR : Acarya Tulasi : Ladnun, 1974 : Pages 16+140 : Price Rs. 5.00.

10. SRAMAN MAHAVIR : Muni Nathmal : Ladnun, 1974 : Pages 16+360 : Price Rs. 16.00.

11. SATYAKI KHOJ ANEKANTKE ALOKME : Muni Nathmal : Ladnun, 1974 : Page 160 : Price Rs. 5.00.

12. KING BIMBISARA AND AJATASATRU IN THE AGE OF MAHAVIRA & BUDDHA : Muni Nagraj, English translation by Muni Mahendra Kumar 'Dvitiya' : Ladnun 1974 : Pages viii+90 : Price Rs. 7.00.

1-3. *Aṅga Suttāni* in 3 volumes is a worthwhile publication in so far as it has, brought together 11 *Aṅga Sūtras* of the Svetambara Jains. As the Svetambaras believe that all the traditional knowledge has survived through the ravages of time, except one, the 12th *Aṅga Sūtra*, to this day, these eleven *Aṅgas* are revered and accepted as the most authoritative texts. The learned editor has done a good job in presenting the *Aṅga Sūtras*, all together in three nicely printed volumes, and this must be deemed as a great work done on the occasion of the 2500th Nirvana Anniversary of Bhagavan Mahavira.

4. As the name indicates, *Āyāro*, is one of the earliest, perhaps the earliest, text on the conduct of monks, which in itself is immensely important. With translators, this has been a popular text and that is perhaps the justification for the present version.

5. *Dasaveāliyam* is the 2nd edition of the *Sūtra* printed a few years back, with Sanskrit translation, Hindi translation, copious notes and comments.

6. *Dasaveāliyam* is a pocket book edition of the *Daśavaikālika Sūtra* in original Prakrit.

7. *Daśavaikālik, Uttarādhyayan*, edited and translated by Muni Nathmal, is a useful text of two *Mūla Sūtras* for the Hindi readers. The Hindi rendering is competent.

8. *Bharat-Bāhubalī Mahākāvya* by Punya Kusala Gani is a 17th century Jaina epic dealing with the story of Bharata and Bahubali, both sons of the first Tirthankara Rsabha, who fought a war for twelve years and then the latter entered into initiation. The theme is not very lengthy but the author has described it over 18 cantos, perhaps to claim for it the status of a great epic. Written in Sanskrit, only two copies of its text are available in a tattered form, with a number of *ślokas* missing. The missing *ślokas* have been supplied by Muni Nathmal, and the translation into Hindi is the work of Muni Dulahraj. The publication is welcome in so far as it preserves a rare text from total extinction.

9-10. *Bhagavān Mahāvīr* by Acarya Tulasi and *Sramaṇ Mahāvīr* by his disciple, Muni Nathmal, purport to be biographies of the 24th Tirthankara of the Jains. When two writers write on a common theme there is always the risk of the two standing for comparison, and this should have been avoided. Acarya Tulsi's work which is smaller in size was meant for publication by the National Committee for the

Celebration of the 2500th Nirvana Anniversary of Bhagavan Mahavira, which the Committee agreed to do at Bombay but declined later at Indore, so that the book has been issued now under the seal of the Jain Visva Bharati. Written in plain and commonplace Hindi, the book is a delineation of the life of Bhagavan Mahavira. Muni Nathmal's is a bigger work written in flowery Hindi.

11. *Satyaki Khoj Anekāntke Ālokme* (Search for Truth in the light of *Anekānta*) by Muni Nathmal is an illustrative text on the *Anekānta* doctrine of the Jainas. *Anekāntavād* is one of the original contributions about the diversity of view-points. This complex doctrine is elaborated here in a readable form.

12. *King Bimbisāra and King Ajātaśatru in the Age of Mahāvīra and Buddha* is the English rendering of a portion of a chapter from *Āgama and Tripitaka—Ek Anuśilan* by Muni Nagraj and translated by Muni Mahendra Kumar 'Dvitiya' and printed in the *Jain Journal*. When plans are afoot for printing the English translation of *Āgama & Tripitaka* by the present reviewer in the near future, one wonders what useful purpose has been served by printing one chapter as a separate monograph which, besides, may appear as being out of context.

—K. C. Lalwani

Social and Religious Conditions in Bhagavan Mahavira's Times

JYOTI PRASAD JAIN

Bhagavan Mahavira was the last in the series of twenty-four Tirthankaras or Jinas of the Sramana tradition. He attained *Nirvāna* in 527 B.C., at the age of seventy-two, thus living in the sixth century before the birth of Jesus Christ, an epoch-making age which is of tremendous significance in the history of mankind. The atmosphere of almost the entire civilized world was surcharged with an unprecedented intellectual awakening, speculative thinking and emotional fervour. A new era was being ushered in.

In Greece, the Ionian philosophers were debating about the primordial constitutive principle of the universe and the great Pythagoras gave to the world his Doctrine of Harmony. China, in the same age, produced two very great men, Laotzu and Confucius; the former wrote his *Book of Nature*, the greatest classics of Taoism, and the latter propounded his celebrated *Golden Rule*. In Persia, Zoroaster contributed the doctrine of the conflict between the forces of Light and Darkness, and in Mesopotamia, the prophet Moses was leading his flock back of Jehovah. India itself, in that period, saw the rise of, not one or two but dozens of, eminent thinkers, religious reformers and founders of philosophical systems.

As a matter of fact, for the Indian society, it was in many ways a period of transition, and the transformations that had begun taking place in the political, economic, social and religious spheres, had a far-reaching impact.

The Mahabharata War and the subsequent internecine warfare had dealt a shattering blow to the hegemony of the Vedic Ksatriyas, and their place was now being gradually taken by the scions of some of the surviving pre-Aryan regal families. The orthodox Vedicists considered them outside the pale and used for them derogatory terms like Ksatra-bandhu and Vratya-Ksatriya, probably because most of these peoples were followers of the Sramanas. The kings of Magadha and the many

republican tribes of eastern Uttar Pradesh and Bihar belonged to this stock.

The powerful Vajjian confederacy of republican tribes, with its capital at Vaisali and the kingdoms of Magadha, Kosala, Vatsa and Avanti were the most important of the sixteen premier states that were in existence in that period. Of these, Magadha, under its ambitious and aggressive monarchs, Bimbisara and Ajatasatru, had already risen to the position of paramountcy, and, with its capital at Rajagrha, acted as the matrix and centre of one among the richest religious movements of the world.

In the field of polity, the tribal chieftain of old had now come to be more or less a real king who could deprive any commoner of his private property. The fast emerging institution of nobles and feudal landlords, who acted as intermediaries between the state and the tiller of the soil, contributed to the strengthening of monarchy. Certain democratic elements, however, were still in operation even in autocratic states, for example, the people had a voice in choosing the king who made certain promises at the time of his accession to the throne, acted on the advice of his ministers and on occasions referred to popular assemblies, the *Sabhā* and the *Samiti*. In the tribal republics, like those of the Licchavis, Mallas, Videhas and Sakyas, the democratic character of the Government was naturally more in evidence. Wars between neighbouring states were frequent, but the common people seldom suffered: loot, rapine, destruction and devastation do not appear to have been generally indulged in by the warring parties.

In the economic sphere, cultivation of land was the predominant occupation, but different handicrafts and cottage industries were also fast developing, and workers in different trades were organising themselves into distinct guilds. The specialisation, growth and spread of industry gave a boost to trade and commerce. Big caravans, laden with merchandise, went east and west and across deserts. Besides the big metropolises like Vaisali, Rajagrha, Campa, Varanasi, Sravasti, Kausambi, Ujjain and Mathura, numerous trading centres had sprung up in different parts of the country, each possessing a considerable number of rich merchants, bankers and traders. The number of serfs and slaves also increased. Trade was free, determined by demand and supply and not hampered by state control. Coined money was replacing barter, bills of credit were not unknown, lending money on interest was considered legitimate, and the repayment of debt an honourable obligation. There was freedom of initiative and labour was in a large

measure mobile. In the countryside, life was simple, frugal and hardy, but in the cities, it was one of ease and luxury, pomp and show, with a fairly high standard of living. There were many who could afford to indulge in cultural and artistic pursuits. On the whole, people were generally happy, struggle of life had not yet become so hard; it was a surplus economy.

The political and economic inequalities had not, perhaps, yet become so galling as the social inequalities were. The influence and hold of the Brahmanas, as religious functionaries, over the bulk of the population, had increased so much that they began to arrogate status of 'the gods of earth'. Their growing exclusiveness led to a division of the entire society into more or less rigid, endogamous and exclusive caste and subcaste groups, based, not on aptitude, calling or vocation, but on the accident of birth. The aura of superiority and the position of supremacy of the Brahmanas were, however, not unquestioned, since the Ksatriya was still able to contest them with him at every step, even in the sphere of religion and scholarship. And, neither could afford to ignore or despise the Vaisya who held the purse-strings and was the main spring of the entire economy. The Sudra, with his numerous, and mostly endogamous, occupational subcaste groups was the victim of exploitation at the hands of the three privileged, and the so-called 'twice-born', castes. He was generally denied the facilities of decent living and even the benefits of active religion. There were also many, outside the pale of even this four-fold caste system, such as the Candalas, Antyajjas, untouchables or outcastes, who enjoyed no civic rights and were little better than animals. Equally pitiable was the fate of the slaves, of both the sexes, who were bought and sold like chattles in open market. As soon as one happened to become a slave, he lost his caste and identity, ceased to possess any civic or legal rights, and was the sole property of his master who could do anything to him. The institution of slavery was one of the social ills against which Bhagavan Mahavira raised his voice and which he succeeded in eradicating from the society.

With the growth of autocratic monarchies, feudalism, trade and industry and, above all, of the rigidity of the caste system, the status, position and lot of the woman, in home and society, deteriorated. Encouragement to polygamous tendency, particularly in the Brahmanical section, further contributed to her degradation. The Vratya-Ksatriyas of the republican tribes, however, appear to have been generally monogamous, as were Mahavira's grandfather, father and several other kinsmen and relatives. Man was the head of the family. He had the right to dispose of his property as he liked, and could deprive the daughters and widows

of their inheritance. A widow had no legal right to her husband's estate except that of mere subsistence. Marriage was widely and acutely diffused, had assumed the form of sacrament, and was generally arranged by the guardians of the parties concerned. People preferred to marry in the caste and, if possible, with the daughter of the maternal uncle. However, inter-caste unions, or those of choice, were not rare. Extra-maritorial relations were looked down upon, but those who could afford could keep concubines. The institution of courtesans was very much in evidence. Some of them were very rich and highly accomplished, and commanded the respect of the gentry and the royalty.

The Brahmana priest was trying to bind the householder's life in a series of rites, ceremonies and sacraments, which commenced even before the conception of the child and covered his entire life from birth to death, even beyond it. No doubt, only a section of the people conformed to these rules and regulations. Popular festivities and very diffused celebrations tended to make life gay. In spite of the Brahmana, society had not yet become static; it was rather in a state of transition, and was still characterised by a healthy catholicity, tolerance, charity and generosity, and loved to honour the good, the wise and the brave.

In fact, in no other age and country do we find diffused among all classes of people as earnest a spirit of enquiry, so impartial and deep a respect for all who came forward as teachers, however contradictory their doctrines might be.

The pundits of the orthodox section of the Vedicists were giving final shape to the Vedic texts, the *Samhitās*, and writing abstruse commentaries on them which tended to make the sacrificial ritual very elaborate, complicated and rigid. The simple chanters of sacred hymns of early Vedic times had now formed themselves into an organised and powerful class of religious functionaries who succeeded in creating in the popular mind the impression that a suitable combination of rites, priests and objects of sacrifice had the magical power of producing the desired effect. The fruit usually sought after was no spiritual benefit or moral edification, but some worldly gain, such as the increase in fame, power or pelf of the sacrificer, the birth of a son to him, or the destruction of his enemies. Thanks to the efforts of Tirthankaras Aristanemi and Parsva, who pioneered the movement for the revival of Sramana Dharma in the later Vedic age, sacrifices had gradually become much less frequent as well as much less bloody. The core of the *Smṛtis* (law-books) was being framed and a strict adherence to the four-caste system and the four-stages of a man's life was being emphasised.

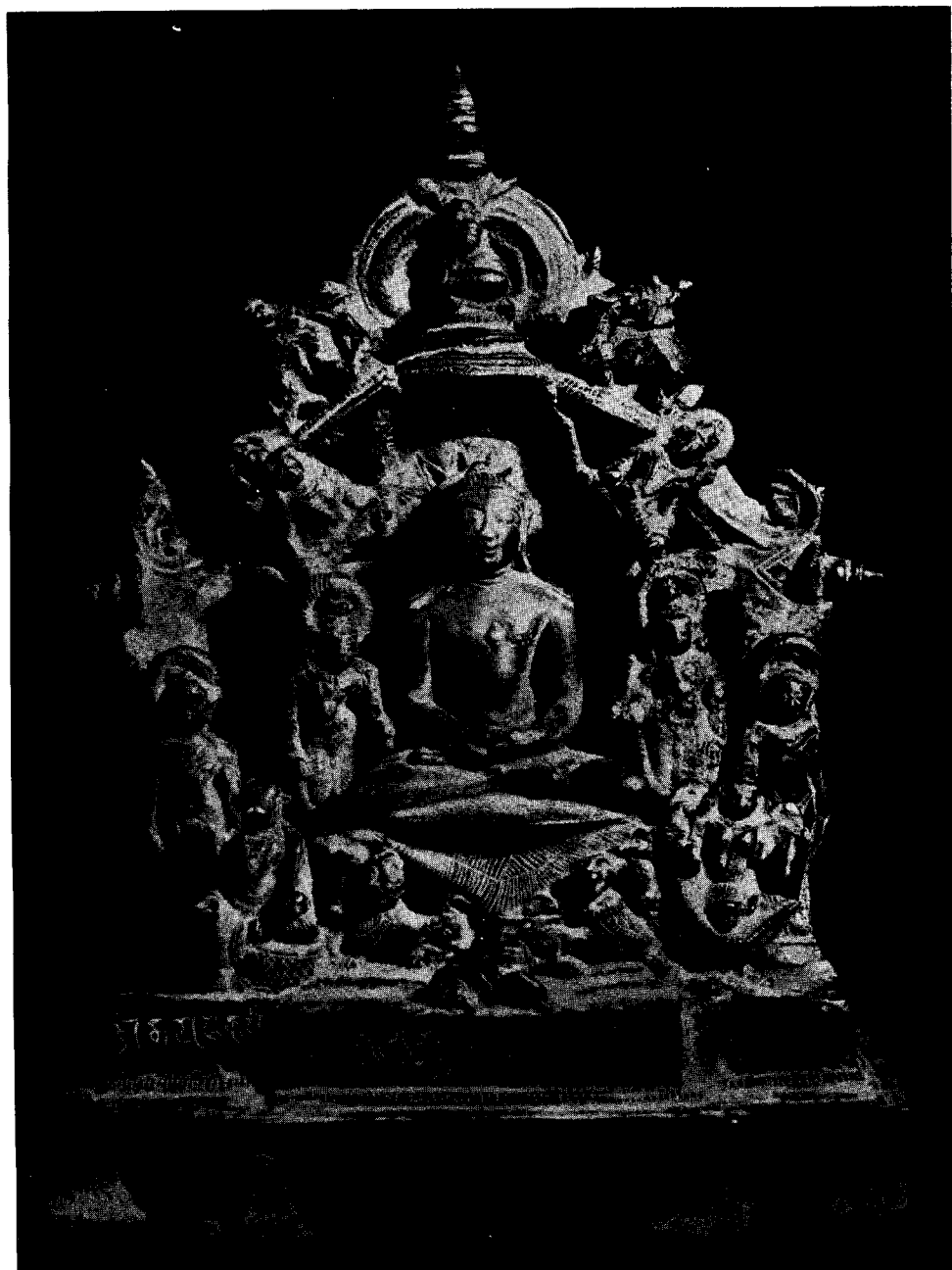


Plate 1
Adinatha, Cedi, 1056 A.D.



Plate 2
Covisi of Adinatha,
Calukya
9-10th Century A.D.

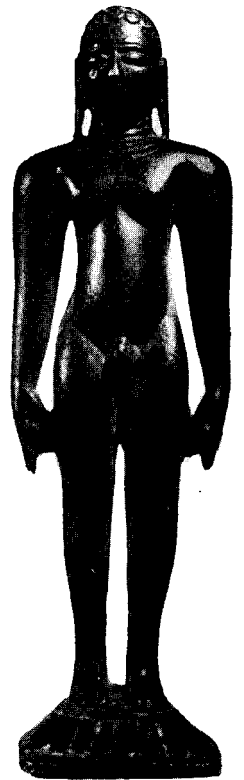


Plate 3
Tirthankara
Calukya
C. 13th Century A.D.



Plate 4
Ambika, Calukya, C. 12th Century A.D.



Plate 5
Padmavati, Paramara, C.12th Century A.D.

Some Jaina Bronzes in the National Museum, New Delhi

B. N. SHARMA

The National Museum, New Delhi, has acquired some Jaina bronzes during the last few years. Besides being iconographically important, they are also quite interesting for the study of Jaina art in Central India and the Deccan during the mediaeval period. These unpublished bronzes are being discussed briefly in the following pages.

The most important and unique image is that of Adinatha or Rsabhanatha, the first Tirthankara of the Jainas (No. 70.42; ht. 29cms.; pl. 1). He is seated cross-legged in *dhyāna-mudrā* (meditation) on a lion-throne *siṃhāsana*). His hair is dressed upwards and the locks are trailing on the shoulders. His downcast eyes are robed in spiritual ecstasy. He bears a *śrivatsa* mark on the chest. The lotus-halo behind the head of the Divine Master is flanked by a garland-holding Vidyadhara and an elephant-rider; and a divine musician is shown at the top above, beating the drum in great joy to announce the achievement of *kaivalya* by the Tirthankara.

But the most interesting feature in this image is that Adinatha, besides being flanked by an attendant, has also the images of Bharata and Bahubali, his two sons, standing in *kāyotsarga*-pose, on his right and left sides respectively (see for details the *Ādi Purāṇa*). No such bronze image is known to us in the realm of Jaina iconography. And probably the only known example in stone sculpture (c.11th century A.D.) showing Adinatha flanked by his two sons, Bharata and Bahubali, in similar fashion, can be seen on a lintel of a building at Bilhari (about 12 miles from Katni), once a flourishing centre of Cedi art in Madhya Pradesh.

In the present image of Adinatha, the cow-faced attendant Yaksa Gomukha is seated at ease (*sukhāsana*) on a cushioned seat wearing a necklace and the lower garment. He holds in his right hand a cup and probably an axe in the left. His mount is absent. His consort Yaksi Cakresvari is four-armed and is depicted riding on her *vāhana* Garuda.

In her upper hands she carries discs; the lower right in *abhaya-mudrā* and the corresponding left has a conch. Garuda seated in *ālīḍha-pose* is supporting her with her hands.¹ The figures wear some of the quaint jewellery of the period.

The pedestal bears a dated inscription of V.S. 1114 (1056 A.D.), which records that it was installed by Abhaya Sakarsala and Kanka, the father and son respectively: *samvat 1114 sudi 11 abhaya sakarsalah tata sutah kankāh*. The figures hovering in the sky and those flanking Adinatha have typical haloes behind their heads. Besides this, the schematic folds in the lower garments of some of the figures remind us of the similarity with many sculptures executed during the Cedi period at Bheraghat, Tripuri, Bilhari and other places. This image thus appears to have been fashioned during the Cedi period in early 11th century A.D. It is also apparent that the depiction of Adinatha with Bharata and Bahubali was probably confined only to the Cedi area, as such images are not known from other parts of the country.

A *covisī* of Adinatha is another important image (No. 74. 290; ht. 25.5 cms., pl. 2). A *covisī* (Gujarati) is a *caturvīṃsati (-pata)*, i.e., a group of twenty-four Jaina Tirthankaras, with the main image in the centre and the remaining twenty-three figures depicted on the two sides and above of the central figure. A number of such images have been found from different parts of India. In the present image, the main deity is Adinatha, the first Tirthankara, seated in *dhyāna-mudrā* on a lion throne. In almost all the images of Adinatha, his locks of hair are shown flowing on the shoulders.² But in absence of this particular feature in this image, his identification with Adinatha can be safely suggested by the presence of his cognizance, the couchant bull, shown on the left side of his *tri-ratha* pedestal. Suparsvanatha and Parsvanatha are shown near his knees, along with other twenty-one Tirthankaras inside the niches, on his both sides and above. A *pūrṇa-ghaṭa* and two swans are also depicted in the upper most niche along with the two Tirthankaras of the same group. The pedestal in front shows a banana tree with two miniature figures, probably representing the *śāsanadevatās* of Adinatha, while on the extreme ends are carved the figures of the donor and his wife in reverential attitude. The back side of this damaged image bears

¹ See for details U.P. Shah, Iconography of Cakresvari, the Yaksi of Rsabhanatha, *Journal of the Oriental Institute*, Baroda, XX, 3, pp. 280-313.

² A. K. Coomaraswamy (*Catalogue of the Collections in the Museum of Fine Arts*, Boston, 1923, p. 86, pl. XLIII) and B. C. Bhattacharya (*The Jaina Iconography*, Lahore, 1939, frontispiece) have wrongly identified the images of Rsabhanatha with Mahavira, the twenty-fourth Tirthankara.

a dedicatory Canarese inscription. On stylistic grounds, the image belongs to Calukya period, 9th-10th century A.D.

The bronze image of an unidentified Tirthankara is an example of late Calukya period, c. 13th century A.D. (No. 64.444; ht. 20.5 cms.; pl. 3). The great master is shown standing in all his sublimity in *kāyotsarga*-pose with his hands hanging along the sides. His hair is arranged in spiral curls. His calm and serene face, elongated ears, long hanging arms, youthful body with broad shoulders and nudity are some of the worth-noticing features in this image. Like almost all the images of Tirthankaras from South India and the Deccan, the *śrīvatsa* mark is absent in this icon also. It will be interesting to observe that this particular mark, which has also been referred to by Varahamihira (*Bṛhat-samhitā*, 58.45) is invariably depicted on the chest of a Tirthankara image from North India. As the symbol of the deity is not depicted, it is not possible to identify the Tirthankara.

Ambika, the Yaksini of Tirthankara Neminatha, is regarded as one of the most important Jaina goddesses. She is generally identified by a bunch of mangoes in her one hand and a child in the other. Her vehicle is a lion. An image of the goddess from Karnataka shows her standing in treflex-pose on a lotus under a mango tree ladden with fruits (No. 74.127; ht. 17.5 cms.; pl. 4). Her hair is beautifully arranged in *dhammilla* fashion and she wears ear-ornaments, necklace and a diaphanous *sādī* secured with a girdle. She holds a bunch of mangoes in her right hand, while the left forearm is damaged. The goddess is flanked by her two sons, who are mentioned in the *Srī-Purāṇa* as Subhainkara and Prabhainkara. Her son on the right side rides on a lion, the *vāhana* of the goddess, as also shown in almost a contemporary bronze image from Karnataka presently exhibited in the Los Angeles County Museum of Art, Los Angeles (No. 72.1.12; ht. 24.8 cms.).³ An image of Neminatha in meditation is shown above the goddess as also shown in the sculptures of this variety from different parts of India.⁴ The elaborately carved back-frame of the image datable to the Calukya period c. 12th century A.D. is supported on decorated pillars.

³ P. Pal, *The Sacred and Secular in Indian Art*, Los Angeles, 1974, fig. 26; *The Arts of India and Nepal: The Nasli and Alice Heeramanek Collection*, Boston, 1966, P. 92, fig. 101.

⁴ Rene-Yvon Lefebvre d'Argence and Terese Tse, *Indian & South-East Asian Stone Sculptures from the Avery Brundage Collection*, San Francisco, 1969 p. 56, pl. 63; J. Leroy Davidson, *Art of Indian Subcontinent from Los Angeles Collections*, Los Angeles, 1968, p. 30, fig. 36 and p. 66, fig. 91.

An image of Padmavati, the Yaksini of Parsvanatha, probably hailing from the Malwa region shows her seated on a cushioned seat resting on her mount cobra with its hood raised in front (No. 74.282; ht. 17 cms.; pl. 5). The two-armed goddess with nine hoods of a cobra above her head, carries a fruit in her right hand and a snake in the left. She wears a *karanda-mukuta*, circular ear-rings, necklace, *sādī*, etc.⁵ The broad face with a prominent chin, rendering of the bodily contours, and the typically decorated back-frame suggest the hand of a Paramara artist of c. 12th century A.D.

Dr U.P. Shah has published a four-armed sculpture of Padmavati(?) from Nalanda showing the goddess seated under the canopy of a five-hooded serpent.⁶ Her attributes also slightly differ from the bronze image of the *Devī* mentioned above. But in none of these images, the figure of a Tirthankara (Parsvanatha) is shown above the hoods of the serpent, which we generally find in the images of the Yaksis of the Jaina pantheon.

Photographs : Courtesy National Museum, New Delhi.
These have been nicely prepared by Sri N. Shah.

- ⁵ A. K. Bhattacharya, An Introduction to the Iconography of the Jaina Goddess Padmavati, *Muni Jinavijay Abhinandan Granth*, Jaipur, 1971, pp. 218-229.
- ⁶ U.P. Shah, *Studies in Jaina Art*, Varanasi, 1955, pl. XV, fig. 41.