

Jaina Sculptures Of The Gupta Age In The State Museum, Lucknow

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THE sculptural wealth excavated by Dr. Führer at the site of Kañkālī mound, Mathurā, from 1888-91 was deposited in the State Museum, Lucknow. This wealth consisted of Jaina antiquities mostly of Kuṣāṇa and Gupta periods. As we are informed from an epigraphic record (antiquity No. J. 20 of this Museum), there once existed a great Jaina monument at Mathurā which was known as the *Vodva stūpa*. The number of the Jaina antiquities of the Gupta age unearthed at Mathurā is much less than the Kuṣāṇa sculptures but in quality and fine workmanship these few specimens are some of the best examples of Indian art which the Mathurā school has ever produced.

Before describing the collection of Jaina sculptures in this Museum it would perhaps be appropriate if the chief characteristics of the Gupta art are dealt with, particularly focussing attention on the Jaina sculptures. The supremacy of the Brāhmanical religion during the Gupta age caused a gradual decline of Jainism, although deep-rooted faith in Jainism of the middle class people and wealthy merchants continued to give encouragement to the artist to show his skill in chiselling the Jaina statuary. We, therefore, find that despite receiving no royal patronage Jaina antiquities of this period are

equally good in comparison with those of the other sects. And there are obvious reasons for that.

With the downfall of the Kuṣāṇa empire the art conventions in India began to change and with the advent of the Gupta rule the whole country (particularly Northern India) faced a revival in every sphere of life. The traditions of art, which were imported by the Kuṣāṇas in India and handed over to the artist of their reign were either discarded as unwanted foreign elements or Indianised. The images now refused to burden themselves with too many ornaments. The sculptor concentrated on combining the inner voice of a saint with his outward expression.™ He did not feel it necessary to give all bodily details but carved the image as if to tell us the superhuman joy enjoyed by the Tirthankaras through penances and renunciation of worldly pleasures. The round almond-shaped eyes now took the shape of the half-open lotus-bud looking inward under heavy and drooping eyelids. A slight smiling expression on the face of the Kuṣāṇa figures which reminded us of the earthly happiness is now turned into serene calmness. The face is now lit up with the light of supreme knowledge (*kevala-jñāna*) achieved through a perfect discipline of the physical and mental faculties.

This new concept of beauty was also responsible for changing the outer form as well. The body which had already started leaving surface of the material in the Kuṣāṇa period now became more round. This was, of course, suggestive of fullness and firm determination. The heaviness, straightness and voluminousness of the body was outdated and the images now modelled were slim and youthful, symbolising movement and flow of energy. As the aim of the Gupta artist was to manufacture a disciplined body the passionate and sensual figures of the Kuṣāṇa age appeared now only rarely. The intellectual awakening gave birth to the new ideals of Indian art which had established few set formulae. The images of great men who had achieved the immortal bliss, were differentiated from those of the mortal beings by carving out small curly hair, elongated ear-lobes, long arms etc. which were supposed to be the symbols of great man (*Mahā-Puruṣa-Lakṣaṇas*). The simple halo of the Kuṣāṇa period which showed only scalloped border now becomes more elaborate depicting various gracefully ornamented bands of full-blown lotus, rosettes, twisted-rope, foliated scroll and bead-patterns. The richness of nimbus signifies the knowledge being spread out of the body of the great man. Thus the Gupta artist strove to show the triumph of spiritualism over materialism



Fig. 1. Pedestal of the image of Lord Mahāvīra dated S. 299
(No. J. 2, State Museum, Lucknow)



Detail of the inscription giving date on *Fig. 1* (Page 144)

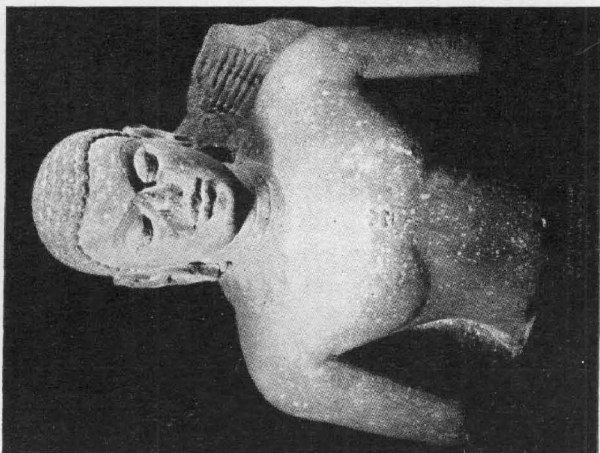


Fig. 2. Jaina Image from Mathura
(J. 139, State Museum, Lucknow)

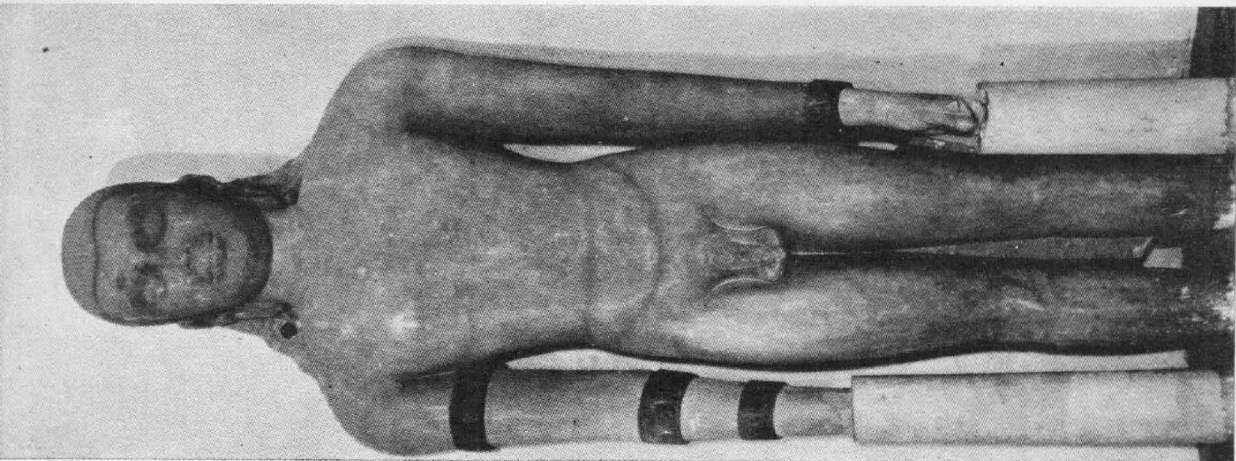


Fig. 3. Colossal Jaina Image from
Mathura (No. JO. 72, State Museum,
Lucknow)



Fig. 4. Tirthankara Image (No. J. 121, State
Museum, Lucknow)



Fig. 5. Jaina Image from Laharpur (No. O. 181, State Museum, Lucknow)



Fig. 7. Jaina Image from Mathura (No. J. 104, State Museum, Lucknow)

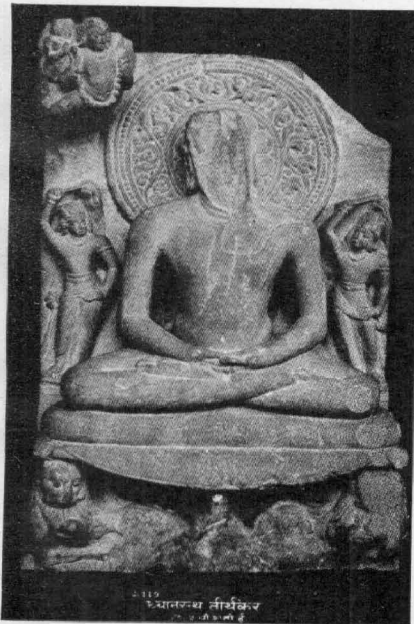


Fig. 6. Jaina Image (J. 119, State Museum, Lucknow)

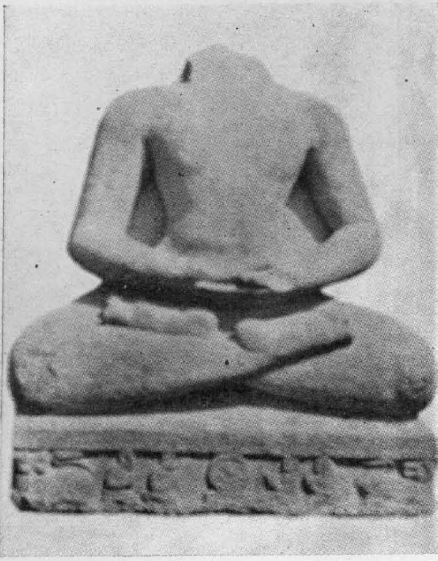


Fig. 8. Image of Vardhamāna, from Mathura, d. G. E. 113 (No. J. 36, State Museum, Lucknow)



Fig. 10. Jaina Image (No. 48.184 State Museum, Lucknow)



Fig. 9. Part of a Parikara, Jaina Image (No. J. 89, State Museum, Lucknow)



Fig. 11. Jaina Image (No. 49.199, State Museum, Lucknow)

and this phenomenon basically differentiated the ideals of the Gupta art from the Kuṣāṇa ideals.

It would also be useful to add a few lines regarding the difference between a Buddha and a Jina image of the Gupta age. It may not be difficult for a scholar of Indian art to understand the difference but a common visitor visiting archaeological galleries of Indian museums is eager to know it. Many foreign and also Indian visitors have interrogated about this on their visit to the museums. As Varāhamihira speaks 'the distinguishing features of a Jaina figure are its long hanging arms, the Śrīvatsa symbol, the peaceful appearance of form, youthful body and nudity :

‘ आजानुलम्बबाहुः श्रीवत्साङ्कः प्रशान्तमूर्तिश्च ।
दिग्वासास्तरुणो रूपवांश्च कायोऽर्हतां देवः ॥ ’

(*Bṛhatsamhitā*, Adhyaya 58, v. 45, as quoted by B. C. Bhattacharya in the *Jaina Iconography*, p. 27, f. n. 2). The main difference between a Buddha and a Jaina image is that the former does not bear any religious mark on the chest while the latter is invariably given the mark of Śrīvatsa. The Buddha figures are generally given a bump of hair (*uṣṇīsa*, the mark of knowledge) over the head but the Jaina figures have only curly hair without any elevation. The Buddha images are found in various postures and *mudrās*, e. g., earth-touching (*bhūmisparśa*), protection (*abhaya*), turning the wheel of law (*dharma-cakra-pravartana*), meditation (*dhyāna*), preaching (*upadeśa*) etc. but the Jaina images are seen in two poses only, one seated in meditation (*dhyānastha*) and the other standing in meditation after renouncing the world and even sacrificing the body itself (*daṇḍa* or *kāyotsarga*).

So far as the question of identification of various Tirthaṅkaras from their cognizances is concerned it may be inferred that on most of the early images their names are not given and we do not also notice any distinctive marks (*lāñchanas*). Only the images of Supārśvanātha and Pārśvanātha can be recognised as they are endowed with the snake hoods. Further the Supārśvanātha images have five and the Pārśvanātha images have seven snake hoods overhead. There has also been a tradition of carving the statues of Ṛṣabhanātha, the first Tirthaṅkara, with his locks falling on shoulders. Most of the Jaina sculptures of the Kuṣāṇa period are inscribed and generally the names of the Jinas are specified, but in the Gupta period there is a dearth of epigraphic record on the Jaina images, so it is not possible to say which of the remaining 21 Tirthaṅkaras has been represented by

a particular image. It was only in the later period that the Jaina statuary was marked with various symbols or cognizances and the problem of identification was thus solved. After surveying the common characteristics of Jaina sculptures of the Gupta age I now proceed to describe the important specimens from the collection of the State Museum, Lucknow.

Lucknow Museum (L. M.), no. J. 2. (Fig. 1)

Lower part of the image of Mahāvīra of which only feet are extant. The pedestal represents that the Jina stood on altar with a round top, supported by two semicircular arches resting on a plain band below. The border of the arches and the band on which they rest bear rope pattern on their borders. The edge of the altar is ornamented with twisting rope pattern. On a projecting cornice on each side are the feet of couple of standing figures with flowing draperies. One foot of a third figure is extant on the proper left.

The most significant point is that this sculpture is inscribed and gives the name of the Tīrthāṅkara and is dated in the 299th year of an unknown era. The name of the reigning king is also missing from the record. All these circumstances have made the sculpture highly controversial. This was first discussed by Bühler (*Epigraphic Discoveries at Mathura, J. R. A. S., 1896, pp. 578-581; The Academy, Vol. 49, 2nd May, 1896, pp. 367-368; and W. Z. K. M., Vol. X, 1896, pp. 172-174*), who while hinting on various possibilities reserved his conclusion for future when some more similar evidences were brought to light. Subsequently, late R. D. Banarjee published it in *Ind. Ant., Vol. XXXVII, 1908, p. 34*. He reads the inscription as follows :

१. नम सर्वे शीघनम् आरहातनं महाराजस्य राजतिराजस्य सबच्छर सते (दु)
२. २००, ९०, ९, हमत मास २ दिवस १ आराहातोमहावीरस्य प्रतिम [॥]
३. ...स्य ओखारिकाये वितु उद्धतिकाये च ओखाये स्वाविका भगीनिय
४. ...शीरिकास्य शीवदीनास्य च एते आराहाता यताने स्थापितो.....
५. देवकुलं च

“Adoration to all the Arhats and the Siddhas. In the year two hundred.....299, of the great king and supreme king of kings in the second month of winter on the first day....the daughter of Okhārikā and the lay sister of Ujhatikā and Okhā.....and by Śirikā and Śivadīnā (Śivadattā) also, the image of the Arhat Mahāvīra was set up in the temple of Arhats.....and a temple”. He comes to the following conclusion :

“ If referred to the Mauryan era, the year 299 is equivalent to 321-299 = 22 B.C. and if referred to Seleukidan era it becomes equal to 312 = 13 B.C. This detailed examination proves that the date in this inscription can not be referred to the era used in the Kuṣāṇa inscriptions and it may be said with certainty that any conclusions as to the chronology of the Kuṣāṇa period based on this inscription cannot be regarded as valid.” (p. 41).

Sten Konow while contributing a paper for the K. B. Pathak commemoration volume, Poona 1934, pp. 262-268 discussed this inscription. Again commenting on an inscription of the year 303 of an unknown era, discovered by N. G. Majumdar at Charsadda and also published by him in the *Epigraphia Indica* Vol. 24, 1937, pp. 8-10, Konow opines that the inscriptions using high numbers in dates belong to one era. These inscriptions are from Lorian Tangai (of the year 318), Jamalgarhi (359), Hashtnagar (384), Skarah Dheri (399) and Mathura (299). (S. Konow, Charsadda Kharoshthi Inscription of the year 303, *Acta Or.*, Vol. XX, 1948, pp. 107-119). But he has not been able to provide any decisive clue to this problem and has been shifting from one view to another in discussing the date of Kaniṣka in several papers. He has accepted the use of seven eras in the period from 1st century B.C. to 1st century A.D. These seven eras are, the old and the new Parthian eras, the Vikrama era, the Azes era, an era beginning about 50 A.D., the Śaka era and the Kaniṣka era.

The views of Professor Konow have been severely criticised by J. E. Van Lohuizen-De Leeuw in the chapter on “The Eras” of her book *The Scythian Period*. Commenting on Konow’s views she remarks, “The way in which Konow was continually forced to alter his opinion, as every now and then points arose which did not square with his ideals,..” (*Ibid.*, p. 16). On his theory of seven eras she says, “It is clear to everyone how matters become exceptionally complicated by those seven eras....” (pp. 16-17).

Disagreeing with the views of Konow, she opines that the inscriptions bearing high numbers in date (of the Years 318, 359, 384, 399 and possibly even that of 303) were inscribed during the reign of Kaniṣka and his immediate successors but the inscription under discussion (of the Year 299) on the palaeographical and other indications should be assigned to the period “just before Kaniṣka’s accession to the throne” (p. 57).

After quoting various authorities and discussing the problem Lohuizen gives the solution of this knotty problem as follows :

“ On closer scrutiny of the inscription there fortunately appears a very simple solution for this seemingly unsolvable question.

“ The date which up till now has been read by all scholars as 299 is really 199 and this solves the problems.” (*Ibid.*, p. 58). In a footnote No. 214, she has also tried to take Lüders' support.

Now let us carefully examine this theory. In her own words “ The character for the hundreds, as far as visible, has the following shape : ॡ. In a detailed examination we discovered that the principle on which the creation of the signs for the hundreds is based is the following : For 100 an “ a ” written, for 200, an ‘ ā ’ (this is an ‘ a ’ plus a horizontal line to the left of the character).” As the sign of 200 for Kuṣāṇa inscriptions has not been given by Bühler in his chart, she has based her theory on the legends available on the Kṣatrapa coins. She views that had it been ‘ ā ’ then the letter would have corresponded to the similar ‘ ā ’s appearing in ‘ ārahattanam ’ in line 1, ‘ ārahāto ’ in line 2 and ārahātāne in line 4 which have a horizontal line in the middle or at the bottom of the vertical line of ‘ a ’.

While appreciating her brilliant approach and efforts I must say that she has drawn a risky conclusion without convincing proofs for her support. She has advanced various arguments in support of her theory but I shall make a brief survey only of the important ones :

1. She has given the shape of letter ‘ a ’ as ॡ and has not taken into consideration the significance of the big horizontal stroke on the left top of the character. The close up view of the inscription (Fig. 1a) will show that the prominent stroke is not without meaning.

2. Lohuizen is inclined to put this inscription in the pre-Kuṣāṇa era. The Āyāgapāṭas excavated at Mathura (most of them now deposited in the State Museum, Lucknow) belong to the early 1st century A.D. We do not notice the formation of the letter ‘ a ’ with such a big horizontal stroke in any of these slabs.

3. According to the learned scholar sign of 200 of Kuṣāṇa period is not known. But why should we hesitate in accepting this sign (‘ a ’ with horizontal stroke on the left top of the letter) to be the sign of 200 ? We find several variations of one letter prevalent in the same period and the present sign may be one of the variations of the sign which is generally met with on the Kṣatrapa coins, i. e., ‘ a ’ with a stroke in middle or bottom of the character.

Luckily G. H. Ojha has come to our refuge. He has given the sign of 200 as ‘ a ’ with a horizontal mark on the left top of the

character. This is based on the Nasik inscriptions of 1st-2nd century A.D. (*Prācīna Lipimālā*, Pl. LXXIV).

In view of the objections raised above it would perhaps not be in the fitness of things to make any sudden change in the reading and thus ignoring the opinions of the scholars expressed by them till now.

The scholars have dealt with the palaeographic aspect only in assigning the date of this antiquity and have not considered the stylistic grounds. I quite agree with the following remark of Dr. Lohuizen that "aesthetical arguments must preferably not be used unless they are based on solid proofs and facts" (*The Scythian Period*, p. 20). But at a stage where the factual grounds are confusing and we are not in a position to reach any conclusion, we must not be hesitant in considering the other grounds also. These grounds must, of course, not go against the available facts.

In the present case the factual situation has been discussed in detail and now we proceed on the consideration of the secondary approach, *i.e.*, stylistic grounds. On the close examination of the feet of the main deity and the lower parts of the attendant figures, one is inclined to think that the sculpture was carved in the period of transition between the Kuṣāṇa and the Gupta era. Fleeshy feet with beautifully demarcated nails in fingers and a decorated horizontal band below them hint to the possibility that the sculpture represents a developed stage. Besides, following Dr. V. Smith if we assume for a moment that the Year 299 refers to the Vikrama era then the date of the image comes to $299 - 57 = 242$ A.D. 'An alternative and perhaps safer explanation is to regard the date 299 as expressed in terms of an era identical, or nearly identical, with the era of Vikrama, B.C. 57. On this supposition the date would be equivalent to A.D. 242, which is quite possible' (V. Smith, *J. R. A. S.*, 1903, p. 38). This date falls in the period of disruption of Kuṣāṇa empire after the death of Vasudeva (176 A.D.)

There still remains one point to be explained and that is the absence of the proper name of the king. Dr. Lohuizen rightly remarks that during the Kuṣāṇa period the proper name of the king was always added to the title of the king and the present inscription is very unusual in this respect (p. 57). But for this reason we need not place the inscription in the pre-Kaniṣka era. The absence of the name of the ruling king can be explained in the light of the fact that after their roots were uprooted the Kuṣāṇas could not proclaim their

sovereignty, although the royal epithets of Mahārāja and Rājātirāja continued to be adopted by the feudatory descendants of the royal family. The conjecture also coincides with the stylistic grounds and also with the reading of the date as 299 as discussed above. But the views expressed here need further support of more solid evidences.

The material is red sand stone and it measures 2'5"×1'6". It came from Kaṅkālī mound, Mathura.

J. 139 Bust of a Tirthaṅkara with a portion of halo behind his head. The hair is arranged in small spiral knobs and the chest is marked with the Śrīvatsa symbol. From the expression of face, formation of eyes and elongated ear lobes the image should be assigned to the transitional phase, *i. e.*, in the beginning of the 4th century A.D., when the Kuṣāṇa traditions were passing by and the Gupta ideals were ushering gradually. The material is red sand stone, it measures 2'4½"×2'1"; its provenance is Mathura. (Fig. 2)

O. 72 This standing nude image of a Tirthaṅkara is the most voluminous image of the museum collection. His right hand feet are missing. The hair combed, fall on his shoulders. Perhaps on the basis of its colossal size it has been dated in the Museum records in the Kuṣāṇa period. But V. S. Agrawala has assigned it to the 6th century A.D. with this remark, 'The Gupta sculptors were specially fond of chiselling huge blocks of stone to carve colossal statues. From its style the statue is to be assigned to the Gupta period, about sixth century A.D.' (A Short Guide Book to the Archaeological Section of the Provincial Museum, Lucknow, p. 13). But if we critically examine the serene expression of face, hair arrangement, formation of lotus-shaped eyes and lips which are the characteristics of the Gupta art on one hand; and heaviness, broad-chestedness and a little crude formation (the characteristics of the Kuṣāṇa art) on the other, we come to the conclusion that the image should neither be dated in the Kuṣāṇa period nor in the late Gupta age but in the 4th century A.D. V. N. Srivastava while contributing for *Marg*, March 1962 (p. 56) also supported this view. Stella Kramrisch who visited the Museum in December, 1964, also agreed with this dating. Thus the image is a step forward in the evolution of the Gupta art than the sculpture described earlier. This may probably represent the first Tirthaṅkara Ādinātha as suggested by the

fall of hair on the shoulders. It reminds us of the old tradition of Yakṣa images which influenced the early Buddhist and Jaina iconography to a great extent. This tradition continued even in the later periods.

The material is red sand stone and it measures 11'8"×4'10". This was acquired in the Museum from the Public Library at Allaha-bad but probably it originally belonged to Mathura. (Fig. 3.)

- J. 121 The Tirthaṅkara is standing in meditation in Kāyotsarga pose. He wears a mark of Śrīvatsa, has curly hair and elongated ear lobes. The halo represents only full blown lotus. On his right side stands a Nāga deity with five-headed serpent hood which he touches with his raised right hand and the left hand holds some cuplike object. I think that the Nāga deity is Balarāma with a cup of wine and in this case the Jina can be identified as Neminātha. To the left of the Jina stands a defaced attendant. Near his feet are seen two devotees in adoration to his right and one to his left kneeling before a seated saint. The pedestal shows two lions on two corners seated with their backs inward. There is a wheel in the centre of the pedestal on each side of which is seen a seated figure of Jina in meditation. The upper corners of the image show two flying Gandharvas holding garlands. Their hair arrangement which shows Jūḍā tied in the middle is a typical Gupta feature. The sculpture has been assigned in the label to the Kuṣāṇa period but on its stylistic basis as discussed above, I date it in the 4th century A.D. The material is red sand stone and it measures 1'.11½"×10½". It probably came from Mathura. (Fig. 4.)
- O. 181 The image of a Jina seated in meditation wearing the mark of Śrīvatsa on his chest. The centre of the halo is marked with the rays of light which are shown issuing from his head. This is followed by a full-blown lotus, scroll work and scalloped border. Two flying Vidyādhara are seen carrying the garlands on the upper two corners of the image. The Jina on each side is flanked by two standing attendants holding chowries. The chowri of the attendant of the right side is, however, missing. These attendant figures wear the fluted head dress which is generally worn by the royal persons or the Bodhisattvas of Kuṣāṇa period. The curls in the hair of the main deity are also crudely shaped. The serene contemplation which is expressed on the face of other images, e. g., J. 104, is not met

with here. On these stylistic grounds I feel the image does not represent the full-fledged style of Gupta art and should be assigned to the middle or late 4th century A.D.

The material is red sand stone and it measures 4'.7" x 2'.11". It was acquired from Laharpur in district Sitapur but it must have been imported from Mathura which was great workshop of masonry work during the Kuṣāṇa and the Gupta periods. (Fig. 5.)

- J. 119 Headless image of a Tirthāṅkara in meditation on a lion throne. He is attended by two fly-whisk bearers on both sides. The lions supporting the throne are seated with their backs turned towards each other. There must have been a wheel in the centre of the pedestal which is now damaged. The halo round the head of the Jina is beautifully decorated and consists of two concentric bands. The first band which follows the full-blown lotus represents a row of beads. The second band consists of an ornamental foliage which displays very fine workmanship. The upper right corner shows a Vidyādhara hovering in air with a garland in his hands, while the left corner is broken. The sculpture can safely be dated in the fifth century A.D. The material is red sand stone and it measures 2'.5" x 1'.2½"; probably it came from Mathura. (Fig. 6.)
- J. 104 This is one of the finest products of the Mathura school of art. The Jina is seated in meditation. The expression is highly suggestive of supreme bliss when the passions are burnt in the fire of knowledge. The master artist of this period wanted to convey the same feeling in combining the inner spirit with outer forms. He wears the mark of Śrīvatsa on his chest which resembles the shape of the modern Nepalese representation of thunderbolt. The aureole is very elaborately carved and represents three concentric bands of ornaments and a scalloped border in the end. The central band is carved with circular row of arrows or spear heads issuing from the head and symbolising rays of light (knowledge) radiating from the centre as if shooting the darkness (evil). Kālidāsa typifies such halo as 'sphurat-prabhāmaṇḍala'. The second band contains fine scroll work which is surrounded by a third band representing an ornamental twisting rope pattern with fine rosettes at intervals. The right corner of the back slab shows a flying Vidyādhara with a flower pot in his left and a sprinkler (?) in right hand. The left corner is broken and there are no traces of pedestal at present.

The material is red sand stone and it measures is 4'.2"×3'. It came from Kaṅkāli mound, Mathura. (Fig. 7.)

- J. 118 Image of a Tirthaṅkara perhaps Vardhamāna seated in meditation on lion throne. He wears the usual symbol of Śrīvatsa on his chest. The halo round the head is elaborately carved and consists of full-blown lotus in the centre and three concentric bands of ornaments : (a) scroll work of ornamental foliage, (b) band of twisting rope pattern with rosettes at regular intervals, and (c) scalloped border. The left upper corner is broken while on the right is the figure of a Vidyādhara carrying a garland. The lions on the throne sit with their backs turned towards each other. The Jina on each side is flanked by the rampant lion figures. In the lower part of the throne is a wheel in centre which is being worshipped by the male and female devotees with their hands in adoration. The material is red sand stone and it measures 3'×1'.9".

The provenance is Mathura.

- J. 36 The importance of this image lies in the fact that this is one of the only two inscribed Jaina images of Gupta period so far found in India. The other being at Udayagiri in Malwa is of 426 A.D. referring to the installation of an image of Pārśva-nātha (*The Classical Age*, p. 409). The present image represents a headless Tirthaṅkara seated in meditation on a lion throne. He wears the usual Śrīvatsa mark on his chest. In the centre of pedestal is a wheel being worshipped by the devotees kneeling with folded hands. The lions who are supporting the throne are sitting on two corners with their back turned to each other and also facing each other twisting their necks. The pedestal is inscribed and bears two lines in Sanskrit in Brāhmī script of the 5th century A.D. Bühler in *Epigraphia Indica*, Vol. II, p. 210, No. XXXIX, reads and translates it as follows :

१—सिद्धम् । परममहद्वारकमाहाराजाधिराजश्रीकुमारगुप्तस्य विजयराज्यसं (१०० १०) ३
क...न्तमा... (दि)...स २० अस्यां पू(र्वायां) कोट्टियागणा

२—द्विद्याधरी(तो) शाखातो दल्लिाचाय्यप्रज्ञपिताये शामाढ्याये भट्टिभवस्य धीतु ग्रहमित्र-
पालि(त)प्रा (ता)रिक्स्य कुटुम्बिनोये प्रतिमा प्रतिष्ठापिता

“Success In the year 113, in the victorious reign of the supreme king of great kings, the illustrious Kumāragupta, on the twentieth day (of the winter month) Kārttika—on that (date,

specified as) above an image was set up by Śāmādhya (Śyāmādhya), daughter of Bhaṭṭibhava (and) house-wife of the ferry-man (?) Grahamitrapālita, who had received the command (to make the dedication) from Datilācāyya (Datilācārya) out of Koṭṭiya gaṇa (and) the Vidyādhari Śākhā.”

The inscription imparts useful information with regard to the contemporary organisation of the Jaina church.

The material is red sand stone and it measures 3'.8"×2'.6". Its find spot is Kaṅkāli mound, Mathura. (Fig. 8.)

- J. 89 Fragment from the back slab of an image with a portion of the halo and upper part of a four-handed Nāga attendant to the right. He has a seven-headed snake hood over his head and wears a string of circular beads round his neck. His forehead is also decorated with some ornament. He stands by a column the top of which is touched by his fingers. To the left of this attendant figure is seen a miniature lion which he holds with one of his left hands. The sculpture may represent a part of Neminātha image, showing Balarāma as his attendant on his proper right. The halo is ornamented with a lotus in centre and surrounded by row of beads, twisting rope with beads and rosettes at intervals and a third band showing ornamental scroll work. The border represents the scalloped pattern. (For further details and specially iconography of Balarāma fig. pl. see V. S. Agrawal's article in the *Jaina Ant.*, Vol. VIII, No. II, p. 48).

The material is red sand stone measuring 1'.2½"×1'.2½". Its exact locality is not known but it probably came from Mathura. (Fig. 9.)

- J. 666 This large umbrella which must have been installed over some image or a *stūpa*, as suggested by Smith (*The Jaina Stūpa and other Antiquities of Mathura, A. S. I.*, Vol. XX, p. 28, Pl. XXII), has been classified as a Jaina antiquity in the Museum records, although there is no definite proof to identify it as such. As an art piece this is one of the outstanding sculptures of the Mathura school. It provides a feast of varieties of motifs to our eyes. In all it has eight ornamented concentric bands with a round hole in the reception of the shaft. The first band is plain and is surrounded by the second band which represents three rows of lotus petals with their

points turned inwards. This is followed by another band showing vertical lines and the fourth one consists of more rows of larger lotus petals. The fifth band displays an undulating creeper with curling leaves. The sixth band consists of a twisting ornamental rope with six rosettes at regular intervals. The eighth band which is the last and outer band represents an ornamental rope showing a diamond cut pattern. This has got eight rosettes at regular intervals. Each of these rosettes has a hole in the centre which may point out the possibility of giving some additional support to bear the heavy load of the umbrella. At present this umbrella has been installed over two Tirthaṅkara images in the Jaina Hall of the Archaeological section in this Museum. The material is red sand stone and it measures 4'10" in diameter. It was found from the Jail mound at Mathura.

.... (It is not possible to take the photograph of this piece owing to its present odd location.)

48-184 Slab showing a nude Jina standing in meditation. He has curly hair and elongated ears. His right hand is damaged and the lower portion detached. The mark of Śrīvatsa is also not visible at present. The museum records identify the deity as Mahāvīra but there is no cognizance without which it is not possible to give a correct identification. The sculpture may be assigned to the late 6th century A.D.

The material is buff-coloured sand stone and it measures 2' × 10½". It was acquired from Rājaghāṭa, Vārāṇasī. (Fig. 10.)

49-199 Slab showing the Jina Ajitanātha standing in Kāyotsarga pose. The pedestal represents his *Lāñchana*, i. e., elephants who are standing face to face. Curiously enough the forehead of the deity is marked with a flower-shaped *Tilaka*? The mark of the Śrīvatsa has not been given at its proper place, while the halo has been shown by an incised line. On the whole the image has been crudely modelled. It may be assigned to the late 6th or early 7th century A.D. The material is buff-coloured sand stone and it measures 3' × 10". It was acquired from Vārāṇasī. (Fig. 11.)

The Museum possesses some fine Tirthaṅkara heads which bear the characteristics of the Gupta age as described above. I do not deem it necessary to describe them.*

* Photos by Shri P. C. Little.