

Jaina Bronzes in the Patna Museum

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THE Patna Museum has got a fine collection of Jaina bronzes. These are from two places, namely, Chausā in Shahabad District and Machuātānd Aluārā in district Manbhum. In style and execution, the Chausā Jaina bronzes are quite different from the Aluārā Jaina bronzes. They are, therefore, discussed here separately.

A. THE CHAUSĀ JAINA BRONZES

In about the year 1931 from a field at Chausā¹, a hoard of 18 Jaina bronzes was discovered while digging the earth. It consisted of a

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- 1 Chausā is a village in Buxar sub-division in the district of Shahabad. It is very close to the Karmanāsa river which is about 4 miles west of Buxar town on the East Indian Railway, and lies in between 25° 31' North and 83° 54' East. In Indian history, it is mostly remembered as the place where the Moghul Emperor Humayun was defeated by Sher Shah in June 1539. It was also an important centre of Jainism at one time, which fact we can infer from the significant finds of the above Jaina bronzes in a hoard, and other Jaina antiquities near about it. At Masārḥ, not far away from Chausā and about 6 miles to the west of Arrah town (Dist. Head-quarter of Shahabad), some Jaina antiquities have been found. Arrah itself abounds in a number of Jaina temples—some of them

Dharmacakra, a *Kalpavṛkṣa* and 16 images of Jaina Tirthaṅkaras. The entire hoard was subsequently acquired for the Patna Museum.

The Chausā bronzes can be divided into three groups, viz., (i) one *Dharmacakra* and one *Kalpavṛkṣa*; (ii) ten standing images of Tirthaṅkaras; (iii) six seated images of Tirthaṅkaras.

First Group

The *Dharmacakra* of the first group has a handle flanked by two nude female figures (*Yakṣiṇīs*), one on each side of the handle, and coming out of the mouth of two *Makaras* with long upturned fish-tails (*Patna Museum Catalogue*, pl. XVIII).

The *Yakṣiṇī* figures are very much similar to those of Sāñci Torāṇas in style and execution and the *Makaras* have similarity with those of Bhārhut Railings. These tend to suggest that the *Dharmacakra* may be placed in the period of Bhārhut and Sāñci (2nd-1st centuries B.C.) i. e. in the Śuṅga period². This *Dharmacakra* associated with the *Yakṣiṇīs* and the *Makaras*, is an independent object of worship and does not occupy a subordinate place as we find on pedestals of a Jina figure in the later periods. The subordinate position of *Dharmacakra* in association with deer or bull on the pedestal of a Jina image probably took place during the Gupta period and continued onwards, but the depiction of *Dharmacakra* as an independent object of worship is of an earlier conception. Further, this *Dharmacakra* has sixteen spokes only with a hub in the centre, whereas the *Dharmacakra* of the Mauryan period³ has twentyfour spokes. This suggests that the present object is later than the Mauryan period. Hence in all proba-

are quite old. Near Arrah, there is a place known as Dhanpurā where there are several Jaina shrines. There are other spots also near about Arrah where Jaina antiquities have been found. All these would tend to show that the entire area at one time was a stronghold of Jainism.

- 2 Stella Kramrisch also holds the same view (*vide Patna Museum Catalogue of Antiquities*, 1965, p. 107). Shah, U. P., *Studies in Jaina Art*, fig. 15. U. P. Shah is inclined now (after seeing the bronze in the Museum) to assign it to late first century B.C. or to the beginning of the next century, although earlier he had placed it in the Kuṣāṇa period (*vide Ākoṭā Bronzes*, pl. 3).
- 3 *Vide*: The *Dharmacakra* appearing on the Lion-Pillar of the Mauryan period (Sārnāth Lion Capital).

bility, it may be placed in the Śuṅga period (2nd century B.C.). (See fig. 1 for details of the *Yakṣīs* and *Makaras* supporting the *Dharmacakra*.)

The other object, the *Kalpavṛkṣa*⁴, may also be placed in the same period. It has various branches and leaves. A female figure is seated on the top of it. She is depicted from bust upwards carrying a full bowl in her hands. The association of female figure with tree (probably as its presiding deity) was quite common during the Śuṅga period. We have the image of *Śālabhaṅjikā* in the Railing-pillars at Bodh Gaya, which are assignable to the Śuṅga period. In *Sāñcī Torāṇas* also of the Śuṅga period, we come across such female figures associated with trees. In terracottas of the Śuṅga period also we get such figures. Not only that, the female figure appearing at the top of the present *Kalpavṛkṣa* has her facial features very similar to those of the female figure of the Śuṅga period. It is, therefore, quite probable that the present *Kalpavṛkṣa* (Aśoka tree) may also be of the Śuṅga period.

The present *Kalpavṛkṣa* is represented independently, i.e., not in association with any Jina sculpture. But from the Gupta period onwards, a *Kalpavṛkṣa* has never been represented independently. It always appears in association with a Jina sculpture as according to the *Abhidhāna-Cintāmaṇi* of Hemacandra, the *Kalpavṛkṣa* (or Aśoka tree) was being regarded as one of the twenty-one *atiśayas* or supernatural symbols (qualities) of a Jaina Tirthaṅkara and as such it is represented in association with a Jina sculpture. (For a photo of this whole tree, see *Patna Museum Catalogue*, pl. XVIII).

Second Group

The ten standing images of the Jaina Tirthaṅkaras are very similar in style and execution to the Jaina sculptures from Mathura of the Kuṣāṇa period.

Like the Mathura Jaina sculptures of the Kuṣāṇa period, they are standing in *Kāyotsarga* attitude and are naked. With the exception of the image of *Pārśvanātha*, none of them bear their *lāñchana* (distinctive symbol or totem). Their whole bodies are very crudely and roughly executed and the various limbs are quite disproportionate

4 According to *Abhidhāna-Cintāmaṇi* of Hemacandra, the *Kalpavṛkṣa* (otherwise known as the Aśoka tree) is one of the twenty-one *atiśayas* or supernatural symbols of the Jaina Tirthaṅkaras.

to their bodies. Their legs and hands are broad and they are just stumped below lifeless in a very crude manner. They stand without any grace and charm and appear quite dull and motionless. Their faces are broad and unattractive. All these characteristic features are also observed in the Mathura sculptures of the Kuṣāṇa period.

These Tirthaṅkara images are represented singly, i.e., without the association of their *Sāsana-devatās* (i.e. *Yakṣa* and *Yakṣiṇī*) or chowri-bearers which came in vogue during the Gupta period. In this connection, B. C. Bhattacharya has rightly observed : "From Gupta period onwards, we find the Jaina sculptors have regularly appended the *Yakṣa* and *Yakṣiṇī* figures to the sculptures of the Tirthaṅkaras. Thus it may be concluded that the *lāñchanas* as well as the *Yakṣa* figures might have remained as isolated and in a germinal state and their actual association with the Jaina images did not take place in the Kuṣāṇa age of Jaina art."⁵ Hence in all probability, the above images of the second group may belong to the Kuṣāṇa period.⁶ The image of Pārśvanātha (Arch. No. 6531, pl. 6) of this group, however, has been assigned to the early first century B.C. by U. P. Shah⁷, for to some extent it resembles in style and execution to that of the Pārśvanātha image preserved in the Prince of Wales Museum of Western India, Bombay,⁸

5 Vide : *The Jaina Iconography* by B. C. Bhattacharya (published by Motilal Banarsidas, Lahore, 1939), p. 41; and U. P. Shah's paper on 'Introduction of *Sāsana-devatās* in Jaina Worship' read before the Jainism and Prakrit Section of the All India Oriental Conference at Bhuvaneśvara.

"I should like to point out that no figure of an attendant *yakṣa* or *yakṣi* assignable to a period earlier than the sixth century A.D. is yet known."—U. P. Shah (Editor).

6 The characteristic features of the Kuṣāṇa Jaina images are : (1) The Tirthaṅkaras generally are depicted without their *lāñchana* (distinct symbol for identification). (2) The Jaina Tirthaṅkara generally remains in *Kāyotsarga* posture. (3) The Tirthaṅkara image is represented singly, i.e., without the association of his *Sāsana-devatās*, i.e., *Yakṣa* and *Yakṣiṇī*. (4) The Jaina Tirthaṅkara usually remains naked. (5) The pedestal on which the Tirthaṅkara stands remains simple, i.e., without any decoration. (6) In general, the images are crude in execution—having no refinement and delicacy which we find in the art of the Gupta period.

7 Shah, U. P., *Akota Bronzes*, p. 20, pl. 1b.

8 *Ibid.*, pl. 1a.

which has long and slender limbs, the face archaic, resembling those of ancient terracotta figurines and the Harappa dancer. But a minute observation of the image in original under discussion reveals that his face is not so archaic as it appears in the photograph. His cheeks are not round but have some sloping depression ending in an oval shape; secondly his abdomen is just flat and has no bulge at the end like that of the Prince of Wales Museum's Pārśvanātha and thirdly the forehead also has a broad vertical sloping depression and not horizontal flatness. All these suggest a later date for this image at least later than the first century B.C.⁹

Third Group :

The images of the third group consisting of six seated Tīrthaṅkaras probably belong to the early Gupta (or the Gupta) period. In this lot, two images of the Tīrthaṅkaras are associated with their *lāñchana* (particular symbol). There is delicacy and refinement in their execution. As a matter of fact, all the images of this group have the grace and charm, life and vigour, all that is characteristic of a human being. They all have their naturalistic body representations. The different limbs are quite in proportion to their bodies. All these may suggest that the images of this group probably belong to the early Gupta or Gupta period.¹⁰

The Chausā bronzes are now described below.

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- 9 "I still continue to regard this bronze as dating from c. first century B.C. Terracottas with such faces and dating from c. 2nd or 1st century B.C., are not unknown."—U. P. Shah (Editor).
- 10 The characteristic features of the Gupta period Jaina images are : (1) The image of Jaina Tīrthaṅkara is invariably associated with his particular *lāñchana*. (2) Generally the Jaina Tīrthaṅkara is represented in association with his *Sāsana-devatā* (*Yakṣa* and *Yakṣiṇī*). (3) The nudity of Tīrthaṅkara is very much restricted. During this age, in most of the cases, the Tīrthaṅkara image is given a sitting posture. (4) In most of the cases in a Jaina sculpture of this period and onwards, we get the occurrence of trilinear umbrella, a drum player surmounting the umbrella, a *Dharmacakra* symbol accompanied with either a pair of bul's or deer on either side and a pair of elephants on either side of the umbrella. (5) In general, there is delicacy and repose, grace and charm, life and vigour in the depiction of an image. Every limb of an image remains quite in proportion to the body.

First Group (Śuṅga period)(1) *P. M. Arch. No. 6540.*

Dharmacakra. The *Dharmacakra* has 16 spokes with a hub in the centre. It has got a handle which is flanked by two nude female figures (probably *Yakṣiṇīs*) coming out from the mouth of two *Makaras*—one on either side of the handle. The *Makaras* have long upturned fish tails. In between the upturned fish tails there is a flowery design. The *Dharmacakra* has two sides. There are perforations in between the two sides. The outer rim is beset with *triratna* devices. Its height along with the handle is 12¾" and diameter 8" (Fig. 1).¹¹

(2) *P. M. Arch. No. 6550.*

Kalpavṛkṣa. The Aśoka tree is shown with various branches and leaves; a female figure is seen seated on top of the tree—she is depicted from bust upwards carrying a full bowl in her hands and has scarf across arms with lotuses on her shoulders. It is very much corroded. It has pale yellow tinge throughout suggesting thereby that originally it was probably gold gilded. Broken. Height : 13½". (Fig. 2)¹².

Second Group (Kuşāṇa period)(3) *P. M. Arch. No. 6538.*

Image of Ṛṣabhanātha or Ādinātha recognised as such from his *Keśavallārī* (wavy-hair) falling down on his shoulders and back; the Jina is standing in *Kāyotsarga* attitude, his hands are just stumped below (reaching to his knees) without showing any movement of life in them; there is a circular halo (*Śiraścakra*) at his back; has flowery designs; the figure is nude and shows traces of gold slip on the body. Height : 10½". See Fig. 3 for details of head and torso and see *Patna Museum Catalogue*, pl. XX, for a full view of the Bronze.¹³

(4) *P. M. Arch. No. 6539.*

Image of Ṛṣabhanātha or Ādinātha recognised as such from his *Keśavallārī*—long straight twisted hair—falling over his shoulders and also going back; the Jina, standing nude in *Kāyotsarga* posture, has

11 For a full view of this *Dharmacakra*, see *Patna Museum Catalogue* pl. XVIII.

12 For a full view of the *Kalpavṛkṣa*, see, *ibid.*, pl. XVIII.

13 First published by Shah, U. P., *Studies in Jaina Art*, fig. 17, and *Akota Bronzes*, fig. 2a.

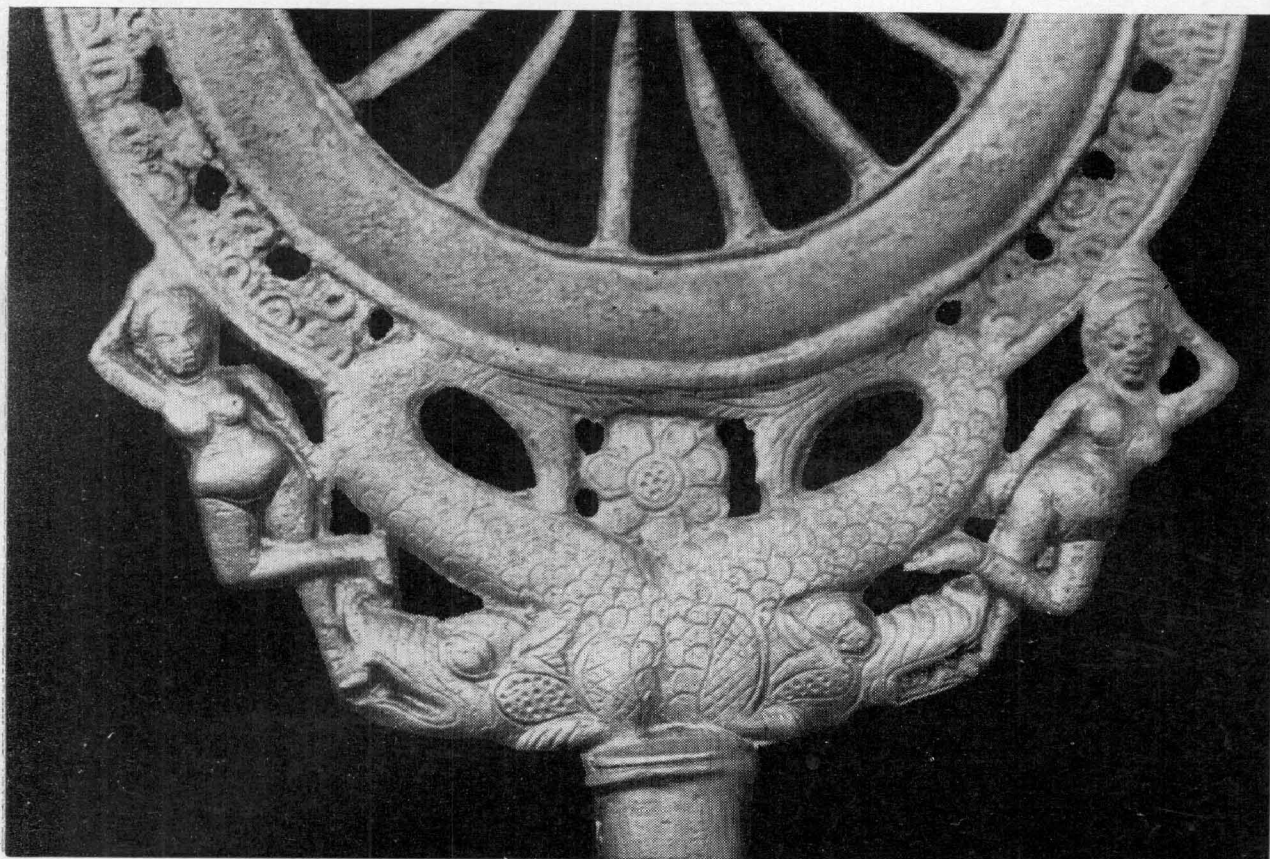


Fig. 1. Detail of lower part of bronze Dharmacakra from Chausā



Fig. 2. Detail of upper part of bronze Aśoka-tree from Chausā

(See p. 275)



Fig. 3. Rṣabhanātha, bronze from Chausā



Fig. 4. Pārśvanātha, bronze from Chausā

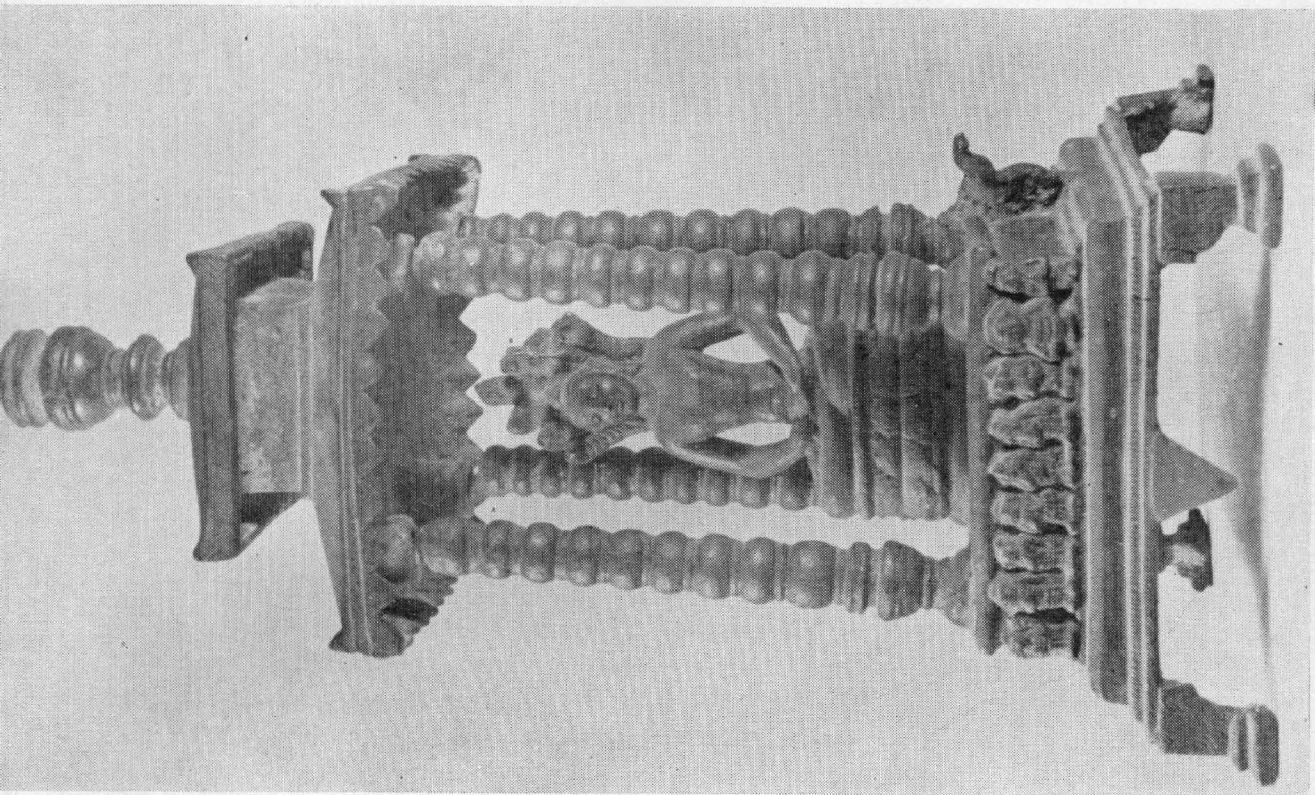


Fig. 5. R̥ṣabhanātha and Mahāvīra, from Aluārā



Fig. 7. Ambikā, bronze from Aluārā



Fig 8. Rṣabhanātha, bronze from Aluārā

crudely executed hands reaching up to his knees, and pierced long ear-lobes. The limbs are not in proportion to the body. Height : 8½". For a photo see *Akota Bronzes*, fig. 2b, and *Patna Museum Catalogue*, pl. XX.

(5) *P. M. Arch. No. 6533.*

Image of Pārśvanātha recognised as such by his particular *lāñchana* the "Serpent"; all along his back side is a serpent coil (its head broken) clinging to his body. The Jina is standing in *Kāyotsarga* attitude on a rectangular pedestal, and wears no garment; note also the curly hair, eyes, nose and lips, chest and abdomen bulging out in a very unnatural crude manner. Height : 12½". For a photo see *Patna Museum Catalogue*, pl. XXI.

(6) *P. M. Arch. No. 6531.*

Image of Pārśvanātha recognised as such by his particular *lāñchana*—the serpent hood—at the back of his head; standing in *Kāyotsarga* attitude, portion below knees missing, very much corroded and highly oxidized, sex exposed, damaged. Height : 10". See fig. 4 for details of the head and shoulders and *Patna Museum Catalogue*, pl. XX, for a full view. Also see *Akota Bronzes*, fig. 1b.

(7) *P. M. Arch. No. 6535.*

Image of a *Tirthaṅkara*, standing in *Kāyotsarga* attitude, having ringlets impressed for curly hair over head, hands just stumped below in a very crude manner with no grace, charm, life or vigour in them; fingers of his hands and legs are also very crudely executed, having flattened body without showing any proper contours and features; hands and legs not in proportion to the body; sex exposed; break across upper arms. Height : 14½".

(8) *P. M. Arch. No. 6536.*

Image of a *Tirthaṅkara*, standing in *Kāyotsarga* attitude, having bulging chest; curly hair in concentric spiral shape impressed flatly over head, defaced Śrivatsa symbol on chest, elongated holed ear-lobes, badly corroded bronze, break across legs; sex exposed. Height : 17½".

(9) *P. M. Arch. No. 6537.*

Image of a *Tirthaṅkara*, standing naked in *Kāyotsarga* pose and having curly locks of hair over head, struts between arms and body, Śrivatsa symbol on chest, break across knees and forearm. Height : 18". For a full view see *Patna Museum Catalogue*, pl. XXI.

(10) P. M. Arch. No. 6530.

Image of a *Tīrthaṅkara*, standing in *Kāyotsarga* attitude, having hair arranged in parallel rows, *Śrīvatsa* symbol on chest very prominent, legs not in proportion to the body, crude in execution, chest and abdomen bulging out, broader face, pupils marked, elongated ear-lobes, body slightly battered. Height : 19½". For a photo see *Patna Museum Catalogue*, pl. XXI.

(11) P. M. Arch. No. 6532.

Image of a *Tīrthaṅkara*, portion of hands missing, standing in *Kāyotsarga* pose, curly hair in spiral form over head, chest and abdomen unusually bulging out; elongated ear-lobes, faint *Śrīvatsa* symbol on chest, pupils marked; break across right leg. Height : 17".

(12) P. M. Arch. No. 6534.

Image of a *Tīrthaṅkara*, standing in *Kāyotsarga* pose, head without hair, legs unusually long, portion of hands missing; break across right leg, crude in execution, corroded. Height : 13¾".

Third Group (Early Gupta or Gupta period)

(13) P. M. Arch. No. 6553.

Image of *Rṣabhanātha*, recognised as such by his *Keśavallārī* (locks of curly hair falling down on his shoulders), hair over head parted in middle, seated in *Vajraparyāṅka* attitude with *Dhyānamudrā*, *Śrīvatsa* symbol (?) on chest, tenon at back of head, corroded, Height : 5½".

(14) P. M. Arch. No. 6554.

Image of *Rṣabhanātha*, recognised as such by his locks of hair (*Keśavallārī*) falling down on his shoulders, two rows of curls around his forehead and rest parted in middle, seated in *Vajraparyāṅka* attitude with *Dhyānamudrā*, wearing elongated ear-rings, *Śrīvatsa* on chest, tenon at back of head, corroded. Height : 6". *Patna Museum Catalogue*. pl. XIX.

(15) P. M. Arch. No. 6556.

Image of a *Tīrthaṅkara*, seated in *Vajraparyāṅka* attitude with *Dhyānamudrā* on a plain rectangular pedestal, right hand damaged, major part of halo missing, facial expression not clear, very badly corroded. Height : 3½".

(16) *P. M. Arch. No. 6551.*

Image of Candraprabha, seated in *Vajraparyāṅka* attitude with *Dhyānamudrā* on a double-sided rectangular pedestal; *lāñchana*, the "crescent" on top of beaded halo (*Śiraścakra*) at the back of his head; *Makara* heads on either side of throne at his back, locks of hair falling on his shoulders, *Śrīvatsa* on chest, wearing elongated ear-rings, corroded. Height : 8 $\frac{3}{4}$ ".

(17) *P. M. Arch. No. 6552.*

Image of Candraprabha recognised as such by his particular *lāñchana*, the "crescent" on top of beaded halo (*Śiraścakra*) at the back of his head; seated in *Vajraparyāṅka* attitude with *Dhyānamudrā* on a double-sided rectangular pedestal, *Makara* heads on either side of the throne at his back, locks of hair falling down on his shoulders, hair on head arranged in parallel rows with a knot at the top. *Śrīvatsa* on chest, wearing elongated ear-rings. Corroded and damaged. Height : 7 $\frac{3}{4}$ ". *Patna Museum Catalogue*, pl. XIX.

(18) *P. M. Arch. No. 6555.*

Image of a *Tirthaṅkara*, seated in *Vajraparyāṅka* attitude with *Dhyānamudrā* on a double-sided rectangular pedestal, halo (*Śiraścakra*) at the back of his head, wearing elongated ear-rings; features and contours of body very much blurred, corroded. Height : 5 $\frac{1}{2}$ ".

B. THE ALUĀRĀ JAINA BRONZES

In March 1947, a hoard of twenty-nine Jaina bronzes was discovered from a field at Aluārā¹⁴ in District Manbhum. Twenty-seven of them were images of Jaina Tirthaṅkaras, one of them was an

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14 Village Aluārā (also known as Machuātānd Aluārā) in P. S. Chandankiyri District Manbhum is situated near the Bengal-Nagpur Railway line running between Mohoda and Tegaria Railway Stations. On 16-3-47 these bronzes were discovered accidentally, while digging earth for preparing clay for building purposes.

Manbhum was once a great centre of Jainism. There are quite a large number of Jaina antiquities scattered all over the district of Manbhum. At Balrāmpur village, about four miles from Purulia, the district headquarter of Manbhum, there is a Jaina temple in which are kept very old Jaina images. Very near to village Boram, towards the south about a mile away, there is a Jaina shrine where there are naked Jaina images. At Kumhri & Kumardaga (the two



image of a female deity—probably Ambikā—and another was just a head of a Tirthaṅkara. These have now been acquired for the Patna Museum as Treasure Trove objects.

These images are quite different from those of the Chausā in their technique, form and depiction and represent a local style of their own. The following characteristic features are noticed in these images :

1. These images are solid cast and have no core of other substance as we find in the Jaina bronzes from Chausā.
2. The images in general have delicacy and charm in them and their various limbs are quite in proportion to their body. Every portion of their body is properly delineated and finely executed.
3. The images do not stand exactly in *Kāyotsarga* posture like those of the Kuṣāṇa period. Their hands are not stretched downwards exactly parallel to their body—instead their palms and fingers touch their knees.
4. Some of the images have *ūrṇā* on their foreheads and all of them are associated with their *lāñchanas*. These peculiarities came in vogue during the Gupta period and continued onwards.
5. The pedestals on which these images stand are not simple like those of the Kuṣāṇa period. The designs of most of them are complex. They are divided into various tiers and some of them show vertical cuttings forming parallel lines and showing some space in between the two. Further, some of them are decorated with the figures of devotees, which tradition originated probably during the Gupta period and continued onwards.

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villages about 5 miles from Chandankiyari) there are some old Jaina images. At Pakbira, about 20 miles northeast of Bara Bazar of Purulia (district headquarter of Manbhum), there are numerous temples and sculptures of the Jaina religion. Among these the most important is a naked colossal figure (7½ ft. high) of a Jaina Tirthaṅkara.

At Chhārā, about 4 miles from Purulia, are visible old remains of Jaina temples. At Dharmasthan, nearby Chhārā, there are quite a large number of broken images of Jaina Tirthaṅkaras, some of them very old. All these would go to show that the District of Manbhum was once an important centre of Jainism.

6. The *lāñchanas* of the Tirthaṅkaras are depicted on the pedestal itself and not on the stole or at the top of the halo as we find during the Gupta period. This peculiarity came in vogue during the Pāla period.

7. Two of the images of the Tirthaṅkaras are shown inside canopied *simhāsanas*, which is a very late conception. Probably it originated during the Pāla period.

8. Some of the images are inscribed in characters assignable to about 11th century A.D. on palaeographical grounds. *And as such these images are much later in date than the Chausā bronzes.*

Some of these images can be identified as follows with the help of their *lāñchanas* :

- (a) Ṛṣabhanātha, (b) Candraprabha, (c) Ajitanātha,
(d) Śāntinātha, (e) Kunthūnātha, (f) Pārśvanātha, (g) Neminātha,
(h) Mahāvīra, (i) a female deity, probably Ambikā.

These are now described below.

(1) *P. M. Arch. No. 10676 : Ṛṣabhanātha.*

Recognised as such by his *Keśavallari* falling on his shoulders and from his *lāñchana*, the 'Bull', depicted on his pedestal; standing on a lotus pedestal with his hands reaching his knees; hair on sides arranged in curls with bends shewn upwards and hair on head arranged in a spiral knot at the top; having *ūrṇā* on forehead. Height : 3½".

(2) *P. M. Arch. No. 10680 : Ṛṣabhanātha.*

Recognised as such by his *Keśavallari* falling on his shoulders and from his *lāñchana*, the 'Bull', appearing on his pedestal, standing on a lotus pedestal with his hands coming down to his knees, hair on sides arranged in curls with bends shewn upwards and hair on head arranged in a spiral knot at the top, having *ūrṇā* on forehead; traces of Śrīvatsa on chest, pedestal divided in various tiers and showing his emblem (*lāñchana*), the 'Bull', and having a devotee with folded hands seated on some object which comes out from the lower portion of the pedestal itself. Inscription on pedestal which reads "*Adharya Mayila*". Height : 7½". (Fig. 8.)

(3) *P. M. Arch. No. 10681.*

Ṛṣabhanātha, but without *Śrīvatsa* on chest; pedestal also not showing the figure of devotee and is differently designed than the earlier ones—its middle portion shows vertical cuttings in parallel

lines all around having space in between the two and is not inscribed. Height : 7 $\frac{3}{8}$ ".

(4) P. M. Arch. No. 10682 : R̥ṣabhanātha & Mahāvīra.

Image of R̥ṣabhanātha and Mahāvīra standing together on a lotus pedestal against a high backed throne (?); R̥ṣabhanātha having his *Keśavallārī* falling down on his shoulders and his emblem (mutilated) "Bull" represented on the pedestal; small *ūrṇā* marks shewn on his forehead and a halo with triple umbrella at the back of his head, his hair over head arranged in spiral form with a knot at the top, Śrīvatsa on chest; Mahāvīra, recognised as such by his *lāñchana* (emblem) the "Lion" depicted on the pedestal, *ūrṇā* marks (only the traces) shewn on his forehead and a halo with trilinear umbrella at the back of his head, Śrīvatsa on chest. Height : 7 $\frac{1}{8}$ ". For a photo see fig. 5, also see *Patna Museum Catalogue*, pl. XXXV.

(5) P. M. Arch. No. 10683 : R̥ṣabhanātha.

He is recognised as such by his *Keśavallārī* falling down on his shoulders and coming up to his chest; standing on a lotus pedestal with his hands coming down straight and touching his knees with fingers; his emblem "Bull" is represented on the pedestal, his hair over head arranged in spiral form with a knot at the top, *ūrṇā* shewn on his forehead. Height : 7 $\frac{1}{4}$ ".

(6) P. M. Arch. No. 10684.

Ditto. Height : 7".

(7) P. M. Arch. No. 10685.

Ditto, but pedestal differently designed—showing vertical cuttings in parallel lines having space in between the two. Height : 5".

(8) P. M. Arch. No. 10686.

Ditto. Height : 3 $\frac{3}{4}$ ".

(9) P. M. Arch. No. 10687 : R̥ṣabhanātha.

He is recognised as such by his *Keśavallārī* falling down on his shoulders and by his emblem "Bull" depicted on the pedestal, seated on lotus pedestal in *Vajrāsana*, *Dhyānamudrā*, hair on sides arranged in curls with bends shewn upwards, and on head arranged in spirals (not so clear) with a knot at the top. Height : 2 $\frac{3}{8}$ ".

(10) P. M. Arch. No. 10689. Kunthūnātha.

Standing on lotus pedestal with his hands coming down to his knees, hair on head arranged in a top knot, his emblem "Goat" represented on the pedestal. Height : 2 $\frac{3}{4}$ ".

(11) *P. M. Arch. No. 10690.*

Ditto; but the pedestal shows eight seated attendants or devotees.¹⁵ Height : 4½".

(12) *P. M. Arch. No. 10691.*

Ditto, with *ūrṇā* on forehead and the pedestal showing nine seated devotees (or attendants).¹⁶ Height : 6½".

(13) *P. M. Arch. No. 10692.*

Ditto. Height : 6½".

(14) *P. M. Arch. No. 10693.*

Ditto; pedestal showing eight seated attendants.¹⁷ Height : 4½".

(15) *P. M. Arch. No. 10675.*

Ditto; but the pedestal showing only his emblem "Goat" and is differently designed than the previous ones—it has vertical cuttings in parallel lines having space in between the two. Height : 4½".

(16) *P. M. Arch. No. 10695.*

Candraprabha; standing on lotus pedestal—with his hands coming down to his knees, pedestal showing his emblem the "Crescent" and divided in vertical cuttings in parallel lines with space in between the two, having *ūrṇā* on forehead and hair on head arranged in top knot fashion. Height : 6½".

(17) *P. M. Arch. No. 10696.*

Ditto; but features blurred. Height : 4½".

(18) *P. M. Arch. No. 10697 : Ajitanātha.*

Standing on lotus pedestal which is divided in various tiers and has his emblem the "Elephant" on it, having *ūrṇā* on his forehead, hair on head arranged in top knot fashion. Height : 5¼".

(19) *P. M. Arch. No. 10688 : Neminātha (?)*.

Probably the image of *Neminātha* (his emblem conch-shell on the pedestal is not clear), standing on lotus pedestal which has vertical cuttings in the lower portion (just above the lowest support) in parallel lines with space in between the two, hair over head arranged in top knot fashion. Height : 6¼".

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15 These may be the Planets.—U. P. Shah.

16 These may be the Planets.—U. P. Shah.

17 These may be the Planets.—U. P. Shah.

(20) P. M. Arch. No. 10674 : Vimalanātha.

Standing on lotus pedestal with his hands coming down to his knees, having *ūrṇā* on his forehead, hair on head arranged in a top knot fashion, his emblem "Boar" on the pedestal is not very clear. Height : 4 $\frac{3}{4}$ ".

(21) P. M. Arch. No. 10670 : Mahāvira.

Standing on a simple lotus pedestal inside a four-pillared *śimhāsana* with double *chatra* with his hands coming down to his knees and touching them with his fingers; hair on head arranged in a top knot fashion; his emblem "Lion" is depicted on the lower portion of the *śimhāsana* on the front side; inscription on *śimhāsana* which reads : Śrī Ānanda tasya Putra Vannati thākur muni (?). Height of figure : 8". Height of *śimhāsana* : 21". Patna Museum Catalogue, pl. XXXVI.

(22) P. M. Arch. No. 10671 : Mahāvira.

Standing on lotus pedestal with his hands coming down to his knees and touching them with his fingers, having *ūrṇā* on his forehead and hair on head arranged in top knot fashion; his emblem "Lion" is depicted on the pedestal; inscription on pedestal which reads "Śrī Acārya Ratnacandra Saha (?) *yakasya*." Height : 8 $\frac{1}{2}$ ".

(23) P. M. Arch. No. 10672.

Ditto : Inscription on pedestal which reads "Danaṃ pri (?) ti manvita." Height : 6 $\frac{1}{4}$ ".

(24) P. M. Arch. No. 10673.

Ditto : With nine attendants seated on pedestal; inscription on pedestal at the back which reads "Kulistha ila kunakya." Height : 6 $\frac{3}{4}$ ".

(25) P. M. Arch. No. 10677.

Ditto, but without any attendant and inscription on pedestal. Height : 3 $\frac{1}{2}$ ".

(26) P. M. Arch. No. 10678 : Pārśvanāthā.

Image of Pārśvanāthā recognised as such by his *lāñchana*—the seven-hooded serpent—at his back, seated on a lotus pedestal in *Padmāsana* inside a four-pillared *śimhāsana* with double *chatra*, nine attendants seated on pedestal;<sup>18</sup> inscription on *śimhāsana* which reads

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18 These are the nine planets.—U. P. Shah.

“Śrī Acārya (ya) Su-mayila.” Height : 12”. See fig. 6 also, *Patna Museum Catalogue*, pl. XXXVI.

(27) *P. M. Arch. No. 10679.*

Ditto, seated on lotus pedestal with two serpent-devotees on pedestal, inscription on pedestal indistinct. Height : 5”.

(28) *P. M. Arch. No. 10698 : Head of a Jina.*

Head of a *Tīrthaṅkara* with *ūrṇā* on his forehead and hair on head arranged in a top knot fashion, having half closed eyes and wearing elongated ear-rings. Height : 5½”. *Patna Museum Catalogue*, pl. XXXVII.

(29) *P. M. Arch. No. 10694 : Ambikā (?)*.

Image of a female deity probably¹⁹ *Ambikā* standing in *tribhaṅga* attitude on lotus pedestal, profusely ornamented and wearing a *sari* as her lower garment, her left hand kept low in an artistic manner and touching the side of her knees with her fingers and her right hand raised up towards the front and holding some object; pedestal showing two attendants (only the legs one of them present) and her emblem—the “Lion”. Height : 5”. See fig. 7. Also *Patna Museum Catalogue*, pl. XXXVII.

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19 She can be safely identified as *Ambikā*, the *Yakṣiṇī* of *Neminātha*. In the photo published here, the figure of the *child* on the right is mutilated but in the photo published in the *Patna Museum Catalogue*, the figure is clearly seen. Photo published here is from a negative prepared by the Prince of Wales Museum, Western India, Bombay. Photos of figures 7 and 8 are by courtesy of the Prince of Wales Museum, Bombay.—U. P. Shah.

