

The Jaina Stupa at Mathura : Art & Icons



Dr. Renuka J. Porwal

***THE JAINA STUPA AT MATHURA:
ART & ICONS***

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पुण्यशाली सुभाषिका श्री:- रेणुकाबहन जी पोरवाल.

मंगल आशीर्वाद.

वर्तमान को भूतकाल की साखी करवाने का श्रेष्ठ प्रयास "मथुरा जैन स्तूप" के माध्यम से आपने किया है यह श्रेष्ठ सराहनीय कदम है.

जो धर्मावलंबी अपने भूतकाल को भूल जाते हैं उनका भविष्य नहीं होता.

वर्तमान समय अत्यंत महत्वपूर्ण है, पूर्वजों की दिव्य-द्रष्टि को देखते हुए आनेवाले एजेंडों व धर्मों को सुरक्षित रखने की प्रेरणा हमें मिलती है.

ऐसा श्रेष्ठतम प्रयास एक सुभाषिका के माध्यम से हुआ उसका अनहद आनंद है.

आपके हाथों से ऐसे पवित्र प्रयास होते रहें ऐसे

मंगल आशीर्वाद. भवदीय

मुंबई.

नयपक्षसागर

दि. २१-११-२०१५

विदूषी डॉ. रेणुका पोस्वाल ने मथुरा का जैन पुरातत्त्वीय अध्ययन पर शोधपूर्ण महा निबंध लिखकर ऐतिहासिक अनुसंधान किया है। मथुरा स्तूप के अभिलेखों से जैन श्वेतांबर परंपरा के मुनिगण-वाचकवंश के उल्लेख प्राप्त होते हैं। शिल्प एवं अभिलेखों के माध्यमसे तत्कालिन प्रवाहों की जानकारी मिलती है। विदूषी रेणुकाबेन ने इस महा निबंध में विस्तृत छणावट कि है। विदूषी लेखिका का लेखन निरंतर चलता रहे एवं जैन इतिहास समृद्ध होता रहे ऐसे मंगलमय आशीर्वाद।

दः आ. कलाप्रभसागरसूरि
का धर्मलाभ



मुंबई, ता. २१-१२-२०१५

श्रीमती डॉ. रेणुका पोस्वाले जैन धर्म अने साहित्यमां आचार्यश्री बुद्धिसागरज पर मारा मार्गदर्शनमां शोधनिबंध तैयार करी मुंबई युनिवर्सिटीमांथी पीएच.डीनी डिग्री मेणवी. तेमनी संशोधन यात्रा आगण वधी अने अथाग परिश्रम द्वारा भारतीय धर्मोना प्रजर विद्वान पूज्य डॉ. सागरमलजना निर्देशनमां “मथुराना जैन स्तूप : कणा अने प्रतिमाओ” - ग्रंथ तैयार क्यो. तेओ संशोधनक्षेत्रे जूज प्रगति करे, तेमने मारा अढणक आशिर्वाद अने शुभेच्छा.

डॉ. कला शाह

Foreword

मथुरा का पुरातत्त्वीय वैभव — जैन समाज का दिशा-दर्शक

मथुरा का जैन पुरातत्त्व जैन संस्कृति का आधार कहा जा सकता है। मथुरा के पुरातत्त्व के अध्ययन के बिना जैन धर्म का सम्यक् इतिहास नहीं जाना जा सकता है। यदि हमें जैन धर्म का सम्प्रदाय निरपेक्ष इतिहास जानना है, तो हमें मथुरा के अभिलेखों और उसकी पुरातत्त्वीय सामग्री का अध्ययन करना होगा। जैन सम्प्रदायों का विकास कैसे-कैसे हुआ है, इसको समझने के लिए हमें मथुरा के जैन स्तूप और उससे प्राप्त पुरातत्त्वीय सामग्री को समझना आवश्यक है। जैन धर्म से सम्बन्धित प्राचीन अभिलेखों में बड़ली के अभिलेख को छोड़कर प्राचीनतम अभिलेख हमें मथुरा से ही प्राप्त होते हैं, चाहे जैन मूर्तिकला के विकास की बात हो या जैन देव-मण्डल के विकास की बात करना हो मथुरा का पुरातत्त्व उसकी एक आधारभूत इकाई है। जैन-इतिहास और जैन सम्प्रदायों के विकास को जानने हेतु मथुरा का जैनशिल्प एक आधार-भूमि प्रस्तुत करता है। जैन मुनियों के नग्नत्व से लेकर परवर्तीकाल से हुए वस्त्र-पात्र से सम्बन्धित विकास को समझने हेतु मथुरा के जैनशिल्प दिशा दर्शक है। यदि हम मथुरा के पुरातत्त्व को देखे तो उसमें सम्प्रदाय-निरपेक्ष जैन इतिहास अभिव्यक्त होता दिखाई देता है — उदाहरण के रूप में मथुरा में अधिकांश जिनमूर्तिया पद्मासन में मिलती हैं, और जो भी खड्गसन की प्रतिमाएँ हैं वे तो स्पष्टतया नग्न हैं और जो पद्मासन की प्रतिमाएँ हैं, उन पर वस्त्र का कोई चिह्न नहीं है, जो जैन इतिहास के प्राचीनतम स्वरूप का बोधक है। जैन मुनि के नग्नत्व से लेकर परवर्ती वस्त्र-पात्र के विकास की अनेक कड़ियाँ मथुरा के जैन पुरातत्त्व में ही उपलब्ध होती हैं।

जब जैन धर्म से सम्बन्धित अभिलेखों को देखते हैं, तो पता चलता है की उनमें जिन गणों, शाखाओं और कुलों का उल्लेख है, वे सब श्वेताम्बर परम्परा के कल्पसूत्र की पट्टावली के अनुरूप हैं। उनमें जिन गणों, कुलों और शाखाओं का उल्लेख हुआ है, वे सब कल्पसूत्रों की पट्टावली या थेरावली के अनुरूप ही हैं। किन्तु दूसरी ओर जिन-प्रतिमाओं की पादपीठ पर जो जैन मुनियों की मूर्तियों के अंकन हैं वे जैन सब जैन धर्म के सम्प्रदायों के विकास की कहानी कहते प्रतीत होते हैं। मुनि मूर्तियाँ नग्न भी हैं, और उनके हाथ में कम्बल और मुख वस्त्रिका भी परिलक्षित होती हैं। जैन धर्म में सम्प्रदायों की विकास का पारम्परिक मान्यताओं से निरपेक्ष जो इतिहास है वह तो हमें मथुरा के पुरातत्त्व में ही मिल पाता है। एक ओर मुनि मूर्ति नग्न है, तो दूसरी ओर उसके एक हाथ में पिच्छी है, जो दिगम्बरत्व की सूचक है, दूसरी ओर उसी मुनि के दूसरे हाथ में श्वेताम्बर परम्परा के अनुरूप झोली और पात्र भी हैं। यह सब इस बात का सूचक है कि जैन धर्म के आचार-विचार में वस्त्र-पात्र का विकास किस क्रम से हुआ है, यह तथ्य हमें मथुरा के पुरातत्त्व से ही प्राप्त होता है, कहा जाता है कि पाटलीपुत्र के पश्चात् जैन धर्म की मुनि-परम्परा दो भागों में विभक्त हुई, एक परम्परा बंगाल की खाड़ी के तटों से गुजरते हुए उड़ीसा, आंध्र और तमिलनाडु के रास्ते से होती हुई लंका तक पहुँची

वहाँ से लौटते हुए पुनः कर्नाटक के रास्ते धारवाड के समीप उत्तरी कर्नाटक पहुँची। यह धारा दक्षिण के उष्ण-परिवेश के कारण नग्न या अचेल ही रही और निर्ग्रन्थसंघ के नाम से जाती रही। दूसरी धारा पश्चिमी उत्तर प्रदेश से होती हुई मथुरा पहुँची और वहाँ से विन्ध्य होती हुई विदिशा और अमरावती के रास्ते उत्तर-पश्चिमी कर्नाटक पहुँची, यह धारा नग्नत्व पर बल देती रही, किन्तु अपवादिक स्थिति में सीमित वस्त्र-पात्र को स्वीकृत भी करती रही, यह धारा यापनीय कहलाई। जो धारा मथुरा पहुँची थी वह भी विभक्त होकर हरियाणा, पंजाब, राजस्थान के रास्ते कल्याण, पुणे होती हुई उत्तर-पश्चिमी कर्नाटक पहुँची, यह धारा श्वेतपट्ट महाश्रमण संघ के नाम से ज्ञात हुई, इसी की एक शाखा — कूर्चपुर (कुचेरा-राजस्थान) के आधार पर कूर्चक संघ कहलाई। आज भी हलसी के अभिलेखों में जैनधर्म की इन चारों शाखाओं के उल्लेख उपलब्ध है। जो शाखा उत्तर-पश्चिमी भारत के रास्ते पंजाब और उत्तरी राजस्थान पहुँची थी वहाँ शीत की अधिकता के कारण नग्नत्व पर अडिग न रह सकी तथा कम्बल वस्त्र और पात्र को स्वीकार लिया गया, यह परिस्थिति के साथ समझौता था, यह शाखा श्वेतपट्ट महाश्रमण संघ के नाम-से अभिहित होती रही है, श्वेताम्बर मुनि परम्परा इसी का परवर्ती रूप है। यही जैन धर्म की श्वेताम्बर और दिगम्बर शाखाओं के विकास का सच्चा इतिहास है, मथुरा का पुरातत्त्व इसी कहानी को स्पष्ट करता है। मथुरा के पुरातत्त्व का एक लम्बा इतिहास जो ईसा की प्रथम सहस्राब्दि अर्थात् ईस्वी सन् की प्रथम शती से लेकर बारहवीं शती तक के परिवर्तनों की कहानी कहता है। वस्तुतः जैन सम्प्रदायों के उत्थान-पतन की यथार्थ कहानी मथुरा का पुरातत्त्व ही प्रस्तुत करता है। मथुरा में जैन पुरातत्त्व की सामग्री ईसा की प्रथमशती से लेकर ईसा की 11-12 वीं शताब्दि तक की अनवरत काल क्रम से प्रस्तुत करता है।

बहन रेणुका जी पोरवाल ने इस सम्बन्ध में जो अध्ययन किया है वह सम्प्रदाय निरपेक्ष है और विद्वानों को उस दिशा में अधिक प्रयत्नशील होने का संकेत करता है। आज जैन समाज का और उसके विद्वानों का यह दुर्भाग्य है कि वे सम्प्रदाय निरपेक्ष जैन इतिहास की संरचना में प्रायः निष्प्राण बने हुए हैं। अच्छा हो कि बहन के प्रयत्न से मथुरा की जो सामग्री प्रकाश में आयी है और हम वास्तविकता को समझ सकें। बहन रेणुका जी का यह प्रयत्न हमारा प्रेरक बने। उन्होंने इस सम्बन्ध मेरा दिशा-दर्शन में जो प्रयत्न किया है वह सम्प्रदायों की खाई को पाटने में सहायक हो। इस पुनीत कार्य में मेरा उन्हें सहयोग रहा है और एक गृहणी होकर भी विद्या के क्षेत्र में उन्होंने जो प्रयत्न किया है जैन समाज और विद्वत् वर्ग उसका लाभ उठाये।

इति अलम्।

सागरमल जैन
प्राच्य विद्यापीठ
शाजापुर (म.प्र.)

Preface

Namo Arihantanam

Namo Siddhanam

Namo Ayariyanam

Mathura is considered as one of the most sacred city in India since ancient time. The city was also held in high esteem for Jaina Sangha, as per literature and findings. This book on 'Jainism at Mathura' reveals the history of Jainism through available images and sculptures of Jaina stupa and other sanctuaries from Mathura.

The most prestigious stupas available in India are at Sanchi, Bharhut and Mathura. Out of them, only one existing at Sanchi belongs to Buddhism. The other two at Mathura and Bharhut were excavated in 19th century by various ASI officers but were in bad condition of preservation, hence both sites were closed and the available artefacts were sent to Lucknow and Calcutta museums respectively. The stupa at Mathura was dedicated to 7th and 23rd Jain Tirthankaras, as per the scriptures and obtained artefacts, while Bharhut stupa was considered Buddhist as per available sculptures.

The Jaina stupa site - Kankali Tila, at Mathura was famous as "Deva Nirmita" among local people as referred by Growse in 'Mathura-A District Memoir', also more than three images excavated from the site hold such words. In this research work all excavated sculptures and their references in Jaina scriptures are utilized before coming to any conclusion. At Mathura historical evidences are recorded from 200 B.C. to 1200 A.D. on sculptures. Thus at one place, Jainas' fourfold community's history with genealogy of preceptors are available in Brahmi and Devanagari script. The inscriptions match with 'Theravali' of *Kalpasutra* and *Nandisutra*. The obtained images of medieval period are of both Svetambara and Digambara traditions. The folk art of Mathura- the women enjoying their routine work like playing a ball, going to adore the shrine with offerings, performing Garba dance, lighting a lamp, gathering sala flowers, playing a harp, seeing a mirror, squeezing hair after bath etc. could be seen on sculptures available from this Jaina site. Most of the material is in Lucknow, Delhi, Mathura, Calcutta, London and other museums of the world.

Last but not the least without the co-operation of my family, such a difficult task of Jainism could not be completed. My father Hiralal Shah, father-in-law Adv. V. C. Porwal, and mother-in-law Liladevi had encouraged me for further studies after I passed LL.B. My mother Saroj Shah, fully devoted to Jainism, wanted me to do some research work in Jaina's forgotten past, I, tried to achieve her wish. I am very much thankful to my grandson Akshat, daughter-in-law Rakhi, son Rahul and husband Jinendra, my brother-in-laws Rajendra, Surendra, Virendra and brother Prakash. While visiting Delhi, Lucknow, Indore, Mathura, Bulsar etc. I received great support from the families of Mr. Ramanlal Parekh, Dr. Shobhit Singhi, Nitin-Mohan Mittal, Mr. Rajendra Pandit, Mr. Sanjay Jain, Piyush Jain and many more.

I offer my gratitude towards them.

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About the Book

Mathura's Jain Stupa : Art & Icons

There are two ways in which the religious traditions in ancient India have been studied : The Indologists studying the scriptures, along with the current practices; and the Archaeologists and Art Historians studying the excavated and explored remains, or the living monuments. Scholars have come to realize now that such study only of the oral tradition and the religious practices, or only of the material remains results in a partial understanding of the past, or even of living religious traditions. In the case of the Vedic-Hindu tradition, it was Ananda Coomaraswamy and Stella Kramrisch, who first tread the path and showed how to complement the understanding of the scriptural / oral tradition with the help of the material, especially the Art Historical, evidence. Current studies carried on by scholars like Dr. Cohen (Later Phase of Ajanta) and Professor Schopen (Buddhism in Andhra Pradesh, Mahayana Buddhism) show us the way the discipline is going to take shape, in this regard, in the near future. Dr. U. P. Shah and Professor Dhaky have done pioneering work in this direction, in the case of Jainism.

I am very glad, therefore, that Dr. Renuka Porwal has taken a very bold step by undertaking the study of the Mathura Sculpture to reconstruct the History of the Jain Church. Besides Valabhi, where the Shvetambara Canon was finally redacted (in early 6th Century), Mathura is the only archeologically important site that has got potential to help understand the cultural history of Jainism.

Mathura was the southern capital of the Kushans (1st to 3rd Century C. E.), who established a vast empire that comprised regions forming parts of modern India, Pakistan, Afghanistan and Central Asia. This was significant from the economic/ commercial point of view; the area ruled by them was at the hub of the famous Silk Route and Mathura was a strong commercial hand that joined the vigorous international trade with a political authority that treated different religious traditions equally. The Kushan emperors in return expected legitimation from the diverse religious communities that they ruled. The era of Kushans is significant not only archaeologically, but also art historically; it is often described as the 'melting pot' of divergent cultures, and art historically described as the 'Cusp-Era'. As a result two distinct art schools, viz. the Gandhara and the Mathura school of art took their origin and prospered vigorously, in two different parts of the empire. In the initial stages, the two exchanged certain stylistic features as also artistic motifs that

helped in their healthy growth. It was natural that the Jain art very naturally expressed itself with a strong assertion, for the first time, and in plenty.

The second reason why the Mathura school prospered was the different environment that also promoted the healthy growth of diverse religious traditions, and the new trends in the three religious traditions of India. These are Pashupata, Panchratra-Satvata in the Hindu agamic, the Sarvastivadi in Buddhist, and Digambara - Shvetambara in the Jaina tradition. It is at Mathura, that for the first time we see the mukhalingas, kayalingas and shrines of acharyas that show affinities to the Lakula-Pashupata sect, the ayagapatas and images of the Jain Tirthkaras, as also the image of the Buddha in Mathura and Gandhara styles. Mathura with its many sacred woods (proverbially twelve) and ghats was not only the sacred setting for the exploits of Krishna-Gopala, but of Buddhist and Jaina acharyas, like Upagupta and Jinabhadra-kshamashramana. The Jaina tradition has a long-chain of names of legendary saints right from Jambusami who visited the city. Arya Skandila was very much connected with the 3rd Council at Mathura, and the 'Mathuri vachana'. The list continues to the times of Hiravijaya-suri, a contemporary of emperor Akbar.

If Mathura was the fountainhead of new sculptural trends and iconographic innovations in buddhist and agamic iconography, for the Jain community the most important of the sanctuaries was a Jaina monument known as the 'deve-nirmita-stupa', the vibrant memories of which echoed from time to time in literature and inscriptions. It is interesting to note that poet Somdevasuri, in his 10th Century work Yashastilakachampu, narrates the legend of the dispute between the Buddhists and the Jains regarding the 'divine stupa' at Mathura. There is reference in a 10th century inscription to the legendary monument. The account left by Jinaprabhasuri, in his Vividha-Tirtha-Kalpa, shows very clearly that tradition kept alive details like Jinabhadra-kshamashramana (circa 500-600 C.E.) reconstructing the moth eaten text of the Nishitha-sutra with the help of a Ms. preserved in the manuscriptorium of the famous stupa. This tradition of the 'divine stupa' must have attracted the devout Jains for more than a millennium and inspired them to contribute in terms of structures and images built continuously till at least the 11th century, as the material evidence here shows. The story ends when this great Jain heritage was razed to the ground by raiders of Gazna, and was slowly consigned to the womb of the earth. This came to be known as the Kankali tila.

The author, Dr. Porwal, takes a survey of the images of the Jinas, of the growing Jaina pantheon (comprising the yaksha-yakshis, and the other paraphernalia like Shutadevi, Lakshmi, and Balarama and Krishna), and other

significant archaeological artifacts like the 'Ayaga-patas'. After the discovery and the report of Growse and Oxon (1874), and the basic study of Vincent Smith (1901) in the form of Jain Stupa and other Antiquities from Mathura, three or four generations of scholars (like V. S. Agrawala, N. P. Joshi, R. C. Sharma) who were closely associated Jain antiquities of Mathura classified the antiquities, sculpture and imagery at Mathura, and stylistically delineated their characteristics. There was another important historical aspect of the studies in the Jain antiquities, which was pursued with equal fervor, and that pertained to the epigraphs found here. Many scholars contributed to this, but most noteworthy among them were of G. Bühler and H. Luders. The latter's Mathura Inscription is still a standard research tool in present times. Dr. Porwal has been fortunate to receive the enlightened guidance of Professor Sagarmal Jain, who gave her an insight to pore into the iconographic details, not only of the imagery of the Jinas and yaksha-yakshis, but also the monks and nuns that find place in the 'saparikara' images of the Jinas, as a part of 'the four fold Jain church'. With the help of these, Dr. Porwal has made a laudable exercise to reconstruct the history of the Spread, all over India, of the Jain faith, and the different spiritual groups that form the Jain community as a whole. With the right use of the art historical and archaeological evidence this meticulous piece of research endeavors to trace origin of various schisms in the course of history of the Jain community ; and put that in a rational / historical perspective. As Professor Sagarmal Jain has expressed hopefully in his Foreward to the work, this analysis will not only put the history of the Jain Church in a right historical perspective, but help overcome the chasm of sectarian feelings within the Jain community at large.

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About the Author

એક ગૃહિણીનું સંશોધન તપ

ડૉ. રેણુકાબેનનો સંશોધન વ્યાપ આશ્ચર્ય પમાડે એવો તો છે જ, પણ એથી વિશેષ વ્યાપ તો એમની વૈવિધ્ય વિદ્યા સંપત્તિનો છે. કોલેજકાળમાં વિજ્ઞાનના વિદ્યાર્થીની - બે.એસ.સી., પછી ગૃહિણી શ્રાવિકાની જવાબદારી સાથે કાયદામાં એલ.એલ.બી. સ્નાતક થયા, એ ઓછું લાગ્યું હોય એટલે પૂ. બુદ્ધિસાગરસૂરીશ્વરજીના જીવન અને કવન ઉપર મહાનિબંધ લખી પી.એચ.ડીની ઉપાધિ પોતાના બટવામાં મૂકી દીધી.

આ અલ્પભાષી શ્રાવિકાને આ પણ ઓછું લાગ્યું એટલે પોતાના સંશોધન જીવને વિસ્તારી શિલ્પ-સ્થાપત્યનો અભ્યાસ કર્યો. જ્ઞાન ભંડારોની મુલાકાત લીધી, શિલ્પ-સ્થાપત્યો પાસે પહોંચી પરિશ્રમ કર્યો-અને આજે તેઓ આપણા હાથમાં આ 'મથુરાના જૈન સ્તૂપ - કળા અને પ્રતિમાઓ'નો મહાગ્રંથ સ્મિતવદને મૂકે છે.

વિદ્યા શાખાના આ કાર્યથી ડૉ. રેણુકાબેન, અન્ય શ્રાવિકા ગૃહિણીઓના પ્રેરણા-સ્ત્રોત બને છે.

શબ્દ અને શિલ્પથી જ જગતના ધર્મો અને સંસ્કૃતિ જીવંત રહે છે. શબ્દ દ્વારા શિલ્પના અભ્યાસથી ધર્મ અને સંસ્કૃતિના વિકાસ તથા પરિવર્તનની વર્તમાનને ખબર પડે છે. ડૉ. રેણુકાબેને આ ગ્રંથ થકી આ પૂણ્ય કર્મ કર્યું છે.

સાત પ્રકરણમાં વિસ્તરાએલા આ ગ્રંથમાં મથુરાના જૈન સ્તૂપની ચિત્રસહ સંશોધનાત્મક અને સર્જનાત્મક માહિતી ભરેલી છે. સ્તૂપ એટલે બૌદ્ધોના જ!!! એવી સામાન્ય માન્યતાને ખંડિત કરી જૈન સ્તૂપની માહિતી, ઉપરાંત અન્ય શિલ્પ-સ્થાપત્યની માહિતીથી આ ગ્રંથ વધારે સમૃદ્ધ બન્યો છે. તે ઉપરાંત શિલાલેખો અને અંગ્રેજી ભાષામાં એનો અનુવાદ પણ આ ગ્રંથને મોરપિચ્છ અપાવે છે.

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Abbreviations

AIIS	American Institute of Indian Studies, Gurgaon
ASI	Archaeological Survey of India, New Delhi
ASIAR	Archaeological Survey of India, Annual Report
Ep I, &/or E I.	Epigraphia Indica
IHQ	Indian Historical Quarterly
In Ant., /&/or I A.	Indian Antiquary
IIIA	History of Indian and Indonesian Art
JASC	Journal of the Royal Asiatic Society, Calcutta
K.T.	Kankali Tilā
V.T. Kalpa	Vividha Tirtha Kalpa
JSS	Jaina Shilalekha Sangraha
Jaina Stūpa..of Mathurā..	The Jaina Stupa and other Antiquity of Mathura
LL or L.L.	Luders List
LM	Lucknow Museum
M.R.P.	Mathura railing pillar
MM	Mathura Museum
NM	National. Museum, Delhi
SJA	Studies in Jaina Art
Vk.S.	Vikram Samvat

Important Dates

Gautam Buddha	– 563 B.C. to 483 B.C.
Mahavira	– 599 B.C. to 527 B.C.
Maurya period	– 323 B.C. to 185 B.C.
Shunga period	– 185 B.C. to 72 B.C.
Ksatrapa dynasties	– 100 B.C. to 57 B.C.
Kushana period	– 1 st A.D. to 176 A.D.
i) Kadaphises	– c. 1 st A.D. to 40 A.D.
ii) Wema Kadaphises II,	– c. 40 A.D. to 77 A.D.
iii) Kaniska	– c. 78 A.D. to 101 A.D.
iv) Vasiska	– 102 A.D. to 105 A.D.
v) Huviska	– 106 A.D. to 138 A.D.
vi) Vasudeva	– 138 A.D. to 176 A.D.
Gupta	– 320 to c.600 A.D.
Early medieval period	– 650 A.D. to 900 A.D.
Medieval period	– 900 A.D. to 1200 A.D.

Table of Transliteration

अ a	आ ā	इ i	ई ī	उ u	ऊ ū	ए e
ऐ ai	ओ o	औ au	अं m̐	अः ḥ	ऋ ṛ	
क ka	ख kha	ग ga	घ gha	ङ ṅa		
च ca	छ cha	ज ja	झ jha	ञ ña		
ट ta	ठ ṭha	ड ḍa	ढ ḍha	ण ṇa		
प pa	फ pha	ब ba	भ bha	म ma		
य ya	र ra	ल la	व va			
श śa	ष ṣa	स sa	ह ha			
क्ष kṣa	त्र tra	ज्ञ jña				

The Place of Mathurā in Jainism

1.1 Introduction:

Indian culture is entirely based upon a thought of spirituality, inheritance of knowledge, religions and customs. The people follow norms assigned by recluses believing in the philosophy of Karma, rebirth, truth, non-violence, existence of heaven, hell, as well as the immortality of soul. These beliefs have greatly affected the world-views and the life styles of the Indian people. Their common core is that actions of the body, speech and mind produced long term unseen results determining the type of rebirth. The cycle of birth and death is endless and would continue till the person gets liberation (mokṣa). Here, respecting every religion is a part of human value. The principle of morality is observed everywhere.

The ancient town, Mathurā has played a significant role in the development of the religion and culture of India since Mahāvīra's period as referred in *Āvaśyaka-cūṛṇī*¹. The gigantic statues of the Mauryan period- the images of Jinas, Bodhisatvas and yakṣas, the elegant Śālabhañjikās, beautiful paintings of Kṛṣṇa's Rāsaliḷā in ancient Dvārakādhīśa shrine, earned the city fame as a treasure trove-of-art.

1.2 Indian Spiritual Traditions (Vedic and Śramaṇic):

India has its own spiritual tradition which has been developed in the course of time. These are: i) Vedic and ii) Śramaṇic. Vedic tradition is based on rituals, known as "Pravṛtti Mārga" while Śramaṇa stresses on renunciation called "Nivṛtti Mārga".

Vedic Tradition:

The Vedic or Brāhmanical tradition gives importance to the physical aspect of human life, and hence lays emphasis on rituals and household living. There are prayers seeking physical fulfilment such as the desire to live up to a hundred years, to have healthy progeny, to have the cows produce more milk, etc. Since the worldly possessions depend upon the forces of nature, these forces are praised, adored and invoked through prayers or hymns and sacrifices or yajñas.

¹ Sharma R.C., *Mathurā- The Jaina Tirtha Kaṅkālī*, Hindi, (Mathurā, Jambusvāmi Digambara. Jain Siddhakṣetra Samiti, Corāsi, 1971), pp. 3.

The tradition is further classified into two factions:-

A. Devotional cult (Bhakti mārṅa).

B. Ritualistic cult (Yajña or Karma mārṅa).

Those who follow the devotional cult chant mantras (hymns) to please deities such as Indra, Varuṇa, Agni, Vāyu etc. who control the various forces of nature.

The ritualistic cult proposes techniques of performing rituals, which are sourced from the Brāhmaṇa literature. It describes methods for performing yajñas and offerings to please the deities.

In Veda, rituals and yajñas had received importance even though asceticism, detachment and the concept of liberation were slowly adopted and given a room in the path of purification. During the Aupaniṣadika period, the concept of spiritual living was introduced. *Īśāvāsyam* is the first effort to interfaith both traditions and the second is the *Bhagavad-Gītā*.

The present Hindu religion with its developed concepts of renunciation, austerity, mokṣa etc. establishes that it had adopted, absorbed and incorporated some of these doctrines from the Śramaṇa tradition and developed them in a new form.

Śramaṇic Tradition:

Many philosophical systems- Ājivika, Aupaniṣadika, Sāṅkhya, Yoga, Buddhist, Nigaṇthas, etc. were the parts of the ancient Śramaṇic tradition. Of these, the Ājivika sect is now extinct while Aupaniṣadika, Sāṅkhya and Yoga merged into the Vedic tradition. The word Nigaṇtha or Nirgrantha was used only for the followers of Pārśva and Mahāvīra's tradition which came to be known as Jaina after the 6th - 7th century A.D. The later Śramaṇic tradition includes only Buddhism and Jainism.

The Śramaṇas worship Arihaṇta, so known as Ārhat. References to Ārhat, Vrātya, Vātarasānā Munis, etc. are found in the Rgveda, showing their early existence². Even the seals of the Indus valley showing recluses performing austerities in the forest could perhaps be Śramaṇas. Thus the antiquity of this tradition goes back to the earliest civilisation of India.

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- 2 I) Jain Sagarmal, *Jain Dharma kā Samksipta Itihās*: (Śajapur, Prācya Vidyāpitha, 2003, reprint 2012), pp. 4.
 II) G. Jawaharlal, *Jainism – origin and Growth*, (Rajmundry, Shri Laksmi Ganapati IMAGES, 2014), pp. 45, fn., 29 - *Rgveda*, X, 9, 102.6.

The main characteristic of the Śramaṇic ideology is the attitude of renunciation towards worldly attachment. The universe is considered to be eternal and not a creation of God. The elements of the sky – sun, moon and planets are accepted as the worshippers of Tīrthaṅkaras. Here, life is considered transient and full of sorrow. Craving is seen as the chief cause of the birth cycle and therefore, to end suffering and attain mokṣa, the goal of life, importance is given to detachment. This tradition protests against yajñas, rejects the caste system and supports equal rights for women.

1.3 The Union of Vedic and Śramaṇic Traditions:

Due to the impact of the Śramaṇic tradition, the yajñas of Vedic times involving injury to living beings changed to spiritual ones and because of the Vedic influence, Buddhism accepted many elements of the Pravṛtti mārga into their Mahāyāna and Tantrayāna schools of thought and the same happened with Jainism also. *Theragāthā*, *Rṣibhāṣita* (4th century B.C.) and *Īśāvāsyopaniṣad* propound that in ancient times all the different philosophies coexisted through religious tolerance. *Theragāthā* provides discourses of saints of different traditions including Vardhamāna (Mahāvīra). *Rṣibhāṣita* shows the mutual understanding between all faiths. It refers to 45 Ṛṣis like Nārada, Asitdevala, Aṅgirasa, Parāśara, Aruṇa, Nārāyaṇa, Yājñavalkya, Uddālaka, Vidura, Sārīputta, Mahākaśyapa, Maṅkhali-Gośāla, Sañjaya (Velithiputta), etc. as Arhat or Brāhmaṇa or Bauddha Ṛṣis³. This scripture establishes that the original source of all Ṛṣi tradition is one. Here only their spiritual thought and sermons are recorded without any sectarian beliefs.

Jaina temples also borrowed pompous worshipping styles from the Vaiṣṇava cult. The first stanza (Gāthā) of the *Upaniṣada – Īśāvāsyam* itself suggests the coexistence of all living beings in one universe.

To comprehend Indian traditions, one must not see them independently as they will not present a clear picture about a particular faith. Dr. Jain Sagarmal notes that for studying the Indian-origin traditions one must know their impact on each other:

“If one examines minutely the various aspects of each religion and endeavours to know its contents, the whole picture wouldn’t still be clear as all of them have accepted the cardinal points of one another”.⁴

3 Jain S. *Jain Dharma ka Samksipta Itihas*, 2003, pp. 18.

4 *Ibid*, pp. 11-12.

He even compares the different Indian-origin traditions with the parts of a body or a machine and concludes:

“Just as each part of a body or a machine individually cannot justify the process and their internal working. In the same manner, it is most necessary to know the relationship between the coexisting traditions; their influence on each other with ruling dynasties of that period, places and nations; and only then, their clear picture will come to light.”⁵

It was difficult for both spiritual traditions to stand in their original form as they are parallel. Many elements were exchanged in due course, including several rituals. The adoration method of Abhiṣeka of the Vedic tradition was accepted into the Śramaṇa tradition. Hindu deities of the Vedic tradition assimilated as Yakṣa-Yakṣi of the Tīrthaṅkaras. The concept of Sarasvatī is considered as a Śruta Devatā in Jainism while Lakṣmī stands for prosperity. Gaṇeśa became a Pārśva Yakṣa, to spread Maṅgala and Kaṭyāṇa i.e. auspiciousness everywhere. A stotra was composed by Bhadrabāhusvāmī- II at the time of an epidemic, the chanting of which helps in reducing troubles-

//Uvasaggaharam Pāsam (Pārśva yakṣa),
Pāsam (Jina Pārśva) vaṇḍāmī, kammagaṇa mukkam,
Viśahara, viśa ninnāsam,
Maṅgala Kallāṇa Āvāsam.//

Jainas do respect Brāhmanaṣas as they are considered superior in conduct and knowledge. Like the Śramaṇa tradition Vedic tradition has also given importance to spiritual vision. The sources of the origin of both traditions are the same. Therefore the auspicious symbols, viz. Śrīvatsa, Svastika, a pair of fish, Kalaśa etc. as well as many rituals are common to both.

1.4 The Glory of Jainism:

Jainism originated in India, moved a little towards Asia and Europe, but was finally confined to India. Earlier it was known by such names as Ārhat, Vrātya, Śramaṇa, Nirgantha, Nigaṇṭha, Anekānta, Jina dharma⁶ etc. The five tenets of Jainism are non-violence (Ahiṃsā), truth (Satya), non-stealing (Acaurya), non-accumulation (Aparigraha), and celibacy (Brahmacarya) like many other religions but of these, non-violence is

5 Jain S., *Jain Dharma ka Saṁkṣipta Itihāsa*, 2003, pp. 12-13.

6 Rastogi S., *Lakhanau Saṁgrahālaya ki Jain Pratimāyen*, (Lucknow, Śrī Bhārat Varśiya Digambar Jain Mahāsabhā, Eśabāga, 2002), pp. 2.

a principal concern. It is a way of life comprising four reflections – i. Friendliness with all living beings. ii. Feeling happy at the sight of the virtuous. iii. Compassion for those in misery and iv. Equanimity to the non-virtuous. It believes that every soul is a potential God, and therefore by its own efforts, can reach the final goal of liberation (mokṣa). Moreover, a special feature of Jainism is Anekāntavāda - liberalism: A reality is to be seen from different points of views as truth is multifaceted; an object or a theory seems true from one point but may not be the same from another angle. Therefore one must respect the views of others.

1.5 The Centre of Indian Culture - Mathurā:

Mathurā is very sacred and referred to as a 'Mokṣadāyī Tīrtha' in all Indian traditions⁷ -

// Kāśī kāñcī ca Māyākhyā tvayodhyā Dvāravatya
Mathurāvantikā caitāḥ sapta puryauca mokṣadāḥ //

The śloka from Garuḍa Purāṇa states that Banaras (Kāśī), Kāñcī, Haradvāra (Māyā), Ayodhyā, Dvārakā, Mathurā and Ujjain (Avantikā), all seven cities are sacred.

The city of Mathurā was at the crossroads of the "Great Caravan" route, joining the north eastern towns of Pāṭliputra and Tāmralipti as well as southern towns like Avanti, Broach, Cambay, etc. with Gandhāra and other parts of the world⁸. Thus Mathurā was connected with sea link by ports like Cambay and Broach.

The rich city of Mathurā is situated on the western bank of the sacred Yamunā, at longitude 77° 41' E. and latitude 27° 28' N. It is 145 km away from Delhi and 58 km from Āgrā. The other names for this city from ancient times are Mahurā, Madhurā, Uttara Madhurā, Uttara Mathurā, Madhupurī, Madhuśikhā, Madhupaghana⁹, Madhuban, Mathulā and Mahurāu. Ptolemy calls this city Modourā¹⁰.

Mathurā being a business as well as an important pilgrimage centre for all three Indian religions is always advanced in art and culture. The city

7 Garuḍa Purāṇa, 2.28.3, in Sharma V. K., *History of Jainism with special reference to Mathurā*, (New Delhi, D. K. print world (p) ltd. 2002), pp. 123.

8 Motichandra, *Trade Routes in Ancient India*, (New Delhi, 1977), pp. 164.

9 Devavimal, *HirSaubhagyam- Rasa*, (Mumbai, Nirṇayasagar, 1900), pp. 729,

10 I) Sharma R. C. *The splendour of Mathurā*, (New Delhi, D. K. Printworld (p) ltd., 1993), pp. 29.

II) *District Gazetteer*, (Mathurā, 1968), pp. 1

was prosperous so many people spent their profits in constructing shrines and idols for the religious needs of the society while rich Śreṣṭhis of the town employed skilled artists for constructing magnificent shrines. Many Jaina and Buddhist icons of Mathurā School available from Ahicchatra (fig. 1), Sārnātha and other places show the popularity gained by the Mathurā artists. An idol of Jina, an Āyāgapaṭṭa, a Sarvatobhadra idol, etc. assigned to the early Kuṣāṇa period were recovered from Ahicchatra¹¹. Some Buddha images of this School were also unearthed from Sārnātha. These show that artists from Mathurā were commissioned for carving the sculptures from remote places too. Before the Gandhāran artists arrived at Mathurā, the art School of Mathurā flourished in the Sauripura Janapada where Mathurā was its capital. Later on, these artisans were patronized by the Kuṣāṇa kings.

The classical artists of Mathurā have produced gigantic images in round which continued up to the end of Kuṣāṇa rule. Some colossal Jaina images were also chiselled in round (J.7 L.M., fig. 2,3,4) by them. Many images have depiction of an ascetic, a deity, a devotees, a Caitya-vriṣa (J.25 L.M. + J.113 L.M.), a mythical animal similar to crocodile (fig. 91, 92)¹², an inscription of a donor, etc. on the back and/or on the sides by them.

The Indian cultural art of Mathurā is well reflected in the charming Śālabhañjikās in various postures showing their delicacy such as looking in a mirror (fig. 5), arranging hair (fig. 6), visiting religious shrines with offerings (fig. 7), lighting a lamp (fig. 8) etc.

In this city cows and women are given best treatment as this is the city of Kṛṣṇa. The popular lore of the city is-

*"Gokul kī gau aur Mathurā kī chori
karma futya ho to bāhara jāye."*

Means the cows of Gokul and the daughters of Mathurā go out of the city only if their luck is unfavourable. To this day, the common practice in Mathurā is that every married girl visits her mother's place in the evening and comes back at night. Generally the girls are not married out of the town. The epigraphs of Jaina images also corroborate the

11 I) Rastogi S., *Lakhanau Satigraphālaya ki Jain Pratimāyen*, (Lucknow, 2002), pp. 33.

II) Banerji R.D., "New Brahmi Inscriptions of the Scythian Period" *E.I. Vo. X*, (Calcutta, G. Printing India, 1912): pp. 106-7, pl. II.

12 Edi. Pal Pratap Āditya, *The Jain Art from India*, (Los Angeles, County Museum of Art, 1996.) pp. 53.

tradition of honouring women, as the women wrote down their in-law's names along with their parental pedigrees (Luders List no. 29).

1.6 Historical Background:

Mathurā has its own history since the Indus valley civilisation. The early terracotta figurines and other tools recovered, dating back to the 4th century B.C., are hand modelled¹³.

During the *Rāmāyaṇa* period Mathurā was ruled by Madhu, a powerful demon. As per legend after his death, his equally strong son Lavaṇa ruled the territory. Due to his egoistic nature he challenged Śrī Rāma who later on sent his younger brother Śatrughna to overpower him. The demon was killed by Śatrughna and the region became free from the demon's rule¹⁴. Here, one Jaina stūpa was erected in the memory of the Seventh Tīrthankara Suparsvanātha as per Jaina scriptures¹⁵ viz. *Malayagiri-tīkā of Vyavahāra-cūrṇi*, *Ogha-nirykti-tīkā*, *Yaśastilaka-campū*, *Tīrtha-mālā*, *Vividha-tīrtha-kalpa*, etc. In the *Mahābhārata* age, Mathurā was the capital of Śūrsenadeśa, ruled by the Yadava kings. It was one of the fifteen Mahājanpadas. As referred, during the Nanda, Mauryan and Śunga rule, it was part of Magadha. Aśoka built some Buddhist stūpas on the bank of the river Yamunā, as mentioned by Hiuen Tsang. Patañjali had also mentioned Mathurā's prosperity¹⁶.

In the 2nd century B.C. the city was invaded by Bactrian kings, but they did not stay for long. After the downfall of the Śuṅgas Mathurā came under the Mitra rule, followed by the Śaka-Kṣatrapa rule. Of these, Rājubala/Rājulā and Śodāsa were remarkable. One of the branches of Śakas was subsequently known as Kuṣāṇa. A number of inscriptions with the dates of Kuṣāṇa kings Kaniṣka, Huviṣka and Vāsudeva have been found from Mathurā, showing their sovereignty in Mathurā. In the year 50 A.D. they extended their power to Takṣaśilā and other states under the leadership of Kujula Kadphises. His successor Kadaphises II was a powerful ruler, also famous as Wemā. They constructed many temples and even installed idols at Mathurā. Most of the inscriptions of the Kuṣāṇa period provide us with the names of ruling kings and the

13 Trivedi S. D., *A guide book to the Archaeological Section of the State Museum- Lucknow*, (Lucknow, Shivam Arts, 1997), pp. 12-13, fig. 6.

14 Sharma R. C., *The splendour of Mathurā*, (New Delhi, D. K. Print world (P) Ltd., 1993), pp. 29.

15 See the detail in the chapter, *The tradition of stūpa. in Jainism*, in this book.

16 Sharma R. C., *The Jaina Tīrtha Kaṅkāli*, 1971, pp. 3.

year of the establishment of the image or sculpture. This information is very important to know the period of ruling kings. In the 7th century, the city came under Harṣa's rule and later, from the 7th to the 12th A.D., it was under the rule of Gurjara Pratihāras.

The rich merchants and the artistic shrines of Mathurā always attracted invaders. During the reign of Kumārgupta-I, Mathurā became a victim of the Hūṇa tribe. The invader from Gazni attacked the city in the year 1017 A.D. and destroyed many temples in and around Mathurā and looted its enormous wealth.

Before invading Mathurā, the invader inquired about the shrines and habits of the people. While marching towards Mathurā, he noticed a great structure from a distance. The locals informed him that the structure was built by a deity¹⁷. It is possible that he might have seen the Jaina stūpa, with its huge dome and high pillars adorned by idols¹⁸. He looted Mathurā and destroyed all the shrines. The noble metal images which he carried away after melting were five red gold idols, each five yards high, studded with very precious emeralds and gems and two hundred silver idols.¹⁹ This shows that extremely costly metal idols were cast at Mathurā. (Two bronze idols of the Kuṣāṇa period were recovered in excavations at Soṅkh²⁰ between 1966 and 1974). Growse states in his memoir:

"The city was given up to plunder for twenty days. Orders were given that all the temples should be burnt with naphtha and fire and levelled to the ground. The total value of the spoil has been estimated at three million rupees. The number of Hindus taken captive exceeded 5000."²¹

However, this was not the end of prosperity and culture of Mathurā as it revived within five years. Jaina idols with dates ranging from 1023 to the 12th century on inscriptions were obtained from the site Kankālī Tilā. These inscriptions highlight the liveliness and endeavours of the people of Mathurā. A few Hindu temples were also constructed after that period.

17 Growse F. S. and Oxon M.A., *Mathurā; A district Memoir*; (Delhi, Pilgrims Book Pvt. Ltd. 1st edi. 1874, 2nd 1880, 3rd 1883), pp. 32.

18 *Ibid.*

19 *Ibid.*, pp. 33

20 Sharma R.C., *The Splendour of Mathura*, 1993, pp. 39.

21 Growse and Oxon, *op. cit.*, 1880, pp. 33.

In the fifteenth century (1488-1516), Sikandar Lodi plundered the temples and ordered the massacre of citizens who refused to be converted. Growse also narrates in his memoirs about Lodi's persecution. He sourced the information from '*Tarikh-e- Dāoudī*' of Abdullah, a writer in the times of Jahangir: –

“He (Lodi) ruined the shrines of Mathurā, turned their principal temples into *śarāyās* (dharmaśālās) and colleges. Their stone idols were given away to butchers. All Hindus in Mathurā were strictly prohibited from shaving their heads and beards and performing their ablutions²²”.

In the reign of the Mughal emperor Akbar, Mathurā's religious culture revived while Jahangir and Shahjahan remained indifferent towards other religions. But Aurangzeb followed a different policy and caused serious harm to the culture of Mathurā. The most valued temples were demolished or replaced by mosques²³, the beautiful images were destroyed and many saints left the city. Nadir Shah also invaded the city in 1739 and put an end to all the rituals involving idols. Then Ahmedshah Abdali looted the city in 1757 and massacred all its inhabitants. The destruction he caused can be judged by the damaged temples, stūpas and mutilated idols. The river Yamunā is said to have remained red for seven days, with human blood flowing in its stream.

1.7 The importance of Mathurā in Jaina Culture:

There are references to Mathurā in *Aṅga* and *Upāṅga* literature. *Jñātā-dharma-kathā* refers to the city of Mathurā while describing the Svayamvara of Draupadī. *Prajñapanā-sūtra* includes Mathurā and Śūrasenadeśa in 25 Āryadeśa. The city was acceptable to the ascetics for sojourn during rainy season. *Sthānāṅga-sūtra* and *Niśitha-sūtra* counted Mathurā as one of the chief capitals in India²⁴. The 22nd Tīrthaṅkara, Ariṣṭanemi of Yādava dynasty was the cousin of Kṛṣṇa and Balarāma. The *Harivaṁśa-purāṇa* (Jaina) narrates many incidents of their life. Many images of Ariṣṭanemi, flanked by Balarāma and Kṛṣṇa are obtained from the Jaina stūpa site. As per *Vividha-tīrtha-kalpa*, Pārśvanātha came to Mathurā, saw the golden stūpa and advised to cover the same with bricks and sand, to protect it from invaders. Vardhamānasvāmī also visited the Vrajabhūmī. The king Uditodaya (Bhidāma), welcomed him, who

22 Growse F. S. and Oxon M.A., *Mathurā; A district Memoir*; (1st edi. 1874, 2nd 1880, 3rd 1883), pp. 33.

23 Sharma R.C., *The Splendour of Mathura*, 1993, pp. 31.

24 Sharma R. C., *The Jaina Tīrtha Kaṅkāli*, 1971, pp. 3.

later took Dīkṣā from him²⁵. The past history of Mathurā is narrated by Jinaprabhasūri in *Vividha-tīrtha-kalpa* in the 13th century. He talked about twelve vanas/forests, one of which was Bhamdīrā where Yakṣa Sudarśana's shrine was situated. Pārśvanātha visited this shrine²⁶. This shows that yakṣa worship was in vogue in Jainism.

1.8 Jaina culture at Mathurā:

Jainism has considered Mathurā as a holy city since ancient times. The excavations at Mathurā brought to light many symbols that indicate the worship of Jina on Āyāgapaṭas (tablets of homage). Here the concept of adoration of the three jewels i.e. the first step in getting liberation/mokṣa - Right knowledge, Right faith together with right conduct is depicted on Āyāgapaṭa.

Symbols such as caitya-tree, śrīvatsa, stūpa, wheel, svastika, a pair of fish etc. were also seen either on Āyāgapaṭa or available independently for veneration. One elephant pillar obtained from the site was the object of veneration as indicated by the inscription on it. Another pillar assigned to the 2nd century B.C. has a lion on its top and is being worshipped by a couple by circumnavigating (fig. 9, 10). Due to the prevailing tree cult practice, many times Arhata idols were shown with the branches of the caitya tree and aṣṭa pratihārya in the nimbus. Besides complete sculptures, some mutilated images, heads of Jinas, door lintels, base of the pillars, chatra etc. are obtained from the site. Of them, one head is 75 cm in height, indicating the gigantic height of images at stūpa and shrines.

In Jainism, 24 Tīrthaṅkaras are worshipped but only one image, depicting 24 Tīrthaṅkaras (Covisi) having Ṛṣabhadeva (fig. 11) as the principal (Mulanāyaka) was found from Kaṅkāli Tīlā assigned to the 3rd century A.D.²⁷. Here colossal images of Tīrthaṅkaras were in vogue, particularly Jina Ṛṣabhadeva (fig. 12). Here four Jinas - Ṛṣabhadeva, Ariṣṭanemi, Pārśvanātha and Vardhamānasvāmī are more in number while two images of Munisuvratasvāmī²⁸ and one each of Śāntinātha and Sambhavanātha

25 Sharma R. C., *The Jaina Tirtha Kaṅkāli*, 1971, pp. 3.

26 Shah U. P. and Ernest Bender, *Mathura and Jainism* in "Mathurā- The cultural Heritage" ed. Doris Meth Srinivasan, (Delhi, AIIS, 1989), 211.

27 Smith V., *Jaina Stūpa and other Antiquities from Mathurā* (Allahabad, ASI, New Imperial Series, V. XX, 1900) Pl. XCIV.

28 I) H. Luders, List of Brahmi Inscriptions From Earlier Time, in *Appendix, E.I. Vo. X*, ed. Sten Konow (New Delhi, ASI, 1909-10), no. 47, 9.

II) Banerji R.D., *E. I. Vo. X: 1901-10*, no. VIII.

have been found. At Mathurā, Neminātha is carved with his cousins, Kṛṣṇa and Balarāma i.e. all three are worshipped together as members of the Yādava family. Such images are found only at Mathurā, from the Kuṣāṇa period till the medieval period. As per the Jaina and Brāhmaṇa scriptures, Kṛṣṇa, with his family of Yādavas, shifted to Dvārakā to avoid war and to live peacefully. Ariṣṭanemi's three kalyāṇakas took place at Girnara near Dvārakā. He preached the tenets of Jainism before Pārśvanātha.

Besides idols, the skilled artists of Mathurā also depicted episodes from the life of Jinas in a beautiful way. One such sculpture shows the apsara Nilāñjanā dancing in a hut with pillars supporting the roof, while men are shown playing music, with a drum and also with a metal plate and a stick. It is a scene from the life of Ṛṣabhadeva who left home and renounced the world to seek spiritual knowledge after watching her dance (fig 13). The frieze is in three parts - a dance scene, Ṛṣabha as a monk holding a Pratilekhana and as a meditating Jina. This is one of the earliest depictions of dance.

Another early Jaina work of art shows the transfer of the embryo of Mahāvīra, from Devānandā of the Brāhmaṇa clan to Triśalā of the Kṣatriya clan (fig. 14, 15). The operation is carried out by the deity Naigameśa, the divine commander of Indra. As per the Mathurā School, the sculpture on the reverse is carved with the outcome of the act on obverse, illustrating the joy after finishing the difficult task. Here women are shown engaged in a folk dance of Mathurā style to the music of a harp. The offerings of sweets etc. are seen under the seat of the deity Naigameśa. The theme is comprehensively depicted by the artist, including both the mothers of Mahāvīra in a blessing and another woman with a flywhisk.

At Mathurā, the largest number of epigraphic records in Brāhmī are associated with Jaina images, āyāgaṇas, toraṇas etc., which establish the systematic workmanship of the foresighted Jaina Saṅgha. They mention the year of establishment, the name of the ruling king, caste of the donor, name of the inspired preceptor with his genealogy having kula gaṇa and śākhā, the type of sculpture and the place where it was established.

Of the 132 Brāhmī inscriptions of Kuṣāṇa and post Kuṣāṇa period from Mathurā mentioned in Luders' list of Brāhmī inscriptions, 84 are credited to Jainas, 33 to Bauddhas and 15 do not mention any particular creed.

Mathurā was a famous centre for Jainas and continued to be so, up to the reign of Kuṣāṇa king Vāsudeva (rule for 50 years) as per the available image inscriptions. In the view of B. Laufer, Buddhism might have been strongly influenced by Jainism during that period²⁹.

The prominent Jaina Saṅgha of Mathurā was known as Māthura Saṅgha. This Saṅgha established many idols and toraṇas at Lādanun in Rājasthan in the 12th century with the blessings of Guru Anantakīrti³⁰. Besides the stūpa and other temples at Kaṅkāli Tīlā, a temple at Corāsi (fig. 16) was already there, built in the memory of Jambusvāmi³¹. His foot print (fig. 17) was recovered and established at this location.

Jainism is a religion which combines science with spirituality. Fasting is an essential step towards spiritual development. Here at Mathurā, Śrāvaka-Śrāvikaṣ performing austerities could be judge from a pedestal of Tīrthāṅkara Vardhamāna, dated, Kuṣāṇa era 50, obtained from Kaṅkāli Tīlā. It has an inscription that the same was established by a lady Vijayaśrī, who fasted for a month (J. 22 LM., fig. 18).

The Jaina culture at Mathurā is narrated in the Jaina epic 'Yaśastilaka-campū'³² composed by Somadeva in the 10th century CE, which describes many myths and legends of Jainism. According to it, Jainas and Bauddhas lived side by side in the city of Mathurā. The chief queen was a follower of Jainism and organised a procession in honour of Jinas every year. The other queen was a Buddhist and tried to hinder the tradition and replace it with a new procession, favouring the Buddha. The first queen approached the sage Somadatta, who was once a king, but later on accepted monkhood. He was performing austerity in a jungle near Mathurā. He took the help of his Vidyādhara son - Vajrakumāra for this purpose. Vajrakumāra organised a huge procession with flags, banners, parasols, golden jars, offerings in large plates, chariots, elephants, decorated

29 I) J. E. Van Lohuizen- de. Leeuw, *The Scythian Period*, (Leiden, E. J. Brill, 1949) pp. 153.

II) B. Laufer, *Citra laksana*, 1913, fn. pp. 17-18., fn. on pp. 153 in *The Scythian Period*.

30 I) Samvat 1206 Vaiśakha śu. 13, shri Māthura Saṅghe. Jima..Śrī Anantakīrti Surinam pratisthitā....//

II) Samvat 1219" Vaiśakha śu. 3 shuke, // shri Māthura Saṅghe. // Acharya Śrī Anantakīrti....Sarasvatim Pranamati // Shubhamastu/ /
- Dr. Jethamal Sethi, *Shri Digambar Jain Bada Mandir ka Puratatvik Vaibhava*, (Ladanun, dist. Raj., Jain Mandir, 2nd edi. 2009)

31 Fn. 9 of this chapter.

32 Handiqui K.K., *Yasastilaka-campu and Indian culture*, (Sholapur, 1949), pp. 416-17..

carts etc. with his super natural powers, running for eight days. Then the sage erected a stūpa which was called 'Devanirmita'. This legend was recorded in the 10th century A.D., nearly 400 years earlier than Jinaprabhasūri's account of Mathurā in *Vividha-tīrtha-kalpa*.

From the Campū Kāvya of Somadeva, it seems that in Mathurā, kings and subjects were first influenced by Jainas. They had introduced a yearly procession during the Jaina festival. The Buddhist queen's attempts to organise a rival rathayātrā failed due to Vajrakumāra's intervention. Buddhists' efforts to spread their religion didn't meet with success at that time. Even this narration of early Christian era is archaeologically supported. A toraṇa archway³³ (fig. 19, 20) depicts on both sides a city procession, as mentioned by Somadeva, which are easily recognisable on the door lintel.

Writing and revised Jaina Āgamas in councils were called vācanās. The first vācanā took place at Pāṭalīputra in Magadha, 160 years after Mahāvīra's nirvāṇa, the second one took place at Udaygiri-Khandagiri, 300 years after Mahāvīra's nirvāṇa, i.e. 2nd century B.C. while the 3rd one at Mathurā under the leadership of Ārya Skandilācārya, 827 years after the nirvāṇa of Mahāvīra i.e. in the 3rd century A.D. He had carried out Āgama Vacana in the front of Jaina Sangha at Mathura. During Vihara, Ārya Rakṣitasūri stayed at Bhūta-guhā-caitya, as pointed out by R. C. Sharma³⁴. vācanā period at Mathurā. Many seers have referred to Mathurā's stūpa in their literature till the end of Akbar's rule.

During the vācanā convention, many Ācāryas and ascetics must have gathered for a long period in that city. In general the Saṅgha of that city took the responsibility of their dietary (gocari) and other needs. The reference of restoration of damaged manuscripts of *Mahā-niśitha-sūtra* by Jinabhadra Kṣamāśramaṇa at stūpa is available in *Vividha-tīrtha-kalpa*. Here, the Ācārya first pleased the deity (Śrutadevatā) with austerity and meditation. Then, with her blessings, the same was rewritten. This information shows that at the time of vācanā at Mathurā, some scriptures were written and stored at the stūpa.

Jina images are also obtained from Cobārā Tīlā, Mahāban, Mukund kuvā and other places, besides Kaṅkāli and Corāsi Tīlās. 'Mukund' is the name of the yakṣa where the famous Loṇaśobhikā's Āyāgapata was

33 Smith V., *Jaina Stūpa and other Antiquities from Mathurā*, 1901, pl. XIX.

34 Sharma R. C., *The Jaina Tīrtha Kaṅkāli*, 1971, pp. 4.

obtained flanked by two Śālabhañjikās J63 and J64 MM., (fig. 21, 22). This Āyāgapāṭa informs us that she erected a hall for prayer, a reservoir and a shrine (Arhatāyana).

1.9 The grandeur of Mathurā in Jaina Tradition:

In *Bṛāhat-kalpa-bhāṣya*, there is a mention of 96 villages around Mathurā, where Arhat images were established for ensuring good fortune. Such type of information is also provided by Jinaprabhasūri, that the local people installed Arhat images on the door lintel for protection as stipulated by the deity. The city of Mathurā became famous by Kevalī Jambūsāmī who received Kevala-jñāna here. His Nirvāṇa took place at Corāsī which later on recognised as a Siddhakṣetra. At Corāsī Tīlā, the ancient inscribed foot print of Jambūsāmī (fig. 17) was obtained with other magnificent sculptures such as door lintels, Śālabhañjikās, idols, etc. As mentioned in the 17th century *Rasa* by Devavimalji, that Hirvijayji arrived at Mathurā on his way to Agra and adored 527 stūpas.

Later, in Vikram Samvat 1667 Hirvijayaji's disciple Vivekaharṣa-gani established Jambusvami's foot print³⁵ at Corasi temple afterwards they were damaged by invaders. The beautiful Digambara Jaina shrine was constructed in early 19th century by local Saṅgha with a caitya-stambha in the court-yard.

During excavation at Kaṅkālī Tīlā in December 1889, three images of Śvētāmbara sect were obtained from a shrine close to the central shrine/ stūpa. They were established at 'Śrī Devateti', meaning 'the place established by deities'. The city was plundered by Gazni in

35 समहं मथुरापुर्यो यात्रां पार्श्वसुपार्श्वयोः ।

प्रभुः परितः पौरौघौश्चारणर्षिरिवाकरोत् ॥ २४९ ॥

प्रभु हीरविजयसूरिः मथुरापुर्यां मधुपञ्चनगरे समहं सोत्सवं चारणर्षिर्विद्याजंघाचारणादिमुनिरिव पौरौघै

नागिरिकनिकरैः परितः परिवृतः संघेन सहितः पार्श्वसुपार्श्वयोस्त्रयोविंशतितमसप्तमजिनचंद्र

प्रतिमयोर्यात्रामकरोच्च कृतवान् ॥

जम्बू प्रभवमुख्यानां मुनीनामिह स प्रभुः ।

सप्तविंशतिं पञ्चशतीं स्तूपान्प्रणेमिवान् ॥ २५० ॥

स प्रभुहीरसूरिहैव मथुरानगर्यां जम्बूनाममहावीरदेवस्य द्वितियः पट्टधरः, चरमकेवली प्रभवनामा तृतीयः पट्टधरः, तौ मुख्यौ प्रकष्टवाद्यौ वा येषां तेषां मुनिनामुपलक्षणात्साध्वीनामपि परं तन्मध्यवर्तिनामेव सहसप्तविंशत्या वर्तते या तदृशी पञ्चशती स्तूपान् प्रणेमिवान्नमति स्म । पञ्चशती प्रभवस्वामिसहिता चौरसाधूनां जंबूस्वामि-युक्तानामष्टानां कनीनां नवनामपि मातृपितृणां नव त्रिभिर्गुणिताः सप्तविंशतिर्जातं यथोक्तमानं सप्तविंशत्यधिका पञ्चशतीस्तूपाः सन्तीति ॥ -मथुरायात्रा ॥ हीरसौभाग्यम् । १४ सर्गः ७२९,

(Devavimal, *HirSaubhagyam Rasa*, 14th Sargah, pp. 729).

1018 A.D. The above images, established in 981 A.D., 1023 A.D. and 1068 A.D. respectively, show that Jaina Saṅgha adoring the stūpa and the shrines before and after the stūpa was attacked by Gazni. Many inscribed images of both traditions of the medieval period were also available in and around Mathurā after the chief excavations in the 19th century at Kaṅkālī Tīlā. This reveals the flourishing Jaina culture in Mathurā region. Most of these images are covered in the recently published 'Catalogue of Jaina Antiquities of Mathurā' by Government Museum, Mathurā, in 2003. Some of them are described below:

- i) An Ādinātha image (B.21, MM) with Nagari inscription 'Om Paṇḍita Śrī Gaṇavaradevaya'. Such words are also available on the paintings in Ellora caves³⁶.
- ii) A Pārśvanātha image (accn. No.40.2874/2 MM) with Nāgarī inscription of the year Vikram Saṃvat 1017, 'Śrīmūla saṅgha; Śrāvaka vaṇika jasarāka bhārya somā...' found from Mathurā.
- iii) Saṃvat 1104 Śrī Bhadreśvarācārya Gaccha Mahilā. (Neminatha B.22, MM)
- iv) Śrī paraśanāthāya; 11 Lalikamra..Yaḥ 1..
- v) A very archaic image of Kṣetrapāla with a Jina on his head found in 1960. Size 13 inches, (60.4843 MM., fig. 23)

As noted by Dr. Sharma about Fuher's area excavation at the Kaṅkālī mound from 1888 to 1891 was a great archaeological mission, revealing numerous Jaina sculptures which were removed en bloc to the Lucknow Museum. This large collection, ranging from the 2nd century B.C. to the 12th century A.D. proves the existence of at least two Jaina stūpas at site of Kaṅkālī Tīlā³⁷.

1.10 Jaina Stūpa at Mathurā:

In the Aṅga literature of Jainism, the word 'stūpa' is not mentioned independently. Instead it comes in such combination as - 'caitya-stūpa' ('Caiya-thūbha'), 'stūpa-maha' ('Thūbha-maha') and 'Thūbham-va-caiyakadam'³⁸. In *Sthānāṅga-sūtra*, the 'Caiyathubha' is mentioned

36 Dhavalikar, "Wall Paintings at Ellora: Rock cut Caves at Ellora". Paper presented at a seminar for the Asiatic Society, Mumbai Uni. Mumbai, March 3-5, 2012.

37 Sharma R. C., *The Splendour of Mathura*, 1993, pp. 34

38 See the fn. 14 in chapter of this book 'The Tradition of Stūpa in Jainism'

while describing the Naṇḍisvara-dvīpa³⁹. In the *Bhagavatī-sūtra*, there is a reference to 'Arihanta-ceiyaṇi' and the *Sūtra Upāsaka-daśāṅga* also mentions an 'Arahaṇta-ceyāim' while *Jñātā-dharma-kathā* refers to the stūpa as a 'thūbhiā'/stūpikā⁴⁰. In *Samvayāṅga* and *Jambūdvīpa-prajñapti*, the word 'thūpa' is used as a 'Ceiya-khambha' which later on came to be known as Mānastambha⁴¹. The practice of erecting Mānastambha is still continued with the Digambara tradition. *Āvaśyaka-niryukti* refers to the erection of stūpa/thūbha at Aṣṭāpada- the Nirvana place of Rṣabhadeva by his son Bharat Cakravartī. *Āvaśyaka-cūrṇi* talks about Munisuvratsvāmī's stūpa at Vaiśālī while illustrating the story of 'Pariṇāmic Buddhi'. These both Jaina stūpas are now extinct. The reference of Mathurā's stūpa is first available in *Malayagiri-tikā*⁴² of *Vyavahāra-cūrṇi* and *Vyavahāra-sūtra*. Afterwards in the scriptures of both traditions viz. *Bṛahat-kalpa-bhāṣya*, *Yaśastilaka-campū*, *Vividha-tīrtha-kalpa* etc. the stories about Jaina stūpa at Mathurā are available with plenty of details.

Jinaprabhasūri referred to Ācārya Bappabhaṭṭasūri's visit to Mathurā in *Vividha-tīrtha-kalpa*, accordingly Ācārya had established Mahāvīra's image in Vikram Saṁvata 826 i.e. 769 A.D. At that time he had advised King Āma to repair the stūpa⁴³. The king restored it and even prepared a kupa or kunda near the stūpa. Sūriji also talked about twelve Vanas around the city, one of which was Bhandīra - the shrine of Sudarśana Yakṣa.

As per the kalpa, Bappabhaṭṭasūri adored Rṣabha at Śatruñjaya, Nemi at Giranāra, Munisuvrata at Bharuch, Vira at Moṇḍherā, Supārsva at Mathurā and was taking his Gocari/food at Gowalgiri (Gwalior). This information suggests the power possessed by Ācārya for flying to various Tīrthas for adoration. The Āyāgapāṭa of Loṇaśobhikā (fig. 41) of early Kuṣāṇa era has a carving of two Jaina monks, adoring the stūpa from the sky. One of the pedestal of Munisuvrata (J 20 LM., fig. 24) obtained from the stūpa has an inscription that the same was

39 See the fn. 14 in chapter of this book 'The Tradition of Stūpa in Jainism'

40 Jain S., *Jain Vidyā ke Ayam - Hindi* (Banaras, Pārsvanātha Śodha Sanasthān, 1998) pp. 716.

41 *Ibid*

42 See the fn. 34 in chapter of this book 'The Tradition of Stūpa. in Jainism..'

43 I) Jinaprabhasuri, *Vividha-tīrtha-kalpa*, 9th ch., *Mathurapuri-kalpa*, edit. Muni Jinvijayaji (Calcutta- Bombay, Simghi Granthamala-10, 1934), pp. 19.

II) Smith V., *op. cit.*, 1900, pp.13.

established at 'Devanirmitta Stūpa' in Kuṣāṇa year 79. Thus, there was a possibility, that it was constructed more than 3000 years ago. Here, the large and broad stone channels are found indicating that they were constructed for water supply and drainage system⁴⁴.

Vincent Smith referred to *Tīrtha-kalpa* of Jinaprabhasūri based on ancient data that this stūpa was the oldest known building structure in India. He noted,

"The sanctuary was restored in honour of Pārśvanātha by Bappabhaṭṭasūri, 1300 years after Mahāvīra had reached perfection. Assuming the ordinary received date B.C. 527, for Mahāvīra's Nirvāṇa, the restoration of the stūpa may be dated about 1300 years later, or A.D. 750. Its original erection in brick in the time of Pārśvanātha, the predecessor of Mahāvīra, would fall at a date not later than B.C. 600. Considering the significance of the phrase in the inscription 'built by gods' as indicating that the building at about the beginning of the Christian era was believed to date from a period of mythical antiquity, the date B.C. 600 for its first erection is not too early. The stūpa of which Dr. Fuhrer exposed the foundations is the oldest known building in India⁴⁵".

In the year 1836 A.D., some ancient sculptures of Gandhāra school—a rail post showing a female figure holding a cage and standing on a dwarf and the so-called silenus group⁴⁶ were found accidentally in Mathurā while constructing a building. Finding of such sculptures put the archaeologists in surprise so they carried out excavations on such mounds like Cobārā, Lakṣmaṇa Tīlā, Jamālpura gadhī, katrā, Corāsi, etc., Kaṅkālī Tīlā was one of them. The inscriptions of some of the artefacts reveal that from 2nd century B.C. some Jaina shrines existed at Mathurā.

The representation of stūpa on sculptures is available in two ways, either as a chief theme or as a symbol on Āyāgapāṭa. Loṇasobhikā and Śivayaśā's Āyāgapāṭas have a depiction of stūpa as a main theme, adored by celestials. The symbolic representation of the stūpa is available on the sides of Āyāgapāṭas, toraṇas or on door lintel also. On the Āyāgapāṭa of Kaṇha, it is carved between four Jinas in upper register while the lower contains a deity named Vidyā, a Jaina monk-Kaṇha, a lady ascetic and other devotees. Here a stūpa is adored with Jina images. From

44 Sharma R. C., 1971, *op. cit.* pp. 9

45 Smith V., 1900, *op. cit.* pp. 13

46 *Ibid.* pp. 3.

the linguistic and palaeographic ground, Āyāgapatas were assigned to 1st B.C. The depiction of the stūpa on the same was available till 1st century A.D. only. Later on, Āyāgapata and the representation of stūpa both slowly reduced. (It seems that the erection of stūpa was either stopped or changed to Samavasaraṇa concept.)

When the excavation was carried out at the huge site Kaṅkālī mound (Jainī Tīlā), Mathurā, revealed the fact that the Jaina stūpa did exist and was adored by the Caturvidha Saṅgha. Here, pedestals of many images have depiction of the same i.e. Sādhū, Sādhvī, Śrāvaka and Śrāvikā with Dharma-cakra in the centre. Great importance is given to seers as they carry traditions through ages. Jainas' Ardhamāgadhī and Śaurśenī literature (Agamas) were carried forward by reciting tradition from Ācāryas to their disciples. They were composed between 5th century B.C. and 5th century A.D. Due to a severe famine, there was a loss of memory among Jaina monks, therefore, later on, Āgāmas were revised and memorised by monks, in councils held for the same purpose known as Vācanā⁴⁷. Five Agama vācanās held at Pāṭalīputra, Kumāri hill, (as per the inscription of King Khārvel) Valabhipura, Mathurā, and again at Valabhipura at different intervals. The third and fourth vācanās were contemporary.

Kaṅkālī mound stands between Bhutesvara-temple crossing and B.S.A. college in the south west part of Mathurā. According to ASI reports, Cunningham started excavation in 1871. He gave the description as well as the measurement, including the height of the raised portion of the said mound. He noted that the higher portion "had been repeatedly burrowed for bricks". The mound was 400 feet long from west to east and nearly 300 feet wide with a mean height of 10 or 12 feet from ground level. At the eastern end the height was 25 feet with a breadth of 60 feet, and a square at the top, while the base was 150 square feet⁴⁸. Mr. V.A. Smith also remarks that it long served as a quarry for bricks⁴⁹. He gave the measurement of the Tīlā - nearly 500 feet long and 350 feet broad as per the plan of excavation (Plate. 1 JSAM, fig. 25, 26 and 27). The same was explored at different intervals by ASI officers as stated below-

47 See 'Vācanā Table' in this book.

48 Henrich Luders, ASI report 3, 1873: 19. *Mathura Inscriptions unpublished papers*, ed. Klaus L. Janert, publ. cottingen- Vandenhoeck and Ruprecht 1961, pp 39.

49 Smith V., 1900, *op. cit.* pp.1.

The first Director General of ASI General Cunningham excavated the western end of the Tīlā in March and November 1871.

Then Mr. F. S. Growse conducted excavation in northern portion in 1875. He was magistrate of Mathurā and later on became a collector.

Harding, a predecessor of Mr. Growse, Dr. Burgess and Dr. Fuhrer also made some explorations during this period.

General Cunningham again carried on the excavations in 1881, 1882, and 1883 to get more material and inscribed images.

After Cunningham's work on the site between 1881 and 1883, it was again resumed by James Burgess, and then by A. Fuhrer to prove the antiquity of Jainism. They conducted excavations in the eastern part of the Tīlā in different seasons in the year 1888-89, 1889-90, 1890-91 and 1896. Dr. Fuhrer discovered the largest number of Jaina sculptures from here during the above period as referred in the introduction, of the book by V. Smith, "JSAM". Growse trenched the Kaṅkāli Tīlā in 1873/74, reported that a fragment of carved Buddhist (?) pillar was set up there in a small shed on its summit known as goddess Kaṅkāli (fig. 28) by which the Tīlā is known. He also noted that the hill was called Jainī Tīlā⁵⁰ without giving reference. It is possible that, at that time, local people may be calling it by this name. As per H. Luders, the name 'Jainī Tīlā' was not given accidentally, but proved by all excavated material which were purely Jain, approving it to be a Jaina monument. The same was expressed by Cunningham that under the mound, there was once the site of an ancient Jaina establishment⁵¹. F.S. Growse wrote the book 'Mathurā-A district Memoir' in 1875. He published the revised edition of the same in 1880 and third in 1883. At that time, the Jainī Tīlā site, Kaṅkāli mound was not fully explored so he was not aware of the obtained pedestal of Jaina image (LM., J 20, fig. 24) having the inscription 'Establishing the same at stūpa constructed by a deity' and its reference in *Vividha-tīrth-kalp* searched by Bulhar.

A 'Plan' of excavation at Kaṅkāli Tīlā shows the remains of a great number of buildings, which were difficult to identify, except the foundation of Jaina brick stūpa⁵², situated at the eastern end of the site, and two large temples (Śvetāmbara and Digambara each).

50 H. Luders, *op. cit.* 1961, pp.40.

51 Smith V., 1900, *op. cit.*, pp. 1- 3.

52 The stūpa was ancient as per image inscription- 'Deva Nirmita Thūpa' on J 20 LM. dated 49 or 79 Kuṣāṇa year.

The exploration detail as noted by Fuhrer to Bulhar, that to the west of stūpa i.e. in the centre of the site, there were remains of a Śvetāmbara temple, and to the west of these remains, there was a second large temple, which in Fuhrer's opinion belonged to the Digambara tradition⁵³. A task of preparing a book on the excavated material was given to Mr. V.A. Smith. His book "*The Jain Stūpa and other Antiquities of Mathurā*" provides guideline to historians and students. He mentioned the lack of records from where the material was found. The plan of the excavated parts of Kankālī Tīlā published by him shows the position of the stūpa, with its foundation and the remains of many buildings. (fig. 27).

In the year 1890-91, 737 remnants, comprising beautifully finished panel doorways, columns, complete railings with copings and bars, toraṇas, etc. were forwarded to Mathurā and Āgra Museums. In the same year, these artefacts were sent to Lucknow Museum. Fuhrer counted 608 maunds/12-160 Kg (a ton and a quarter) by weight of all specimens⁵⁴.

R. C. Sharma also noted that in the time of Pārśvanātha, the golden stūpa was encased with bricks and afterwards a stone temple was built on the same. Tīrthaṅkara Pārśvanātha is a historical personality and his period is assigned to 8th century B.C. If the monument was renovated as early as 8th century B.C., its establishment must have been a few centuries earlier than that. On the basis of inscriptional evidence of the Kuṣāṇa period and the literary tradition referred here, the Jaina monument of Mathurā should be the earliest shrine in India⁵⁵.

The excavated sculptures comprise of beautiful Śālabhañjikās, decorative motifs and life incidences of Jinas, credited with outstanding merits, having the message of spirituality. Many elegant Āyāgapāṭas were carved with the theme of stūpa worship.

The flat roof of a shrine, (fig. 131) where the ceiling has a lotus carving under which any deity can sit is obtained from Mahābana. Here eight auspicious symbols come over the devotee. Such carving could be seen in many Jaina shrines.

53 H. Luders, *op. cit.* 1961, pp. 40.

54 I) *Ibid*, pp. 41 and fn,

II) Smith V., 1900, *op. cit.*, pp. 3

55 Sharma R.C., "Mathurā - A Case Study" in *Perceptions of South Asia's Visual Past*, ed. Catherine B. Asher and Thomas R. Metcalf, (New Delhi, AIIIS, Swadharma Svarajya Sangha Madras and Oxford & IBH publishing Co. Pvt. Ltd. 1994), pp. 118.

1.11 The Elucidation of Jaina Tradition through 'Deva Nirmita Stūpa':

To comprehend the history of Jainism many excavated artefacts and inscriptions from Mathurā's stūpa play an important role. It is impossible to judge Jainas' past without knowing them. They provide the authentic records of Jainas' sects and sub-sects. The related Jaina terms - Mula Saṅgha, Māthura Saṅgha, Gaccha, etc. are available on inscriptions. Here Jaina's ideals like austerity, detachment, Rathayātrā, the Śālabhañjikās with offerings, etc. have been chiselled on sculptures marvellously. The inscribed ascetic order kula, gaṇa and śākhā have their roots in *Kalpasūtra*, *Naṇdisūtra* and other *Therāvalis*. Koṭika gaṇa and Veri śākhā still continue with Śvetāmbara tradition. The compilation of Jaina literature at Mathurā must took place at Deva nirmita stūpa, as referred in *Vividha-tīrtha-kalpa*. Acārya Kṣamāśramaṇa adored Śrutadevī Sarasvatī at this stūpa. Here, the world's most ancient image of Sarasvatī with the inscription of establishment in Kuṣāṇa period holding folded Manuscript was brought to light. The Sarvatobhadra images of Kuṣāṇa period are the unique product of Mathurā art school.

The findings of inscribed Jaina images of early and late Kuṣāṇa period put western scholars in amazement, as they considered Jainism not as a separate religion, but an off-shoot of Buddhism. They wanted to know the fact, regarding authenticity of Jainism before Mahāvīra. Historians like Lassen, Barth, and Albrecht Weber⁵⁶ believed it was a Buddhist schism, while Princep, E. Thomas, Mrs. Stevenson, Jacobi and some other historians held that it is older than Buddhism⁵⁶. To avoid conflicting situations, a debate was held among them for verification. One theory believed that Jainism arose out of Buddhism, while another theory strongly opposed this on the ground that Nigaṇṭhas or Nirgrāṇthas or Jainas existed before Gautam Buddha - the founder of Buddhism. One of the participants, Herman Jacobi, proved from Pāli literature that Jainism did not arise from Buddhism and the 23rd Tīrthaṅkara Pārśvanātha lived before Buddha. Other participants, Mr. Lassen and Mr. Barth, doubted the authenticity of Jainism before Mahāvīra, as it was fixed mostly from Śvetāmbara canon. During this period, J. G. Buhler entered in debate with his immense knowledge of seventeen years of moving around in India. He had sent much Jaina literature to Europe in the form of Manuscripts. He sided with Barth and Lassen earlier, but afterwards he supported Jacobi. In the meantime, Cunningham had discovered some

⁵⁶ H. Luders, 1961.*op. cit.*, pp. 40.

inscribed Jina images from Kaṅkāli Tīlā. Buhler wanted to clear Barth's doubts, so he asked James Burgess to resume the excavation at Kaṅkāli Tīlā, to get more inscribed sculptures.

The exploration was carried out again between the year 1888 to 1891 A.D., which comprised plenty of images and other important sculptures from Kṣatrapa to Gupta period including :-

- i) A relief presenting stūpa worship by Kinnaras and Suparnas (fig. 19, 20)
- ii) An image of Ṛṣabha surrounded by 23 Tīrthaṅkaras (fig. 11),
- iii) Two colossal images dated year 1038 and 1134 (JSAM, pl. XCV, XCVI),
- iv) Some heads of Jinas and four inscribed pedestals.

The obtained images bore inscriptions which provided evidences to Buhler. Thus, inscribed sculptures from Kaṅkāli Tīlā, Mathurā, have proved the authenticity of Jainism. This discovery made significant addition to both history as well as Indian art schools. Fuhrer could not keep systematic records of excavation and the death of Buhler in boat accident at Europe in 1898 created a further vacuum, as he alone held the detailed data of the excavation, while Fuhrer's resignation from ASI job in 1898 worsened the situation. But the efforts of scholars didn't go in vain as Kaṅkāli Tīlā brought to light many Jaina remnants with Brāhmī inscriptions of Kuṣāṇa era.

Thus, to prove Jaina antiquity from remote time, the Kaṅkāli Tīlā - the oldest Jaina stūpa site was excavated in a very haphazard and unsystematic manner. While exploring such a valuable site, its architectural aspect was not considered. After discussing much on Jainism and seeing all scriptural data, the historians confirm that Jainism was established by first Tīrthaṅkara Ṛṣabhadeva, long before Buddhism.

From the records of donation of inscriptions, it appears that the different communities like goldsmiths, iron mongers, sailors, perfumers, courtesans had established the sculptures and shrines, which proves the city's secular fabric. Here, some of the donor's names like Ujhatikā, Okarikā seem to be from outside of India. Here, female were more in numbers than male in a Saṅgha. This stūpa was 'Deva Nirmita Vodva Stūpa' as per records of donation of the year 49 of Kuṣāṇa era engraved on the pedestal of Munisuvrata (or Arhata Nāṇḍyāvarta)

image. The earliest epigraph recorded here is of 2nd century B.C. and the latest is of 12th century A.D. Thus, the Jaina Saṅgha's fourteen hundreds years' history is available at this place. This is enough to know the ups and down of Jaina Saṅgha. To study the evolution of Jaina sculptures, this is the best site, as, from pre Kuṣāṇa to medieval period, inscribed images of Tīrthaṅkaras are chiselled here. Here, the earliest depiction of Balarama (G. 215LM, fig. 29), the images of Kartikeya (42.2948MM), the Sun with a head gear and shoes (12.269 MM, fig. 30), Kubera (46.3232 MM, fig. 31), of pre Kuṣāṇa period are obtained from the site. Seeing the images of different religions at Kaṅkālī Tīlā, it seems that Mathurā was a secular city. Even the development in the image making of different periods could also be judged from its stretched hands, various types of pedestals, position of wheel within, nimbus, etc.

The progression in the language and scripts is noticeable here as they contain Brahmī and Devanagari, both scripts, in Prakrit and Sanskrit languages. Here most of the inscriptions between 1st B.C. to 3rd A.D. used Ardhamagadhi form 'na', not the Śaurseni form 'ṇa', as at that time Śaurseni Prakrit was not developed as a separate literature form but only as a dialect. They could be compared with Hāthiguha's cave inscription, which commence with adoration to Arihanta and Siddha. Even the Āyāgapāṭas start with Namō Arihantanam. Actually, Śaurseni Prakrit originated in this region, but developed in literature form in 3rd century A.D. Therefore, later on in Māthuri Vācanā, many words of this form of Prakrit appeared⁵⁷.

The Mathurā artists have chiselled the Jaina images of Ṛṣabhadeva Ariṣṭanemi, Pārśvanātha and Mahāvīrasvāmī as per their life incidences which later on became their special characteristics in image-making. The two types of ascetics are available on pedestal of Jina, having clothes which Śvetāmbera Sādhu wears today and holding a small piece of cloth to cover inner parts. Here, lady ascetics are shown in sari. All Sādhu-Sādhvis carry Pratilekhana, which is a must for śramaṇa sadhu is seen here. On one of the pedestal of Jina, an ascetic holds a Jholi to keep vessels utilised for getting alms (fig. 87). This system still prevails within the Śvetāmbara tradition. The inscribed images of medieval period of both traditions reveal that besides stūpa, many Jaina shrines existed at the site.

57 Jain S., 1998 *op. cit.* pp. 22-23.

The exchange of ideas and art is a natural phenomenon in the human race, which is illustrated very well on the sculptures. The Greek art motifs⁵⁸ like Centaurs, Harpies, Ihāmṛga, winged lions, vine creepers etc. travelled to India via Gandhāra and are seen on the toraṇa gate way and other sculptures. Men riding on mythical animals, having long necks like Jurassic creatures are also depicted here. The music instrument, Harp, is seen at least on two sculptures.

The auspicious symbols conveying message of philosophy like the three jewels, dharmacakra and svastika also serve as important objects for adoration. Many symbols were depicted on Āyāgapaṭṭas for veneration. These suggest Arihanta is carved in the centre surrounded by three jewels or svastika or dharmacakra on an Āyāgapaṭṭa. Even the inscriptions on them commence with the adoration to Arihanta. This suggests that Jaina tradition has always endeavoured to remind laymen to walk on the pious path of purification, for achieving liberation similar to Arihanta.

The gradual development in image making in Kuṣāṇa, Gupta and medieval period is available here. In Gupta period, the spiritual expression with cool and calm appearance on the faces of Jinas is sharply expressed by artists of Mathurā School which is very much helpful in knowing the process of development in image making.

The iconography of deities from Kuṣāṇa era to medieval period shows their gradual development. The deities Sarsvatī (fig. 32), Āryāvatī (fig. 33), the counterpart of Naigameśa (fig. 34), Lakṣmī (fig. 35) and Kṣetrapal (fig. 23) were shown with two hands in Kuṣāṇa period. Later on the images of Ambica (fig. 36), Cakreśvarī (fig. 37), were carved with more than two hands to show their power. Here, surrounding minor deities were also increased on the images of Jina over a period of time as seen on Jina images of early Gupta period⁵⁹. Naigameśa, his counterpart, Āryāvatī, and Sarsvatī made their first appearance at Mathurā. Here the Śrīvatsa mark carved on the chest of Jina also became a characteristic which later on continued as a must in carving. In southern India the carving of Śrīvatsa on the chest of Jina was not compulsory, sometimes it was chiselled on the right side of the chest of Jina.

58 Smith V., 1900, *op. cit.* pl. VIII, X and XX.

59 Smith V., 1900, *ibid.* pl., XCVII

Ancient works like *Āvaśyaka-niryukti*⁶⁰, *Āvaśyaka-cūrṇi*⁶¹ etc. refer to the practice of erecting stūpas over the ashes of Jinas; accordingly stūpas were erected at Aṣṭāpada, Vaiśālī, and Mathurā.

Many historians like Growse, Luders, Konow, Buhler, Fuhrer, V.A. Smith, Jacobi, B. Indrajī, Agrawal V. S., Sharma R. C., Bhattacharya, Mukharji, Shah U. P., Sharma V. K., Joshi N. L., Tivari M.N., Rastogi, Jain Sagarmal, Dr. Jamkhedkar etc. have worked hard on this subject. Buhler found the reference to this stūpa in 14th century literary work *Vividha-tīrtha-kalpa/Rājaprasāda* of Jinaprabhasūri, belonging to Kharatara Gaccha. This book was written after a pilgrimage tour conducted by Suriḥi with his disciples. Bhagavanlal Indrajī first saw this work and suggested it to Buhler. The reference of glorious Śālabhañjikās carved on rail posts of stūpa is noticed in Rāyapasenium-sūta by Prof. V.S.Agrawal⁶². The inscription obtained on the pedestal of an image no. J 20 LM. recorded the year 79 of the kuṣāna era with the words “Dānam pratimā vodva thūpe devanirmite pra..” shows its antiquity. Jinaprabhasūri has also mentioned in this kalpa that the golden stūpa was erected by deity Kubērā, and that she protected and covered the same with bricks on the advice of Lord Pārśvanātha, 23rd Tīrthṅkara. Deity even asked Jain Saṅgha to establish a Pārśvanātha idol in a newly built temple outside the stūpa for protection. In the Kalpa other historical narratives of Mathurā are given in detail including Bappabhaṭṭasūri’s renovation advice in the year 769 A.D.⁶³ with the establishment of Mahavīra’s image.

From literary and archaeological references, V.A. Smith assumed, that the stūpa was erected in the time of Pārśvanātha i.e. not later than B. C. 600, so it is the oldest building structure available in India at that time. Thus Jaina stūpa excavated at Kaṅkālī mound by archaeologists provide fine history of Jainism.

60 See the fn. 28 of the chapter ‘The Tradition of Stūpa.’ in this book.

61 *Ibid*, fn. 29 and 30.

62 Prithvi Agrawal, *Mathura railing pillars*, (1966) pp. 6.

63 See the fn. 49 in chapter ‘The Tradition of Stūpa.’ in this book.

The Tradition of Stūpa in Jainism

A structure constructed at a funeral place in memory of holy personalities is known as caitya. Both Śvetāmbara and Digambara sects have references of the adoration of stūpa, stūpa-maha, caiya/caitya, caiya-khambha and caiya-vṛkṣa in their literature. Their adoration in symbolic forms is seen on many Āyāgapattas. The caitya is a common name for a sanctuary. The word caitya originates from the root ci-cayane, which means something piled up, whereas caitya is a derivative of the word 'citya' or 'citi', which is referring to a fire - altar¹. As mentioned by Dikshitar, caitya is derived from citya².

2.1 The Concept of Caitya and Stūpa in Various Scriptures:

In *Yājñavalkya-smṛti*³ the same word (caitya) is applied to a sacred place (puṇya-sthāna) situated in the crematorium. Ancient Jaina Āgamas also refer to the caitya as a memorial constructed at a funeral place (citā-sthala). Sometimes, when a tree is planted at such a memorial, it is called caitya-vṛkṣa, and caitya-stūpa if the memorial is dome shaped.

In *Vācaspatyam*⁴, the word caitya occurs for a dome shaped yakṣāyatana. Probably here remains of great personalities were worshipped which were later replaced by some memorials. Afterwards they converted into sacred sanctuaries with or without tree plantation. In due course caitya or stūpa were constructed for adoration purpose.

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- 1 I) Coomaraswamy A. K., *History of Indian and Indonesian Art*, (London, 1927) pp. 47.
II) Shah U. P., *Studies in Jaina Art* (Varanasi: Parsvanatha Vidyapitha, 1st edi 1955, 2nd edi. 1998) pp. 43.
 - 2 I) Dikshitar V. R. Ramchandra, "Origin and Early History of Caityas", in *I.H.Q. vol. XIV*, (1938): pp. 440.
II) Shah U. P. 1955, *op. cit.* pp. 43.
 - 3 I) नयेयुरेते सीमानं स्थलाङ्गारतुषद्रुमैः ।
सेतुबल्मीकनिम्नास्थिचैत्याद्यैरुपलक्षिताम् ॥१५९॥
चैत्यश्मशानसीमासु पुण्यस्थाने सुरालये ।
जातद्रुमाणां द्विगुणो दमो वृक्षे च विश्रुते ॥२२८॥
- याज्ञवल्क्यस्मृति, व्यवहाराध्याय ।
II) Jain S., *Jaina Vidya*.V.II, 1998, pp. 716.
 - 4 I) वाचस्पत्यम्, पृष्ठ २९६६ ।
II) Jain S. 1998, *op. cit.* 716.

In *Rāmāyaṇa*⁵, there are some verses mentioning caityas and yūpas. When Rāma went to Daṇḍakāraṇya via Kośala, he found the whole country was adorned with caityas and yūpas. As noted by Shah U. P. here the term caitya is used in a wider application like caitya-prāsādas, caitya-vṛkṣas etc.⁶

In *Mahābhārata*⁷, there is a mention of a region made sacred with hundreds of caityas and yūpas. At another place the epic refers in glowing term to the country full of caityas and yūpas where caityas are supposed to refer to places of sacred yajñas but may refer to shrines and stūpas also, as referred by Shah U. P.⁸

In *Arthaśāstra*, Kauṭilya refers to caityas in several contexts. He states that people offered pūjā to such places to avert evil attacks of demons. Here the word caitya is used for a shrine having images of deities⁹.

Buddhist literature uses the word caitya as a sacred symbol as well as a funeral relic. *Lalitavistara* refers to the erection of the cetiya at the spot where Chandaka returned with Buddha's ornaments, known as Chandaka-nivartana-caitya¹⁰. Here Buddha's cūḍā (hair) was worshipped by Trāyastriṃśa gods who erected a caitya in its honour. As referred to *Dīgha-nikāya*, Buddha once lived at the Ānanda -cetiya in Bhojanagara¹¹.

5 I) ततो धान्यधनोपेतान् दानशीलजनाश्रितान् ।

अकुतश्चिद्भयान्नम्याँश्चैत्ययूपसमावृतान् ॥

Rāmāyaṇa – II 50, 8

देवायतनचैत्येषु सान्नभक्ष्याः सदक्षिणाः ।

Rāmāyaṇa – II 3.8

II) Shah U. P., *Studies in Jaina...*, 1955, pp. 46.

6 Shah U. P. *ibid*, 46.

7 I) भीष्मेण धर्मतो राजन्सर्वतः परिरक्षिते ।

बभूव रमणीयश्च चैत्ययूपशताङ्कितः ॥

Mahābhārata, I. 109.13.

यत्र यूपा मणिमयाश्चैत्याश्चापि हिरण्मयाः ।

Mahābhārata, II. 3.12

II) Shah U. P., *Studies in Jaina...*, 1955, pp. 45.

8 *Ibid*.

9 I) आक्रोशादेवचैत्यानामुत्तमं दण्डमर्हति (III. 18) or दैवतं चैत्यं क्षिप्रपुण्यस्थानमौपपादिकं वा रात्रावुत्थाप्य यात्रासमाजाभ्यामजीवेत् (V. 2) or एवं गृहीतदुर्गो वा प्राश्यप्राशं चैत्यमुपस्थाप्य दैवतप्रतिमाछिद्रं प्रविश्यासीत् (XII.5)

चैत्यदैवतद्वाररक्षास्थानेषु च सत्रिणः समयकर्मनिक्षेपं हिरण्याभिज्ञानमुद्राणि हिरण्यभाजनानि प्ररुपयेयुः (XI.1) - Kauṭilya, *Arthashastra*.

II) Shah U.P., 1955, *op. cit.* pp. 46

10 I) *Lalitavistara*, Adhyaya 15, 277-278.

II) Shah U. P. 1955, *op. cit.* pp. 48.

11 *Diggha Nikaya*, II.

He had visited caityas such as Udena, Gotama, Sattambaka, etc.¹²

According to the inscription of Khāravela (fig. 38) at Hāthīgumphā (Udayagiri-Khaṇḍagiri), image worship was in vogue since the Nanda times. It also mentions the repairing of Kāyaniṣidhi (stūpa)¹³, a place of adoration at Kumārī (Khaṇḍagiri) hill. Thus caitya worship can be traced back earlier to Nanda period. Later on, stūpas or caityas were erected on the bones or ashes of great men. These also led to the construction of caityas and stūpas for adoration in the form of shrines when the art of image making came into existence.

2.2 The Concept of Caitya and Stūpa in Jaina Literature

The word thūbha/stūpa does not occur independently in *Ācārāṅga-sūtra* (c. 2nd to 3rd B.C.) but in union with 'Kadam', i.e. 'Thūbham-vā-Ceiyakadam' and 'Rūkkham-vā-Ceiyakadam'. The earliest reference of stūpa and stūpa-maha is available in the 3rd and 4th adhyayanas of the second Śrutaskandha (*Āyāracūlā*) in *Ācārāṅga-sūtra*¹⁴ in combination with 'caiya/caitya' i.e. caitya-kṛta-stūpa. The same *sūtra*¹⁵ refers to the festivals in honour of 'Ceiya/Caiya-mahesu' along with those of Indra, Rudra, Mukunda, Bhūta, Yakṣa, Nāga, Stūpa, Agada, Vṛkṣa, tank, river, ocean etc. and prohibits Jaina monks from accepting food at such festivals¹⁶.

12 Shah U. P., *Studies in Jaina...*, 1955, pp. 48.

13 12th and 15th lines of Kharvela's inscription:

(१२)..... मगधानं च विपुलं भयं जनेतो हथिसु गंगाय पाययति(I) मागधं च राजानं वहसतिमितं पादे वंदापति(I) नंदाराजनीतं च कालिंग - जिन-संनिवेसं..... गहरतनान पडिहारेहि अंगमागध-वसुं च नेयाति (I)

(१५)..... (ता) सु कतं समण-सुविहितानं (नुं?) च सातदिसानं (नुं?) आतानं तपसंसिसिनं सधायनं (नुं?) (;) अरहतनिसीदिया समीपे पभारे वराकर-समुथापिताहि अनेक- योजना-हिताहि..... सिलाहि सिंहपथ-राजिये घुसिय निसयानि

14 (a) से भिक्खू वा भिक्खुणी वा गामाणुगामं दुइज्जमाणी..... रुक्खं वा चेइयकड', थूभं वा चेइय-कडं..... णो..... णिज्जाएज्जा ।। *Ācārāṅga-sūtra* (2nd Sruta-skandha - *Ayarcūla*), 3/47.

(b) से भिक्खू वा भिक्खुणी वा जहा वेगइयाइं रुवाइं..... रुक्खं वा चेइय-कडं..... णो..... सुकडे ति वा, सुट्टुकडे ति वा, साहुकडे ति वा, कल्लाणे ति वा । *Ibid.* 4/21

(c) से भिक्खू वा भिक्खुणी वा..... थूभ-महेसु वा, चेतिय-महेसु वा..... तहप्पगारं असणं व पाणं वा..... णो पडिगाहेज्जा । *Ibid.* 1/24

15 I) *Ācārāṅga-sūtra*: 2. I. I. 2, 328,

II) Shah U. P., *Studies in Jaina...*, 1955, pp. 48- 49.

16 *Ibid.*

According to Prof. Dhanki, in Sanskrit, kadam stands for a heap and hence ceiyakadam means umbrella shaped caitya or thūbha¹⁷.

Dr. Jain explains the word 'Thūbham vā Caiyakadam' as "The stūpa erected on the ashes or relics of great personalities." He elaborates the word caiyakadam as the adjective for the word 'thūbha', and hence the whole word can be explained as a stūpa constructed to honour a specific personality, using some of his remains after his nirvāṇa. Thus rūkkham vā caiyakadam stands for a tree planted on the ashes of a great person. In the view of Shah U. P. caiyakadam can also be explained as a sacred place¹⁸, but this meaning is developed afterwards as noted by Dr. Jain.

After *Ācārāṅga sūtra*, the word thūpa/stūpa is mentioned in *Sthānāṅga* and *Praśṇa-vyākaraṇa sūtras*. To grasp its actual meaning, one must know the gradual development of the word 'caitya'. In Sanskrit dictionary the meanings of the word caitya are: a heap of stones, a monument, a funeral place, yajña-vedi, adoration place, a shrine, a place where images are installed, as well as Jaina and Buddha shrines¹⁹. The above meanings are in consequences of the development of the word in due course. After the 6th century A.D., it is used as a synonym for a Jaina or Buddhist shrine-caityālaya.

In *Bhagavatī-sūtra* and *Sthānāṅga-sūtra*²⁰, a wide description of the caitya-stūpa is given while talking to Nandīśvara-dvīpa.

17 Jain S., *Aspects of Jainology*, 1998, Vo. 2, pp. 133.

18 I) Jain S., *Aspects of Jainology*, Vo. 2, 1998, pp. 712.

II) Shah U. P. *Studies in Jaina...* 1955, pp. 53.

19 Apte Vaman Shivaram, *Sanskrit-Hindi Dictionary*, pp. 327.

20 तेसि णं अंजणपव्वयाणं उवरिं बहुसमरमणिज्जा भूमिभागा पणत्ता । तेसि णं बहुसमरमणिज्जाणं
भूमि-भागणं बहुमज्झदेसभागे चत्तारि सिद्धायतणा पणत्ता-
तेसि णं दाराणं पुरओ चत्तारि मुहमंडवा पणत्ता ।
तेसि णं मुहमंडवाणं पुरओ चत्तारि पेच्छाघरमंडवा पणत्ता ।
तेसि णं पेच्छाघरमंडवाणं पुरओ चत्तारि मणिपेढियाओ पणत्ताओ ।
तेसि णं मणिपेढियाणं उवरिं चत्तारि-चत्तारि चेइयथूभा पणत्ता ।
तेसि णं चेइयथूभाणं उवरिं चत्तारि मणिपेढियाओ पणत्ताओ ।
तासि णं मणिपेढियाणं उवरिं चत्तारि जिणपडिमाओ सव्वरयणांमईओ संपत्तियंकणिसण्णाओ
थूभाभिमुहाओ चिट्ठति, तं जहा-रिसभा, बद्धमाणा, चंदाणणा, वारिसेणा ।

According to *Bhagavatī-sūtra*, certain monks fly to Nandīśvara-dvīpa with the help of their super natural power to adore Jinas in the shrines²¹. In *Sthānāṅga-sūtra* following description of cetiya stūpa is available while referring to Nandīśvara-dvīpa – “There are four Añjana hills, in four directions, from the centre of the dvīpa. They are spread up in ten thousand yojana at the base, gradually reducing to a thousand yojan at the top which is plain and looking very beautiful with natural surroundings. At the middle of this plain top surface of each of the four hills, has a Siddhāyatana (Jaina shrine) having four entrances in every direction opening to a mukha-maṇḍapa. Each mukha-maṇḍapa has a raṅga-maṇḍapa/prekṣāgrha in its front. In front of each raṅga-maṇḍapa there is a maṇipīṭhikā having a caitya stūpa. Every caitya stūpa has a manipithika each in four directions and on these Manipithikas there are four Jina pratimās. They are made of jewels and are in the padmāsana. Again, these caitya stūpas have caitya-vṛkṣas at their entrances with mahendra-dhvajas having puṣkaraṇi and vanakhaṇḍa in their front. These shrines are called śāśvatajina āyatanas/siddhāyatanas.”

The above mentioned *Sthānāṅga-sūtra* is a text, having information about important incidents up to the 4th century A.D. From the above description, one feels that before *Sthānāṅga* and other sūtras were codified, such beautiful Sarvatobhadra shrines and stūpas were already existing with images within. Buddhist tradition also has four such Buddha images on stūpas.

The scripture *Samavāyaṅga sūtra*²² refers to ceitya-stambha instead of ceitya-stūpa, so it seems that caitya-stambha might be the form of stūpa converted into mānastambha later on.

In *Ādipurāṇa*²³, a reference to mānastambha is available. The practice of erecting mānastambha in front of the shrine still continues in the Digambara tradition.

*Bhagavatī sūtra*²⁴, *Upāsaka-daśāṅga-sūtra* and *Jñātā-dharmakathā* do not have clear references to caitya stūpa, but have information about

21 Shah U. P., *Studies in Jaina...* 1955, pp. 52

22 सोहम्मे कप्पे सुहम्माए सभाए माणवए चेइयक्खंभे हेट्ठा उवरिं च अद्धतेरस-अद्धतेरस जोयणाणि वज्जेत्ता मज्झे पणतीस जोयणेसु वइरामएसु गोलवट्टसमुग्गएसु जिण-सकहाओ पणत्ताओ ।

– समवायांग, ३५/५ ।

23 मानस्तम्भमहाचैत्यद्रुमसिद्धार्थपादपान् ।

प्रेक्षमाणो व्यतीयाय स्तूपांश्चार्चितपूजितान् ।

– आदिपुराण, ४१/२० ।

24 णणत्थ अरिहंस वा अरिहंत चेइयाणि वा अणगारे वा भावियप्पणो णीसाए उड्डं

उप्पयति जाव सोहम्मे कप्पो ।

– भगवती सूत्र, ३/२ ।

Arihanta-caitya and thūbha or sibikā. The *Upāṅga* literature like *Jīvājīvābhigama*²⁵, *Jambudvīpa Prajñapti*²⁶, etc. also talk about the stūpa at many places.

In *Rāyapaseṇīyam sūttam*²⁷, the description of devavimāna of Sūryābhadeva is classic, informative and noteworthy. It describes many art motifs, similar to those obtained from stūpa sites at Mathurā, such as toraṇa, door lintel, śālabhañjikās, life incidents of Jinas, auspicious symbols, etc.

Besides, Aṅga and Upaṅga literature, the explanatory texts like *Āvaśyaka-niryukti*, *Āvaśyaka-cūrṇi*, *Vyavahāra-cūrṇi* as well as the commentaries (*ṭīkāś*) of *Ācārāṅga-sūtra* and *Sthānāṅga-sūtra* mention the stūpa, caitya-stūpa and stūpa-maha, while describing the various legends.

The stūpa at Aṣṭāpada, the place where Ṛṣabha attained nirvāṇa, was established by his son Bharata Cakravartin as per *Āvaśyaka-niryukti*²⁸. It was named as Siṃhanīśadhyāyatana, one yojana in area and three gavyutis in height. Here he installed life-size images of the 24 Jinas and also of his brothers who attained Nirvāṇa. In order to protect the entire area from damage, he placed mechanical figures made of iron (lohamānava-yantrapuruṣaḥ) as gatekeepers to guard the area. This was commented upon by Haribhadrāsūri in *Āvaśyaka-vritti* (pp. 169). As per the legend, the first gaṇadhara of Mahāvīra – Gautamasvāmī arrived here with 500 recluses to adore Jinas with the power generated by sun beams. Another stūpa was mentioned as existing in Vesālī Nagara (Vaiśālī), erected in the memory of the 20th Tīrthaṅkara, Munisuvrata Svāmī as described in *Āvaśyaka-cūrṇi*²⁹, while illustrating the thūbha

25 तहेव महिंदज्झया चेतियरुक्खो चेतियथूभे, पच्चत्थिमिल्ला मणिपेडिया जिणपडिमा ।

- जीवाभिगम, ३/२/१४२ ।

26खिप्पामेव भो देवाणुप्पिआ तित्थगरचिइणं जावअणगारचिइणं च खीरोदगेणं णिव्वावेह, तए णं ते मेहकुमारा देवा तित्थगरचिइणं जाव णिव्वावेत्ति, तए णं से सक्के देविंदे देवराया भगवओ तित्थगरस्स उवरित्तं दाहिणं सकहं गेण्हइ....तए णं से सक्के वयासी सव्वरयणामए महइमहालए तओ चेइअथूभे करेह ।

- जम्बूद्वीपप्रज्ञप्ति, २/३३ ।

27 'Rayapaseṇiya', see the chapter 5 in this book.

28 निव्वाणं चिइगाई जिणस्स इक्खागं सेसयाणं च ।

सकहा थूभ जिणहरे जायग तेणाहिअगिगत्ति ।।

- आवश्यक निर्युक्ति, ४५ ।

29 तएणं से सक्के बहवे भवणपति जाव वेमणिया एवं वयासीखिप्पामेव भो तओ चेइअ-थूभे करेह ।

- आवश्यक चूर्णि, ऋषभनिर्वाण, प्रकरण, पृ. २२३ ।

story regarding the Pāriṇāmika Buddha³⁰. This shows that the author of *cūrṇi* was familiar with the above stūpa of Munisuvrata Svāmī. As per the opinion of the present Ācārya Yugbhuṣaḍa Vijayji, this stūpa was destroyed by King Kuṇika (Ajātaśatru) while attacking the city. The text *Antagaḍa-dasāo* refers to Mudgalapāṇi-yakṣa shrine at Rājagṛha. The ceityas- Pūrṇabhadra (outskirt of Campā city), Amara-śālavana (at Amalakappā city) etc. are the shrines of deities of the vyantara class known as Jakkhāyatana³¹.

According to *Aupapātika-sūtra*, Pūrṇabhadra caitya was very ancient³² (purāṇā or cirātīta), even Mahāvīra stayed at this caitya. The caitya is also used in a sacred sense at many places³³ in a sense of a relic shrine marking a sacred place. The commentator Abhaydevasūri mentioned that one has to adore the Jinas and deities for auspicious happenings i.e. to spread maṅgala and kalyāṇa.

“Kallāṇaṁ maṅgalaṁ devayaṁ ceiyaṁ viṇaṇaṁ pajjuvāsaniṇṇo.”

2.3 The Stūpa at Mathurā:

Many ascetics like Ācārya Bappabhaṭṭasūri, Jinabhadra Kṣamāsrāmaṇa, Haribhadra (7th A.D.), Hariṣeṇa (932 A.D.), Somdeva (10th A.D.), Saṅgamasūri (11th A.D.), Jinaprabhasūri (14th A.D.) visited this sacred stūpa in different period. They narrated its enormous structure with adornment and also the legend about its establishment by the deity in their work.

30 वेसालिए णगरीए णगरणाभीए मुणिसुव्वय सामिस्स थूभो ।

- आवश्यकचूर्णि (पारिणामिक बुद्धि प्रकरण) पृ. ५३७

31 U. P. Shah, *Studies in Jaina...*, 1955, pp. 50-51.

32 I) *Ibid.*

II) U. P. Shah, “So-Called Mauryan Polish in Jaina Literature”, *Journal, M.S. Uni. Baroda*, (June 1955).

33 Viz. *Sthananga* (sūtra 3.1), *Rayapaseniyam* (pp. 39), *Bhagavati* (2.1, sūtra. 91), *Aupapātika* (sūtra. 27), etc.

In the *Malayagiri-tikā* of *Vyavahāra-cūrṇi*³⁴ and *Vyavahāra-sūtra*, there is a kathā of construction of Deva nirmita stūpa. Accordingly, once a Jaina monk was performing severe austerity at Mathurā, a goddess of the park was pleased with his great penance, and appeared before him to accord a boon. The ascetic was not ready to accept it, so she manifested her power by erecting a golden jewelled stūpa, in a single night.

The scripture *Niśitha-cūrṇi* talks about the devanirmita stūpa at Mathurā-

“*Uttarāvahe Dhammacakkari, Mahurāe Devanimiya thūbho....*”

(*Niśitha-cūrṇi*, III, 79).

Somadevasūri narrates Jaina stūpa at Mathurā, as ‘devanirmita’ in *Yaśastilaka campū* (10th A.D.).

San̄gamasūri composed a prayer to adore Mūla-nāyaka Supārśvanātha at ‘devanirmita Thūbhe’ at Mathurā in 11-12th century³⁵ as described in *Tīrthamālā*.

The 13th century work, *Prabhāvaka-caritra*, presents the stūpa at Mathurā, with its chief idol Supārśvanātha-‘*Śrī Supārśva Jina stūpe namat*’.

In ‘*Sarvadeva Caitya Paripāṭi*’, Jinaprabhasūri describes Mathurā’s stūpa as studded with jewels³⁶.

A manuscript found at Pātan’s Grantha-Bhaṇḍāra narrates that Mathurā’s great stūpa was established by a deity with the image of Śrī Pārśvanātha-

34 मथुरायां नगर्यां कोऽपि क्षपक आतापयति, यस्यातापनां दृष्ट्वा देवता आदृता तमागत्य वन्दित्वा ब्रूते, यन्मया कर्तव्यं तन्ममाज्ञापयेद्भवानिति । एवमुक्ते सा क्षपकेण भण्यते, किं मम कार्यमसंयत्या भविष्यति, ततस्तस्या देवताया अप्रीतिकमभूत् । अप्रीतिवत्या च तयोक्तमवश्यं तव मया कार्यं भविष्यति, ततो देवताया सर्वरत्नमयः स्तूपो निर्मितः, तत्र भिक्षवो रक्तपटा उपस्थिताः अयमस्मदीयः स्तूपः, तैः समं सङ्घस्य षण्मासान् विवादो जातः, ततः सङ्घो ब्रूते-को नामात्रार्थे शक्तः, केनापि कथितं यथामुकः क्षपकः, ततः सङ्घेन स भण्यते-क्षपक! कायोत्सर्गेण देवतामाकम्पय, ततः क्षपकस्य कायोत्सर्गकरणं देवताया आकम्पनम् सा आगता ब्रूते-संदिशत किं करोमि, क्षपकेण भणिता-तथा कुरुत यथा सङ्घस्य जयो भवति, ततो देवताया क्षपकस्य खिंसना कृता, यथा एतन्मया असंयत्या अपि कार्यं जातं एवं खिंसित्वा सा ब्रूते-यूयं राज्ञः समीपं गत्वा ब्रूत, यदि रक्तपटानां स्तूपः ततः कल्ये पताका दृश्यतां, अथास्माकं तर्हि शुक्ला पताका, राज्ञा प्रतिपन्नमेवं भवतु, ततो राज्ञा प्रत्यधिकरपुरुषैः स्तूपो रक्षापितः राज्ञौ देवताया शुक्ला पताका कृता, प्रभाते दृष्टा स्तूपे शुक्ला पताका, जितं सङ्घेन ।
- व्यवहारचूर्णि, मलयगिरि टीका-पञ्चम उद्देशक, पृ. ८ ।

35 //Mathurāpuri Pratiṣṭhitaḥ Supārśva Jina Kāla Sambhavo Jayati /
adyapi Suramyacayarya Sridevi Vinirmita Stūpaḥ //8// -Sangamsūri, *Tīrthamālā*.

36 Jinaprabhasūri of Āgamagaccha.

// “Śrī Pāsanāhasahium rammam Sirinimmayam Mahāthubham,
kalikāle vi suyittham Mahurānayariu(e) vaṇḍāmi.”³⁷ //

One pedestal of an image has been obtained from the site, bearing an inscription that the same was established at ‘*Vodve thūpe deva nirmita*’ in Kuṣāṇa year 79. The other three images of mediaeval period also have inscriptions which say that they were established at ‘*Deva nirmiteṭi*’ (J.143LM, J.144LM., J.145LM.). Thus up to medieval times the shrine was called ‘Devanirmita’. Many Āyāgapaṭṭas comprise carvings of stūpas along with Jinas, ascetics and devotees. Thus it seems that it was the same stūpa adored by Jainas since years.

2.4 Jinaprabhasūri’s account on the Stūpa at Mathurā:

Jaina monks are very good wanderers as they have to move from place to place except the four months of rainy season to preach the tenets of Jainism. While travelling they write the account of their pilgrimage tour describing the condition of the temple, site, year of establishment, renovation year, name of the reigning king, etc. Such documentation provides important evidence for the study of history, geography and social customs. Jinaprabhasūri visited sacred tīrthas and narrated their condition in *Vividha-tīrtha-kalpa* (V.T.kalpa).

In the history of Jainism there were two Ācāryas named Jinaprabhasūri living between 13th and 14th century. The first Jinaprabhasūri of Āgama Gaccha lived from the end of 13th century to the beginning of 14th century of Vikrama era. He composed many informative texts in Apabhraṁśa language which are preserved at Pātana’s Grantha-bhaṇḍāra while the second Jinaprabhasūri, the disciple of Jinasimhasūri belonging to Kharatara gaccha and the author of *V.T. kalpa* lived in the second half of the 14th century of the Vikrama era. He wrote ‘Kātantra Vyākaraṇa’ in the year 1352 of the Vikrama era at the age of 25. Ācārya Somdharmagaṇi mentioned Sūriji’s magical power in *prabandha* - ‘*Upadeśa Saptati*’ by which he impressed the Sultan. He renovated the Mathurā shrine as per the available information from ‘*Nābhinandanoddhāra-prabandha*’. At his time Delhi was governed by Sultan Hammira Mohammad Tagalakha. The work on this kalpa began with the journey to the sacred Tīrtha Śatruñjaya, on Friday in

37 I) *Descriptive Catalogue of MSS in Jaina Bhandaras, Pātan, G.O.S. 73, (Baroda, 1937), 56.*

II) Jain S., *Aspects of Jainology*, Vo. 2, 1998, pp. 709.

the month of Mahā in 1385 of the Vikrama era. The Sultan of Delhi became happy with the commencement of journey on an auspicious day i.e. Friday. Seeing his happiness Sūriji also named this kalpa as “Rājaprasāda”. He completed the same in the year 1389 Bhādrapada Kṛṣṇa-pakṣa Daśami at Delhi. It provides the account of Śatruñjaya, Giranāra, Khambāta, Ahicchatra, Ābu, Mathurā, Bharuca, Vaibhārgiri, Kauśambī, Kalikunda, Kannānura, Nāsika, Pratisthānapur, etc. 38 Jaina Tīrthas visited by him with other disciples. It is noted in Rājendra Kośa (part-3 on pages 212-215) published in early 20th century at Ratlam, authored by Ācārya Rājendrasūri. It is also published by Simghi Jain Series as No. 10 in 1934.

Jinaprabhasūri begins the 9th chapter ‘*Mathurāpurī Kalpa*’ in *Vividha-tīrtha -kalpa* with the adoration of the seventh Jina Supārśvanātha and 23rd Pārśvanātha for performing maṅgala to all jīvas³⁸. Here he prayed to the above two Jinas, so it seems that, there might be more than one shrine where above Jinas were Mulanāyakas.

The author narrates the legend behind the establishment of the stūpa, very much similar to *Vyavahāra-cūrṇi* but with a little difference. Accordingly, in the period of the seventh Jina Supārśva, two Jaina monks Dhammaruci and Dhammaghoṣa, visited the city of Mathurā, and stayed in the park named Bhua-Rāmaṇa³⁹. At that time the city of Mathurā was twelve yojana long and nine yojana wide. The river Yamuna flowed right next to the city. Jinaprabhasūri describes that it appeared as if the Yamuna is performing abhiṣeka to the city. He further comments about the beauty of the city-

It was looking very elegant with magnificent shrines, wells, ponds and forts. Groups of Brāhmaṇas were exercising four sorts of vidyās by various means. The Bhūta-ramaṇa park was looking very pleasant with plenty of trees, flowers, fruits and creepers.

The presiding deity, Kuberā converted herself to Jaina faith seeing the severe austerities of ascetics. She wanted to bestow a boon, even wanted

38 सत्तम - तेवीसइमे नमिऊण जिणेसरे जयसरण्णे ।

भवियजणमंगलकरं महुराकप्पं पवक्खामि ॥१॥

- V. T. Kalp., pp. 17

39 तित्थे सुपासनाहस्स वट्टमाणंमि दुत्ति मुणिसीहा । धम्मरुइ - धम्मघोसा नामेणं आसि निस्संगा ॥२॥ तत्थ ते मुणिवरा...भूअरमणाभिहाणे उववणे उग्गहं अणुण्ण- विअ ठिआ वासारत्तं चउमासं कओववासा ।

- *ibid.*

them to carry to Meru hill for adoration but they refused, as they saw the Meru with their own Agamic power-

“*Sāhu bhaṇanti-Amhehiṃ Āgama baleṇam ceva meru diṭṭho.*” (V.T. Kalpa, pp.17)

Jinaprabhasūri further noted that the deity got disturbed with this answer but as she really wanted to favour Jaina Saṅgha, she constructed a stūpa for veneration, having images of jewels similar to Meru-

Devie bhaniam-“jai evaṃ tā padimāhiṃ sohiṃ Meruāgāraṃ kāuṃ dāvemi /”

The kathā further continues, to describe the stūpa- Then she made a stūpa of gold studded with jewels, adorned with toraṇas, gateways, banners, three vestibules for *pradakṣiṇā*, having an umbrella⁴⁰ at the top⁴¹. Devas, sādhus and laymen were coming for veneration. Later on a controversy arose between three main-faiths regarding this wonderful stūpa, where the king supported the Jaina Saṅgha and passed the judgement in his favour. The process of adoration is mentioned in the *kalpa*⁴² that on every ekadaśī (11th day of the bright and the dark half of the month) abhiṣeka of milk, curds, ghee, candana and kumkum were performed on images through thousands of kalaśas. (The sprinkling of pious material is called abhiṣeka). After abhiṣeka, flowers, garlands, clothes, incense were offered to Jinas. The splendid stūpa remained open until the 23rd Tīrthaṅkara Pārśvanātha visited it. In his period a local king attempted to grab its treasure, but was killed by the deity. Afterwards, she requested Jaina Saṅgha to hide the same with bricks and to establish an image of Pārśvanātha for protection. The deity even made it a norm, that whoever becomes a king at Mathurā, must establish a Jina Pratimā, otherwise he will not survive. Later on, Jaina laymen set up the arhat images in their homes for worshipping, they even placed the same on the door lintels for protection.

40 तओ तीए देवीए कंचणघडिओ रयणचिंचईओ अणेगसुरपरिवरिओ तोरणझयमालालंकिओ सिहरोवरिछत्तयसाली रत्तिं थूभो निम्माविओ मेहलातिगमंडिओ । इक्किक्काए मेहलाए चाउदिसं पंचवण्णरयणमयाइं बिंबाईं । तत्थ मूलपडिमा सिरिसुपाससामिणो पइद्विआ । - V. T. Kalpa, pp. 17

41 सिहरोवरिछत्तयसाली रत्तिं थूभो निम्माविओ मेहलातिगमंडिओ । इक्किक्काए मेहलाए चाउदिसं पंचवण्णरयणमयाइं बिंबाईं । - *ibid.*

42 तओ एगारसीए दुद्ध-दहि-घय-कुंकुम-चंदणाईहिं कलससहस्सेहिं सड्डा न्हाविंसु । पच्छत्रिआ सुरा न्हाविंति । अज्जवि तहे व जत्ताए, आविंति । कमेण सव्वेहिं न्हवणे कए पुप्फ-धूव-वत्थ-महाघय-आहरणाई आरोविंति । - *ibid.* pp. 18

Besides the myth, the author has given a lot of information related to Mathurā, stating the word 'Itthe' (here) as follows-

- 1) The city is the birth place of the future Tīrthaṅkara Kaṇha Vāsudeva⁴³.
- 2) Here, Mahāvīrasvāmī's previous birth as Visabhuti, with unlimited strength is connected⁴⁴. The same account has appeared in Uttar-purāṇa of Guṇabhadra.
- 3) Here, there are four Jaina shrines viz. Ācārya Maṅgu, Yakṣa Bhūta, Hundiya Yakṣa, and the stūpa⁴⁵.
- 4) The five sthalas/places around Mathurā are Akkasthala, Vīrasthala, Paumasthala, Kusasthala and Mahāsthala⁴⁶.
- 5) The twelve forests (vanas) are Lohajuṅghavana, Madhuvana, Bilvavana, Tālavana, Kumudavana, Vṛndāvana, Bhaṇḍirāvana, Khadīravana, Kāmikavana, Kolavana, Bakulāvana and Mahāvana⁴⁷.
- 6) The five laukika-tīrthas (sacred places) mentioned in the kalpa are Viśrānti, Asikunda, Vaikuntha, Kālīñjara and Cakratīrtha⁴⁸. A reference of Cakratīrtha is available in *Ogha-niryukti* by Ācārya Bhadrabāhu svamī as-

//Cakke thūbhe stūpo Mathurāyam//

Most of the names of *sthalas*, *tīrthas* and *vanas* are still recognizable like Vṛndāvana, Madhuvana, Mahāvana, Vaikuntha-tīrtha, etc. They are available in Hindu Purāṇas and Āgamas too.

- 7) Jinaprabhasūri refers Ācārya Bappabhaṭṭasūri's visit to Mathurā, where he had established Mahāvīra's image in Vikrama era 826 i.e. 769 A.D. At that time, Ācārya had advised King Āma to repair the stūpa⁴⁹. The king restored the same, and prepared a kūpa or kunda near the stūpa. A kūpa unearthed close to the site of the stūpa in excavation in 1987 A.D.⁵⁰ might be the same.

43 इत्थ नयरीए कणहवासुदेवस्स भावितित्थंकरस्स जम्मो ।

- V. T. Kalp. pp. 18

44 इत्थ सिरिवीरवद्धमाणजीवेण विस्सभूइणा अपरिमिअबलत्तणकए नियाणं कयं ।

- *ibid*, pp. 19

45 अज्जमंगूआयरिअस्स जक्खभूअस्स हुडियजक्खस्स य चोरजीवस्स इत्थ देउलं चिट्ठइ ।

- *ibid*, pp. 18

46 इत्थ पंच थलाई । तं जहा-अक्कथलं वीरथलं पउमत्थलं कुसत्थलं महाथलं ।

- *ibid*.

47 तं जहा-लोहजंघवणं महुवणं.....महावणं ।

-*ibid*.

48 तं जहा-विस्संतिअतित्थं असिकुडतित्थं वेकुंतित्थं कालिंजरतित्थं चक्कतित्थं ।

- *ibid*, pp. 19

49तेण आमरायसेविअ कमकमलेण सिरिबप्पहट्टिसूरिणा अट्टयसयळव्वीसे (८२६) विक्कमसंवच्छरे सिरिवीरबिंबं महुराए ठाविअं ।

तओ बप्पहट्टिवयणाओ आमराएण उवरि सिलाकलावचिअं कारिअं ।

-V. T. Kalp. pp.19.

50 U. P. Shah & Earnest B., "Mathurā & Jainism", 1989, *op. cit.*, pp. 209-10.

In the kalpa, the author has described the power possessed by Ā. Bappabhaṭṭasūri. Accordingly, he adored Rṣabha at Śatruñjaya, Nemi at Giranāra, Munisuvrata at Bharuca, Vīra at Moṇḍherā, Supārśva at Mathurā and used to take his Gocari/food at Govālgiri (Gwaliyara). Moreover, King Āma was his devotee⁵¹.

- 8) Here, the deity Śakra, went to Bhutaḡra for the explanation of the 'Nigoda', to Ārya Rakṣitasūri and satisfied. Here Vatsapussyamitra, Ghayapussyamitra and Durbalipussyamitra having vast knowledge and Labdhis (Vidya) visited the city.
- 9) He describes the kathā of learned Ācārya Maṅgu that his greed for food resulted in his rebirth as a Yakṣa (Jakha).
- 10) He also narrates Jinadāsa Śrāvaka's two bullocks Kaṁbala and Saṁbala who observed austerity along with him⁵².
- 11) He mentions the Āgama Vācanā at Mathurā – convened under the leadership of Ācārya Skaṇḍila by Jaina Saṅgha, after the 12-year draught. This Vācanā came to be known as 'Māthuri Vācanā' and recognised by Yāpaniya tradition.
- 12) The author adds further, that 'Deva nirmita' stūpa was adored by the Kṣamāsrāmaṇa Jinabhadra, who obtained the deteriorated manuscript of *Mahāniśītha sūtra*, damaged by termites and repaired the lost portion with the deity's blessings⁵³.
- 13) Here Naravāhana Kuberā, Simhavāhana Ambikā and Svānvāhana kṣetrapāla protect the Tīrtha.

The author further informs us in last chapter that the given information is gathered by seeing or listening about this Tīrthakṣetras-

//*Kiñcita drastva, kiñcita śrutva*// - V. T. Kalp.

2.5 The period of Mathurā's Stūpa:

It is little difficult to judge the period of construction of Mathurā's stūpa, as its antiquity is not remembered, except that it was set up by

51 सितुंजे रिसहं, गिरिनारे नेमिं, भरुअच्छे मुणिसुव्वयं, मोढेरए वीरं, महुआए सुपास-पासे नमिता सोरट्टे दुंढण विहरिता गोवालगरिमि जो भुंजेइ। - V. T. Kalp. pp. 19.

52 इत्थ कंबल-संबलनामाणो वसहपोआ जिणदाससंसग्गीए पडिबुद्धा नागकुमारा होऊण वीरवरस्स भगवओ नावारूढस्स उवस्सगं निवारिसु। - Ibid.

53 इत्थ देवनिम्मिअथूभे पक्खक्खमणेण देवयं आराहिता जिणभद्वमासमणेहिं उदेहिआभक्खियपुत्थयपत्तत्तणेण तुट्ठं भगं महानिसीहं संधिअं। - Ibid, pp. 19.

some deity. In the opinion of V. Smith that it was the only ancient structure⁵⁴ available after Mohen-jo-daro.

There are two ways to judge its establishment i) as per scriptural data and ii) as per donation records.

2.6 The Establishment of Stūpa as per Scriptural data:

As per legends, the stūpa was established in the period of seventh Tīrthāṅkara Supārśvanātha. He was from Banaras where his ancient shrine at Bhadainī Ghata is still worshipped by people. Dr. R. C. Sharma suggested, "Some important life events of Supārśvanātha might have taken place at Mathurā, and thus, in his memory, the most ancient stūpa was established⁵⁵". As per scriptures, Mathurā city was the chief Jaina pilgrimage centre, Ārya Rakṣita once visited here and stayed at Bhutaguha Caitya, as referred in *Āvaśyaka-cūrṇi*. As informed in the inscription of 'Palace gateway', the arch was gifted by a śrāvaka who was the disciple of Mahārakṣita. These both ascetics might be the same. Here, Ārya Maṅgu became a Yakṣa Niddhavana after Nirvāṇa⁵⁶.

2.7 The period of Stūpa based on sculptures and epigraphic Records:

The inscription records of Mathurā's sculptures reveal that the stūpa existed during 2nd century B.C. Some of the dedicatory donation records are given below-

- I) A palace gateway by Uttardāsika (J.536 LM.) with inscription- "An ornamental arch for the temple, the gift of the lay hearer Uttardāsaka, son of a Vachhi and antevāsi of the samana Mahārakhita".
- II) A Gateway of Balahastinī (J.532 LM.).
- III) A palace fragment of Dhāmghoṣā having inscription- "A temple (pāsāda), a gift of Dhāmghoṣā, the antevāsini (female disciple) of Jaysena". (J.557 LM, fig. 127, 128)

Though the above three sculptures are without date, but from palaeographic study, they show to be of 2nd century B.C.

- IV) A Torso of Jina having inscription at the back of Kṣatrapa year 71. (fig. 39, 40) The pattern of writing inscription at the back is still continued on many Jina images. It was obtained in the year 1891-92,

54 V. Smith, *The Jaina Stupa at Mathurā*.1900, *op. cit.*, preface.

55 Sharma R. C., 1971, *Mathurā Jain Tirtha Kankali*, pp.3.

56 *Ibid.*

but its inscription was published in the 10th volume of *Epigraphica Indica*, under the heading 'Other new Brahmi Inscriptions of the Scythian period'. This torso is unique, as many letters (akṣaras) resemble the Kharostī script. The word 'suśoti' is the 'Apabhraṃśa' of 'svaśriya' according to Bengali language as explained by R. L. Mukharji. Here, the word 'Munasimita' seems to be 'Munisuvrata'-the 20th Tīrthaṅkara. The inscription-

- 1 Sa(m) 70 1 va 1 di 10 5
- 2 e(?) tasya puvaye ha
- 3 tiya(?) Munasimita(?) ye (?)
- 4 Minirava suśoti dhitu
- 5 H(ema)d(eva) (sya)

Translation: "In the year 71, the 1st month of the rainy season, the 15th day; on that (date specified as above),..... of Munasimita(?)...... the sister's daughter's daughter of Minirava..... of Hemadeva".

- V) An Āyāgapatṭa of Āryāvātī, dated 42, of Mahākṣatrapa Sodāsa period.

This is a votive tablet or Āyāgapatṭa, though not mentioned in the inscription. It commences with adoration to Arhat. A woman, Āmohini, presented the tablet of Āryāvātī for veneration, at the Jaina shrine, in the year 42 of Mahākṣatrapa's reign.

- VI) The pedestal of Jina (J.20 LM., fig. 24) dated 79 of Kuṣāṇa year, has inscription-

"In the year 79, the fourth (month of the) rainy season, the twentieth day, on that (date, specified as) above, Ārya-Vṛdhahasti, a preacher in the Koṭṭiya gaṇa in the Vaira śākhā, gave the advice to make an image of the Arhat Nandāvarta (or Munisuvrata, as later on inferred by Krasnadatta Bajapayi)... the image, the gift of the female lay-disciple, Dina (Daṭṭa) wife of ... **was set up at the Vodva Stūpa, built by the gods.**"⁵⁷ In general, the Saka/Kuṣāṇa era commenced in 78 A.D., but that is not sure as different theories have been propounded, hence the date is kept same as mentioned in inscriptions, to avoid confusion.

57 I) Bulhar, *Ep. Ind. Vol. II*, pp. 204.

II) Smith V, *The Jain Stūpa at Mathurā*., 1900, pp. 12

VII) A wheel on the centre of the pedestal of the Sarvatobhadra image⁵⁸, flanked by devotees, wearing dresses like royal personage.

VIII) There is one toraṇa beam of a procession, where Centaurs and Harpies are proceeding to adore the stūpa (fig. 19, 20), available from the site of the stūpa⁵⁹, proving its establishment before 2nd century B.C.

Above sculptures were installed in around stūpa premises as per their inscriptions details like Arhatāyana (A shrine of Arhats), Prāsādas (Shrines), Raṅga-maṇḍapa (An adjacent hall to the main Garbhagṛha), Deva nirmita Vodva stūpa, Āyāgasabhā and Caitya Pillar.

The names of ascetics are seem to be familiar like Mahārakṣita and Vṛiddhahasti who might be Arya Rakṣitasūri and Vṛiddhavādi very often referred in Jaina scriptures.

The available bricks used in the construction of the stūpa were of many sizes viz. 15 square inch to six inch thick, some were long but narrow, while the measure of smallest was seven inch broad with a two inch thickness⁶⁰. The channel for water supply was like the ancient water supply mechanism⁶¹. The obtained sculptures show art and architecture of Hellenistic and Gandhāra School.

Above scriptural and archaeological—data leads to believing that the stūpa which was described in inscription J.20 LM., is the same constructed by the deity Kubērā. Jina Pārśvanātha too visited the stūpa and advised to cover it with bricks and sand. His period was 800 B.C. If we consider that the stūpa already existed during his period, means the same was constructed at least 200 years earlier. Thus, the stūpa was set up by deity about 3000 years ago. Most of the historians including Dr. R. C. Sharma and Dr. U. P. Shah agreed to this date⁶².

In 1888, the site Kāṅkāli Tīlā, also known as Jainī tīlā, was excavated by ASI officers. About 737 sculptures⁶³ were discovered in the year

58 B. 67 MM, fig. 72.

59 J. 535 LM.

60 I) Sharma V. K., 2002, *op. cit.*, pp. 139.

II) Smith V, *op. cit.* 1900, pl.III.

61 Sharma R. C., *Mathura Jain Tirtha Kankali*, 1971, pp. 9.

62 R.P. Chanda, A.S.R. 1925-26, pp. 124 &180

63 Smith V, 1900, *op. cit.* pp. 3.

1890-91 as per report forwarded by Dr. Fuhrer. Actually, the site was explored many times between 1882 and 1892 A.D. The available inscribed images and other sculptures provide the important documents of Jaina history, revealing the kula, gaṇa, and śākhā of Ācāryas with the condition of Jaina Saṅgha.

The city continued to prosper after Taxilā's decline during Kuṣāṇa period. In the year 1018, invader looted and destroyed the golden stūpa, though it was repaired within the next five years. The obtained artefacts and images show the prosperity and growth of Jainism, from 200 B.C. to 1200 A.D. Here, Mathurā School of art was developed by Gandhāran artists with local touch. The images of Kuṣāṇa period, Gupta period, as well as pre and post medieval period, were obtained from the site. In exploration, the plinth of the stūpa, two Jaina shrines and many buildings were recognised. Later on, the reference of this Deva Nirmita stūpa in *Yaśastilaka campū*⁶⁴, *Āvaśyaka cūrṇi*⁶⁵ came to light. Dr. Bulhar⁶⁶ found out the mention of this stūpa in *Vividha-tīrtha-kalp* as advised by B. Indrajī, while V.S. Agrawal found the detail of Śalabhañjikā in *Rāyapasenīyam sūtra*.

2.8 The Dispute between Jainas and Buddhists over Stūpa and its Reconciliation:

In the Tikā of *Vyavarsūtra* (*Vyavahāra-cūrṇi*), Malaygiri mentions that the stūpa was wonderful, but afterwards controversy arose between Jainas and Buddhists as to whom did the stūpa belong, and this continued for six months. Jaina Saṅgha requested the same sadhu to seek the goddess' help to end the crisis. The Devi appeared while he was meditating and suggested to take king's help for solution. The king declared that if in the morning, a white flag is seen on the stūpa, then it is a Jaina stūpa and if a red flag is seen, then the judgement would be in favour of the Buddhists. At night, a white flag appeared on the stūpa, but out of jealousy, some Buddhist laid a red flag, which was surprisingly changed again to white by the deity. In the morning the king saw the white flag on the stūpa and declared it to be of Jainas.

64 Handiqui, K.K. 1949, *op. cit.*

65 *Āvaśyaka cūrṇi*, I, 472.

66 Bhagavanlal suggested referring the same in *V. T. Kalp*.

The same story is available with minute changes in Hariśena's *Brhat-kathā-kośa*⁶⁷ (*Vairakumāra Ākhyāna*), Somdevasuri's *Yaśastilaka campū*⁶⁸ (Vajrakumāra story in sixth Āśavāsa) and V. T. Kalpa.

The author of '*Yaśastilaka campū*' narrates the story of erection of the stūpa with a little change. In Mathurā, there was a king named Putikāvāhana. His first wife, Urvillā, the queen, was a follower of Jainism. At that time one Buddhist monk brought up an orphan girl to their monastery as acquainted with the prophecy that her destiny was to be the chief queen of the king Putikāvāhana. After few years, she grew up as a charming and beautiful lady. When the king saw this young lady in the Buddhist monastery, he did marry her, but after promising her to be made his chief queen. Once, the first queen, Urvillā, wanted to send a Jaina ceremonial chariot in the city for an eight-day procession as usual. But she could not do so, as the new chief queen used her influence to stop the Jaina procession in the city. The new queen organized another festival in honour of Buddha instead of the usual procession. Urvillā immediately approached the Ṛṣi Somadatta to inform him about the situation. The sage promised to do the needful for the continuation of the old practice. He called his disciple, Vajrakumāra, who was his son before renunciation and requested to use his magical powers for the continuation of the practice of procession. Vajrakumāra used his Vidyā and descended from the sky with a group of Vidyādhara carrying flags, mirrors, golden jars, chariots, horse carts and musical instruments and went to Urvillā's palace. From there, they went around in the city for eight days, as is supposed to be the procession, and then erected a stūpa with the image of the Arhat. Since then, the shrine was known as 'Deva nirmita'.

Jinaprabhasūri describes the myth regarding the controversy over the right to the stūpa with Vaiṣnavas, Śaivites and Buddhists in later period⁶⁹. They all claimed their individual proprietorship. The dispute was over with intervention by some mediators of the city. They advised "Mā Kalaheha! (Don't Quarrel!), this is the 'Deva Nirmita Stūpa' so doubts

67 Vairakumara-kathanak – *Brihatkathakosha* (Harishen), (Bombay, Bharatiya Vidyabhavan, 1942), pp. 22-27.

68 I) Trans. Sundarlal Shastri, Varanasi, *Yaśastilaka campū*,

II) Handiqui, K.K., pp. 415.

69 पहाए लोआ विबुद्धा तं थूभं पिच्छंति परुप्परं कलहंति अ । केई भणंति-वासुइलंछणो एस सयंभू देवो । अत्रे भणंति-सेससिज्जा ठिओ नारायणो एस । एवं बंभ-धरणिंद-सूर-चंदाइसु विभासा । बुद्धा भणंति न एस थूभो किंतु बुद्धंडउ त्ति ।
-V.T. Kalp, pp.17

will be clarified by deity only. Keep a painted cloth (pado) with the name of one's own deity and hide it. The Devi will keep her own faith and other padas/planks will be thrown out." Jaina Saṅgha wrote Supārśvasvāmī on the plank and this pado/plank remained there and others were thrown by Devi⁷⁰. The king declared the shrine as Arihanta Deva stūpa and the painted cloth with the name of Arihanta - Supārśvanātha was carried around in a procession, later, in the city.

From the above references, one can conclude, that the stūpa was erected by the deity, therefore it is said to be 'Devanirmita'. There was a quarrel between Jaina and other faiths regarding their rights in the same, where Jaina Saṅgha's claim was passed by the king. Thirdly, it also proves that Jainas were worshipping the stūpa before and after the issue arose about its belonging.

2.9 The Stūpa Architecture:

The construction of stūpas in the memories of great people is available in all Indian traditions, as the art and architecture of India was never sectarian. Marshal associated the Sirkap stūpa near Taxila with Jainism. Havell, the historian, talks about the existence of many Jaina stūpas during the Mauryan period⁷¹.

As we have seen, the stūpa at Mathurā, was the oldest known building structure after Mohen-jo-daro, as described by V.A. Smith. He suggested that the same was erected not later than 600 B.C.⁷². The inscription on a pedestal (J.20LM., fig. 24) informs us that it was established by deities. This may be one of the reasons, as we have similar legends about the city Dvārakā and the pyramids of Egypt, also being constructed by deities. In all the above cases, their antiquity might be forgotten, and hence they were called erected by deities. Even the art before Mauryan period was called 'Deva art'. The available entrance Torāṇa archway,

- 70 तओ मज्झत्थपुरिसेहिं भणिअं - मा कलहेह । एस ताव देवनिम्मिओ ता सो चेव संसयं भंजिस्सइ ति । अप्पप्पणो देव पडेसु लिहिता निअगुट्ठीसमेआ अच्छह । जस्स देवो भविस्सइ तस्सेव इक्को पडो थकिस्सइ । अन्नेसिं पडो देवो चेव नासेहिइ । संधेणावि सुपाससामिपडो लिहिओ । तओ लेहिअनिअनिअदेवपडा सगुट्ठीआ पूअं काउं नवमीरतीए सब्बदरिसणिणो गायन्ता ठिआ । अद्धरत्ते उद्दंडपवणो तणसक्करपत्थरजुत्तो पसरिओ । तेण सब्बे वि पडा तोडित्ता नीया । पलयगज्जिरवेण नट्ठा दिसोदसिं जणा । इक्को चेव सुपासपडो ठिओ । विम्हिआ लोआ । एस अरिहंतो देवो ति । सो पडो सयलपुरे भामिओ ।

-V.T. Kalp, pp.17

71 V.K. Sharma, *History of Jainism...*, 2002, pp. 224

72 V.A. Smith, op.cit. 1900, introduction.

bearing a stūpa, worshipped by Centaurs and harpies (fig. 19, 20), as well as the Āyāgapatta of wheel (fig. 108), with the depiction of a half lion and half man adoring the symbols of three jewels, stūpa and caitya tree also prove the antiquity of the same, long before the Kuṣāṇa period. Another arch of door lintel now housed at the Delhi Museum has a carving, of the stūpa building higher than other buildings in the scene of city procession.

Cunningham noted the measurement of the Kaṅkāli Tīlā – 400 ft. X 300 ft. The higher portion at the eastern end of the mound was 25 ft., being 60 ft. broad at the top, while the base was 150 sq. ft.⁷³ Here the bricks and other material were repeatedly taken by natives, and yet it was so high. (Orders were given to raze the structure to the ground by Gazani, during his invasion.)

The stūpa depicted on Āyāgapatta (fig. 41) and Torāṇa (fig. 19) have similar structure like Samavasaraṇa. Dr. U. P. Shah has compared the stūpa with Samavasaraṇa and Ziggurat (fig. 42). The Ziggurat is a peculiar feature of Sumerian architecture which could be traced back to chalcolithic period⁷⁴. They existed in Mesopotamia, at least up to 539 B.C., before getting ruined but were remembered by the people. Later on, Persian artists drew a painting (fig. 42) of the same. They would have been familiar to Indians, from the time of the Indus valley civilisation, as Indians had trade relations with Sumeria and Babylon. The structural conception could have appealed to the Indians. Dr. Shah discussed the stūpa architecture by considering the views of Dr. V. S. Agrawal:

Dr. Agrawal noted in his article on “Some Foreign words in Ancient Sanskrit Literature”⁷⁵ that the Samavasaraṇa is based upon the architecture of a stūpa. The Gandhakuṭi is pavilion (open on four sides) on a dais in the centre of a Samavasaraṇa so Jina can visible from all four sides. The multi-tier shrines illustrated by Coomarswamy in *HIIA*, fig. 69 and 69A, of the stūpa may be compared with Samavasaraṇa and Pañca-meru. Dr. Shah remarked that the conception of stūpa has its basis in the Ziggurat or Jarukā. He also noted that Ziggurat is a stepped pyramid having three stages⁷⁶.

73 Henrich Luders, *Mathurā Inscriptions*, edited in 1961, pp 39-40.

74 Woolley, Sir Leonard, *Excavation at Ur*, (London, 1934) pp. 125

75 I) *J.U.P.H.S.* vol. XXIII. 1950, pp. 151-152,

II) U. P. Shah, *Studies in Jaina*. 1955, pp. 56

76 U. P. Shah, *ibid*, Appendix.

2.10 The Available Artistic Sculptures from Jaina Stūpa:

Mathurā was considered one of the greatest art centres in India. The art activity was at its peak from pre Kuṣāṇa to the Gupta period. The rulers of Mathurā have always patronized the Gandhāra and Mathurā art schools. Artists of both schools had worked hard to produce memorable wonderful railing pillars, toraṇas, Āyāgapattas, brackets and images with full devotion and skill. They have their own aesthetic value. As per historians, the Kuṣāṇa period was between 1st century A.D. to 176 to 200 A.D., or a little early. Here, excavated specimens are of 2nd century B.C. to 11 century A.D. i.e. Kṣatrapa, Kuṣāṇa, Gupta and the medieval period. These sculptures are now housed in the Government museum at Mathurā, State museum at Lucknow, National museum at Calcutta and Delhi, Albert museum in London and at many other places. They illustrate the periodic development of iconography of the Jaina images.

The railing pillars with cheerful, elegant charming Śālabhañjikās are the finest creation of Indian art. They are shown engaged in their favourite routine work like going to adore deities with a basket of flowers and offerings (fig. 7), playing with a ball, plucking flowers from the trees, seeing herself in a mirror (fig. 5), drying her hair after bath (fig. 6), etc. The delicacy of women is depicted in a very methodical manner including the manifestation of feelings of day to day routine work.

The aim of art objects is to eradicate one's passions-anger, pride, deceit and greed, and to show the path of purification to reach complete liberation /eternal bliss. To convey this message of philosophy, the artists chiselled the sculptures in such a way that while observing them, viewers can grasp its significant aspect of spirituality. Here the divine figures with physical beauties are always shown in the service of Tīrthaṅkaras.

2.11 Jaina Images:

We know that Jina images are always depicted in Yogic posture, either in Padmāsana or Khadagāsana. Most of the images of the Kuṣāṇa era are portrayed with a broad chest and thin waist, exhibiting Veera Rasa. Other Rasas such as Śānta and Karuṇa are evoked on Jinās' faces by their personal skill to stimulate calmness, equanimity and happiness in the minds of viewers. The depiction of broad chest, arms up to knees and heavy shoulders by the artists shows the Mahāpuruṣalakṣaṇa of Jinas.

Mostly Jina images are depicted with Uṣṇiṣa, Śrīvatsa, Cavardhāris and devotees; its pedestal serves the development in belongings of ascetics of both traditions-Shtavīra Kalpi & Jina Kalpi (with and without lower linen).

The Jina image of Rṣabha is carved with locks of hair falling on his shoulders (fig. 43). He did not perform *Pañca-muṣṭhi Loca* (*Pulling out the hair from five places on head*) as other Jinas, but kept two locks as requested by Indra. His image with such carving is available from the Kuṣāṇa era onwards. Pārśvanātha is depicted with canopy of Dharanendra (fig. 44). The carving of the Neminātha image with the company of Kṛṣṇa-Balarāma (fig. 45) available since the Kuṣāṇa period discontinued after the late Gupta period, though one such image of medieval period is found from Dempier Nagar, Mathurā⁷⁷. This is a unique feature of Mathurā's art school for carving Ariṣṭanemi image.

The depiction of all 24 Jinas was not in vogue during Kuṣāṇa period, but Rṣabha, Nemi, Pārśva could be recognised with their characteristic appearance while Mahāvīra, Munisuvrata, Śāntinātha and Sambhavanātha could be known by their names in inscriptions.

Out of 119 Tirthaṅkaras figures available from Mathurā, 93 are in sitting posture (padmāsana), while others are in the standing position (khadagāsana). Standing figures are without lower linen but their eyes are open, while in the padmāsana figures nudity is not visible. Dr. U. P. Shah suggests that the difference between the Jina image of the Śvetāmbara and the Digambara in respect of nudity didn't exist in Kuṣāṇa and in Gupta Period. Here, there is no hint of separation. It seems that the difference between the carvings of images in both sects may have started in post Gupta period⁷⁸.

The earliest image available from Mathurā is of 2nd B.C. On the Āyāgapatṭa of Śivaghosika, Pārśvanātha is carved with Gaṇadharas. Here the gradual evolution in the art of image making, is seen.

2.12 The deities assimilated in Jaina pantheon:

While studying the sculptures of Mathurā school, it appears that the adoration of Yakṣa-Yakṣī cult was already in practice. The depiction

⁷⁷ Cat. of Jaina anti.in Mathurā Museum, 2003, pp. 142. accn. no. 2000.42 MM.

⁷⁸ Shah U. P., *Studies in Jaina...*, 1955, pp – 11

of Naigameśa, Kṣetrapala, Sarasvatī, Lakṣmī, Ambikā, Vidyā etc. are available since the 1st year of Kuṣāṇa period, while the adoration of Āryāvātī is even prior to Kuṣāṇa rein.

In one of the archaic frieze, Naigameśa, is shown seated on a lion throne⁷⁹, after transferring the embryo (fig. 14) of Mahavīra. Here sweets are shown offered to him as a mark of honour. The words "Bhagawān Nemeso"⁸⁰ are depicted below the throne. Deity, Naigameśa performs the duty by Indra's command. The reverse of the frieze illustrates the scene of dance and rejoicing with music being played on a harp. The story of the deity is available in *Kalpasūtra*, *Antagaḍadasāo*, *Nemināthacaritra*, *Suśruta-samhitā* etc. Total sixteen images of Naigameśa are in both forms, male and female with the head of an antelope or a goat are excavated. Out of them 14 are in Mathurā museum, one is in Lucknow museum while one is outside India. The deity is not shown carrying any weapons, maybe because of his association with children.

There is a reference of Yakṣi Naravāhana Kuberā, Simhavāhana Ambikā and Svāna-vāhana Kṣetrapāla Yakṣa protecting the tīrtha⁸¹ as per *Vividha-tīrtha-kalpa*. Some armed Śālabhaṅjikās found in excavations are likely to be of such deities showing their distinctive character as guardians. The two Śālabhaṅjikās (J.63 and J.64 MM) were found flanking the Āyāgapatta of stūpa (Q2 MM). They were brought from Mukund Kuvā at holy gate⁸², Mathurā. One separate image of Kṣetrapala (Bhairava) with Jina on his head looking very ancient available from Mathurā, in 1960, shows the separate cult of protective deity in Jaina pantheon. Though this image is without any inscription, but its art suggests a totally primitive look. Here, Jina is sitting on his head.

An image of Lakṣmī, (fig. 35, 0.210 LM.) found from the site resembles the image of Sarasvatī of the same period, hence it may be of Jain pantheon. She is holding a full blown lotus in her left hand, while the right hand is raised to bless the devotees. She is flanked by some divinities though beyond recognition but might be Kubera and Kuberā. Her Uṣṇīṣa is like Āryāvātī. Another image (fig. 46) of a deity wearing thick anklets also seems to be Lakṣmī. She is included in the dreams of

79 V. Smith, 1901, *The Jaina Stūpa at Mathurā...*, pl- XVIII, obverse and reverse.

80 LL No. 101

81 इत्थ कुबेरा नरवाहणा अंबिआ य सीहवाहणा खित्तवालो अ सारमेअवाहणो तित्थस्स रक्खं कुणंति । -V.T. Kalpa., pp. 19.

82 V. Smith, *The Jaina Stūpa at Mathurā...*, 1901, pl. C III.

Tīrthaṅkara's mother. The 45th chapter of *Vividha-tīrtha-kalpa* comprises with the names of the sacred tīrthas of twenty four Jinas. Here the author informs us that Śrī Supārśva's stūpa was established by Mahalakṣmī - 'Mathurāyam Mahalakṣmī nirmitaḥ Śrī-suparśva-stūpaḥ'. Thus Kubērā and Mahalakṣmī seems to be the same.

One image of Pārśvanātha found from the site is worth mentioning, it has a yakṣi in his canopy (fig. 47). Also there are two separate sun images (fig. 30, 129) obtained from the Kaṅkāli Tīlā site showing that the worship of such deities in Jain pantheon was popular in Kuṣāṇa period. The third image of sun could be recognised with lotus in hands as noted in the book. The Jaina Stupa at Mathura by V. Smith (pl.-xxxi). A beautiful sun image of early medieval period is worshipped at Sankhesvar (fig. 130).

2.13 The other Important Archeological Artifacts:

There are so many sculptures besides images of Jinas and Yakṣa-Yakṣi obtained from Kaṅkāli Tīlā. The life incidents of Jinas and important personalities are narrated in sculptures like Buddhist tradition.

A frieze depicting the dance of Nīlāñjanā (J.609 LM. fig. 13) is well executed by Mathurā artist. The story of Vālkalaciri is beautifully carved on pillars⁸³. Here, both sides are divided into equal compartments, to represent the scenes. Each compartment has railings and posts. On the back elevation, in the first compartment, Valkalaciri is chiselled with animal skin clothes (fig. 48, back 49).

Besides, life incidents of great personalities, the other sculptures like the brackets, Torāṇa beams, pinnacle of gateway, auspicious objects, perforated windows⁸⁴, coping stones, etc. are carved superbly. Here, the ornamental bosses on railings deserve special notice.

2.14 The Comments of Historians and travelers:

In the course of time, the sacred city, Mathurā, suffered heavy destruction by invaders. On seeing the broken pillars, Śalabhañjikās, mutilated images, colossal heads, pedestals, brackets etc. of Mathurā in various museums, we wonder about the massive amounts of temples and idols within just one city! The doubt is cleared by the words of Al-Utbi in "*Tarikhe-yamini*"-

83 V.Smith, *The Jaina Stūpa at Mathurā*...1901, pl. XXVIII.

84 *Ibid.*, pl. XL & XLI.

“The wall of the city was constructed of hard stone, and two gates opened upon the river flowing under the city, which were erected upon strong and lofty foundations, to protect them against the floods of the river and rains. On both sides of the city, there were a thousand houses, to which idol temples were attached, all strengthened from top to bottom by rivets of iron, and all made of masonry work”.⁸⁵

Al-Utbi was a secretary of Ghazani. He mentioned all the information regarding his campaigns in “*Tarikhe-yamini*”. Gazani sacked Mathurā in his ninth invasion. The date of invasion advancing towards Mathurā and surrounding area is given as 20th of Rajab, 409 H. (Hizari Samvat) i.e. 2nd December 1018 A.D. This is the first reliable record of an attack on the ancient glory of Mathurā and its neighbouring area. He entered India with his ten thousand soldiers. The king who held the passes leading to Kaśmīra accepted his sovereignty and guided Sultan and his army to the dense forests. The army travelled day and night until they crossed Jamunā river on about given date. The described places are identified by Firista, Jarbadkani and other Historians⁸⁶. The place Barana is identified as Bulanda city. In the view of Dr. Sagarmal Jain, the place Barana is Vārnavata or Bāranavat where Pandavas were planned to burn in Lākṣagriha by Kauravas; here the Vāraṇa gaṇa was introduced as Jaina ascetic order by Ācāryas. The fort of Kulchanda having vast territory, enormous wealth and deep forests is recognized as Mahābana near Mathurā.

He first took over Barana/Barba, then marched towards Kulchand's fort. The king of the fort was very brave and fought with the Sultān in deep forest. When all attempts failed, the king and his army tried to cross the Jamunā river, but they were all either killed or drowned. The king Kulchanda first slew his wife with dagger, and then killed himself. The Sultān received enormous wealth, 185 elephants and other booty by this victory. After winning this battle, he and his army rushed towards a place called Maharātu, which was later recognized as Mathurā. The author of the *Vividha-tīrtha-kalpa* had described the city as Mahurāura.⁸⁷ “He noticed one huge building from the outskirts of

85 Elliot and Dowson, *History of India as told by its own Historians*, Vol.- II, pp-44-5.

86 Elliot and Dowson, *History of India as told by ...*pp-42-43 fn

87 Jinaprabhasūri- *V.T. Kalpa*, pp-17.

the city. On entering the city, he saw the same building with exquisite structure, which the inhabitants said, had been built not by men but by genii (deity), and there he witnessed practices contrary to the nature of man, which could not be believed but from the evidence of actual sight".⁸⁸

From Kaṅkāli Tīlā, a pedestal (J 20 LM, fig. 24) unearthed, contains an inscription discussed above that it was established at stūpa which was erected by deity long before. One can guess that the unique enormous building described by Gazani was likely to be Jaina Stūpa. He further remarked gracefully and commendation-

"In the middle of the city there was a temple larger and firmer than the rest, which can neither be described nor painted. If any should wish to construct a building equal to this, he would not be able to do it without expending a hundred thousand red dinars, and it would take two hundred years to complete, even though the most experienced and able workmen were employed"⁸⁹.

The excavated colossal images of Mathurā were also described by the Sultān while referring the above building structure-"Among the idols there were five made of red gold, each five yards high, fixed in the air without support. In the eyes of one of these idols there were two rubies, of such value, that if any one were to sell those, he would obtain fifty thousand dinars. On another, there was a sapphire purer than water and more sparkling than crystal; the weight was four hundred and fifty miskals. The two feet of another idol weighed four thousand four hundred miskals, and the entire quantity of gold yielded from these idols was ninety eight thousand three hundred miskals. The silver idols were two hundred in numbers"⁹⁰.

All these idols and temples were either Hindu or Buddhist or Jaina. Gigantic images of different Jinas in sitting and standing postures are still available at many places. A head of a Tirthaṅkara obtained from the site is 30 inches in height (MM. B.61, fig. 80), so one can imagine the total height of the statue. A colossal standing image of Rṣabha (MM. 0.72, fig. 12) obtained from the site is of 3rd century A.D. The system of putting pure silver covering to the stone images studded with

88 Elliot and Dowson, *op. cit.*, pp-44

89 *Ibid.*, pp-44.

90 I) *Ibid.*, pp-45.

II) F.S. Growse, *Mathurā- a district memoir-2nd edi.* 1880-pp-33.

precious stones and putting diamonds and other valuable jewels for eyes still continues with Jains in Svetāmbara tradition.

After looting the wealth, the invader ordered to destroy and burn the temples with naphtha and levelled them to the ground. One image with a sticky substance is found from the site. (fig. 50). The Jaina stūpa at Mathurā was so huge that after it was desecrated, it still remained 30 feet high at the eastern corner. Afterwards, it was renovated, and some new shrines and images were established within five years, which Jinaprabha adored and described in *Vividha-tīrtha-kalp*.

The book on Mathurā city, '*Mathurā: A district Memoir*' by F. S. Growse and Oxen, first published in 1874 A.D. & then in 1880 A.D. describes the booty carried by him-

"Among the spoil, are said to be five great idols of pure gold, with eyes of rubies and adornments of other precious stones, together with a vast number of smaller silver images, which, when broken up, formed a load for more than a hundred camels. The total value of the spoil has been estimated at three million rupees; while the number of Hindus carried away into captivity⁹¹ exceeded 5000. At that time, the city was plundered for twenty days".

Regarding the name of a Tīlā kaṅkāḷī, Growse writes that-

"A fragment of a carved Buddhist (?) pillar (Here author doubted that it may be Jaina) is set up in a mean little shed on its summit doing the duty of goddess kaṅkāḷī, by which the tīlā was known"⁹². Henrich Growse also talked, that occasionally the hill was called the Jainī tīlā⁹³. The book on Mathurā by Growse, impressively contained all aspects including, the folk lore⁹⁴ which means-

"The cows of Gokul and the daughters of Mathurā are best taken care, if they go out, means welcoming the bad luck."

When Growse first published the said book and also the revised edition after six years, Kaṅkāḷī-Tīlā was in the initial stage of excavation. He mentioned the engraved elephant pillar with the name of the reigning

91 Growse, Oxon- *Mathurā- a district Memoir*.. pp-33.

92 Luders, *Mathurā inscriptions*-pp-40.

93 *Ibid*

94 See the chapter 'Place of Mathurā in Jainism' in this book.

king Huviska, in year 39. Besides this, he found some more fragments of images. It is observed, that till 1880 only some sculptures were found but afterwards tremendous artefacts were received from the site including a pedestal with the words “..... Deva Nirmita Vodva Thubhe” (fig. 24).

The account of Utbi and Firista clearly shows that Mathurā /Mahuraun was completely ruined by Gazani’s army. Afterwards the Jaina saṅgha had either renovated the shrines or constructed a new, next to the ancient stūpa, as per the inscriptions on images (1023 A.D. and 1078 A.D.), continuing the same name, ‘Deva nirmita’ for the shrines.

The city was again looted in fifteen century by Sikandara Lodi and then by Ahmad Shah Abdālī in 1757 A.D. Aurangzeb also plundered the city in course of time. During such a period of constant religious turmoil, the priests were not accepting lavish donations. The system of constructing temples looking like mosques and ordinary houses was also introduced by local priests.

In the reign of Akbar, Sāhu Todarmal built five hundred and fourteen new stūpas at Mathurā with Akbar’s permission. The celebration of the same was held in 1573 A.D.⁹⁵, but the author of the book ‘*Jambusvāmi Caritra*’ noted that Sāhu Todarmala renovated 515 stūpas which were in ruined condition.

Because of the similarity in Jaina & Hindu shrines and their secular religious endurance, very often Jaina shrines were referred to as Hindu shrines. The book ‘Āine Akbari’ by Abul Fazal describes some Hindu temples at Mathurā. Another account of the city is mentioned by a Christian missionary, Father Montserrat when he visited Agra and its neighbouring area between February 1580 and April 1582 A.D. He was invited by Akbar at Fatehpur Sikri. He travelled from Goa to Sikri. While passing through Mathurā, he saw the city in a ruined condition. He comments –

“It used to be a great and well-populated city with splendid buildings and a great circuit wall. The ruins plainly indicate, how imposing the buildings were. For out of forgotten ruins some ancient statues of skilful

95 I) Sharma V. K. *Reconstructing Ind. Hist.* pp. 237,

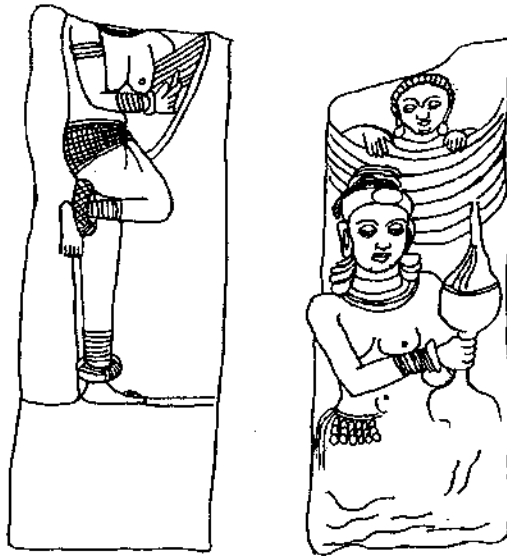
II) J. P Jain – “Pramukh Aitihasik Jaina Purusa Aura Mahilayen”, 1975, in *Podar Abhi. Grantha.*, pp 285

and cunning workmanship are dug out. Only one Hindu temple is left out of many, for the ... have destroyed all except the Pyramid"⁹⁶.

Here, Father talked about the existence of a pyramid at Mathurā, which might be a Jaina stūpa visited and adored by Jaina Ācārya Jinaprabha. The Father might have called the shrine as a pyramid due to its dome-shape.

Above references reveal that by the time scriptures were codified at Vallabhi and Mathurā, fully developed Jaina temples, stūpas and images already existed. According to Dr. Sagarmal Jain –

“In Jainism, the stūpa tradition flourished from 200 B.C. to 500 A.D. One of the branch of Jainism - Yāpaniya tradition, existed between 5th to 15th century A.D., was known as *Pañca-stūpānvaya*. Mathurā was considered its chief centre so there might be a possibility of existence of five stūpas. The construction of stūpas reduced by the 8th century with the development in Jaina shrines and Caitya-pillar. When *Vividh-tīrtha-kalpa*, was composed by Jinaprabhasūri the stūpa at Mathurā was standing with some renovation”.



96 I) The commentary of Father Monserrate, on his journey to the court of Akbar – translated by J.S. Holyland- 1922 pp 93.

II) A. L. Srivastava – ‘Akabar the Great’, Vo.-III, 1973, pp 11:

III) Sharma V. K., *Reconstructing Indi. Hist...*, pp 238.

Mathurā School of Jaina Art

Since ancient times, Indian artistic activity developed because of system of depicting events, philosophy and myths on stones in the form of art and inscription prevailing at that time. The manner in which it is represented with essential elements of art, place, name of the ruler, period, donor, and/or inspired ascetics reveals many facts and figures about the states. Mathurā played a significant role in developing religious activity in Jainism like other faiths.

3.1 The Evolution of Jina Images :

The Jaina stūpa at Kaṅkāli Tīlā witnessed a new cult in worshipping images that continued to medieval period. The tri-tīrthī, sarvatobhadra, pañcatīrthī and 24 Jinas on a stele are the product of Mathurā art style. The Āyāgapāṭas, nimbus, attending deities, aṣṭa-prātihārya around Jinas, a wheel on a pedestal flanked with fourfold community first appeared here.

3.2 The Development of Mathurā Art Style :

To comprehend Mathurā school of art with Gandhāran and Hellenic influence one must know the historic ups and down of Hellenic race, culture and art style. The discoveries of various civilisations like Ur, Kish, Indus, Mesopotamia etc. disclose that people were travelling in different countries for trade and migration. Greece had commercial and cultural exchange regularly with ancient India during the period 1000 B.C. to 500 B.C.¹ The Greek adopted the oriental culture and art, however it declined slowly in Greece and Gandhāra. Dr. Ghosh mentioned about the development of Gandhāra art during early Christian era, after he visited Barcelonā, Spain, Egypt and Greece in 1926 A.D.,

“When Alexander the Great invaded the Near East and India, Hellenic art like the Hellenic race was already in full decadence; and though it added a new element to Eastern Art, it filled its vacuity of spirit and barrenness of heart with new ideas, forms and archetypes of manhood and godhead from India, as we see in the Greco-Buddhist art of that epoch, linking Greece again with India and the Orient. The Greco-Buddhist art of Gandhāra and Bamiyan was followed by the Romano-Buddhist art of Amarāvati and Nāgārjunikondā, thus proving that the East and the

¹ Ghosh, “Art pilgrimage Through Greece”, in *Discovery of Asia*, ch.-3, pp. 604.

West were collaborating, as ever, through their art creations no less than through exchange of goods as attested by Periplus and Pliny, Strabo and Virgil".²

As observed by Dr. Ghosh, Gandhāra art style is said to be a Hellenic art with Indian influence. This shows that artists were migrating to develop the art schools of their own where the creativity was never restricted within limits of states and boundaries.

The place Gandhāra denotes ancient Indian Territory covering Peshawar, Swat (previous name is Uḍḍiyāna), Bunāra in the North region up to the Indus in the east and the neighbouring districts as well as Takṣaśilā in the south east. The whole region was divided mainly into two parts - Puṣkalāvati³ and Takṣaśilā⁴.

Gandhāra was connected with many road routes for easy transportation. Even Megasthenese travelled through Royal road from Gandhāra to Pātaliputra. The people from Greece, Persia, India, China, Mesopotamia etc. resided together in Gandhāra to develop their business and art. The traditional and cultural art depicted on stones by the Gandhāra artists have left ever lasting impression on Buddhism and Jainism, viz. life incidents of Buddhas and Jinas as well as śālabhañjikās showing women delicately engaged in their routine work.

3.3 The impact of Gandhāra Art style on Mathurā School:

The influence of Hellenistic work is traced on some of the Āyāgapāṭas and capital brackets from Mathurā - viz. the wine-creeper on a side of an Āyāgapāṭa (fig. 106) donated by Śivaghoṣaka's wife, a pair of lion with a human face flanking the symbol of three jewels on an Āyāgapāṭa of a wheel (fig. 108), a border of wine creeper on the back of an Āyāgapāṭa (Q 3 MM.), the veneration of stūpa (fig. 19, 20) by centaurs (Kinnaras) and harpis (Suparnas), etc. These are the excellent examples of adoption of Assyrian art by Mathurā artists.⁵

The influence of the western art entered Gandhāra territory under the Parthian patronage, became the characteristic of Gandhāra art style which

2 Ghosh, Art pilgrimage..., 612.

3 It is called Cārsada, but again changed to Puṣkalāvati as per the lecture on *Indus Civilisation* in seminar (Bombay Uni., 2007).

4 East Gandhāra now Taxila.

5 Smith V., *Jaina Stūpa at Mathurā*, 1900., pl. - XLIII, pl. - XXXVII, pl. - X, pl. - VIII (fig. 27).

later on was absorbed in Mathurā products. It adopted salient features of Gandhāra art style⁶ in chiselling images which were fleshy, muscular (fig. 51,53), draped in dress much alien to Indian soil, beautiful hair-do, profuse jewellery, well-built physique, halo behind the head (fig. 52), etc. The Gandhāra School was most fruitful and accurate in displaying the narrative sculptures forming a unique source of Buddhist religious documentation. The same narrative pattern was used by Mathurā artists to depict important life incidences of Tīrthaṅkaras in the stūpa and shrines at Mathurā. The artists were using common features in carving any image either Brahmanical or Buddhist or Jaina. There is no Jaina image found in Taxila, but only references in Jaina traditions about the establishment of dharmacakra⁷ in Cakra-tīrtha by Bahubali, the son of Ṛṣabhadeva. Here Cakra-tīrtha might be a tīrtha with a cakra in a shrine.

There were two vital centres for art activities in India under Kuṣāṇa Empire namely Gandhāra and Mathurā. Though Mathurā art was little indigenous it borrowed some ideas from north-west and applied them within own social norms and culture. Both were patronised by the chief rulers of Kuṣāṇa dynasties viz. Kanīṣka, Huviṣka and Vāsudeva, hence they succeeded in exchanging their ideas. The adopted Gandhāran style is noticed on many sculptures of Mathurā school as mentioned earlier. Kṣatrapas ruled at Mathurā for a short period before Kuṣāṇa kings took over the entire territory. They are remembered for three inscribed sculptures which include the period and the names of consecrators-

1. Āmohini's Āyāgapāṭa (Accn. no. J 1 LM., fig. 33).
2. A Lion Capital with Kharoṣṭhi inscription now in British Museum, London.
3. A torso of Jina with the inscription at back. (fig. 39, 40).

3.4 The stylistic features of Mathurā school of art:

The excavated materials in Gandhāra region, reveal that the same was a main Buddhist centre since Aśoka's reign. The artists of this school were deeply influenced by Greek art and stressed more on outward features while Mathurā artists developed specific 'Mathurā School' with their perception and knowledge of religious philosophy, culture and society. They had their own skill developed before adopting Gandhāran art style

6 Joshi N. P. and Sharma R. C., *Gandhara Sculptures in the state museum, Lucknow*, pp. 1.

7 Shah U. P. *Studies in Jaina Art*, 1955, pp 10 and fn. 1.

which could be seen on beautiful artistic Āyāgapaṭas and the Parkham statue of yakṣa and other gigantic images of early Kuṣāṇa period. Agrawala V. S. remarked about the image of the yakṣa Maṇibhadra found at Parkham village that it was regarded as the presiding deity of caravan merchants.⁸ The artists didn't blindly adopt the method of orient but made progress with Indian philosophical thought. The accepted few elements from Gandhāra schools are-

- The carving of heavy and short body of Tīrthaṅkara (fig. 53, 54)
- Wavy curls (fig. 56)
- Sharp eyes with heavy eyelids (fig. 57).
- Smiling face (fig. 54)
- The peculiar style in depicting abdomen (fig. 55).

3.5 The salient features of Mathurā School (in detail):

1. The sculptors adopted the characteristics of great personalities (Mahapuruṣa lakṣaṇa) in carving of Jinas like hands reaching up to knees, śrīvatsa on chest, auspicious marks on finger tips, etc. (fig. 72) including manifestation of serenity (śanta bhava) with smile on face (fig. 60).
2. Jaina tablets of homage were chiselled with Jina at centre medallion surrounded by symbolic ornaments. Even representation of Jaina religious motifs like three jewels, wheel, svastika, nandīāvarta, etc. were also popular.
3. As seen, Mathurā artefacts are in round (fig. 2, 3 and 4), where many of the reliefs have shown narrative stories on obverse with its consequences on reverse as shown on the frieze representing legend of transfer of embryo of Mahāvīra by deity Naigameśa. The women on cross bars standing on some strange person or animal seem to be yakṣis (fig. 58A, 58B, 112). Here the artists depicted wonderful carving on the reverse showing their mastery in carving hair styles, ornaments, garments as well as the human and animal bodies. Thus a powerful impression of Gandhāra art is noticed on Mathurā school, chiefly in adornment of animals with human faces, creepers, flowers, etc.

⁸ Shah U. P. and Ernest Bender, "Mathurā and Jainism", in "*Mathurā - The cultural Heritage*" ed. Doris M.S. *op. cit.* (1989): fn. 213.

The available toraṇa, from the site, displays the minute details prevailing at the time in city procession (fig. 59), where some are holding articles for adoration or standing with folded hands. The bullock cart, horse cart, single and double storied buildings and the stūpa in the vicinity reveal the affluence of Mathurā city.

4. In Mathurā, Jina images were chiselled with the data of king and donor's name, the place of installation as well as the year of establishment.
5. More than eight auspicious symbols are elegantly chiselled on Āyāgapaṭas and parasols. They adopted ancient social and religious motifs like śrīvatsa, svastika, lotus, cakra, lion, elephant, Aśoka and Kadamba trees, creepers as well as flowers with tiny buds. They introduced some new western motifs in their art specimens like lion with some strange face, animals with human faces, animals similar to dinosaurs (fig. 59), grape creepers, different hair style, hair band etc.
6. Mathurā artists also decorated the entrances of shrines on two Āyāgapaṭas - Śivayasā (fig. 109) and Loṇaśobhikā (fig. 41) similar to Indian tradition of adornment like hanging bunch of flowers, bells, decorative ropes, etc. The unidentified objects displayed on the entrance of stūpa on Āyāgapaṭas (fig. 41, 109) are twisted flower garlands (vandanvāra) though look different from a distance. Such decoration is also noticed on the reliefs from Bhārhut and also on Āyāgapaṭa of Āryāvātī (fig. 33).

Artists depicted prolonged musical instrument Harp at least on three artefacts. Mathurā School of art seems to be little primitive, but then also succeeded in carving marvellous stone images expressing calmness (śanta bhāva) on faces of Jinas (fig. 60).

3.6 The Veneration of Auspicious Symbols (Maṅgala - pratikas) in Jainism :

The adoration of tree, river, mountain, cow, elephant, lion, bull, svastika, śrīvatsa, kumbha, cakra, etc. are common heritage of chief faiths in India. Jainism has its own philosophy, thought, beliefs and rituals developed in course of time. The depicted symbols on art motifs express the philosophy at a glance to laymen. Tīrthaṅkaras established Tīrthas to

deliver the sermons for welfare of mankind sitting under caitya-vṛkṣas in a samavasaraṇas formed by Indras but in their absence the process of awakening is carried out by symbols. The **Rāyaṇa-vṛkṣa** at the top of the mountain Śatruñjaya is adored by lakhs of the devotees where the foot print of Arhat Ṛṣabha was installed. Even the river Śatruñji is considered sacred. The veneration of cakra⁹ by three devotees (1st B.C. Mathurā), the establishment of symbols on thrones on Āyāgapāṭa (fig. 105), two early bronzes caitya-vṛkṣa and a wheel (fig. 63) from Causa in Bihar support the early existence of the independent cult of symbol worship.

The beautiful artistic sculptures representing message of Jaina philosophy placed in peaceful shrines situated with natural surroundings serve as a teaching school for purification and development of the soul. They are created for conveying the deep coherence of religion. Besides common symbols of adoration, many auspicious symbols accepted in Jainism like Āyāgapāṭa, caitya vṛkṣa, caitya stambha, stūpa, three jewels (tri-ratna), aṣṭamaṅgala, sthāpanācārya, the dreams seen by Tīrthaṅkara's mother and 24 lāñchanas of Tīrthaṅkaras.

The mountains like Śatruñjaya, Gīrnāra, Sammetaśikhara, etc. are also considered sacred. The foot of these mountains are worshipped by devotees calling as 'Jai Taleti'.

Maṅgala (Śubha):

The word maṅgala is derived from the root 'Magi-gatyarthah to Maṅgateralac' with a termination (Pratyaya) 'alac' or 'ala' form final word maṅgala¹⁰.

In *Tiloya-paṇṇatti*, Acārya Yatiṛṣabha has defined as - One who melts, reduces, destroys and finishes the unauspicious happenings is said to be maṅgala.¹¹

In *Daśvaikālika-cūrṇi*, it is explained as -

9 Rastogi S. *Lucknow Samgrahalay ki Jain Pratimaen.*, 2002, pl. 1, fig. 1.

10 'मङ्गि-गत्यर्थः' धातु से 'मङ्गतेरलच्' से 'अल' से 'मङ्गल'। - H. Pandaya "Jain Vāṇmaya me Aṣṭamangala - ek Addhyayana", *Tulasi Prajñā*, publication, (Ladanun, April-June, 2006) pp. 11.

11 गालयदि विणासयदे घादेदि दहेदि हन्ति सोधयदे।

विध्दंसेदि मलाई जम्हा तम्हा य मङ्गलं भणिदं॥

- *Tiloyapaṇṇatti*, 1-9.

One who saves (person) from falling down to the hell is known as maṅgala and one which brings happiness and melts the sin is also a maṅgala.¹²

Thus maṅgala reduces un auspicious happenings, spreads happiness in surrounding area and brings good fortune. Therefore it is a general trend that before commencing a journey, writing a text, or performing any social or religious ceremony the maṅgala is performed to get blessings from the Guru and God.

There are plenty of materials considered to be auspicious (maṅgala) in Indian ancient traditions besides mentioned above, viz. to see or to touch objects like kumbha, Brāhmaṇa, Vaiśya, rice, mirror, curd, honey, fresh flower, Dūrvā (one type of grass), *nirdhuma-agni* (Fire without smoke), gold, a leaf, ripe fruit, maiden or married woman, dipaka, emerald, pearl garland, crunch, pigeon, peacock, etc.

Shah U. P. has mentioned the auspicious objects of Mahābhārata period on the occasion of Arjuna's journey to war, where he looked and touched the maṅgala objects before proceeding for war among them a maiden girl was also mentioned.

Synonyms of Maṅgala: In Amara kośa¹³, synonyms for maṅgala is given as śreya, śiva, bhadra, kalyāna, śubha, bhāvuka, bhāvika, bhavya, kuśala, kṣema, sasta etc.

Many Jaina shrines (mostly Digambara) have pillars (mānastambha) at the entrance having sarvatobhadra images on the top. An inscribed pillar obtained from Mathurā has an elephant, Nandi Viśāla at the top, setup in the year 38th of Huviska (L. L. no. 41).

A sculpture J 268 LM, assigned to c. 2nd B.C. has a lion on a pillar (fig. 9, 10) with the carving of a couple worshipping the same by performing pradakṣinā. The Āyāgapāṭa of Sihanādika has two massive pillars having the wheel and an elephant on top (fig. 110). Many Āyāgapāṭas have such pillars on their sides.

12 I) H. Panday, "Jain Vāṇmaya me Aṣṭamangala ...", pp. 11, 12.

II) मंगं नाराकादिषु पवडंतं सो लाति मंगलं। लाति गेण्हइ ति वुत्तं भवति। - *Daśavaikālika-cūrṇi*, 15.
मंगं सुखं लातीति मंगलम्। मलं गालयति विनाशयति इति मंगलम्। - *Dhavalā-purāṇa*, 31-35.

13 I) नंदधुरानंद शर्मा शात सुखानि च
श्वश्रेयसं शिवं भद्रं कल्याणं मंगलं शुभम्।

भावुकं भविकं भव्यं कुशलं क्षेमं शस्तम्॥

- Amara Kos'a, 1.1.4.3-4.

II) Pandey H., "Jain Vāṇmaya me Aṣṭamangala..", pp. 2

Three Jewels:

In Jainism, this symbol of philosophy is accepted, signifying - the right knowledge, right faith together with right conduct that lead to salvation¹⁴. This is an essential step to destroy karmas and to reach Mokṣa.

The earliest form of nandipāda is available on Khāravela's inscription (Udaygiri - Khandagiri) cave at the end of second line showing its previous condition. It also appears on the door lintels of Rani-guphā, Ananta-guphā, and Ganeśa-guphā situated at the same hill. The gateway of stūpa at Mathurā and the north and south toraṇa at Sānci's stūpa are decorated with this motif.

Some copper coins available from Taxila are representing nandipāda along with śrīvatsa. Two coins found from Saṅkīsā near Mathurā assigned to 1st century A.D. have representation of a goddess, a crescent and a nandipāda.¹⁵ The dhārmacakra from Causa (fig. 63) has 16 spokes with a hub in a centre. Its handle is carved beautifully flanked by a pair of female coming out from the mouth of makaras to support the wheel on nandipāda. In the view of Stella Kramrisch, these alligators have similarity with those of Bhārhut Railings.¹⁶

This leads to suggest that this dharmacakra may have been in a shrine in 2nd century B.C. i.e. Śuṅga period.¹⁷ Here makaras have turned their tails upwards to make three jewels with cakra at their intersection. The empty space within is carved with lotus. This three jewels symbol, along with other 23 in outer rim, forms a total 24 three jewels, symbolising the concept of 24 Jinas in Jainism, at least from Śuṅga period.

The symbol nandipāda is also seen at the centre of pedestal instead of dharma-cakra on some of the Jinas of Kuṣāṇa period (J.19 LM, J.20 LM).

Wheel (Cakra):

The worshiping of wheel is accepted by all religious sects in India as dharma cakra. Cakra has many implication when affixed with

14 /*Samyak Jñāna, Darśana āṇi Cāritrāṇi Mokṣa mārgaḥ*/ 1st Gatha in *Tatvartha-sutra*.

15 Srivastav A. L., *Bhārtiya kalā Pratika*, (Ilahabad, Umesh Publishers, 1919), pp. 49.

16 See fn. no. 10 (I) of this book.

17 I) Stell a Kramrisch, *Patana Museum Catalogue of Antiquities*, (Patna, 1965), pp. 107.

II) H. K. Prasad, "Jaina Bronzes in the Patana Museum", *Golden Jubilee vol.* (Mumbai, Shri Mahavira Jain Vidyalaya, 1968), pp. 277.

some words, gives rise to some special application and cycle like *kāla-cakra*, *bhava-cakra*, *karma-cakra*, *sahasrāra-cakra*, *sudarśana-cakra* etc.

In every Indian traditions the concept of yantra/a mystic diagram is mainly based upon a wheel where its centre is important, while in concentration, it releases energy. *Śrī-yantra*, *Siddha-cakra-yantra* (fig. 64), *Ṛṣi-mandala-yantra* (*Mandala* denotes circle/*cakra*) etc. developed in Jaina pantheon over a period of time.

Most of the images of Kuṣāṇa period have a depiction of a wheel in the centre of the pedestal flanking with fourfold community (*caturvidha saṅgha*). The position of the wheel varies from Kuṣāṇa to medieval period. In Kuṣāṇa period the wheel is given prominent position at the centre, chiselled in various ways like-

- 1) Placed on a small pillar either vertical (J. 10 LM., J. 12 LM. fig. 11, 55, 88)
- 2) or Horizontal (fig. 45, 62)
- 3) on a Kumbha (J. 42 LM.)
- 4) on a head (J. 11 LM., J. 60 LM., J. 68 LM.).
- 5) Sometimes a ribbon passed through the centre of the *cakra*. (fig. 11)
- 6) In some cases it is carved on *nandipāda* to complete three jewels (J. 20 LM., fig. 86)
- 7) An image of Ariṣṭanemi from Sonbhandāra, Rājagṛha has a *dharma-cakra* at the back side of a yakṣa standing in *varada* pose flanking by conches.¹⁸

A vertical wheel might be symbolising the continuity of carrying the sermons of Mahāvīra till today as suggested by present Ācārya Kulacandraji.¹⁹

After fourth century A.D. it was carved at the same place on the pedestal but horizontal flanked with deer. The Āyāgapāṭa representing wheel with sixteen spokes from Kaṅkālī mound, is now in Lucknow museum. Its sixteen spokes might be symbolising sixteen special virtues (*Bhāvanās*)

18 Shah U. P. *Studies in Jaina art*, 1955, fig. 18

19 As discussed about vertical wheel with Ā. Kulacandraji during his Caturmāsa at Mulund, Mumbai in 2014.

to gain Tīrthaṅkara-nāma-karma as suggested by Rastogi S.²⁰. Another sculpture is from the same site showing the worship of cakra by three men. Its art style gives indigenous look, suggesting it to be before Christian era²¹.

The worship of wheel is popular among common people - the marriage ceremony commences with cakra puṇā at potter's place. Moreover the journey to any place starts with the wheel puja of vehicles which also strengthen the olden system of cakra worship.

Sthāpanācārya :

Besides the usual maṅgalas another article, sthāpanācārya, the symbolic representation of Arhat and preceptor is also considered pious in Jainism. The word sthāpana stands for establishment while Ācārya for preceptor forms the word sthāpanācārya. A layman uses simple sthāpanācārya prepared from two broad wooden bands connecting from the centre while monks use this article made from the four wooden sticks tied at the centre and covering the top with ornamental cloth. A booklet of Navakāra mantra - a salutation to Jinas and preceptors is usually kept on the same (fig. 95). In this figure a Jaina ascetic is holding a manuscript, sitting in the front of sthāpanācāry. Usually ascetic delivers the sermons in this mudra. An image of a monk holding a Manuscript in above mudra is obtained from Kaṅkalī Tilā (early Gupta period) may be representing a Jaina preceptor (fig. 90A). His sitting posture could be compare with the image of Jinakushalsuri of late medieval period (fig. 90B)

3.7 Aṣṭmaṅgalas :

In *Rāyapaseṇiya-sūtra*, *Jambūdvīpa-prajñapti*, *Śabda-kalpadruma* and *Triṣaṣṭi-śalākā-puruṣa-caritra*²² a few selected aṣṭmaṅgalas (eight auspicious articles) are described. It also serves as decorative top of architrave of the stūpa, shrines and houses.

20 Rastogi, Lucknow Samgrahalaya ki Pratimaen.... pp. 26.

21 Ibid, pl. no. 1, (accn. no. 66.46 LM.)

22 तैसि णं तोरणणं उप्पिं अट्ठ मंगलणा पण्णत्ता, तं जहा -

सोस्थिय, सिरिवच्छ, नन्दियावत्त, वध्दमाणग, भदासणा, कलस, मच्छ, दप्पण जाव पडिरुवा।

मृगराजो वृषो नागः कलशो व्यंजनन्तथा।

वैजयन्ती तथा भेरी दीप इत्यष्ट मंगलम्॥

२

-Śabdakalpadruma, part-1, pp. 148.

In *Rājendra-kośa*, the same is described separately dangling on Aśoka tree²³.

It could be elucidated as a group of eight auspicious symbols depicted in a row. They are considered sacred symbols in all Indian Traditions.

In Svetāmbara Jaina tradition -

1. Svastika 2. Śrīvatsa. 3. Nandyāvarta. 4. Vardhamānaka.
5. Bhadrāsana. 6. Kalaśa. 7. Darpaṇa. 8. Matsyayugma.

In Digambara Jaina tradition -

1. Bhriṅgāra (jar) 2. Kalaśa 3. Darpaṇa 4. Cavara (fly-whisk).
5. Dhvaja (Flag) 6. Vyajanā (Fan) 7. Chatra (Parasol) 8. Supratistha (Seat)

1. Svastika :

There are plenty of seals²⁴ excavated from Indus valley (fig. 65). The depiction of svastika is available on many Āyāgapattas. One of the Āyāgapattas (fig. 107) comprises a svastika as a main theme having three jewels in a centre with lotus petals. It is considered sacred in India and other countries like Turkey, Germany, China, Japan too. The word is derived from the root 'su' means good, while 'asti' stands for existence, thus it denotes good existence or existence for prosperity. Many of mantras in Vedas hold the word svasti.²⁵

This symbol is drawn with saffron on the opening page of account books, ceremonies associated with marriage as well as janoi etc. Besides, it is the lāñchana of the seventh Tīrthāṅkara Supārśvanātha.

A practice to prepare a svastika and a symbol of three jewels with a crescent using raw rice is still prevailing in Jaina shrines. It represents four states of Jiva i.e. hell, plants and animal life, human and celestial beings while the three jewels and a crescent is a symbolic representation of liberation. Here only rice grains are used, as it doesn't grow again on sowing, similarly devotees want no birth cycle.

23 अष्टगुणितानि अष्ट वा मंगलानि। स्वनामख्यातेषु श्रीवत्सादिषु तस्स णं असोमवरपायवस्स उवरिं बहवे अट्टुमंगलगा पण्णत्ता। तं जहा- सोवत्थियं, वत्था, णंदियावत्त, वद्धमाणा, भद्दासण, कलस, मच्छ, दप्पण। तत्र अष्टावष्टाविति वीप्साकरणात् प्रत्येकं तेषडष्टाविति वृद्धाः। अन्ये त्वष्टाविति संख्या अष्ट मंगलानीति च संज्ञा। - Rajendra kośa, Part-1, pp. 249.

24 Marshall, Sir John, *Mohen-Jo-Daro and Indus Valley Civilisation*, (London, 1931) V - 3, pl. no. 500 to 515.

25 स्वस्ति न इन्द्रो वृद्धश्रवाः स्वस्ति नः पूषा विश्ववेदाः।
स्वस्ति नस्तार्क्ष्यो अरिष्टनेमिः स्वस्ति नो बृहस्पतिर्दधातु॥

2. Śrīvatsa :

The word śrīvatsa is a fusion of śrī and vatsa where śrī stands for Lakṣmī and vatsa for child or calf. Hence śrīvatsa could be described as one who is blessed by Lakṣmī and a child (Sign of prosperity). In short Arhat, Siddha, Buddha, Vishnu, Śrīkrṣṇa, Śrīrama are carved with śrīvatsa mark on chest. Jaina image has a characteristic of carving śrīvatsa mark on chest symbolising a Mahāpuruṣa. The same symbol is carved on Buddha's feet as his chest is usually covered with pleated cloth. Its representation is available on ancient coins, stone chatras/parasols, Āyāgapāta, arched gateways of Mathurā's stūpa as well as Udaygiri - Khaṇḍagiri caves, etc. The famous inscription of Khārvela commences with this symbol and below this motif svastika is also carved. At the end of the inscription a crude form of banner is noticed.

In Yuddhakāṇḍa of *Rāmāyana*, Śrīrama is considered as an incarnation of Viṣṇu and called 'Śrīvatsavakṣaḥ'²⁶.

A śrīvatsa mark is available on the chest of Tīrthaṅkaras since pre Kuṣāṇa period. Afterwards a trend of carving ornamental śrīvatsa on Jina images came into existence. The various ancient forms of śrīvatsa are-

I. A pair of tri-ratnas joined with their middle projection.

II. A fish flanked by two serpents with raised hoods. Most of the śrīvatsa contain round ring in the lower most part, may be the sign of round vessel filled with water as fish is the main character in this symbol. Such symbols are obtained from Indus valley too²⁷. The early Indian coins also contains this mark as it is associated with wealth. The punch marked coins from Candraketu-garh in Bengal bear this symbol assigned from 6th to 3rd century B.C.

The *Aupapātika-sūtra*, refers śrīvatsa as a *Vatsa lakṣana* of Bhagavāna Mahāvīra - *Siri vacchakiyaṃ vacche*.

In *Abhidhāna Cīntāmaṇi*, Hemcandra calls the symbol on the chest of Viṣṇu as śrīvatsa²⁸.

26 I) श्रीवत्सवक्षो नित्यश्रीरजय्यः शाश्वतो ध्रुवः।

मानुषं रूपमास्थाय विष्णुः सत्यपराक्रमः॥

- Yuddha-kanda, 111-13.

II) सिरिवच्छंक्रियं वच्चे।

- Aupaatika-sutra-16.

27 M & John, *Indus Valley...*, Vo. 3, pl.

28 श्रिया युक्तो वत्सो वक्षोऽनेन श्रीवत्सः रोमावर्तविशेषः।

- Hemchandra, *Abhidhan Cintamani*, 2-136

स तु वक्षस्य शुक्लवर्णदक्षिणावर्त लोमावली।

हलायुधकोश

3. Nandyāvartaḥ :

This auspicious symbol has some more detail than svastika. It is a combination of two words *Nandi* and *Āvarta*. This is the lāñchana of eighteenth Tīrthaṅkara Aranātha. Dr. Pandey H. defined nandyāvarta²⁹ as-

Nandi Janako Āvarto Yatraḥ!

Its nine hands symbolise for nine types of prosperity (Navanidhi).

4. Vardhamānaka :

It is a container having sandalwood (candana) powder to sprinkle on the head of disciple or devotee by Acāryas as a mark of blessings and prosperity. As per '*Amara kośa*' it is 'Śarāva', and a box having this material called 'Śarāva - sampuṭa'. The practice of sprinkling candana powder from vardhamānaka is still used by Ācāryas in Svetāmbara tradition. The carving of such vardhamānaka is seen on many Āyāgaṇas with other symbols.

5. Bhadrāsana :

It is a sacred seat specially made for royal personality from where he cares for the welfare of people as per Jaina and other canons. (*Bhadrāya lokahitāya āsanam Bhadrāsanam*)

It is defined in *Amarakośa* as the seat, where the emperor is sitting i.e. '*Nṛpāsanaṁ yattad bhadrāsanaṁ siṃhāsanaṁ tat.*'

Śrī Hemcandrācārya also explains the same as the place where emperor is sitting- '*Bhadrāsanaṁ Nṛpāsanaṁ*'³⁰.

6. A Pitcher or Pūrṇa Kumbha :

This symbol denotes the fullness of life and immortality of soul. It has a capacity to conceive good fortune in its innermost part known as Garbha. It is considered auspicious in all religious and social ceremonies because of its sacredness.

On the occasion of Samudra-manthana, Dhanvantari holds the Amṛta kalaśa.

In *Lalitavistara*, a Pūrṇa kumbha is considered as an auspicious symbol.

²⁹ Pandey, *Jain Vāṇmaya*..., pp. 18.

³⁰ Hemcandrācārya, *Abhidhāna-Cintāmaṇi*, 3.380.

Bhagavatī-sūtra refers the establishment of many Kalaśas of gold, silver and mixed metals, when Jamali, the son in law of Mahāvīra, sits on throne. Many sculptures from Mathurā have depiction of Kalaśas either separately or as one of the maṅgalas on Āyāgapāṭas. It is also seen holding by Jaina monk with right hand on the right side of Sarasvatī image of Kuṣāṇa period (fig. 32).

7. Darpaṇa (Mirror):

Darpaṇa too is considered auspicious in aṣṭmaṅgala. The unidentified maṅgala on Āyāgapāṭa of Sihanādika may be displaying the folded darpaṇa. In every Jaina temple mirror is kept to see the reflection of a Jina image as a kind of ritual and Maṅgala.

The synonyms of darpaṇa are *mukuta*, *ādarśa*, *ātmadarśa* etc. The root of darpaṇa is a '*Darpa Sandīpane*', with termination / pratyaya 'ṇica' forming the word darpaṇa.

8. A pair of fish:

A pair or single fish is considered very auspicious not only in India but in many parts of south Asia. A pair of fish is the sign of fertility and abundance. In Sanskrit it is called '*Matsya*' for single and '*Matsya-yugma*' for a pair. The root 'mad' with termination 'sya' form the word '*Matsya*'. While '*Yugma*' stands for couple forming a pair of fish. The ideology of fish might have inspired recluses as the symbol of creation and aesthetics. The dreams of Tīrthaṅkara's mother include a pond having fishes might signify the carrying of Jina in a womb of mother. The earliest depiction of a pair of fish is available on the punch marked silver coins of 6th to 5th century B.C. on the obverse side.³¹ One hoard of Śuṅga period obtained from Kauśāmbī has a sword having a handle of a fish in the shape of a flag within a railing. The ancient śrīvatsa symbol has a fish in a centre surrounded by two snakes is available from Mathurā. Here a fish is a symbolic carving for Lakṣmī. A fragment of an Āyāgapāṭa with Bhadrāsana (divine seat) has a carving of a fish under its arms reflecting its reverence nature. Here at Mathurā, most of the pairs of fish are seen with their faces turned on each other side having a floral sting in their mouth (fig.110, 111). Some inscribed copper coins assigned to late 1st century B.C. of Satavahana dynasty obtained

31 Srivatsava A. L. *Bhartiya Kalā pratika*, (Ilahabad, Umesh Prakashana, 1999), pp. 116-117.

from Candravalli in Mysore district have such depiction. They had carving of six small raised heaps in an arch with crescent, svastika as well as śrīvatsa and such pairs of fish below the heaps. The above objects are auspicious as they provide śubha/Maṅgala/all well to its owners and viewers.

3.8 Jaina Shrines of Earlier Period :

According to *Ācāraṅga-sūtra*³², Mahāvīra was attended upon by the four orders of deities Bhavanapati, Vānavyantara, Jyotiṣika and Vaimānika where he was meditating. Indra worshipped him after he erected a pavilion, where Mahāvīra is seated on a throne.

Jaina tradition have references of Siddhāyatanas, Yakṣāyatanas and Arhatāyanas in their literature. Detailed description of eternal shrines (Siddhayātanas) or śāsvata-caityas situated in various heavens and on several mountain peaks is referred to in many scriptures. Nandiśvaradvīpa has fifty-two Siddhāyatanas. This may be one of the reasons that many Jaina shrines are established with fifty one small shrines and a main at centre, known as bāvanajinālaya. Likewise the still larger shrine having seventy-one small shrines and a main larger is known as bornterajinālaya. Here 24 Tirthaṅkaras of past, present and future are adored.

3.9 Iconography of Jaina images :

The word icon stands for an image, while graph for writing or describing; thus iconography is a description of an image with an elucidation of pedestal and nimbus or prabhāmaṇḍala or aura. It is influenced by period, place, artist, donor, geographical condition, availability of material, finance and the patronage. Therefore Jina images vary from Kṣatrapa to medieval period, and in various art schools of different regions. The life incidents of Jinas and deities also play important role in image carving.

It is rather difficult to study iconography of Jaina images as both Jainism and Buddhism have many common features in carving. The main difference between Buddha and a Jina image is that a former does not bear any religious mark on chest as it is covered with upper linen, while the latter is invariably given the mark of śrīvatsa since Kuṣāṇa period.

India is a vast country having different schools of art developed in various states patronised by local kings. The Sicri dotted red stone is

32 *Ācāraṅga-sūtra*, 15th Adhyayana, sutra -753.

available near Mathurā so many of the sculptures were engraved from the same. During foreign invasions plenty of images, temples, assembly halls, etc. were damaged. After the invasion and restoration of peace, broken structure or sometime whole shrine is renovated. A system of immersing mutilated images into rivers or burying them under the foundations of new shrines causes problems in knowing the evolution of images. Very often mutilated śikharas, pillars, images etc. are found from the plinth of garbhagṛaha and raṅgamaṇḍapa while renovating the entire shrine. Earlier due to fear of invaders, Jaina Saṅgha used to hide them in haste either at the same place or carried them to safer place. At Akotā, Valabhī, Mahudī and Lilavādeva each, a hoard of images were found. Moreover Jainas do not handle carefully the historical valued objects during renovation. Therefore it is difficult to judge their development process of images and shrines.

Jina images are depicted only in two forms -

- i) Sitting in padmāsana or in ardhapadmāsana keeping both palms on one another, sometimes touching the naval.
- ii) Standing in khaḍagāsana (Kāyotsarga) mudra.

These both meditation postures suggest severe austerity. The image of R̥ṣabha (fig. 66) with locks touching the shoulder is available from Kuṣāṇa era onwards, even Pārśvanātha is depicted with canopy of Dharanendra (fig. 67, 68, 78, 84) and Neminatha with company of Kṛṣṇa and Balarāma (fig. 69) through sometimes with adoring ganadharas on pedestal (fig. 126). The carving of such image of Neminatha is a special product of Mathurā school that continued up to late Gupta era, though one such image of medieval period is also found from Dempier Nagar, Mathurā.³³

The concept of 24 Tīrthaṅkaras or Jinas is accepted in Jainism. Jina images are available in three forms - i) A single image. ii) More than one image on a stele iii) four images carved on four sides each of a stele known as sarvatobhadra.

- i) The **single Jina** image depicted on a stone or wood or metal either in Khaḍagāsana or padmāsana.
- ii) A stele comprising carvings of two Jinas is called **dvitīrthī** (fig. 70), while with three Jinas known as **tritīrthī** (fig. 71, 134). The

33 Catalogue of Mathurā Museum, 2003, pp. 142 (Accn. no. 2000.42).

oldest tritīrthī is of Jina Rṣabhanātha (pre Gupta period) seated on a cushion placed on lion throne. On the pedestal, two figures are in Padmāsana flanking the wheel may be two Jinas³⁴ or Gaṇadharas.

(A detail of **sarvatobhadra** image is given at the end of next paragraph).

A stele with the depiction of five Jinas is **pañcatīrthī** (fig. 135). This type of image has one central figure with two Jinas in sitting posture at shoulder level while two in standing position next to the chief idol. The iconography of the same wasn't fixed in Gupta period as one available pañcatīrthī has four Jinas in a row at the top of the main figure. Here mūlanāyaka is flanked by a pair of Cavaradhāri, elephant mounted as Indra and garland holders (fig. 81, 44.3150 MM).

A stele accommodates 24 Jinas including main large figure is called **caturviṃśati** or **covīsī**. Sometimes main central figure (mūlnāyaka) is surrounded by eleven or thirteen other Jinas, then it is known **dvādaśa-Jinas** or **caturdaśa-Jinas** respectively.

The individual carving of 24 Jinas on a stele was not in vogue in Kuṣāṇa period, though one Covīsī image having Rṣabha as a chief idol is obtained from the site Kaṅkalī Tīlā seems to be of 3rd century A.D. (fig. 11), as it is with combed hair. Here Nemi and Pārśva Jinas could be easily recognised by their special form-while Mahāvīra, Munisuvrata, Śānti and Sambhava Jinas could be known by their names in the inscriptions.

Total number of Tīrthaṅkara figures available from Mathura are 119 where 93 are in padmāsana while about 26 standing kayotsarga figures are without linen and open eyes. Thus here both consecration of Śvetāmbara and Digambara iconography are seen on images.

3.10 The concept of Sarvatobhadra images :

A stele with four Jinas in four directions is called sarvatobhadra image. In *Rajendrakośa* it is defined as, "*Sarvatobhadrāṇi mukhāni yasya*". The word sarvatobhadra stands for auspicious happening in every directions where sarva stands for all and bhadra provides śubha/maṅgala/auspiciousness everywhere.

There are 28 sarvatobhadra images obtained from Kaṅkalī Tīlā of Kuṣāṇa period ranging between śaka year 5 to 74, carved in Khaḍgaśana.

34 B. 7 MM. *Catologue of Mathurā Museum*, pl. 24,

The concept of sarvatobhadra or caturmukha pratimā is based on the Jina when delivering the sermons, sitting in Samavasaraṇa erected by Indras. The structure of samavasaraṇa is mostly circular but sometimes square too with three tiers one above other narrowing from bottom to top. It is also called *Gandhakuṭi* (fig. 133). Here Jina sits on a dais in centre pavilion, where Indra installs his three similar images in other three directions, so devotees could listen to him. This concept having the same Jina in four directions is very often not seen on samavasaraṇa. The standing fourfold images obtained from the site might have different notion. like,

- To spread auspiciousness in all directions as they were established on pillars.
- Some of them do not have Pārśvanātha, in such cases it is difficult to recognise fourth Jinas.
- According to Amalananda Ghosh³⁵ this may be based on the concept of yakṣa caitya under the tree.
- Śāsuvata Jinas always occur in each Utsarpiṇi and Avasarpiṇi time cycle and have common names i.e. Rṣabha, Candrānana, Vāriṣeṇa and Vardhamāna³⁶. It is possible that some of the sarvatobhadra images may have been above mentioned group of Śāsuvata Jinas as here Pārśvanātha is not seen on some of the images.

The Ādipurāṇa of Jinasena describes the Mānastambha at the entrance of the samavasaraṇa which includes the four images of gold at the base. According to *Tiloya-paṇṇatti*, Jina images were placed on the top of the pillar. A pillar (Śaila stambha) from Kahaum has four Jinas on four sides at the top and one at its base has the inscription of year 141 A.D. of Gupta period. Most of the shrines in Southern India have Mānstambhas. At Deogarh and Chitor beautiful Mānstambhas are seen with four Tīrthaṅkara images on top. This practice is still popular amongst the Digambaras.

The distinctive features of Caumukha images from kaṅkāli-Tilā :

- I) Inscriptions on the pedestal commence from the side of Pārśva (fig.72), so one can assume that this was the front position (J.230, J232, LM). Here Pārśva is carved with a canopy while others are with halo (fig.97, 98).

35 Ed. Ghosh Amalanand, *Jain Art and Architecture*, (New Delhi, Bhartiya Gnanpith, 1975).

36 *Jivābhigama-sūtra*, 137, pp 235; *Sthāpaṅga-sūtra*, 4, sūtra 307; *Pravacana-sāroddhāra*, 491, pp 117,

II) The pedestal on each side varies - sometimes with five tiers where devotees are at corners with folded hands (fig.73) ; on many images, adorants are seen wearing long coats and flanked the central wheel (B. 69, B. 70, B. 71 MM; J. 231 LM, J. 234 LM, fig. 74).

III) All the images do not bear śrīvatsa mark on chest (J 243, J 237 LM).

Their sizes are ranging between 1 foot 10 inches and 3 feet 3 inches. Many images have mortise at the centre top to receive umbrella staff/chatrayaṣṭi (J 233 and J 684 LM) and tenon below the images.

IV) One of the images holds a projection at bottom (fig.75), having an inscription indicating that the same was installed on a pillar.

The details of the above stated sarvatobhadra images-

Sr. no.	Accn no.	Height	Yr. of est. Saka	Luders nos.	Description
1	B 71 MM	1' 10"	5	20	Three are with halo and Pārśva with broken snakehood. Devotees are sitting on corners. Square mortice at the top. It is inscribed.
2	MM B 70	1' 10.5"	35	19	A square mortice at the top, three are with halo while one is Pārśva with nāga chatra. All has śrīvatsa, A pair of devotees are sitting on both corners facing both ways. Three sides have running inscription
3	MM B 69	1' 11"		107h	Three have haloes, Pārśva with nāga chatra, Ṛṣabha with locks on shoulders, all have śrīvatsa, a round mortise at the top, devotees are at corners on pedestals, inscribed.
4	MM B67	2' 10"			Pārśva is with chatra and Ṛṣabha with locks, all have śrīvatsa, a square mortice at the top and a tenon at bottom. Each side of pedestal has devotional scene.
5	MM B 68	3' 3"		107g	Three have haloes and Pārśva has chatra, all comprise with śrīvatsa, a square mortice at top. It is inscribed, but defaced.

6	MM B 72	1' 3"			Each comprises śrivatsa, three have haloes, Pārśva has a chatra, found at the cross road - Maholi where it was worshipped as Vīrabhadra. Original place might be kaṅkāli-Tīlā.
7	BB 73.	1'			Carving is defaced, Pārśva and Ṛṣabha are noticeable.
8	MM 12.276				
9	MM 15.560				Pārśva and Ṛṣabha
10	MM 45.3209				
11	MM 3214				
12	MM J 684				

One sarvatobhadra image in padmāsana of Gupta period has Kubera and Ambika on pedestal (fig.96). The bas-relief of caumukha image includes different patterns like Kuśa grass, five tiers, devotees at corners or flanking the wheel etc. One inscribed Śvetāmbara image is of medieval period (fig. 76-A,B,C,D).

Many Jaina shrines have caturmukha concept having four doors in four directions either at ground level or at top with a space for pradakṣiṇā. Rāṇākpur in Rajasthan is best example of a caumukha shrine, where sarvatobhadra Ṛṣabhadeva is mūlanāyaka.

We have early references of caitya pillar at Pahārpura temple in Bengal. Though it is disclosed as a Hindu relief, it was a Jaina shrine as per the obtained copper plate dated 478 A.D. referring to a donation by Brāhmaṇa couple following the Jaina 'Pañca-stūpanikāya' faith.

Deogarh and Gwalior also have beautiful shrines of early Gupta period, while at Delavādā-Ābu, caturmukha temple of Kharatara vasahi is of medieval period.

3.11 Concept of 24 Tīrthāṅkaras:

Concept of 24 Tīrthāṅkaras covering a span of billions of years, mentioned in Jain scriptures, is not accepted by historians and archaeologists in the absence of definite clue, proof and inscription. However out of twenty four Tīrthāṅkaras of present era, last three - Ariṣṭanemi, Pārśvanātha, Mahāvīra and first Ṛṣabhadeva, are recognised by them. Moreover one inscribed pedestal of an image from kaṅkāli-Tīlā

denotes the word 'Munisuvrata', earlier deciphered as nandyāvarta also indicates the presence of 20th Tīrthaṅkara. Besides, images with the name Sambhava (EI. Vol. X, no.5. fig.1, Saka year - 48), Śānti (L.L. 27) and a covīsī of Ṛṣabhadeva³⁷ also strengthens the covīsī concept from earlier period.

The covīsī image with mūlnāyaka Ṛṣabha has a simple nimbus surrounded by other 23 Jinās (Here all are seated in padmāsana) where mūlnāyaka is seated under a caitya tree on a cushion (fig. 11). His hair is combed, two of the locks on shoulders as identity of Ṛṣabhanatha. The pedestal comprises lions at corners having a vertical wheel at centre with a ribbon passed through. The inscription is faint and only the word "Pratimā" is readable. It is discovered in 1889-90 and suggested to be of c. 5th century A.D. by V. Smith. However it seems to be of little early period from the cushion seat and vertical wheel. The images of 24 Tīrthaṅkaras with their associated deities in Khaṇḍagiri cave is assigned to early medieval period.

The Tīrthaṅkara after getting Kevaljñāna, preaches to all mankind sitting in samavasaraṇa, is called Arhat, therefore he is shown with cavaradhāris, aṣṭa-mahāprātihārya, dharmacakra, caturvidha saṅgha and yakṣa-yakṣi. After nirvāṇa, he becomes Siddha. Siddha is without body i.e. aśarīrī, reached to Siddha sthāna or Siddhaśilā where there is infinite bliss and no rebirth. They are Kevaljñāni Jivas. Siddha is displayed without any yakṣa-yakṣi and cavaradhāri. Their colour is red while Arhat is white. Thus Arihanta image is worshipped like a king having all attributes while Siddha is adored without any prātihāryas, but only with emitting sunrays or lotus buds in nimbus. In Jaina shrines both type of images are adored by devotees.

The images from kaṅkāli-Tīlā range from 2nd century B.C. to 11th century A.D. The epigraphic records reveal that they were installed at -

1. Arhatāyana - A shrine of Arhats.
2. Raṅga mandapa - The hall adjacent to garbhagṛha where images of jinas and deities are established. The same word is still in used for the adjacent structure to main garbha gṛha. The Sarasvatī image J 24 LM. was setup in raṅgamaṇḍapa according to its inscription.

37 I) Accn. no. LM J. 57.

II) Smith, *Jain stūpa.*, pp. 52, Pl no. XCIV.

3. Words like 'Deva nirmita Vodva stūpa' and 'Deva nirmita' are available on one and three images respectively.
4. Āyāgasabhā the sacred assembly hall – Here Āyāga stands for sacred and sabhā for saṅgha or assembly hall.
5. Caitya pillar where quadruple image was established on the top.

3.12 The iconography and evolution of images of Kuṣāṇa, Gupta and medieval period with their distinctive features :

The collected large quantity of material from kaṅkāli-Tilā, Mathurā is placed at Government museum Mathurā, State museum Lucknow, National museum Calcutta/Delhi, Albert museum London and at many other places in India and abroad.

The Images of Kuṣāṇa Period (78 A.D. to 176 A.D.):

The Śaka era commences from 78 A.D. or little early as per historians. Here discovered specimens are of 2nd century B.C. to 11 century A.D. They represent the Mathurā school of art, the Gandhāra style and the regional artistic influence. The art of Mathurā school illustrates the development and evolution of iconography in Jainism.

The Kuṣāṇa kings were with secular outlook therefore Jaina art and religion flourished in their kingdom. Mathurā was a chief international business centre so the traders utilised their extra fund to construct shrines for welfare of people. Here every community had donated images and other sculptures for adoration. Images carved during Kuṣāṇa period were without any support at the back. They were carved with stretched hands in padmāsana (fig. 52, 55) and long hands up to knees in Khadagāsana (fig. 72, 73). On the pedestals, inscriptions of donors are available with full family and occupation details as well as the inspired recluse's name. Immediately below the inscription the caturvidha saṅgha is carved with the dharmacakra at a centre as seen on most of the images (fig. 69, 72, 88).

After few centuries making of such images without any back support and stretched hands discontinued as they were easy to break and instead, images, with less stretched hands were carved along with back supports also came into existence.

Shoulders were carved very heavy with broad chest (fig. 69, 85) while śrīvatsa marks on the chest of Jinas varies in shape, over a period of time; even some images of them are without such a mark. The depiction

of aṣṭapṛātihārya around the Jina was yet to start, but the depiction of cavaradhāri, yakṣa-yakṣi and devottes can be noticed (fig. 66, 99).

The images of Kuṣāṇa period were depicted with dwarfish look, broad chest, heavy and broad shoulders and with open eyes. The portion from waist to legs was slim in comparison to shoulders in both āsanas. During this period, many Jina images were carved with thin raised Uṣṇīṣa on head or without Uṣṇīṣa while Buddha images of this period are invariably with Uṣṇīṣa. On the whole images of this period give an unsymmetrical look in comparison of later period.

The Images of Gupta period (430 A. D. to c. 600 A.D.)

Jaina icons carved during Gupta period were well shaped and equilateral. The system of carving well shaped images has been developed in this period including showing the eyes in meditation. Here the shape of the eyes changed from round and almond shape to half open like lotus bud and looking inward. The facial expression has given a cool and calm look as suggestive of Supreme Knowledge. The images were designed slim and youthful following mahāpuruṣa lakṣaṇas. The simple nimbus showing only a border changed to full blown lotus and emitting rays (fig. 81). Moreover the depiction of caturvidha saṅgha on pedestal continued upto one or two centuries more, showing the importance of saṅgha who also considered 25th Tīrthaṅkara in Jaina pantheon (fig. 66). Here the vertical wheel is replaced by parallel wheel. The manifestation of innocent smile on the face and body of the Jina changes to serenity with the passage of time. Agrawal V. S. comments regarding their expression-

“The harmonious blend of physical beauty with spiritual grace in the images was an outstanding contribution of the Mathurā artists during Gupta period. The aureole carved with a number of concentric bands and the tastefully carved halo showing radiation of knowledge from the Tīrthaṅkaras in all directions. This is the aesthetic representation of samavasaraṇa/preaching to all³⁸”.

During this time the yakṣa - yakṣi as śāsana devatā and lāñchanas of Jinas (fig. 81, 116, 117) are included. According to Jaina philosophy God has not created the world as it is eternal. Arhat and Siddhas cannot directly help or favour worshippers in their problems, still Jaina laymen adore them by installing lacs of images and erecting excellent shrines to

38 Agrawal V. S. preface, in 'History of Jainism with sp. ref. to Mathurā' by Sharma V. K.

reach the final goal of Mokṣa like them. Thus Jainas worshipped them as liberated souls to inculcate and develop their qualities in one's own self.

Thus images created during Gupta period were artistic, in equal proportion and with the characteristics of mahāpuruṣa having aṣṭa-prātihāryas and cavaradhāris, they are without inscriptions, except few. As observed by Sharma R. C. in the Gupta age there is a dearth of epigraphic record on the Jain images. He also commented that only two inscribed Jaina images found in India one is J. 36 LM and other being at Udayagiri in Madhya-Pradesha installed a Pārśvanātha image³⁹ in the year 426 A.D. According to Varāhamihira, the Jina images depicted with long hands, śrīvatsa mark, peaceful appearance on face and youthful body with nudity.⁴⁰

The Images of Medieval period:

The Jaina tradition speaks of the supernatural thirty-four qualities (34 atisayas) of every Jina which includes aṣṭamahā-prātihāryas - i) Aśoka tree, ii) Shower of celestial flowers, iii) Divine music iv) Fly-whisks v) Lion throne vi) Nimbus vii) Celestial drum beating (Deva-dundubhi) and viii) Triple umbrella⁴¹ as referred to early literature.

The early medieval period 7th to 9th century A.D. is the transitional period from classical Gupta to diverse forms in iconographic details as well as vivid ornamentation seen in almost whole of India. In eastern India due to planetary influence on human beings nine (or eight if considers Rāhu and Ketu as one) planets became popular on door jams of the shrines. Jainas too included planets on the pedestal of Jinas as the devotees. During this period carving of other Tīrthāṅkaras rather than mūlanāyaka, in parikara also became popular. In case of a single Jina a parikar has cavaradhāris and garland holders flanking the mūlanāyaka (fig. 99) but if two Jinas sitting in padmāsana flanked the chief idol than the whole sculpture is called tri-tīrthī. Here besides mūlanāyaka image, the other two were depicted below the toraṇa upto the face level. In case of standing image, mūlanāyaka has two garland holders up to face level on his both sides and below them two Jinas are in standing posture. In

39 *The Classical Age*, pp 409.

40 *Bṛhatsamhitā Adhyāya*, 58

41 I) *Samavāyāṅga-sūtra*, no. 34, pp-569, *Mahāpurāṇa* (Puṣpadanta), *Abhidhāna cintāmaṇi* - Hemcandra, 57 to 64., *Tiloya paṇṇatti*, pp 896-915,

II) Chanchreek K. Jain Mahesh, *Jain Art and Archi.* pp-72.

pañcatīrthī image, a parikara has two Jinas in padmāsana and two are in khadagāsana in addition to mūlanāyaka. Thus a sculpture is called pañcatīrthī with the help of parikara. The lāñchana of the image goes with mūlanāyaka. The pedestal is the seat of Jina, carved below the cushion comprises with a yakṣa-yakṣi pair of mūlanāyaka on extreme corners, a lion and an elephant on either side of centre's Prāsadā devi. At the centre below the Prāsadādevi, a dharmacakra is shown flanked by a pair of deer. Out of nine planets five are carved to the left and four are to the right at the bottom of the pedestal.

3.13 The eyes, hair arrangement, Uṣṇiṣa, facial expression and Nimbus of Jinas :

We have seen the conspicuous features of Jina images of different period. The identification of them is carried out by their appearance like nimbus, curls, stretched hands, urnā, eyes and aṣṭaprātihārya on the parikara, etc. The details are as follows-

The images of Kuṣāṇa period have either full open eyes (fig. 43, 56) or half open with smile on face (fig. 52, 54). The shape of the eyes is like an almond or a lotus (fig. 77, 78), the eyeballs in open eyes could be visible on some of the images (fig. 80). Here the eyebrows are in a line.

The hair arrangement :

The head of Tīrthaṅkara image is either plain (fig. 77) or has different types of curls or combed hair. Some of the images of Jinas before Gupta era are available with neatly combed hair (fig. 62). The hair curls of sometimes turned towards left or right (fig. 93) is noticed. Many of the hair curls of Jina images of Kuṣāṇa period are in parallel crescent (fig. 79, 82).

The Uṣṇiṣa :

In Kuṣāṇa period, the uṣṇiṣa on head of Jina was not seen (fig. 1, 44), but sometimes slightly raised uṣṇiṣa is also noticed (fig. 60, 80). The Jina images on Ayāgapaṭas of early Kuṣāṇa period are with uṣṇiṣa (fig. 105, 106).

Facial expression to provide Jina in various mode (bhāva) like Karuṇā (compassion) and śānta rasa are almost not visible on face before Gupta era. During this time, true character of Jinas who have renounced the world and gained spiritual power does not properly appear on the face, instead an innocent smile (fig. 51) was provided to give pretty look.

Nimbus :

Jina images of Kuṣāṇa period are available with or without back support, containing simple prabhāmandala/nimbus/halo. The available variety is scalloped border (fig. 52) or full blown lotus (fig. 81) or emerging rays (fig. 83), from the back of head. It is not considered as an essential part of an image. The earliest carving on the halo is simple or scalloped boarder also called hastinakha (B. 63, B. 69, B. 70, B. 71 MM. and J. 230, J. 239, J. 244. J. 245 LM.). The next comes scalloped border with bead strings and/or emerging sunrays (fig. 115, 136).

3.14 The carving of auspicious symbols on palms, toes of Jinas and snakehood of Parsvanatha :

Many of the images of Kuṣāṇa period are chiselled with auspicious symbols on their fingertips, palms and toes (J. 4 LM., J. 19 LM., J. 17 LM.). The images nos. J. 19, J. 4, J. 29. LM have a wheel and a three jewels symbols on their toes. A svastika is embossed on a thumb of Jina (J. 19 LM.). In some cases a wrist is carved with maṇibandha looking like a triangle (J. 6, J. 70 and J. 17 LM.). The snake hood of Pārśvanātha also, often seen with such carving. A Pārśvanātha image of 2nd century A.D. (fig. 84, B. 62 MM,) has svastika, vardhamānaka, śrīvatsa, pitcher, a pair of fish and three jewels depicted on his canopy.

3.15 Lions on pedestal :

The seats on which Tīrthaṅkaras are resting vary from Kuṣāṇa to Gupta and to medieval period. The artists of Mathurā school have projected lions on corners of the pedestal in many varieties when Jina is sitting in Padmāsana - front and side view, sometimes with a svastika on face while in some cases turning their neck in a variety of manner. The caturvidha saṅgh on either side of dharmacakra continued up to late Gupta period. Later on they were carved according to texts like the *Mānasara*, etc. The adorant figures in sitting posture on pedestal flanking the wheel are always depicted in caitya-vandan mudrā (fig.85). Many Kuṣāṇa sculptures are available in round carving of Mathurā school. Jina images were also not exceptional in such carving (J.7 LM.). Some of them are available with the carving of caiya-vṛkṣa on back of the images (J. 81, J. 117, J. 120 LM.). Even the Āyāgapaṭas contain inscriptions at back with grapes border like Hellenic art. In Gupta period the seat

of Jina images in padmāsana were covered with a sort of carpet with beautiful ornamentation (fig. 81). A part of cushion hanging from the seat in various style which is decorated marvellously by artists (B. 75, B. 77, B. 37.2738 MM.).

3.16 Cognizance/Lāñchana :

The depiction of lāñchanas was not a customary in early Jina images. The practice of carving lāñchana on Jina images was not known in Kuṣāṇa period. Here Pārśvanātha image is shown with canopy, Ariṣṭanemi with Kṛṣṇa and Balarāma, Rṣabhadeva with locks of hair and Vardhamāna either with his name in inscription or to be understood if the image is sarvatobhadra. In few cases Vardhamāna is flanked by Indras too, (recognised by his crown) as his devotees with folded hands (fig. 82).

With the downfall of Kuṣāṇa Empire and advent of Gupta rule, the art conventions in India changed throughout the country leaving unwanted foreign elements in carving so iconography of Jina and Buddha images were given definite formula and accordingly they were carved. To recognize 24 Jinas in icons their cognizance were fixed according to their lives incidences and śrīvatsa mark.

3.17 The round carving of Tirthaṅkaras - The Mathurā Style:

The distinct features of Mathurā school—is well displayed in round carving of headless standing Jina image J. 7, now housed in Lucknow Museum. It is standing on a lotus. On the back, a beautiful caitya-vṛkṣa is depicted. Here a deity is standing with a child and an unidentified object. Towards the right of Jina an ascetic is standing while to his left a lady acetic is standing, both are carrying rajoharaṇas. The fourth side of Jina has a depiction of pillar (fig. 2, 3, 4).

The beautiful standing image of Neminātha, J. 121 LM. (fig. 45).

As per Museum's record this image is assigned to Gupta period. The standing Jina has curly hair, elongated ear lobes, śrīvatsa mark on chest and a dwarfish look. Here the halo has full blown lotus, the symbol of divinity surrounded by two Gaṇḍharvas holding garlands. Their hair arrangement shows typical Gupta feature as noticed by R. C. Sharma. On the right of the Jina is a deity with five headed serpent hood touches the hood with right hand while holds an object like cup with left recognised as Balarāma. Kṛṣṇa is standing towards the left of a Jina recognised by carrying a conch with right hand. A

male and a female disciples are standing near the feet of standing Jina might be his fiancée Rajimati and younger brother Rahanemi. He was asked to perform austerity as a part of his repentance by Neminātha according to *Kalpasūtra*. Two devotees are adoring the Jina in kneeling mudrā. In the centre of the pedestal is a wheel flanked by Jinas (or Gaṇadharas) and lions. It is difficult to know that the two sitting personalities are Gaṇadharas or Jinas. If we consider them as Jinas because of seated lions, then the image could be called tritīrthī.

3.18 The Gradual Development of Belongings of Ascetics as observed - A) in Scriptures and B) on Pedestals of Jinas :

The pedestal of Jina images from Kaṅkālī Tīlā reveal the evolution in belongings of male and female ascetics. It comprises with two lions on the corner forming *siṃhāsana* for Arhat. Jaina images from Kuṣāṇa to pre-gupta period (78 A.D. - 300 A.D.) have depiction of caturvidha saṅgha/four-fold community on their pedestal i.e. sādhu, sādhavi, śrāvaka and śrāvika. It has given very high status as it is considered 25th Tīrthāṅkara. Even the Ācāryas never violate its decision⁴². These bas-reliefs are the supporting evidences to the literary sources portraying the culture and the clothing of that period. Usually in Kuṣāṇa period the pedestal of Jina image was chiselled with dharmacakra in the centre with equal distribution of sādhus and śrāvakas on right while sādhvis and śrāvikas on left side.

The ascetics on bas relief are shown carrying pratilekhanas (object to clean) in the right hand with span open to bless, with left hand they hold the blankets in such a way that their privacy of the body is covered. śrāvakas are standing with folded hands next to them (fig.1).

To the left of dharmacakra sādhvis are shown carrying pratilekhana with right hand with open span to bless same as Sādhus, while holding a saṅghāṭī with left.

It is believed that Lord Mahāvīra renounced the world with a piece of cloth on his body known as Devadūṣya gifted by Indra. The belongings of ascetics developed gradually with the influence of place, time and society.

42 Bhadrabahuśvami-II was asked by Jaina Sangha to compose a mantra to overpower the epidemic in Magadha while he was in Nepal.

A) The Belongings of ascetics as described in scriptures :

The first *Śrutskandha* of *Ācārāṅga-sūtra*, refers only five belongings for Niganthas/ascetics - i. Vastra (cloth) ii. Pātra (bowl) iii. Kambala (blanket) iv. Pātraproñchana and v. Kaṭāsana (a piece of woollen cloth used for sitting while meditating)⁴³.

It classifies four types of niganthas/śramaṇas as per their linen-

Achela - without clothes⁴⁴,

Eka-sātaka - wearing one piece of cloth⁴⁵,

Santarottara-wearing two or three linen⁴⁶.

He is advised to give up all linen, step by step and practiced nudity⁴⁷. The sūtra further remarked that young physically fit sādhu should keep only one cloth⁴⁸. For women ascetics the dress code mentions that she should keep four saṅghaṭis/linen of different sizes viz,

- one saṅghaṭi having two hands wide, (one hand is nearly about one yard)
- Two saṅghaṭis of three hands,
- One saṅghaṭi of four hands,

Thus four saṅghaṭi are referred to sādhu⁴⁹. With regards to increase in articles nothing is pointed out in sūtra, except the rules for accepting them.

In relation to belongings, *Uttarādhyayana-sūtra* narrates to use three belongings by ascetics - (a piece to wipe the face, a piece to use to

43 वत्थं पडिग्गहं कंबलं पायपुंछणं उग्गहं च कडासनं। एतेसु चेव जाएज्जा।

आयारो (आचारांग) १/२/५/११२ and *ibid*, 1/8/1/1.

44 अहं पुण एव जाणेज्जा-उवाइक्कते खलु हेमंते, गिम्हे पडिबन्ने, अहा परिजुण्णं वत्थं परिट्ठवेज्जा, अहापरिजुण्णं वत्थं परिट्ठवेत्ता।

- आयारो (आचारांग), १/८/६/९२

45 जे भिक्खू एणेण वत्थेण परिवुसिते पायचइएण, तस्स णो एवं भवइ-बिइयं वत्थं जाइस्सामि।

- *Ibid* 1/8/6/85

46. जे भिक्खू दोहिं वत्थेहिं परिवुसिते पायचइएहिं, तस्स णं णो एवं भवति-तइयं वत्थं जाइस्सामि।

- *Ibid* 1/8/5/62

47. जे भिक्खू तिंहि वत्थेहिं परिवुसिते पायचउत्थेहिं, तस्स णं णो एवं भवति-चउत्थं वत्थं जाइस्सामि।

- *Ibid* १/८/४/४३

48. जे णिगंथे तरुणे जुगवं बलवं अप्पायंके थिरसंघयणे, से एगं वत्थं धारेज्जा, णो बितियं।।

- आयारचूला, ५/१/२

49 जा णिगंथी, सा चत्तारि संघाडिओ धारेज्जा - एगं दुहत्थवित्थारं, दो तिहत्थवित्थाराओ,

एगं चउहत्थवित्थारं, तहप्पगारेहि वत्थेही असंविज्जमाणेहिं अहं पच्छा एगमेगं संसीवेज्जा।।

- आयारचूला, ५/१/३

cover inner most parts and a simple linen.) mukhavastrikā, gocchaga / pāya-kambala and vastra.⁵⁰

Dasavaikālika-sūtra does not speak in increasing the articles but should be kept to follow non-violence as well as to cover the body.⁵¹

The reference to increase in belongings is first available in *Cheda-sūtras* like *Bṛahatkalpa*, *Vyavahāra* and *Niśitha* but not all fourteen stuff at a time as referred in *Oghaniryukti-sūtra* for *Sthavirakalpi*. *Vyavahāra sūtra*, describes that a senior most (sthavira) can keep staff (dand), begging bowl (patra) parasol (chatra), excretory bowl (mātraka), stick (lāthi), pona-falaka, cloth (vastra), cela-chilamilikā and carma. Out of these articles, a trend of keeping mātraka, danda, pātra, cilamilika is still prevailing in Svetambara tradition. There is no practise of keeping chatra and carma (Umbrella and Skin of Animal) in any Jaina tradition. The chatra was in use in yati tradition till early 19th century.

Oghaniryukti-sūtra gives a list of belongings for ascetics - 12 for 'Jinakalpi', 14 for 'Sthavirakalpi' and 25 for women ascetics. The 14 belongings⁵² from this sūtra are as follows -

1. pātra 2. Pātrabandha 3. pātra sthāpana, 4. Patrakesarikā, 5. pātrapatala 6. rajastrāna, 7. guccaka, 8, 9 and 10 (Three pieces) of pracchādaka, 11. rajoharaṇa, 12. mukhavastrikā, 13. mātraka, 14. colapataka.

Besides this reference one more is available in Anga literature - *Praśṇa vyākaraṇa*⁵³, which was rearranged in 7th century. Dr. Sagarmal Jain has

- 50 . पडिलेहेइ पमत्ते अवज्झइ पायकंबलं।
पडिलेहणाअणाउत्ते पावसमणि त्ति वुच्चई।। - उत्तरा० १७/९
- मूहपोत्तियं पडिलेहिता पडिलेहिज्ज गोच्छगं।
गोच्छगलइयंगुलिओ वत्थाई पडिलेहए।। - उत्तरा० २६/२३
- जे भिक्खू णिगंथीणं आगमणपहंसि दंडगं वा लट्ठिय वा रयहरणं वा
मुहपोत्तियं वा अण्णयरं वा उवगरणजायं ठवेति, ठवेतं वा सातिज्जति।। - निशीथ, ४/२३
- 51 . जं पि वत्थं व पायं वा कंबलं पायपुच्छं।
तं पि संजमलज्जट्ठा धारंति परिहरंतिय।। दशवैकालिक, ६/१९
- 52 पत्तंपत्ताबंधो पायट्ठवणं च पायकेसरिया। पडलाई रयत्ताणं च गुच्छओ पायनिज्जोगो।।
तिन्नेव य पच्छागा रयहरणं चेव होइ मुहपत्ती। एसो दुवालसविहो उवही जिणकप्पियाणं तु।।
एए चेव दुवालस मत्ताग अइरेग चोलपट्ठो य। एसो चउदसविहो उवही पुण थेरकप्पम्मि।।
ओवनिर्युक्ति श्री हर्षपुष्यामृत जैन ग्रन्थमाला, लाखाबावक, १९८९ गाथा-६६८, ६६९, ६७०
- 53 जंपि य समणस्स सुविहियस्स तु पडिग्गहधारिस्स भवति मायण-भंडोवहि उवगरणं पडिग्गहो पायबंधणं
पायकेसरिया पायठवणं च पडलाई
तिण्णेव रयत्ताणं च गोच्छओ, तिण्णेव य पच्छाका, रओहरण-चोलपट्ठक-मुहणं तकमादीयं।
- पण्हावागरणाई १०/१०

discussed the belongings of ascetics in his book⁵⁴ that the composing period of *Niryukti* - the earliest commentaries on *Agamas*, was in 2nd century A.D., though during Valabhi Vacana, some researches were made but that is in *Cheda-sūtras* and *Ogha Niryukti*. The most of the archaeological references of upakaraṇas/belongings are available on the pedestals of Jina images where sādhus and sādhvis are depicted in various form.

On Mathurā sculptures, the sādhus and sādhavis carried more than six belongings as seen on following bas-relief of Jina-

An ascetic is carved holding a mukhavastrikā besides a folded blanket in usual way to covers his nudity (fig. 24, J.20 LM.). Here the inscribed names and gaṇa of Sādhu with his belonging kula is confirmed by the *Paṭṭāvali* of *Kalpasūtra*. Thus here an ascetic is projecting the condition of Niganthas and portraying their order before the split of Svetāmbara and Digambara.

Out of 14 belongings five to six are clearly visible in Mathurā's Jaina images. Other four are-

i) Pātra sthāpana, ii) Pātra puch, iii) Rajastrāna and iv) Gucchaka/pātrakesarika. They are very small cloth pieces not required any separate depiction. The practice of their use adopted with the tradition of using utensils. The motive behind the need of such small cloths are benefitted as a filter, to keep cleanliness and to serve as lid for water jar.

Ārya Rakṣitasūri allowed to keep a *mātraka* since 1st - 2nd century AD. So out of 14, 10 are already mentioned. The remaining four are three bedcovers (Pracchadaka) and one cloth - Chola pattaka.

In the Pali *Tripitakas*⁵⁵ there is mention of Ekasāṭaka Nigantha. *Ācārānaga-sūtra* as discussed earlier, a *sādhū* can keep one to three cloths. Svetāmbara monks later on started keeping Cola patta. Thus to keep 14 articles by Śramaṇas are accepted by their tradition. Yāpaniya sect accepted 14 belongings in their literature but in practice kept only two - pratilekhana and excretory bowl⁵⁶. The rest of the articles were

54 Jain S., "Jaina Dharma Kā Yāpaniya Sampradāya" pp. 469 to 485 and also pl.-3.

55 निगंधा एकसाटका। - मज्झिमनिकाय, महासिंहनादसुत्त १/१/२

अदुवा संतरूत्तरे अदुवा ओमचेले अदुवा एगसाडे अदुवा अचेले।

- आचारांग सूत्र (आत्मारामजी) १/८/५१ पृ० ५८५

56 चतुर्विधं उपधिं गृह्णता बहु प्रति लेखनता न तथा चेलस्य।

- भगवती आराधना (विजयोदया टीका) गाथा ४२३ पृ० ३२२

used when in need. On the base of belongings, the two traditions of Śramaṇas - with the Jinakalpi and Sthavirakalpi came into existence.

In Jainism, it is necessary for all ascetics to keep rajastraṇa or pratilekhana, even if he is practicing nudity. The purpose of keeping the same is for cleaning the place and to save lives of minute insects.

The pratilekhana and its synonyms from various texts are given below :

1. *Dasavaikālika sūtra* - Rajoharana / Pāyapucchana / Gocchaga / Gocchaka.
2. *Niśitha bhāṣya* - Rajoharana / Pāyapurchana.
3. *Bṛhatakalpa-sūtra* - Munjachippana.
4. *Sthānāṅga* - Payapurchana.
5. *Uttarādhayayana-sūtra* - Pāyakambala.
6. *Mulāacara* - Pratilekhana / Padilehana.
7. *Bhagavatī-ārādhana* - Pratilekhana / Padilehana.
8. *Nitisara* - Picchi.
9. *Bhadrabāhu kriyāsara* - Picchi.
10. *Ācārāṅga, Sūtrakṛtāṅga, Bhagavatī, Jnātādharmakathā, Upāsakadasāṅga* - Pāyapunchana.

It seems that in ancient times a piece of blanket was used for cleaning the vessels, which later on was made into rajoharaṇa by folding the same in round to use as a stick with front opening. The upper side was made hard by using dried grass etc. for carrying easily. In the villages there is a still practice of preparing bamboo brooms opening from front. To make Rajoharaṇa, the wool, flax and grass are used. The ascetics on the bas-reliefs of images are carrying rajoharaṇa of various shapes and sizes. In the Khajuraho some of the sculptures of Digambar Śramaṇas are holding long rajoharaṇas. These may be the Mayūrapiccha shaped like the Rajoharaṇa of Śvetāmbara monks.

In view of Dr. Jain Sagarmal,

“In the scriptures *Bhagavatī-ārādhana* and *Mulācāra* one finds Paḍilehana / Pratilekhana instead of Picchi / Rajoharaṇa which is related with its uses not with its shape and size. It is surprised to note that both the texts have nowhere referred the Mayurpicchi. Though in both the scriptures one finds the five qualities and work done by this object - free from dust and perspiration, delicate, soft and light

weighted. Even it is said that the object must so soft that it won't give any pain if touches the eye. From these references it is clear that Yāpaniya ascetics kept Pratilekhana or Mayūrapiccha but of what kind is not mentioned. From the commentary on *Ṣadadarśana - samuccaya*, of Guṇaratnasūri (13th century) clarifies that Yāpaniya Śramaṇas were keeping Mayurpicchi. The Yapaniya commentator of *Bhagavatī-ārādhana*, Aparajitasūri (8-9th century) elucidates the word Paḍilehana as Pratilekhana in the Tika where the same is used only once or twice⁵⁷ while in the Tika of *Mulācāra*, Vasunandi (12th A.D.) has always explained the same as Picchi. Thus generally in the beginning, Pratilekhana, Picchi or Rajoharaṇa was used for cleaning purpose irrespective of size and form. In Yāpaniya tradition the mayurapicchi was no doubt popular as the qualities which are mentioned in the scriptures are all available in Mayurapicchi. Śvetāmbara Agamas have never oppose Mayurapicchi, *Niśitha cūrṇi* has reference to carry the same for cleaning in special cases (Gatha-822)."⁵⁸

This article performs the work of cleaning having different form, size and shape, either called by Picchi or Gadhapichi or Munja pichi is Pratilekhana. Here the work of the same has given importance not the form. Afterwards these specific Pratilekhana becomes a symbol of identity of both the sects i.e.

Mayurapiccha - Digambara ascetics while Śvetāmbara - woolen Rajoharaṇa.

Patra (Kamaṇḍalu):

In *Ācārāṅga cūrṇi* a list of possessions of ascetics is given in which Kuṇḍikā is also mentioned. In Yāpaniya scripture *Mulācāra*, refers to a patra to use for excretory purpose. *Ācārāṅga sūtra* talks option of the ascetics keeping a *patra* or not, selection of Patras, thus there are few opinions found.

In *Bhagavatī Ārādhana* (Yāpaniya text) refers to bring alms in bowl / patra for the aged and weak ascetics.

B) The belongings of Seers as Observed on Pedestal of Jinas:

The depiction of Sādhus-Sādhvis on Mathurā sculptures clear many wrong assumptions.

1. The sculpture, (fig. 87, AIIS-17.53) has a depiction of an ascetic

57 Jain S. *Jain Dharma ka Yapaniya Sampradaya...*, fn. 1-2, 484. (Bhag. Aradhana, Gatha 98.)

58 Jain S. *Yapaniya Sampradaya...*, 483-484.

who is without any clothes holding a small Rajoharaṇa with one hand and a jholi to keep alms-bowl (pātrā) in another. The period of this image is of 1st century A.D. This depiction strengthens the system of bringing alms for weaks and old ascetics. Moreover to bring food in pātarās and keeping the same in jholi/cloth bag is still in practice with Svetāmbara tradition.

2. The ancient image of Sarasvatī (fig. 32) has an ascetic holding a blanket with left hand and kamaṇḍalu with right, the Śrāvaka is standing on the left of the deity.
3. In the Āyāgapāṭa of Loṇaśobhikā (fig. 41) the top of the stūpa is flanked by flying ascetics with a Kambal wrapped on left arm carrying alms bowl.
4. A pedestal of standing Jina (362.77, AIIS, 12.276 MM, fig. 88, 89) has two male ascetics on right of Dharmacakra wearing clothes covering their shoulders too. Here the Sādhvi holds Pratilekhana with right hand and a cloth/Saṅghāṭi with left.
5. An image of a monk in svādhyaṃya/pravacana Mudra (B. 20 LM. and fig. 90A) though without head then also provides much information of a Sādhvi. He is sitting on seat/Katāsana whose border is clearly visible. He carries a manuscript with right hand while left hand drawn upward in giving sermon. A folded cloth covering his left shoulder is like the ascetics wearing in fig. 89.
6. A pedestal⁵⁹ of an image (fig. 86) carrying a three Jewels symbol at the centre which is flanked by a male and a woman ascetics with Rajoharaṇas in their hands. Here an ascetic is wearing clothes and Sādhvi is wearing Saṅghāṭis.

⁵⁹ AIIS, 18.72, J.19 LM.

The gradual development of Deities in Jaina Pantheon

In Agamic literature many references to veneration of Yakṣa and Yakṣa shrines (caityas) are found. In Kuṣāṇa and pre Kuṣāṇa period the trend of carving yakṣa-yakṣī along with Jinas were not in vogue but, in early medieval period a system of carving Yakṣa-Yakṣī on a pedestal of Tīrthaṅkara came in to practice. Hence it seems that the trend of carving them along with Jina is a later development. The obtained artefacts from Kaṅkālī Tīlā confirm the veneration of some deities since Kṣatrapa period but their adoration flanking the Jina or on a pedestal came into practice in early medieval period, though there are few images of Kuṣāṇa period flanking Jina with devotees might be deities as they are wearing crowns.

4.1 The Trend of Veneration of Deities in Jaina Pantheon:

The obtained images of Lakṣmī, Sarasvatī, Surya, Kubera Ganeśa, Ambikā and Cakreśvarī, etc. from Kaṅkālī Tīlā strengthened the cult of their worship individually or with Jina. The images of Pārśvanātha with canopy of Dharaṇendra also show the existing trend of worshipping deities with Jinas.

The *Paumacariyam*¹, *Sthānāṅga-sūtra*², *Samavāyaṅga-sūtra*³, etc. talk about great personalities⁴ (Śālākā puruṣas). Out of them, 24 Tīrthaṅkaras and Kṛṣṇa - Baladeva were more popular.

4.2 The Kṛṣṇa and Balarāma with Ariṣṭanemi:

The mention of Kṛṣṇa and Balarāma is available in *Uttarādyayana-sūtra*⁵ (c. 3rd B.C.). Afterwards a detailed description is offered in *Harivaṅsa-purāṇa* and *Mahā-purāṇa* (7th A.D.).⁶ *Nāyadhamma-kahāo* also talks about Kṛṣṇa. *Antagaḍa-dasāo* (in later edition) describes Kṛṣṇa

1 I) *Paumacariyam*, ed. Jacobi H., (Varanasi, 1962) pp. 5, 145-57 (63 Śālākā Puruṣas).

II) Tivari M. N., *Jain Pratima Vijnana* (Varanasi, Pārśvanātha Vidyapitha, 1981), pp. 32.

2 *Sthānāṅga-sūtra*, ed. Ghasīlal, (Rajkot, 1964), pp. 22.

3 *Samavāyaṅga-sutra*, (54 Śālākā puruṣas, here 9 Prativāsudevas are not included), pp. 132, 158, 207.

4 24 Tīrthaṅkaras, 12 Cakravartis, 9 Baladevas, 9 Vāsudevas and 9 Prativāsudevas.

5 I) Tivari, *Jain Pratimā Vidyāna*..., pp. 32. *Uttarādhyayana* - 22nd and 27th Adhyāya.

II) Jacobi, *Jaina sūtras*, part II, 112-119.

6 Tivari M. N., *Jain Pratimā*..., pp. 32.

as a ruler of Dvāraka while Ariṣṭanemi renounced the world in his presence⁷. From these scriptural references and images of Ariṣṭanemi with Balrāma - Kṛṣṇa, Jacobi and Srivastava as well as M. N. Tivari clarify that they were assimilated in Jaina faith before the Christian era.⁸ The two individual images of Balarāma found from Samkisa and Kaṅkālī Tīlā, where the inscribed image from Samkisa is flanked by a Jaina ascetic and two devotees (fig. 91, 92) with an attractive carving of makara on reverse (c. 1st A. D.). This is now housed at Switzerland in a private collection. It was displayed at County Museum, Los Angeles, in an exhibition⁹ pertaining to 'Jaina Art from India'. Later on, the photographs of displayed artefacts were published by Thames and Hudeson under the heading '*The peaceful Liberators*'. Here Balarāma is sitting in lalitāsana with a club behind his right arm raised to bless the devotees. According to Dr. Hartel, the partially legible inscription also identifies the deity as Balarama¹⁰. The other standing image (fig. 29, G. 215 LM) of Balarāma from Kaṅkālī Tīlā has a canopy of snake over his head. He is holding a long ploughshare (hala) with left hand while small club (musala) in the right. This is his earliest representation, assigned to 2nd century B.C. which may be affiliated to Jaina pantheon, if one compares the same with above discussed images.

Mathurā is the famous ancient seat of Vaiṣṇavism. Besides Kātra-Keśavadeva, many shrines of Kṛṣṇa -Dāuji (Balarāma) still existing and are visited by devotees. This emphasises that a popular cult of Balarāma existed here. It is possible that Jaina Saṅgha of Mathurā, realised their popularity and incorporated them in Jaina pantheon separately or with Ariṣṭanemi. About 15 images of Ariṣṭanemi with his cousins acquired from Mathurā where one is of medieval period (accn. no. 2000.42 MM.) found from Dampier Nagar, Mathurā. It is only a fragment showing a corner part of Jina Neminātha where Balarāma could be recognised with his snake hood.

7 I) Tivari M. N., *Jain Pratimā*...., pp. 33.

II) *Antagaḍa-dasāo*, ed., L.D. Barnet, (Varansi, reprint, 1973), 12.

8 Tivari, *Jain Pratima*..., pp. 33.

9 Ed., Thames and Hudson, '*The Peaceful Liberators*', *The Jaina Art from India*' (Los Angeles, County Museum, 1996), pl. 53.

10 *Ibid.* pp. 53 with plate.

One headless image of Ariṣṭanemi¹¹ from Cauraśi mound is of early medieval period flanked by Balrāma and Kṛṣṇa. On the pedestal of the same has a vertical cakṛa carved at the centre flanking with a yakṣa and yakṣī.

A statuette of Ariṣṭanemi (34.2488 MM.) assigned to Kuṣāṇa period seated in dhyāna mudra has a scalloped nimbus flanked by Balarāma and Kṛṣṇa. His other images of same period are now in Lucknow Museum viz. J 8 (97 A.D.), J. 47 (1st A.D.), J 60(1st A.D.) J 117, J 121(5th A.D.).

4.3 The Origin, Development and Practice of Tantra in Jainism:

In Jainism the 14 *purvas* (scriptures), considered very ancient comprise with mantras and vidyas, when uttered with meditation produce miraculous powers. They are now extinct, but whatever recollected through oral tradition are incorporated in Āgama literature.

The origin of tantric practice in Jaina faith is available before 1st AD. *Kalpāsūtra* mentions two vidyādharaḥ - Vidyācāraṇa and Jaṅghācāraṇa having vast knowledge of Tantrism i.e. doctrines of rituals, disciplines, and meditations of Tantrism. Therefore they are called vidyādharaḥ (*Dhārayati vidyā iti vidyādharaḥ*).

As per Jaina scriptures, Gautamasvāmī reached the peak of mountain Aṣṭāpada with the power of Sun beams. One of the *purva*, *Vidyā-pravāda* speaks *Navagraha śānti stotra* composed (retained) by Bhadrabāhusvāmī-I, the 5th Śrutkevali. The stotra¹² mentions a procedure of adoration of *Navagrahas* with rituals when a person is in trouble. His disciple Sthulabhadra also acquired the knowledge of certain mantras with his blessings. Once Sthulabhadra's sisters came to greet when he was meditating, he changed his form on seeing them. They saw a lion instead of their brother, who in fact had transformed his body into that of a lion by some mantra he had learnt. The sisters, ran to Guru Bhadrabāhu and narrated the matter. The Guru immediately understood the misuse of power so he again sent them without mentioning anything. This

11 Accn. no. 37.2738 MM, *Catalogue of Jaina Antiquity*. (Mathurā, G. Museum, 2003), Pl.40.

12 *Nitya Patha Samgrah*, ed. Sarabhai Navab, (Mumbai, Meghraj Pustak Bhandar, 1941).
Janma lagne ca Raśauo ca yada pidanti khecarāḥa,...//
Puṣpaehi, Gandhaiḥ, Fala-naivedya Sanyuktaiḥ...//
// Jinanamagrataḥ kritva, grahanam śānti hetave...//
Bhadrabahuruvacaivam pañcaṁaḥ śrutkevali//
Vidyāpravadataḥ purvad, graha śāntividhim śubham// -Grahaśānti stotram. ,

time Sthulabhadra was in his usual form. After this event the Guru stopped giving him further knowledge, but when Jaina-saṅgha appealed to Bhadrabāhu, he taught him remaining *Draṣṭivāda* but without its detailed explanation. From this episode one can infer that Jainācaryas had knowledge of tantra (vidyās), but were supposed to use them rarely only when in need, for the sake of religion and not otherwise.

Bhadrabāhu II composed *Uvasaggaharam stotra*¹³ at the time of epidemic on the request by Jaina Saṅgha to avert the same. Here, in the beginning, both Pārśva - i.e. Tīrthaṅkara Pārśva and a yakṣa Pārśva are saluted and prayed to help devotees in such a situation. The Pārśva yakṣa of Jaina pantheon resembles lord Ganeśa. Here yakṣa Dharāṇa and yakṣī Padmāvātī are also adored to get rid of 'grief and to achieve Mokṣa. Thus by the time of second Bhadrabāhu (5th century A.D.), yakṣa-yakṣī families were accepted as guardians of Saṅgha.

Ārya Vajrasvāmī used Paṭṭavidyā during a natural calamity to carry the Jaina saṅgha at a safer place in 1st century A. D. *Āvaśyaka-niryukti*, a commentary on *Āvaśyaka-sūtra* refers that Vajrasvāmī secured many magical powers (vidyās) before these went in oblivion. We know that with the help of Bow-and-arrow knowledge (vidyā), Ācārya Kālaka defeated king Gardabhilla and rescued the female ascetic named Sarasvatī. The Āyāgapata (Q.2 MM) of Loṇaśobhikā comprises of the depiction of monks flying in the sky¹⁴. Even the depiction of flying Sadhu along with Indra is seen on a sculpture, though it is in two pieces but provides plenty of information of that period¹⁵. It displays some unidentified object flanked by a flying Jaina monk and Indra. This shows that magical powers were mastered by Jaina ascetics. All above literary and archaeological evidences prove that the practice of tantra and mantra and to possess super natural power was popular in Jaina tradition earlier to 1st century A.D., but the Ācāryas rarely used them, that is too for ensuring safety of Jaina Saṅgha in ill situations.

Some of the Jaina Ācāryas who mastered magical powers with their related mantra to save the religion are as follows -

1. Ārya Khapuṭa - 1st century A.D.
2. Ārya Rohana - 2nd century A.D.

13 Pañca pratikramāṇasūtra, "*Uvasagga haram Pāsam, Pāsam vandāmi kamma gaṇa mukkam*", Bhadrabāhu II.

14 V. Smith, *Jaina stupa at Mathurā*., pl. CIII, (Āyāgapata of Loṇaśobhikā).

15 *Ibid.*, pl. XVI.

3. Ācārya Nāgārjuna - 4th century A.D.
4. Ācārya Yaśobhadrasūri - 4th century AD.
5. Ācārya Mānadevasūri - 4th century A.D.
6. Siddhasena Divākara - 4th century A.D.
7. Mallavādi - 5th century A.D.
8. Mānatungasūri - 7th century A.D.
9. Haribhadrasūri - 8th century A.D.
10. Bappabhaṭṭasūri - 9th century A.D.
11. Siddharaśi - 9th century A.D.
12. Surācārya - 11th century A.D.
13. Jinesvarasūri - 11th century A.D.
14. Abhayadevasūri - 11th century A.D.
15. Virācārya - 11th century A.D.
16. Jinadattasūri - 12th century A.D.
17. Vādidevasūri - 12th century A.D.
18. Ā. Hemacandra - 12th century A.D.
19. Ā. Malayagiri - 13th century A.D.
20. Pārśvadevagaṇi - 12th century A.D.
21. Jinakuśalasūri - 13th century A.D.
22. Jinaprabhasūri - 14th century A.D.

These Ācāryas raised the glory of Jainism by Mantra, Yantra and Tantra power. Afterwards the worship of some divinities came into practice who gained more popularity than before. Till today a system prevails where before commence any work with a salutation to deities is offered '*Jina Śāśana Deva kī jay*'. Even they are included in rites and rituals by many Jain Ācāryas. The practice of offering fruits and sweets came into existence, though only the offering to Viras like Ghantākara and Maṇibhadra were accepted as 'prasāda' by devotees.

In the beginning, the auspicious symbols, 24 Tīrthankaras, their life incidences and philosophy¹⁶ were carved for adoration. Then

16 Viz. three jewels, svastika, nandyāvarta, wheel, etc.

the worship of mothers of Jinas with young Jinas in lap came into existence (fig. 138). Afterwards the past and future Jina images came to be chiselled. It is well known that Jaina tradition emphasises the doctrine of karma sturdily. Accordingly, a person is responsible for his own action or Karma. It is not easy for a laymen to grasp the deep-rooted philosophy, to practice its strict tenets and to walk on spiritual path for achieving final goal of life – ‘Mokṣa’. Also due to the fear of their conversion into other faiths, Jaina Ācāryas incorporated the worship of different deities to fulfil the wishes of lay followers with the help of yantra, and mantra practice. The Tīrthaṅkaras are great beings, detached from worldly affairs and therefore adorations of Śalākā puruṣas, Rudra, Nārada, Kulakaras, parents of Tīrthaṅkaras etc. were established. But when they didn’t gain popularity, then Jaina leaders made room for the practice of adoration of many deities from other faiths like a cult of 10 Dīkṣāpālas, 64 Yoginis, 52 Vīras and 9 Grahas. They are added to deva clan, seeing their influence, though 16 Vidyādevīs (fig. 139), Āryāvati, Negameṣa, Surya, Kṣetrapāla etc. were worshipped since long. The yakṣa-yakṣī of a Tīrthaṅkara either in the form of Adhiṣṭhāyaka deva or as devotees are noticed in some of the images (fig. 54). The renowned scholar Dr. Jain S. observed the development of the process of veneration of deities in Jainism and comments as follows:

“In Jainism, the adoration of a clan deities is not because of their capacity to fulfil worldly desires, but they themselves are devotees of Tīrthaṅkaras. These deities possess miraculous powers and are helpful in achieving worldly desires of aspirants. Their adoration, with rites, rituals and meditation are provided according to Jaina faith¹⁷”.

Thus in Jainism, deva cult is venerated as they themselves are devotees and guardians of Tīrthaṅkaras. The yakṣa-yakṣī (Adhiṣṭhāyaka deva) of Tīrthaṅkaras always assist adorants. The Jainas call them Śāśana devatās who represent a class of gods classified as - Bhuvanapati, Jyotiṣka, Vyantara and Vaimānika. Yakṣa - yakṣīs are considered as Bhuvanapati-devas who are benevolent and malevolent. Benevolent devas help the devotees to solve the obstacles in life and also assist to enhance spiritual activities, while malevolent do not involve in any activity.

17 Jain S., *Jain dharma ka samkṣipta Itihas*, 2003, pp. 46.

4.4 The Contribution of Hinduism in the development of Deva cult:

The existence of deities in Hinduism is much earlier than Jainism as per the opinion of scholars. The king of yakṣas is Kubera/Vaisravana in Vedic literature. Many Vedic gods and goddesses were incorporated in Jaina pantheon as Yakṣas and Yakṣīs of the Tīrthaṅkaras, viz. Cakreśvarī, Kālī, Jvālāmālīni, Cāmuṇḍā, Ambikā, Padmāvatī, Brahmā, Ṣaṇmukha, etc. Jaina adopted Hindu cult and presented them as the worshippers of Tīrthaṅkaras. *Jivābhigama-sūtra*¹⁸ describes Vaisramaṇa as the chief of the yakṣas as well as the head of the North direction. He was worshipped as deity since the period of Mahāvīra¹⁹. His two forms exists, an individual and a devotee, besides as a protective yakṣa of a Jina.

In the medieval period, Jainism included 64 yoginis in the clan of deities as the attendant deities of the Kṣetrapālas.²⁰ Their names are mentioned in *Ācāra-dinakara* without any iconographical details. One ancient image of Kṣetrapāla available in 1960 (fig. 23) with Jina on head seems to be of 1st century or little early from its archaic character.

4.5 The Yakṣa and Yakṣī in scriptures and Mathurā Art School:

In *Bhagavatī-sūtra*²¹, a list of 13 obedient yakṣas are given - Puṇṇabhadda, Maṇibhadda, Sumanabhadda, Śālibhadda, Cakka, Rakkha, Punnarakkha, Savvana(Sarvāṇha), Savvajasa, Samiddha, Āmoha, Asaṅga and Savvakama. Besides this, *Tattvartha sūtra*²² also presents a list of 13 yakṣas where first three are common, others are Śvetabhadra, Haribhadra, Vyatipatikabhadra, Śubhadra, Sarvatobhadra, Maṇuṣya-yakṣas, Vanādhipati, Bāṇahara, Rupayakṣa and Yakṣottama. It seems that the resting places of Lord Mahāvīra might be such Yakṣāyatana.²³

18 I) *Jivābhigama*, 3, pp 281.

II) Vijayendra sūri, *Lok Prakash.*, 1960, pp 357-8.

19 Vijayendra sūri, *Lok Prakash.*, 1960, pp 357-8.

20 Tivari, *Jain Pratima...*, 1981, pp. 43.

21 I) *Bhagavatī sūtra*, 3, 7, 168.

II) Tivari, *Jain Pratima...*, 1981, pp 34-35.

22 I) Tivari, *Ibid.*

II) *Tattvartha sūtra*, ed., Sukhalal Sanghavi, (Banaras, 1952), pp 119.

23 Shah U. P., 'Yakṣas worship in early jaina literature', in *J.O.I.*, vol. 3, pp. 62-63, Jambukavana, Bahuputrika-caitya, Purnabhadra-caitya, Guṇaśīla-caitya, Nandana, Chatra-palaśa

While studying the sculptures of Mathurā school it appears that the adoration of yakṣa and yakṣī was already in practice since 1st era of Kuṣāṇa or little early. On many images of this art school, yakṣas are credited as flywhisk holders of Tīrthaṅkaras (fig. 43, 81).

4.6 Āryāvātī (fig. 33):

The deity Āryāvātī represented on Āyāgapāṭa with three women attendants - a flywhisk holder, an umbrella holder, and one with a garland as well as a child or devotee. The inscription on the top mentions that it was gifted to Jaina shrine by Amohini in the year 42 or 72 of the reign of Kṣatrapa king Śhodāsa. It commences with adoration to Vardhamāna. Here the two uprights have lions on top.

4.7 Negameṣa / Harinagameṣi:

The Jaina canonical literature were aware of the transfer of Mahāvīra's embryo from mother Brāhmaṇi Devānandā to Kṣatriyaṇi Triśalā. Here the process of embryo transfer/Garbhaharaṇa is considered as one of the ten wonders narrated in sacred sutras²⁴.

4.8 The Transfer of Embryo as described in Scriptures:

In *Ācārāṅga-sūtra*²⁵, the incident of transfer of embryo is described with planetary condition of Nakṣatra 'Uttarā-phālgunī' including the total days of pregnancy.

A detailed description of procedure is recounted in *Vyākhyā-prajñapti* also known as *Bhagavatī-sūtra*.²⁶ Accordingly the work of transfer of embryo of mothers was carried out without giving any trouble to them. Hariṇegameṣi was able to perform the work by touching the pores of skin with the help of nails while making all the family members

24 I) *Sthānāṅga-sūtra*, part 2, sūtra -777, pp 523 - 21: *Samvayanga-sūtra*, trans. by Malavaniya, pp. 891, *Kalpasūtra-subodhika Tika*, pp 64.

II) Vijayendra sūri, Tīrthaṅkara Mahāvīra, 1960, pp 104.

25 *Ācārāṅga-sūtra*, second Sruta-skandha, Bhavana Adhikara, pp 388-1-2.

26 I) ...Hariṇegameṣi - sakkasa ṇam due ithigabham nahasiramsi va romkuvamsi...va. // *Vyakhya Prajñapti*, - Shataka 5, Uddesha 4, pp 218/1.

II) Vijayendrasūri Tīrthaṅkara Mahāvīra pp. 107.

unconscious. This task is also accounted in Loka prakasha.²⁷

The image of Negameṣa is represented with the head of antelope or a goat. His reference is also available in *Suśruta-saṁhitā*, *Kalpasūtra*, *Neminātha-caritra*, *Antagaḍa-dasāo*, etc. Acarya Rajendrasūrī explained the word Hariṇegameṣi - in Rajendra-kosha as one who obeyed the command of Hari-indra and also transferred the embryo of Mahāvīra is Hariṇegameṣi--

‘हरेरिन्द्रस्य नैगममादेशमिच्छतीति हरिनैगमेषी’

अथवा ‘हरेरिन्द्रस्य नैगमेषी नामा देवः यो देवानंदायाः’, कुक्षेर्वीरजिनमपहृत्य त्रिशलागर्भे प्रावेशयत् ।

- अभिधान राजेन्द्र, खंड ७, पृ. 1187.

As per old medical literature *Suśruta-saṁhitā*, a disease in a pregnant woman is called Negameṣā-pahr̥tā. In this, the foetus ceases throbbing in the womb and it appears as if life has ceased to exist in the foetus, making the abdomen compressed. This disease - Negameṣāpahr̥tā²⁸ is an evident reference to deity Naigmeṣa who transferred Mahāvīra's embryo. In the twenty seventh chapter of *Suśruta-saṁhitā* ‘Uttara-Tantram’, the deity

- 27 I) सप्तानामप्यथैतेषां सैन्यानां सप्त नायकाः ।
 सदा सन्निहिताः शक्रं विनयात् पर्युपासते ॥८०॥
 ते चैवं नमतो वायु रैरावणश्च मातरः ।
 स्यादमर्द्धिं हरिनैगमेषी श्वेतश्च तुम्बरूः ॥८१॥
 पादात्येशस्तत्र हरिनैगमेषीति विश्रुतः ।
 शक्रदूतो अति चतुरो, नियुक्तः सर्व कर्मसु ॥८४॥
 योसौ कार्यविशेषेण देवराजानुशासनात् ।
 कृत्वा मङ्क्षु त्वचश्छेदं रोमन्धैर्नखांकुरैः ॥८५॥
 संहर्तुमीष्टे स्त्रीगर्भं, न च तासां मनागपि ।
 पीडा भवेत् गर्भस्याप्यसुखं किञ्चिदुद्भवेत् ॥८६॥
 तत्र गर्भाशयाद्गर्भाशये योनौ च योनितः
 योनेर्गर्भाशये गर्भाशयाद्योनाविति क्रमात् ॥८७॥
 आकर्षणामाचनाभ्यां चतुर्भङ्गयत्र संभवेत् ।
 तृतीयेनैव भङ्गेन गर्भं हरति नापरैः ॥८८॥

- Loka Prakasha, Sarga 26, pp 334-2, 335-1.

II) Viājyendrasūrī, Tirthaṅkara Mahāvīra, pp. 116.

- 28 शुक्रशोणितं वायुनाऽभिप्रपन्नमवक्रान्तजीवमाध्मापयत्युदरम् ।

तत् कदाचिद यदृच्छयोपशान्तं नैगमेषापहृतमिति भाषन्ते ।

तमेव कदाचित् प्रलीयमानं नागोदरमित्याहुः तत्रापि लीनवत् प्रतीकारः ॥६१॥

- *Suśruta-saṁhitā*, trans.y Kavi Kunjalal, (Varanasi, Chowkhambha Sanskrit series), ch. 10, Sarira Sthana, gatha - 61, pp. 274-275.

Negameṣa is considered as a pitṛgraha, as he acts as the guardian and protector of children. His position, discussed in nine grahas is prominent as a male Graha²⁹. Here infant diseases are classified into nine with their symptoms - Skanda, Skandāpasmarā, Revatī, Mukhamāṇḍikā and Negameṣa or Pitṛ-graha³⁰ etc. and their separate treatment is prescribed. If the child has not recovered, then the worship of the above grahas is recommended by lighting a lamp of mustard oil and putting mustard seeds on the floor with flowers and garlands. Thus to protect children from various diseases symptomatic method is recommended but in case the child is not cured then parents are advised to adore the related Yakṣa-Yakṣī. In this *Samḥita* the word 'Ajānana'³¹ is used for Negameṣa deity shows the fixing of iconographic formula while compiling the work *Suśruta-samḥitā*, where Aja means goat and ānana for head. V.S. Agrawal³² noted about this deity-

"In the beginning of Christian era, the iconographic formula of Naigameṣa had become settled with its characteristic features -

- a) The deity was beneficent to children and was considered their guardian protector (Pitṛgraha);
- b) he was believed to have a goat's head;
- c) He had been taken out of the orbit of the Jain religion and had grown popular as the presiding deity of children amongst all classes of people, and certainly in a much wider society than implied in the Jaina reference, for the medical literature refers the deity in a non-sectarian strain."

The Negameṣa deva is even discussed in detail by A. P. Jamkhedkar in '*Vasudeva Smṛiti Samḥita*'.³³

The other reference of Negameṣa is available in *Kalpasutra* - when Indra became aware that Mahāvīra's soul (jīva) had taken place in the form of an embryo in the Brāhmaṇi Devānandā, he first paid a homage to Arhat that was to be born. He understood that an Arhat ought not to be born in

29 *Suśruta-samḥitā*, 27th Adhyaya, slokes 2,3,4 and 15.

30 *Ibid*, slokes, 7,9,11,12,15,18 and 21.

31 अजाननश्चक्षिभूः कामरूपी महायशः। बालं पालयिता देवो नैगमेषो भिरक्षतु।

32 *Journal U.P.H.S.* Vol. XX PT I&II, V.S. Agrawal, article on 'A note on God Naigameṣa'.

33 Jamkhedkar A. P., "Naigamesha: A Reconsideration in the light of a Vedic Rituals", in *Vasudeva Smṛiti Samita*, ed. Agrawal P. K., (Varanasi. 2014), pp. 189-197.

a Brahmanical family, but only in royal race. It always had been the duty of the reigning Indra to see this tradition. In order to fulfil his duty Indra directed Haringameṣi-deva, the divine commander of infantry, to exchange Mahāvīra's embryo from Devānandā to the royal queen Trisalā of the Kṣatriya race who was also carrying a baby. During the operations the two ladies and their attendants were given a sleep. The deity Negameṣa returned to Indra and reported that the work assigned to him was completed.³⁴

As per the katha in *Antagaḍa-dasao*, Kṛṣṇa expressed his wish³⁵ to the deity that he wanted one younger brother.

The text *Neminātha-caritra* also comprises with the story of this deity. Here the story is connected with the life of Ariṣṭanemi and Kṛṣṇa.

4.9 Images of Naigameṣa from Mathurā:

There are sixteen images of Negameṣa obtained from Kaṅkālī Tīlā and surrounding areas in Mathurā. Out of these 14 are in Mathurā museum, one of in Lucknow museum while the remaining one³⁶ is at 'The Russek Collection' which is out of India. The deity is not shown carrying any weapon, the reason might be that he is associated with children as seen in literature and sculptures.

1. On a frieze of Garbhaharana, (fig. 14, 15), Hiranyagameṣi (very often known by this name in Jaina canon) or Negameṣa is shown seated on lion throne³⁷ after transferring the embryos. One can see the sweets offered to him as a mark of honour. Out of three standing women, one carries a flywhisk, second is in blessing while third carries a baby in her left arm and keeping her right palm open for blessings. While transferring the embryos, at a moment, there must be two children (embryos) outside the womb, the unborn Mahāvīra is carved with Pratilekhanā taking support of Negameṣa-deva, while other baby is held by mother Devānandā. The words "Bhagava.. Nemesa" (LL No. 101) depicted on the frieze below the deity's seat is of archaic character representing a legend from *Kalpasūtra*

34 I) *Kalpasutra subodhika tika, sūtra* -27, pp. 91-95. *Sihanaiṅga*, 5.1; Bhagavati Aradhana, 5.4:

II) V. S. Agrawal, 'A note on God Naigameṣa..': Vijayendrasūri, *op. cit.* pp 108.

35 I) Ed. N. V. Vaidya, //Icchami nam Devanuppiya sahoayaram kaniyasam bhauyam viinnam// - *Anatagaḍa-dasao*, pp 11.

II) Vijayendrasūri, *op. cit.*, pp. 119.

36 Thames and Hudson, *op. cit.* 'The Jaina Art from India - The Peaceful Liberators' sculpture no. 54.

37 V. Smith, *Jaina Stūpa at Mathurā..* pl - XVIII, obverse and reverse.

where he is mentioned as Hariṇegameṣi-. The event is even narrated in *Samavāyaṅga-sūtra* and *Rājaprasniya-sūtra*. In this *sūtra* 14 life incidences of Tīrthaṅkara Mahāvīra are dramatized where this was the fourth episode.³⁸

2. A goat headed Naigameṣa deity (E1 MM or 34.2547 MM, fig. 94) housed at Mathurā Museum is of early Kuṣāṇa period. He wears necklace as well as holding two children with folded hands on each shoulder.
3. The counterpart of this deity holds a male child in a cushion with left hand while blesses the devotee with right. Here also a sleeping child is shown with folded hands to respect the divinity (E. 2 M.M., fig. 34).
4. The other images displayed in Mathurā Museum are 34.2482, 16.1210. 15.1115, 15.1092, 15.1001, 15.909, 15.799. Most of the photographs are covered between the plates number 44 to 49 in the 'Catalogue of Jaina Antiquities' published by Government Museum Mathurā in 2003.

4.10 Vidyā:

One sculptured panel with two registers where upper has a stūpa flanked by two Jinas and a lower represents an ascetic, a deity and female devotees with a lady ascetic. The stūpa has two vedikās and a caitya-vṛkṣa. One upright pillar on a corner of lower register has a wheel on the top while another figure on a top is beyond recognition. Here Jaina Śramaṇa recognised by the name Kaṇha with the engraved words 'Kaṇha Śramaṇo' between a deity and him. Here a standing deity is seen in varada near Śramaṇa (fig. 100) having similar posture like Āryāvatī. The word 'Vidya' is seen in bold character near the deity's head. Here a question arises whether it is not the symbolic representation of 16 Vidyādevīs? The established date of the panel is 95 of Kuṣāṇa era equivalent to King Vāsudeva's reign.

4.11 Lakṣmī:

An image of Lakṣmī (fig. 35, 80.2 MM.) found from Mathurā of Kuṣāṇa, period resembles with the image of Sarasvatī of the same period, hence it may be of a Jain pantheon. She is holding a full blown lotus stalk with left hand while right is raised to bless the devotees. She is

38 I) *Samavāyaṅga-sūtra*, pp 54, 32nd Samvaya. *Rājaprasniya-sūtra*, 84 sloke, pp. 143.

II) Vijayendrasūri, *op. cit.*, pp. 110-111.

flanked with some divinity beyond recognition (might be Ganeśa and Kuberā). Her Uṣṇīṣa is like Āryāvātī. Another image (J.23 LM. fig. 46) of a deity dated 52 Śaka year shows only her feet wearing thick anklets and a pedestal with an inscription that seems to be Lakṣmī. She is seated in a same posture like Sarasvatī. Both the inscriptions have similar words. The inscription of above stated image commences with śrivatsa, presenting her to be Lakṣmī. In spite of some similarity they are different chiefly in wearing ornaments, Sarasvatī image is without any ornaments while Lakṣmī is wearing thick anklets. The deity is included in 14 or 16 dreams of Tīrthaṅkara's mother.

4.12 Ambikā:

In Jainism Ambikā is recognised as the yakṣī of Ariṣṭanemi available either with two or four hands having the symbol of a bunch of mangoes and vehicle lion (fig. 137). In southern India she is known as Kusumāṇḍī. The *Pratiṣṭhā-sāroddhāra*, describes her with two hands and riding on lions.

//Dwibhujā Simhasamārudha āmradevī haritaprabhā//

(*Pratiṣṭhā-sāroddhāra*, manuscript from Ārā,Bihar)

An image of Ambikā³⁹ (fig. 36) obtained from Kaṅkālī Tīlā is of medieval period. The deity is in lalitāsana seated on lotus cushion supported by her vehicle lion having beautiful round nimbus. A child is seated in her left lap and second child is standing on her right side, though the deity and both children are defaced. To the extreme right of her a Ganeśa is seated holding a bowl of sweets to which he applies his trunk. On the left of her, next to lion, a Kuberā is seated, recognised by his purse and a bowl. Both have oblong haloes. The chief deity Ambikā is attended by two flywhisk holders on either side. A Tīrthaṅkara Neminātha is shown on her head flanking Kṛṣṇa and Balarāma as observed in Mathurā art school. The family group is adored by flying Indras standing on lotus. On the panel beneath, eight mother deities are carved (four on each side) with the children in hands.

4.13 Cakreśvarī:

An image⁴⁰ (fig. 37) of Cakreśvarī - the yakṣī of first Tīrthaṅkara Rṣabhadeva, is obtained from Kaṅkālī Tīlā. She is standing on a cushion supported by a Garuda, flanked with cavardharis. Her ten arms, though

39 Accn. no. D. 7 MM. 10th A.D.

40 Accn no. D. 6 MM. 10th A.D.

some are mutilated, hold a wheel (cakra). A Jina at the top has two mālādhāris on either side. Here faces of Jina, deity and cavardharies are disfigured except the nymbus.

4.14 Some unidentified deities:

A tympanum (B. 207 LM., fig. 101, 102) has the carving of a stūpa, a Jina and an unidentified female deity at the centres in three semi-circular bands. The uppermost band shows a stūpa flanked by six adorants. In the second band, a Jina is worshipped by three adorants on either side while third comprises with a deity in blessing-pose (abhaya-mudra) sitting in lalitāsana flanked by six devotees, out of them first pair, next to deity is Negmeṣa on her right and a crowned male on her left.

A Śālbhañjikā⁴¹ standing on a pedestal having lions on both corners is worth mentioning. Here lions are not displayed for lion throne as the female is standing so it is her mount (vāhana) depicted on pedestal. She is holding a branch of a mango tree and pointing her first finger towards a mango fruit. This sculpture is chiselled in round with blooming lotuses behind showing her divinity. This Śālbhañjikā might be the yakṣī Ambikā of earlier period. There are two more Śālbhañjikās standing on demons carved in round with lotuses behind and standing on strange persons (fig. 103). There is a reference of yakṣī Kuberā protecting the stūpa at Mathurā in *Vividha-tirtha-kalpa* having a vehicle a man (Naravahana). An Āyāgapāṭa of Loṇaśobhikā has two niches on the either side of the staircase, where the left niche comprises with a deity in blessing mudra who might be deity Kuberā.

4.15 Dharanendra and a Yaksi in a Canopy of Parsva:

One bronze image of Pārśvanātha with canopy of Dharanendra in Prince of Wales Museum (Mumbai) assigned to 2nd century B.C. This is the recognition of Tīrthaṅkara Pārśvanātha image continued in Kuṣāṇa era and afterwards too. One Pārśvanātha image of late Kuṣāṇa period, found from Kaṅkāli Tīlā has a yakṣī shown in the canopy of Dharanendra (fig. 47). It is difficult to identify the deity.

Another standing image (J. 7 LM. fig. 2, 3, 4) carved in round, though without head, has a wonderful carving on each side. It has a yakṣī standing in blessing mudra under the caitya-vṛkṣa.

41 V. Smith, *Jaina stūpa at Mathurā...*, plate-LXII

The dreams of Jina's mother comprise of the Lakṣmī, Sun and Moon show that they are adored in Jainism in the form of symbols too.

4.16 Sarsavatī:

The earliest inscribed image of Sarasvatī (fig. 32. J. 24 LM.) assigned to Kuṣāṇa era brings into focus her independent worship in Jaina pantheon. The deity squats on a rectangular seat with her knees drawn up, holds a book in her left hand while right hand, though without palm seems to be in varada. On her right a Śramaṇa is standing with a pitcher (kumbha) in right hand while holds a Kambala with left as usual. To her left, a devotee is standing with folded hands. It is the earliest image of Sarasvatī with her name in the inscription.

4.17 Śrutadevī Sarasvatī in Ardhamāgadhi Āgama Literature:

Besides Arhats, the Ardhamāgadhi Jaina literature comprises with adoration of 16 Mahāvidyās but the Śrutadevatā is not accredited with the prevails of performing maṅgala in the beginning. The text *sūtrakritāṅga*⁴² and *Ṛṣibhāṣita* have mentioned the knowledge (vidyā) of ascetics comprising with some skilful art and power like disappearing, Knowledge of languages, etc. but not referred to Sarasvatī deity⁴³. With the influence of tantric practice, many deities are given a room in the Jaina pantheon viz. Kaṅkāḷī, Kālī, Mahākālī, Cāmuṇḍā etc.⁴⁴ Even the accepted 16 Mahāvidyās are assimilated in 24 yakṣīs as the protective deities of Jinas, but nowhere Sarasvatī or Lakṣmī is mentioned in a Deva clan.

In *Bhagavatī-sūtra* first maṅgala is performed towards Pañca-Paramesṭhī, script Brāhmī and Śruta⁴⁵ - 'Namo Arihantanam' / 'Namo Bambhie Liviye' / 'Namo Suyassa'. Here Śrutadevatā is not indicated.

The second maṅgala is performed in the middle of the sūtra (Sataka-15) where Śrutadevatā is worshipped - /Namo Suyadevayāe Bhagavatī⁴⁶/, but this included afterwards as per scholars as it is not available in its Tīkā and Vṛitti. Thus Sarsavatī first adored as a Suya/Jinavāni (Namo

42 *sūtrakritāṅga*, 2/2/18

43 Jain S., article on "Śrutadevī Sarasvatī.." in, *Tithayara*, July, 2009.

44 B.C. Bhattacarya, *Jain Icon*.pp 16 fn, Also Vardhamānsūri, *Acāra Dinakara*.

45 Jain S., article on "Śrutadevī Sarasvatī...", pp 200 -210, in *Tithayara*, (Calcutta, 2009).

46 I) *Bhagavatīsūtra* - 9/33/149 and 163.

II) Jain S., article on "Śrutadevī Sarasvatī.." in *Tithayara*, (Calcutta 2009).

Suyassa), gradually the same Suyā is considered as a Śrutadevī Bhagavatī (Sarasvatī) and presiding deity (adhiṣṭhāyaka deva) for the protection of scriptures.

In the end (prasasti) of *Bhagavatī-sūtra*, some more gāthās are available (c. 5th A.D.) for performing maṅgala. Here the writer (Laheayā) first adored Guru Gautama svamī and next to *Bhagavatī-sūtra* (*Vyākhyā prajñapti*) itself then the adoration is shown towards Dvādasa Gaṇipīṭaka. Lastly, Śrutadevī is worshipped with all her *guṇas* and prayed to destroy darkness of ignorance. The author requested the Śrutadevī to shower her blessings in getting knowledge for writing without any hindrance and obstacles⁴⁷. He even asked the deity to confer cool and calmness to all devotees.

This Praśasti, at the end of Sūtra represents Śrutadevī as presiding over knowledge but this is a later development after fifth century in the view of Dr. Sagarmal Jain:

Therefore it is assumed in the beginning Sarasvatī is referred as the distinctive form of Jinavani (Śruta) in Ardhamagadhi Āgama literature by mentioning 'Namo Suyā Devayāe Bhagavāe'⁴⁸. Śruta is given sacred place for adoration which gradually converted into Śrutadevī and worshipped as a Bhagavatī. Jinavāni -to - Śruta -to - Bhagavatī of *Bhagavatī-sūtra*.

In the *Niryukti* and *Bhāṣya* literature Sarasvatī is not offered the first maṅgala. The scriptures of Digambara tradition has reference to Śrutadevī Sarasvatī but this is a later addition⁴⁹. *Kaṣāyapāhuḍa*, *Ṣaṭkhaṇḍāgama*, *Mulācāra*, *Bhagavatī-ārādhanā*, *Tiloyapaṇṇatti*, *Pañcāstikāya-sāra* and *Pravacana-sāra* also do not mention Śrutadevatā Sarasvatī as part of maṅgala in the beginning. Even the Tikās of Tatvarthasūtra viz. *Sarvārthasiddhi*, *Rājavārtika*, *Śloka-vārtika* and the Tikās of *Ṣaṭkhaṇḍāgama* viz.

47 कुमुय सुसंठियचलणा अमलिय कौरट वितसंकासा ।
सुयदेवयाभगवती मम मतिमिरं पणासेउ ॥
वियसियअरविंदकरा नासियतिमिरा सुयाहिया देवी ।
मज्झं पि देऊ मे हं बुहविबुहणमंसिया णिच्चं ॥
सुयदेवयाए णमिमो जीए पसाएण सिक्खियं नारणं ।
अण्णं पवयणदेवी संतिकरी तं नमसांमि ॥

- Gathas in the end of *Bhagavatī-sūtra*, Jain S. article on "Sarasvatī..". *Titthayea*, July, 2009.

48 *Bhagavatī-sūtra* 9/33/149 and 163

49 Jain S., article in *Titthayara*, 2009, pp 230, 31.

*Dhavalā and Mahābandha*⁵⁰ do not have reference to Sarasvatī in the beginning⁵¹.

The word Sarasvatī occurring at four places in canonical literature-

I) The Vyantara class' Indra, Gitarati Gandharva's queen, 'Sarasvatī'⁵².

II) 'Sarasvatī' as a sister of Ācārya Kālaka.

III) The *Vipākasutra*⁵³ contains a story of king of Rṣabhapura, where a queen's name is Sarasvatī.

IV) Sarasvatī as a river.

At above four places 'Sarasvatī' is used just simply as a name of individual, but not related to any deity.

4.18 Development of Śrutadevatā/Śrutadevī:

As we have seen Śruta is imagined as a Śrutadevī in the form of adhīsthāyaka deva and adored as - *Namo Bhagavyai Śrutadevtyai*. Here 'Namo' comes to show respect and honour towards her. When a group of Śāsana-devatās and Vidyādevīs were introduced in Jaina deva clan at that time Śrutadevī is also imagined for Śruta devatā and represented as Sarasvatī deity as in Hinduism⁵⁴. But in Jainism archaeological reference of veneration of Sarasvatī image is earlier than scriptural evidences. The Sarasvatī image from Kankālī Tīlā, Mathurā is the oldest available in the world, though without head and a palm provides plenty of information in this cult. She holds a role of Manuscript in a hand symbolizing her as a Śrutadevī.

4.19 The adoration of Sarsvatī in various scriptures:

The *Vividha-tīrtha-kalpa*, informs us that in the sixth century A.D. Jinabhadra Kṣamāśramana arrived at Mathurā, saw the deteriorated condition of manuscript of *Mahānīśīṭha-sūtra* and decided to recondition the same. He then meditated on the Śāsanadevī at the stūpa to get her blessings in rewriting the lost portions. The scripture clearly indicates the Śrutadevatā as one in the deva clan. The author requested the deity

50 The scripture and its commentary contain 44 Labdhipadas i.e. slokes to perform mangala but nowhere Sarasvatī is mentioned. Jain S. article in *Tiṭṭhaya*, 2009, vo, 5, pp. 231.

51 Jain S. article in *Tiṭṭhaya*, 2009, vo, 5, pp. 231.

52 I) *Ibid*, vol. 4, pp. 203.

II) 10th Sataka, Bhagavatī-sūtra

53 Angasutra - second Śruta-scandha, *Vipākasutra*, 2nd Adhyayana

54 Jain S., An article on Sarasvatī, vol. 4, 2009, pp 200 -210.

to bless with her vidyā only to Śrutadharas who carry Āgama tradition, but not to bless any haughty persons. Again in the 8th Adhyayana, 24 Tirthaṅkaras and Tirthas are venerated and then Jinabhadra bowed down to Śrutadevī Bhagavatī⁵⁵. Thus for the first time we find Śrutadevatā in the form of deity.

In *Pañcāsaka prakaraṇa*, Haribhadrāsūri (eight century) included Śrutadevatā with other Śāsana deities - Rohini, Ambā, Mandapunyikā, Sarvasampadā, Sarvasaukhyā, Śrutadevatā, Śāntidevatā, Kālī, Siddhāyikā who are nine Devatas in numbers⁵⁶. The Tika of this scripture announces a special penance named as Śrutadevatā austerity (Tapa) wherein the deity is worshipped on every Ekādasī continuously for eleven times practicing fast without uttering a word known as Mauna-vrata⁵⁷. According to *Pañcāsaka Bhāṣya*, Śrutadevatā is a deity of Vyantara class.

In *Angavijja* (2nd cent. A.D.) she is considered as a deity adore as Śrī, Meghā and Kīrti⁵⁸.

In *Paumacariam* (2nd cent. A.D.) Vimalsūri also refers to her as a deity (3/51).

Sarasvatī-kalpa composed by Ācārya Bappabhaṭṭasūri comprises the proper method of her adoration and chanting process of mantras. This kalpa is a stotra prayer of 12 ślokas, have four lines each, glorified her qualities and dignity and then mantras are given in detail with the process of chanting and right time for adoration. Here she is adored describing her various names with its splendour and the fruits of adoration. The stotra also contains the mantras for improving self and thus to become intellectual. As per the author, besides mantras some Guṭikās and Yantras also have power to reduce problems and obstacles.

Śrī Hemcandrācārya worshipped the deity with her various names as per her qualities. With the blessings of Śāradā he composed three and half crores ślokas in many languages on various subjects.

55 I) एसा विज्जा सिध्दंतिएहिं अक्खरेहिं लिखिया एसा य सिध्दंतिया लीवी अमुणिय समय सम्भावाणं सुयघरेहिं णं न पन्नवेज्जा तह य कुसीलाणं च -
"नमो भगवतीए सुयदेवाए सिज्झउ मे सुयाहिया विज्जा"

- Maha Nishithasūtra, 8th adhyaya,

II) Jain S., an article on Sarasvatī, *op. cit.* 209.

56 रोहिणि अंबा तह मंदउण्णया सव्वसंपयसोक्खा।

सुयसंतिसुरा काली सिध्दाईया तहा चेव।।

- Haribhadrāsūri, *Pañcāsaka prakaraṇa*

57 *Pañcāsaka prakaraṇa* and tikā.

58 *Adyāya* 58, pp 223

- *Angavijja*

Mantri Vastupāla adored the deity with 108 ślokas in which she is addressed with different names.

One stavana "*Siddha Sārasvata stavana*"⁵⁹ composed by Sadhvi Śivācāryā whose period is not known.

Jinaprabhasūri had also composed a prayer singing her glory in 17 Gathas. He adored Devī Vāk to protect the devotees from all obstacles. The 'Sūri mantra Ārādhana-vidhi' of Jinaprabha has described her form along with other mantras.

In Abhidhāna Rājendra-Kośa, Śruta-devatā is explained as Śruta stands for Pravacana where presiding deity is Śrutadevatā. To comprehend the deity Śrutadevatā a Gatha from *Pañcasamgrah* is presented by Rajendra Sūri⁶⁰.

4.20 The comparison of the three images of deities with their inscriptions:

Here three images of deities available from Kaṅkālī Tīlā are compared, Sarasvatī (J. 24 LM. fig. 32), Āryāvātī (fig. 33) and Vidyā (fig. 100). The last two of them have inscriptions invoking with the words 'Namo Arhato Vadhamānas and Siddham' respectively so these both and inclusive of Sarasvatī, all three are of Jaina pantheon without any doubts. The deities Āryāvātī and Vidyā stand in similar position. One of their arms is in varada and the second is resting on their respective waists. Āryāvātī's Ayāgapaṭṭa is donated by Amohini for the adoration, established in Kṣatrapa period prior to Kuṣāṇa era, the second is of Kaṇha Śramaṇa where name Vidyā is chiselled near her (deity's) face. Though on both sculptures the word Āyāgapaṭṭa or Śilāpaṭṭa do not occur but the characteristics of them are matched. Here we shall discuss whether both these deities represent the same Suyadevayā Sarasvatī cult or not?

Up till now it was difficult to recognise the deity Āryāvātī as there is not much mention of her in the scriptures. The name Āryā / Ajjā is referred by Vijayendra Suri in his book 'Tirthankar Mahavira'. Here author has given a list of 10 deities from Nayadhamma-kahao - Indra, Skanda, Rudra, Śiva, Vaisramana, Naga, Bhuta, Yakṣa, Ajja and Kotakiriya. He even quoted from *Bhagavatī-sūtra* that the

59 Jain S., article on Sarasvatī..., *op.cit.* 200-210.

60 सुयदेवता भगवई, नाणावरणीय कम्मसंघायं।

तेसिं खवेउ सययं, जेसिं सुयसायरे भल्ली ।।

- अभिधान राजेन्द्रकोष ।

Gautam Svami is requested to bow-down to some of the deities while passing their shrines which included Āryā / Ajjā too (pp. 346, 347). The above Āyāgapaṭṭa of Āryāvātī and Kaṇha Śramaṇa-Vidyā inform us that they were recognised as a subject of worship as a deity. The deity Āryāvātī first appeared in Kṣatrapa period and later on a separate cult of her worship is established in Jainism. Above mentioned three sculptures with their full detail are given below. The Sarasvatī's first image established in the year 54 of Kuṣāṇa period provides much information of her separate cult of worship. The inscription (LL. 54) on the pedestal is-

“Siddham! In the year 54, in the 4th month of winter, on the 10th day one image of Sarasvatī, the gift of the goldsmith Govā, son of Simha (made) at the instance of the Vācaka (preacher) Ārya-Deva, the Śraddhacaro of the Ganin Ācārya Māghahasti, the disciple of the preacher Ārya Hastahasti (or Nāgahasti) from the Koṭṭiya gaṇa, the Sthāniya kula, the Vaira śākhā and the Śrigrāha Sambhogas has been setup at Ranga mandapa for the welfare of all beings.”

The second sculpture is established by Amohini for worshipping the deity Āryāvātī, this is the oldest available inscribed sculpture from Kaṅkāli Tīlā. In this Āyāgapaṭṭa, Āryāvātī is standing in a centre. One cavardhāri lady is standing to her left while a woman on her right holds a parasol and another flower garland. One devotee is standing near her feet. The Āyāgapaṭṭa is decorated with beautiful vandanvāra like Bhārhut sculptures.

Now in the third sculpture of Kaṇha Śramaṇa the deity Vidyā is standing in varada mudrā. The deity has turned her dupaṭṭā around her left hand in very stylistic manner like Āryāvātī. This sculpture of Kaṇha Śramaṇa is in two registers, the upper contains a stūpa in between the two pairs of Tīrthaṅkaras wearing crowns. The lower larger register has a depiction of a deity as described above with the name Vidyā, the Jaina Śramaṇa holds a rajoharaṇa & a mukhavastrikā, a Śrāvaka with canopy, one lady ascetic with rajoharaṇa & two women devotees are standing with folded hands.

In both sculptures only devotees are standing with folded hands but not the monks. A female ascetic is also shown not adoring any deities, but only Jinas.

Here ‘Vidyā’ is engraved near the deity while ‘Kaṇha’ is near Śramaṇa showing that he is Ārya Kaṇha.

On seeing these deities, one question arises, are these three deities **Āryāvati, Vidyā and Sarasvatī** are synonyms leading to one cult of Sarasvatī or of different goddesses?

This query could be justified with 'Sarasvatī Stotra'⁶¹ with her figures forms, attributes, and twelve synonyms - 1. Mahāvidyā, 2. Mahāvāni, 3. Mahābhārati, 4. Āryā, 5. Sarasvatī, 6. Brāhmī, 7. Mahādhenu, 8. Vedagarbhā, 9. Īsvari, 10. Mahālakṣmī, 11. Mahākālī, 12. MahāSarasvatī.

From above Stotra it appears that in ancient times Sarasvatī was known by above twelve forms comprising Vidyā (Mahāvidyā) and Āryāvati (Āryā). Besides, many Prakṛita stotras are in Āryā Chanda so one can say that the Āryā was related with right knowledge i.e. Śruta / Jinawāni so synonyms of Sarasvatī is Suyadevayā. All these theories lead us to conclude that two deities Āryāvati and Vidyā carved on Āyāgapaṭas (fig. 33, 100) available in blessing mudrā from K. T. are the forms of Sarasvatī.

4.21 The popularity of Deity:

The veneration of Sarasvatī in Jainism is a continuing system from earlier period. Plenty of images of her are available in different variety like two, four and ten arms installed in many shrines throughout the country by both traditions. Even her elegant images enhance the beauty

61 अथ द्वादश सरस्वती स्वरूपाणि (देवतामूर्ति प्रकरणम्)

एकवक्त्राःचतुर्भुजा मुकुटेन विराजिताः

प्रभामंडलसंयुक्ताः कुंडलान्वितशेखराः॥१॥ इति सरस्वती लक्षणानि

अक्ष पद्म वीणा पुस्तककैर्महाविद्या प्रकीर्तिता। इति महाविद्या १

अक्ष पुस्तक वीणा पद्मैः महावाणी च नामतः। इति महावाणी २

वराक्षां पद्मपुस्तके शुभावहा च भारती। इति भारती ३

वराक्षपद्म पुस्तकैः सरस्वती प्रकीर्तिता॥३॥ इति सरस्वती ४

वराक्षं पुस्तकं पद्मं आर्यानाम प्रकीर्तिता॥ इत्यार्या ५

वर पुस्तकपद्माक्ष-ब्राह्मी नाम सुखावहा॥ ६॥ इति ब्राह्मी ६

वर पद्म वीणा पुस्तकैः महाधेनुश्च नामतः। इति महाधेनुः ७

वरं च पुस्तकं वीणा वेदगर्भा तथाम्बुजम्॥ ५॥ इति वेदगर्भा ८

अक्षं तथाऽभयं-पद्मपुस्तकैरीश्वरी भवेत्॥ इति ईश्वरी ९

अक्षं पद्मं वरगंधौ महालक्ष्मोस्तु धारिणी॥ इति महालक्ष्मी १०

अक्षं पद्मं पुस्तकं च महाकाल्या वरं तथा। इति महाकाली ११

अक्षं पुस्तकं वीणाश्च पद्मं महासरस्वती॥ ७ इति महासरस्वती १२

इति द्वादश सरस्वतीस्वरूपाणि (जयमते)

- by Pranava Shankara Sompura *Dwādasa Sarasvatī Swarūpāṇi*,
from *Devatā Murti Prakaranam* of '*Bharatiya Silpa Samhita*'.

of various museums in India and abroad. The bronze image of Sarsvati at Pindwada - Rajasthan was brought from Vasant gaḍha along with a hoard of Jina images. The deity is standing on lotus holding the roll of manuscript with left arm and lotus with right. Her oblong nimbus is simple but crown is typical contain some representation may be the sun. Her lower garment is very thinly and neatly chiselled. The two water jars with coconut on top are placed on each side of the seat of the deity where she is standing. This is the best specimen of early Western Indian School.

Another metal image of the same period is from Ākoṭā now in Baroda museum. She holds a roll of manuscript and lotus stalk in hands. The Ākoṭā bronzes were established on the request by Kṣamāśramaṇa Jinabhadra. They are of transitional period between Gupta and early medieval.

One metal image from Murtajāpur, now in central museum Nagpur has a carving of Jina above her head. She holds a roll of manuscript in left arm and pointed object in right. The goddess is sitting in lalitāsana on a lotus seat. The four and more armed variety of Sarsvatī image are available from 10th century onwards viz. -

Vimalavasahi temple, Abu in 1031 A.D. having sixteen arms.

Digambara Jain temple, Surat in 1167 A.D. having four arms.

Umatā Visanagar Gujarat in 1180 A.D. with four arms.

Bikaner Pallu now in National museum Delhi is of same period with four arms.

An ancient Digambara temple at Lāḍanun also has a beautiful Sarasvatī image with four arms of 11th century (fig. 104). In the same temple two more sculptures contain depiction of Sixteen Vidyādevī and a river goddess, that are also very beautiful; assigned to same period. These are very good examples of separate adoration of deity Sarasvatī. The power of deity is also concentrated in the yantras by ācāryas for providing benefits to adorants. Her painting on palm leaf or on wooden covering of manuscripts could be seen in many grantha bhaṇḍāras at Pātan, Amadāvād, Chāṇi near Baroda etc. She is invoked to reduce knowledge obscuring Karma and to reduce all miseries. One Sarswati image established in rangamandapa at Keshariyaji is of medieval period (fig. 61).

The other Excavated Artefacts of Mathurā

Mathurā contributes a series of artefacts unearthed from Kaṅkālī Tīlā, comprising of images, āyāgapāṭas, railing pillars. śālabhaṅjikās, door lintels, door jambs, toraṇas, ornamental bosses, blocks narrating life incidents of Jinas, etc.

5.1 Āyāgapāṭas:

The superbly carved āyāgapāṭas represent Jaina symbols and philosophy illustrating the ancient system of adoration. In total 27 āyāgapāṭas were found from Mathurā, inclusive of one each from Kosam and Ahicchatrā similar to those from Kaṅkālī Tīlā. On palaeographic and aesthetic ground most of them are accredited from early Kṣatrapa to late Saka¹ (Kuṣāṇa) year. They carried inscriptions of donors in Prakrit language and Brāhmī script serving information of the date of establishment with other details. The word Āyāgapāṭa or Śīlāpāṭa is provided in the inscription itself. Since such sculptures were put up in shrines for the worship of Arhats, Dr. Buhler furnished the word 'Āyāgapāṭa' as 'a tablet of homage or tablet of worship'². Dr. Agrawal V. S. noted about this as follows:

"It appears that in the domain of Indian art the Āyāgapāṭa as an item in the *repertoire* of religious devotees was peculiar to the early Jainas... From the point of view of art, the Āyāgapāṭas from Mathurā rank amongst some of the most beautiful specimens of the Mathurā school of sculpture. They are exceedingly well conceived and the composition adequately conveys the meaning of the symbolism they seek to represent. The grouping of the static and moving figures and of the arrangement of the religious symbols produces a fine harmonious effect. The Tīrthaṅkara figure seated in the central circle in meditation, symbolises as it were the bedrock on which Jaina metaphysics bases its conception of world creation. The Arhat figure predominates the whole group, everything else, viz., the *Triratnas*, the *Svastika* and the other symbols stand fixed in relation to it and revolve round it. An ideal harmony of the static and dynamic aspects of creation seems to have been achieved in art on these Āyāgapāṭas"³. He also remarked that they were installed on high platform in stūpa premises and adored from distance as they do not show any sign of wear and tear caused by direct and constant use

1 V.K. Sharma, *Reconstruction...* 2002, pp 174.

2 *Ep. Ind.* Vol. II, pp. 314.

3 Agrawala V. S., 'Mathurā Āyagapāṭa', in *J.U.P.H.S.*, vol. XVI, pp. 59-60 and pls. I-II.

for centuries together⁴. Thus here Jaina philosophy is well explained in sculptures by showing Siddha or Arhat at highest central position and Jivas in the transitional world from where they have to reach siddhasthana/mokṣa.

The Āyāgapāṭa is the union of two words āyāga and pāṭa where āyāga stands for sacred as we have seen, and pāṭa for a slab made of stone, cloth, clay or any such material which can either depict or paint. The said word Āyāka or Āyāga is derived from 'Āryāka' stands for honourable or worthy of reverence and were more popular at Mathurā with Jaina community fixed at low height in or around the shrines. The carving of sacred symbols and Jinas made them 'Āryāka' - worthy of reverence. Therefore it came to be valued as a tablet of homage adopting the local name Āyāgapāṭa.

The 'Āyāka' word is also noticed on three pillars at Jaggay peta, at the site of ancient Buddhist stūpa, excavated by Dr. Burges in 1882. Each has a dedicatory inscription in Prakrit recording the gift of five āyāka khambas at the eastern gate of the great caitya⁵. Here also the word āyāka stands for sacred. At Nāgārjunekondā seventeen inscribed āyāka pillars have come to light, while excavating the site. Dr. Luders, who edited these inscriptions, remarked that such pillars do not appear to have had any structural function as supporting members, but besides carrying well known Buddhist emblems they were utilised for dedicatory inscriptions. He also observed that āyākapāṭas or āyāka pillars were not the part of the building structure⁶. Thus āyāka pillars were carrying important inscriptions of donors while āyāgapāṭas were depicted with marvellous carving and philosophy using the symbols which when deciphered, convey its message within.

5.2 Āyāgapāṭas in the Scriptures:

In *Angavijjā* the author has provided some list of names like parvata (mountain), sagara (ocean), medini (earth), caitya (shrine) and āyāga worthy of worship. Joshi N. P. holds that like a caitya, āyāga is also a sacred and venerable place⁷. He supports the above meaning with the passage

4 Agrawala V. S., *Bhartiya kala*, (Varanasi, 1966), pp 280-81.

5 I) Agrawala V. S., 'Mathurā Āyagapāṭa.', *J.U.P.H.S. op.cit.* pp 58-59.

II) *Ep. I.* Vol. XX, pp 2.

6 Luders, *Ep. I.*, vol xx pp 2,

7 Joshi N. P., article "Early Jaina Icons from Mathurā" pp 333, in, '*The cultural Heritage*' ed., Doris & Shrinivasan, AIIS, 1989.

from *Valmiki Rāmāyana*- “The bow in the house of king Janaka had become an āyāga (āyāga bhutam) or an object of veneration and received incense, sandal paste, and other fragrant objects as offering”⁸.

In *Vasudeva-hiṇḍi*, *Aupapātika-sūtra* and its *Tika* by Abhayadevasūri the word Sumanaśila or Pudhavi-śilāpaṭa used to describe worship of Sumana Yakṣa under an Aśoka-vṛkṣa⁹.

5.3 The Classification of Āyāgapāṭas:

To grasp their deep coherence, āyāgapāṭas are classified into three categories -

- A. For the worship of sacred shrines,
 - B. For the adoration of Jinas, deities and symbols, and
 - C. To grasp the philosophy at a glance.
- A. The first group includes the carving of holy shrines on the said sculpture. The two Āyāgapāṭas¹⁰ offer the depiction of stūpa for adoration as sacred shrines. In the Āyāgapāṭa of Loṇaśobhikā (fig. 41) the stūpa is flanked by Jaina monks at the top where they are saluting it with their right hands. One inscribed fragment of the same shows a stūpa in a central medallion¹¹. The Āyāgapāṭa of Śivayaśa (fig. 109) comprises of a beautiful stūpa as the main theme for adoration. Besides, in the sculpture of Kaṇha Śramaṇa (fig. 100), the stūpa is flanked by two Jinas in upper register, strengthened the system of veneration of Jinas and stūpa at Mathurā.
 - B. In the second group, a Jina is shown sitting, under the caitya-vṛkṣa at the centre, sometimes flanked by flywhisk holders or by gaṇadharas. Yakṣa-yakṣis are shown in the outer ring carrying flowers or garlands or keeping hands folded or supporting the wheel at corners. Here four corners are excluded for momentous carving while sides are given a room for auspicious objects. The half fraction of an Āyāgapāṭa (48.3426 MM. fig. 105) is a very good example of symbol worship. Here a caitya tree, śrīvatsa, and three jewels are honoured and adored by establishing them individually on the thrones in the outer ring.

8 Joshi N. P., article “Early Jaina Icons from Mathurā”, 1989 pp 333.

9 Shah U. P., *Studies in Jaina art*, (Banaras, 1955), pp 68, 69.

10 Accn. nos. Q 2 MM. and J. 255 LM.

11 Accn.no. 20.21.1603 M.M. *Catalogue of Jaina antiquities*, (Mathurā, Govern. Museum, 2003) pl. 20.

The Āyāgapāṭa of deity Āryāvati¹² (fig. 33) set up by Amohini for veneration is assigned to Mahākṣatrapa Sodāsa's period. Another deity Vidyā is adored on the Āyāgapāṭa of Kaṇha Śramaṇa, displaying her like Āryāvati, but with a sādhu named kaṇha, a sādhi and female devotees (fig. 100).

- C. The third group constitutes a carving of religious themes like the wheel, svastika etc. (fig. 108, 107). Here empty space is utilised to provide aesthetic perfection and adornment with auspicious symbols arranged in a row.

The motif svastika is used to symbolise four states of living beings. They could reach mokṣa with the help of three jewels. Here four pairs of nandipādas are carved along with the common circle of Jina forming three jewels.

All the inscriptions on āyāgapāṭas commence with the adoration to Arhats (Namo Arahantānam). Such paṭṭas of sacred places like Śatruñjay, Rānakapur, Giranār etc. could be seen at the eye level on the walls in present Jaina shrines. They might be the changed form of āyāgapāṭas as they are carved only for seeing (darśana) purpose i.e. to adore without any offerings. Besides they are not part of the building structure. At Bulsar in Gujarat the word Śīlāpāṭa (fig. 123) is used in the inscriptions for the sacred paṭas on walls by Sompura artist.

5.4 The description of some of the Āyāgapāṭas (1 to 22) :

- 1) Amohini's Āyāgapāṭa for veneration of deity Āryāvati (fig. 33):

Here the deity Āryāvati is depicted with three women attendants and a child. One lady standing next to her is holding a parasol over her head. A second lady holds a flywhisk while third is carrying garland. A child is standing with folded hands near her feet. Beautiful flower garlands (vandanvāras) are hanging on top of the Āyāgapāṭa showing the Indian practice of decoration and ornamentation in shrines. The pillars on both sides have lions on the top, though one is mutilated but carved in such a way that it blesses the devotees.

12 Accn. no. J. 1 LM.

2) Famous Āyāgapāṭa of Loṇaśobhikā¹³ (fig. 41) :

This Āyāgapāṭa was first recognised by Bhagawanlal Indraji Bhatt, who published its rough sketch in a journal with translation of its epigraph. Unfortunately he died in 1888 without mentioning its exact location in Mathurā. A photograph of the same is published in the book¹⁴ where the Āyāgapāṭa was shown with Śālabhañjikā on each side. Later on it was searched by Pandit Radha Krisna in the well of a small Linga shrine, Mukund Kuva (well) outside the Holi gate in April 1908¹⁵ with Śālabhañjikās (J 63 and J 64 MM) flanked the same.

This Āyāgapāṭa covers a carving of a complete stūpa with all details, setup by Vasu, the daughter of Loṇaśobhikā. Here the inscription is engraved between the two vedikās. The stūpa is surrounded by a railing while the entrance has beautiful ornamental toraṇa over the flights of the steps. The stūpa dome is flanked by two pillars, one on the right carrying a wheel, while the other has a lion on the top. It has three pairs of worshippers on either side. The first pair of adorants represent Jaina munis showing their ability of flying, as they are shown with legs kept upward. They carry a piece of cloth and alms bowl in left hand, while right hand is raised to forehead for saluting the stūpa. The second pair with bird tail and claws recognised as suparnas also known as harpiis in art. The right one carries a bunch of flower and a spray to sprinkle perfume while left one holds a garland. Two Śālabhañjikās are shown leaning in a graceful attitude against the stūpa dome. On each side of the staircase is a niche with a standing figure, whose identity could not be ascertained. The left figure seems to be the protecting deity (may be Kuberā?) as referred in *Vvidha-tīrtha-kalpa*. At the right side a standing male seems to be a Kṣetrapāla with his vehicle dog. The figure is much damaged beyond recognition but likely to be a standing dog with folded front legs and back knees. One very ancient image (prior to Kuṣāṇa period) of Kṣetrapāla with Jina on the head

13 Q 2 MM., (ht- 2 ft 4 inch, width 1ft 9.75 in.) : Smith, *Jain Stūpa at Mutra*-pl. CIII: Shah, *Studies in Jaina Art*, pl. V, fig. 14 B: Luders, *Ind. Ant.* V. 33 pp 152: Vogel's *La Sculpture de Mathurā*, p. 93. pl. vb., Coomarswami, *HIA*, pp 72, pl. 19.

14 Smith, *Jain Stūpa.. of Mathurā..*, 2nd edi. Pl. CIII.

15 I) *Ibid*, pp. 61. Pl. CIII.

II) 'A legend of the Jaina Stūpa at Mathurā' *Sitzungaborakte der Kala Akademie der Wissenschin*, hand CXXXVII.

is found from Mathurā in 1961 A.D. (fig. 23) shows the popularity of such a deity and its separate cult of adoration in Jainism.

3) Āyāgapāṭa set up by Śivayasā (fig. 109, J. 255 LM.) :

This tablet, though partly mutilated gives a better view of Jaina stūpa with adorned gateway. The two railings round the circumambulatory passage, beautiful Śālabhañjikās and two posts flanked the stūpa dome. A large wreath which hangs from the toraṇa gateway is flower decoration called 'vandanvara'. It has no niches on either side of the stūpa entrance like the Āyāgapāṭa of Loṇaśobhikā. The plain railings as well as the inscription are very archaic type. Vincent Smith suggests about its letters,

"Little more archaic than those of Dhanbhuti's inscriptions on the gateway of Bhārhut stūpa, dated in the reign of the Śunga, or about 150 B.C."¹⁶ Buhler also agreed about its archaic character.

4) Āyāgapāṭa of Śivaghoṣaka (fig. 106, J. 253 LM.) :

This Āyāgapāṭa represents Pārśvanātha in the centre adored by two standing monks (or gaṇadharas). He is sitting in padmāsana on a raised dais under a caitya tree. The centre ring is surrounded by a large circle having four pairs of nandipāda. The broad band of the same has a beautiful lotus creeper. The right side is embellished with a wine creeper coming out of a pot displaying the archaic art prior to Kuṣāṇa era. The four corners are designed vividly. The right lower corner presents a symbol of śrīvatsa, with long lotus leaves. The right upper corner has a pair of swans touching their beaks. The upper left corner has two elephants standing touching their backs. At lower left corner a lion is sitting in its usual manner. The scholars like Vincent Smith and Dr. Buhler assigned this Āyāgapāṭa, a century before the Christian era due to its linguistic and palaeographical peculiarities and vine border¹⁷.

5) Āyāgapāṭa of a Wheel (fig. 108, J. 248 LM.) :

This tablet of homage is gifted by an inhabitant of Mathurā as per the inscription. This is without Jina image at the centre but is surrounded by a sixteen spoke wheel enclosed in another circle containing the band of sixteen three jewels (Tilaka-ratnas). The same is followed

16 Smith, *Jain Stūpa..of Mathurā* ... preface, 1901.

17 *Ibid.*, pp 17, pl. X.

by a large circle where eight female divinities are moving holding the garlands with loose drapery over their heads. The rim of this circle is made up of a twisted rope interspersed with rosettes. The whole wheel is supported by suparna dwarfs at corners. The three corners and sides have floral design while fourth corner is broken. The two sides have śrīvatsa and two have tilaka-ratna symbols in middle, which are adored by a couple with human faced mythical lions carrying garland in hands. It displays the powerful influence of Hellenistic art carried down to Mathurā School.

Smith V. describes the Hellenistic influence on Āyāgapāṭa as follows:

“The artistic deep undercutting of much of the ornament is especially noticeable. It was probably the result of association with the Alexandrian school which delighted in the decoration of panels”.¹⁸ Here the yakṣis are carved carrying garlands for adoring the symbol of three jewels (Right knowledge, Right faith and right conduct) and a wheel with 16 spokes.

6) Āyāgapāṭa set up by Sihanādika (fig. 110, J. 249 NM. Delhi) :

This tablet is a representation of fine workmanship of Kuṣāṇa, period. The carving comprises of the illustration of four corners with floral design, eight auspicious-symbols, two side posts having a wheel and an elephant on top and Jina at the centre encircled by four three jewels (nandipāda) groups. The inscription is clearly readable. Both the upper and lower panels have four auspicious symbols each-a pair of fish, heavenly car (or folding mirror?), śrīvatsa, and a powder box as well as three jewels, full blown lotus, bhadrāsana and an auspicious vase respectively. This is the oldest known representation of aṣṭamaṅgalas of Jainas. The side posts are typical Persian Achaemenian style. The family of Simhanādika was a Vanika as per the inscription.

7) Āyāgapāṭa set up by the wife of Bhadranandi¹⁹ (fig. 111, J. 252 LM.) :

This tablet is cracked from the right corner, but represents one of the best geometrical diagrams. At the centre a Jina is sitting under

18 Smith, *Jaina Stūpa..of Mathurā*, preface, pp-5.

19 I) Shah U.P., *SJA*, fig. 10.,

II) Smith V., *Jaina Stūpa.. of Mathurā*, pl XI, pp 18.

a sacred tree (caitya-vṛkṣa). A central circle covering the Jina is common as usual, to form three jewels with the help of nandipāda. The gap between these nandipādas are adorned with śrīvatsa at four corners to enhance the charm. The top of the side massive posts are depicted with a wheel and a lion respectively. Here the right corner is specially provided a room for an auspicious object conch. The upper panel has five auspicious symbols - śrīvatsa, (with a ring in upper part), svastika with closed petals, vardhamānaka, lotus buds and an unidentified object, while the lower is filled with eight auspicious objects viz. the first is beyond recognition, svastika, lotus, a pair of fish touching at their mouths, a kalāśa with a handle, a pot filled with jewels, bhadṛāsana and three jewels. Thus in this Āyāgaṇa one can view 14 auspicious symbols.

8) Āyāgaṇa of Svastika (fig. 107, J. 250 LM.) :

The Āyāgaṇa of an unknown donor, (size 3ft x 2.8ft) has the main carving of ornamental svastika enclosed with a circular broad band comprising with a deity, a caitya tree with railing, a stūpa, and an unidentified object at equal distance. Here between the bands, twelve flying worshippers are shown adoring the symbols as mentioned. They create some specific designs with the movements of their upper linens and garlands. The auspicious symbols - a pair of fish, śrīvatsa, usual svastika and a bhadṛāsana are embodied in centre's enormous ornamental svastika. At the centre a Jina sitting in a padmāsana under a caitya tree surrounded by four nandipādas (tri-ratna with a circle). This involves the tenets of Jainism like the soul (jīva) is moving in four states and with the help of Right knowledge, Right perception, and Right conduct it could attain mokṣa.²⁰ The extreme lower side of the tablet is occupied with eight auspicious symbols - lotus bud (as seen in the Āyāgaṇa of Bhadrānandī) water jar with handle, lotus flower, three jewels, śrīvatsa, a pair of fish and a mirror image of svastika. The centre part, between the eight symbols has a highly defaced inscription. Here the artistic svastika is carved having hands, like a tail of fish. The adorned bhadṛāsana, a pair of fish, śrīvatsa and svastika between the hands adding charm to the Āyāgaṇa. yakṣa-yakṣi pairs are supporting the wheel at four corners.

20 Right knowledge Right perception and Right conduct together lead to salvation.

- *Tattvartha sūtra*.

9) Āyāgapāṭa from Bareli/Ahicchatra²¹ (J. 686 LM.) :

This Āyāgapāṭa comprises with a grape creeper running on its four sides. The centre part is empty beyond recognition.

10) Āyāgapāṭa with symbols and Jina worship: (fig. 105, 48. 3426 MM.)

This beautiful half portion of Āyāgapāṭa which was almost square, is a very good example of auspicious symbols and Jina worship. It is divided into four parts with three hemispheres. In the inner most circle, Jina with uṣṇiṣa on head, is seated in meditation. He is flanked by two figures - on his right a male devotee standing with folded hands while on the left a female holding a flywhisk (cavara). There is a parasol above his head. The middle semicircle band has a pattern of two pairs of alligators facing their jaws which are made in such attitude that as if, they are holding lotus flowers to create a symmetrical design. The third semicircle band has three veneration symbols - triratna, caityavṛkṣa and śrīvatsa established on the thrones to the left, right and upper side of the Āyāgapāṭa. Between three symbols two divine couples are shown adoring them with folded hands and garlands. The toes of couples are joined to create a pleasing geometrical design. At two corners a yakṣa and a yakṣi are supporting the whole divine semicircles.

On many āyāgapāṭas garlands and draperies are given importance to enhance the art value. Artists are given free hand to carve the empty space with flowers.

Some fragments of Āyāgapāṭas:

11) Āyāgapāṭa, accn. no. Q 3 MM. or 15.569:

This fragment is found in 1915 A.D. It shows a vine creeper on border with bunch of grapes. It has winged lions on pillars with elephant top. The inscription at back, written in square fashion, does not show any sign of being reused. In Jainism very often inscriptions are written on back of images (J.25 LM., J.113LM.)

12) Āyāgapāṭa, accn. no. J.260 LM.:

This fragment of an Āyāgapāṭa comprises with auspicious objects on its sides.

21 Rastogi, *Lucknow Jaina Pratimaen....*, pl. no. 4, fig. 3.

13) Āyāgapāṭa accn. no. J.247, Shimla Museum:

The fragment has winged lions depicted on sides having a part of svastika.

14) Āyāgapāṭa, accn. no. 35.2563:

A fragment contains floral svastika in the central part, with simple sides having flower in a corner.

15) Āyāgapāṭa, accn. no. 20.21.1603 MM:

This inscribed fragment has a stūpa in the central part covered with a parasol and outer ring. Here Jina is carved above the outer ring flanked with three jewel symbols with simple śrīvatsa on top. The inscription on top border reads- “Vihāre Koṭṭiyāto gaṇāto thānikiyāto kulā (to) sā (khāto)”²²

16) Āyāgapāṭa of Bhadrāsana (fig. 113. J.256 LM.) :

The slab was found in 1887 by Burges from K. T, The inscription is in archaic characters anterior to Kuṣāṇa, as suggested by V. Smith²³. Here auspicious object bhadrāsana is worshipped with a fish in the centre, the inscription is engraved on left side “...Gotiputra..”.

17) Āyāgapāṭa,²⁴ accn.no. 33.2313 MM.

The available fragment of an Āyāgapāṭa carved on obverse too with a Ashoka foliage and an inscription (Śilapato Arhato pu...)

18) A quarter fragment of an Āyāgapāṭa:

It is in Francis Hopp Museum, Budapest. Here a Jina is sitting, under a parasol, besides there is no śrīvatsa mark on his chest. The three auspicious symbols śrīvatsa, Vardhamāna and triratna could be easily recognized.

19) An inscribed fragment of an Āyāgapāṭa:

The outer border containing a conch, bull, winged lion, elephant etc., now in Patnā Museum.

20) Fragment of an Āyāgapāṭa J.262 LM. :

Here a side is decorated with auspicious objects bhadrāsana, triratna and śrīvatsa with floral design at the centre.

22 Catalogue of Jaina Antiquity of Mathurā, (Government Museum, Mathurā, 2003). pp. 68, pl. 20.

23 Smith V., *Jaina Stūpa. of Mathurā.....* 1900, pp 20, pl XIII

24 Catalogue of Jaina Antiquity of Mathurā, 2003, *op.cit.*, pp 69.

21) Āyāgapāṭa accn. no. J.264 LM.

This is a fragment of svastika. Its outer ring holds the adorant yakṣis same as in the Āyāgapāṭa of svastika.

22) Āyāgapāṭa accn. no. J. 254 LM.

It has a record of installation of Vardhamāna pratimā.

23) Āyāgapāṭa accn. no. J.618 LM.:

This fragment shows śaṅkha-nidhi and winged animal.

5.5 Railing Pillars:

The railing pillars with female figures of Mathurā School are most cheerful, elegant and charming depicting day to day life activities of Indian female. The explorations at K. T. Mathurā, in the year 1888 to 1891 in three seasons resulted in the great bulk of Jaina antiquities including railing pillars. On the basis of palaeography and style of art motifs, scholars agreed that the rail posts and toraṇas belonged to two Jain stūpas, one existed in early Sunga age and another was present in Kuṣāṇa period, survived till destroyed by the invader.

The very rich art specimens of railings are analysed by art historians and opined that the School of Mathurā is more related to Bhārhut than to Sāñchi recognised by some fragmentary-sculptures of the second century B.C.²⁵. Though not a single complete stūpa was found at Mathurā but from the available toraṇas, and railing pillars at Mathurā one can judge that they were Jaina and Buddhist stūpa enclosures.

The railing with its various components was the main object of early Indian art for demonstrating both architectural grandeur and figural carving. The embellished stupendous railings round the Buddhist stūpas of Bhārhut, Sāñchi (stūpa II) and Bodhagayā and at Jaina stūpa at Mathurā (Kaṅkāli Tilā) are the fine example of the art²⁶. The female figures carved on the railing pillars are the finest creations of the Mathurā School, displayed in very attractive and joyous attitudes without any hint of sensuous narration or degraded in the name of art.

The upright pillars with female figures are sometimes joined together by three cross bars inserted in the mortises cut into the same & held on top and at bottom, by stones (fig. 132). They are 4.5 ft high adorned

25 Coomarswami, *HIA*, (London, 1927), pp 37

26 P.K. Agrawal, *Mathurā Railing...*, 1966., pp 2

with an excellent female figure in front, standing sometimes on a dwarf. At the back the carving include either a narrative or a full blown lotus. Most of them are carved with upper register where a window (zarokhā) is displayed. These women introduced as Śālabhañjikās in scriptures, wearing lavish jewellery viz. broad necklace, bead belt, bangles, anklets and designer clothes. One can see their vivid hair styles - a combed hair with high bun, binding the hair with a band keeping one lock floating on a shoulder etc. The dresses of the female include a mini or a maxi skirt or full dress - viz. one female figure obtained from Kaṅkāli Tīlā wears long skirt having twelve different embroideries, with fine cut work, and a full sleeved blouse (fig. 8).

5.6 The Concept of Śālabhañjikā:

The Śālabhañjikā female figures are the finest creation of Indian art available in Jaina, Buddha and Hindu scriptures and shrines. These figures displayed on inner and outer side walls as well as on the ceilings of shrines serve the best specimen of Indian art. They first appeared on railing pillars at entrances and toraṇas of stūpa. Such representation of females, full of zest for life where they are shown engaged in their favourite routine work, like going to adore deities with a basket of flowers and offerings (fig. 7), playing a ball (see the drawing), plucking the flowers from the tree (fig. 114), seeing herself in mirror (fig. 5), squeezing her hair after bath where droplets are swallowed by a swan sitting near her feet (fig. 6) etc. are the best product of Mathurā art.

5.7 Definition:

As per Sanskrit lexicon the meaning of Śālabhañjikā is 'a statue' or 'a putali'. The term Śālabhañjikā originally expressed a woman standing under a blossoming Śāla tree for plucking and gathering Śāla flowers (Votica Robusta, fig. 114). Thus 'Śāla' stands for a branch of the tree while 'bhañjikā' stands for her act of bending it. Dr. Coomarswami analysed the term Śālabhañjikās (from Bhārhut, Bodhagayā, Sāñci, Mathurā and Amaravati) and interpreted that female figures associated with trees are voluptuous beauties, almost nude, but always provided with the broad jewelled belt (mekhalā) which appears already on the pre Maurya terracotta figures of fertility goddesses. Sometimes these dryads stand on a vehicle such as a yakṣa, elephant, crocodile, or fish-tailed elephant or horse.²⁷ In some cases they are not displayed on animals but under the tree holding

27 Coomarswami A. K., *Yaksas*, parts I-II, Washington, 1928, 1931, pp.83.

the branch or simply shown with creeper over them, they are related to Bhārhut so likely to go back to 2nd century B.C.

5.8 Scriptural References:

The reference of carving a pair of female figures on either side of the entrance of a shrine is available in *Rgveda*²⁸.

The term Śālbhañjikā described in Buddhist literature²⁹ as the women plucking or gathering flowers at the festivals.

Śālabhañjikā in *Rayapaseṇiyam-sūtra*:

According to *Rayapaseṇiyam-sūtra*, the doors of the vimāna of Suryābhadeva is flanked with sixteen Śālabhañjikās standing in varied graceful postures on railings attracting every one with their different modes. They were portrayed in various creative displays, colourful dresses, heavy jewellery, beautiful ornamentation, necklaces of various designs having slender waist, round prominent breasts, red cornered eyes and black curly hair. They stand under Aśoka trees and hold its extended branch stealing the hearts of even gods as they were with their rolling glances and teasing as they were with play of their eyes.³⁰

Prof. V.S. Agrawala noticed the reference of Śālabhañjikās in *Rayapaseṇiyam-sūtra*, he compares them with railings and toraṇas of stūpa at Mathurā, Bhārhut, Bodhagayā and Sāñchi. Prof. comments:

“That the beauty of the female figures was noticed in ancient India showing that the art connoisseurs were conscious about the fact of feminine beauty which has made the *Kuṣāṇa Art of Mathurā* such a loving subject in the eyes of modern critics³¹.”

28 *Rgveda* (IX. 5.5).

29 *Nidānkathā* and *Avadānsataka* no. 53.

30 I) तेसि णं दारणं उभओ पासे दुहओ णिसीहियाए सोलस सोलस सालभंजियापरिवाडीओ पन्नत्ताओ, ताओ णं सालभंजियाओ लीलडियाओ, सुपइडियाओ, सुअलंकियाओ, णाणाविहरागवसणाओ, णाणामल्लपिण्डाओ, मुट्ठिगिण्डसुमज्झाओ, आमेलगजमलजुयल - वट्ठिय-अब्भुन्नय पीणरइयसंठियपी वरपओहराओ, रत्तावंगाओ, असियकेसीओ, मिउविसयपसत्थ - लक्खणसंवेल्लियग्ग- सिरयाओ ईसिं असोगवरपायवसमुट्ठियाओ वामहत्थग्गहियग्गसालाओ ईसिं अद्धच्छिकडक्खचिट्ठिएणं लूसमाणीओ विव चक्खुल्लोयणलेसेहि य अन्नमन्नं खिज्जमाणीओ विव पुढविपरिणामाओ, सासयभावमुवगयाओ, चन्दाण णाओ, चन्दविलासिणीओ, चन्दद्धसमणिडालाओ, चंदाहियसोमदंसणाओ, उक्का विव उज्जोवेमाणाओ, वि ज्जुघणमिरियसूरदिप्पंततेयअहियवरसत्त्रिकासाओ सिंगारागारचारुवेसाओ पासाइयाओ जाव (दरिसणिज्जाओ अभिरूवाओ पडिरूवाओ) चिट्ठेति ।

- *Gatha*, 126, *Rāypaseṇiyasutta*, pp 66-67.

II) Agrawal P. k., *Mathurā Railing Pillars*. 1966., pp. 6.

31 Agrawal P. K., *ibid.*, pp 6.

5.9 Elucidation:

The Śālabhañjikā woman displayed under the tree is usually Aśoka, Mango or Śāla, where she sometimes holds the branch of a tree with left hand. In the two different sculptures from Bhārhut she is presented as a creeper by putting her one leg around the stem and holding the branch³².

Dr. Vogel elucidated this term after studying many literature and sculptures-

"The word Śālabhañjikā originally denoted not only the festival of Śāla flower gathering but also the woman who took part in it. Such figures which are first met with on the toraṇas of the Stupas of Bhārhut, are especially frequent on the railing pillars of Mathurā. May we not assume that to these pillar figures the term Śālabhañjikā was applied? It is true that the trees under which these figures are placed, do not appear to be invariably meant to render the Śāla tree. But it is quite natural that the Śālabhañjikā, 'the women breaking the Śāla bough'... was adopted as a technical term to designate in general any carving of a female seizing the branch of a tree. Gradually, as the etymological meaning of the word was no longer remembered, the use of the word was still further extended and it was applied to any female image carved on a pillar".³³

Later on a more technical significance is used for Śālabhañjikā for a sportive woman who engaged herself in various pastime as shown in the art.

On the railing pillars at Mathurā, the women were carved engaged in their routine activities by the carvers. On the two Āyāgapataṣ setup by Loṇaśobhikā and Śivayasā, Śālabhañjikās are shown taking support of the stūpa dome in dancing attitude at the entrance appear to be very live delicate and gorgeous.

One of the railing pillar, shows the woman³⁴ carries a mace in left hand and standing under a tree on a narrow pedestal where a lion is carved on both sides. With her right hand finger she is pointing to the bunch of a fruit of the tree. The lions beneath the seat suggests her vehicle

32 Nihar Ranjan Ray, *Maurya and Sunga art.....*, fig. 21, 22.

33 I) Vogel, 'The woman -and- Tree or Śālabhañjikā in Indian Literature & Art'- *Acta Orientalia*, vol.-VII, pp. 201- 231.

II) P.K.Agrawal -*Mathurā Railing Pillars...*, 1966, pp. 10-11.

34 Smith, *Jaina Stūpa ...of Mathurā...*, Pl. LXII.

not the lion throne as she is standing. The back carving of two full and two half blown lotuses is symbolizing her divine status.

Another rail post³⁵ (fig. 103) displays a female, standing under a tree on a dwarf holding a sword with lotus carving at back, advocates her divinity. As per *Vividha-tīrtha-kalpa* a deity Kuberā who was 'Naravāhana' (the man as a mount) guarded the stūpa. Another railing pillar³⁶ has similar type of carving therefore they might be the guardians of stūpa.

5.10 The adopted Theme of Śālabhañjikā in Sculptures:

Some of the best Śālabhañjikās excavated from Mathurā expose the positive side of woman delicacy like –

A female playing a harp instrument, lighting a lamp, drying her hair, holding a lamp (fig. 8), throwing a ball with twisted hand, etc.

In the southern India beautiful Śālabhañjikā figures are available on the entrance of gopurams and side walls of the shrines.

5.11 Evolution of Śālabhañjikā:

The motif of Śālabhañjikās i.e. upright pillars nearly four feet in height, of early Indian Schools has its root in local festival since ancient times. From there it arrived in scriptures and stone sculptures of stūpa railings, toraṇas and shrines. The description of yāna-vimāna of Suryābhadeva is amazing. At the centre of the yāna one huge Prekṣāgrha was prepared, where the door is flanked by sixteen upright pillars with the depiction of Śālabhañjikā females. The symbolic representation of them at the entrance of the stūpa is available on two Āyāgapāṭas (fig. 41, 109.). Later on the theme of Śālabhañjikā, woman embellished the railings and gateways got reduced in usage and became less important. Afterwards they have been given a place at the ceiling of mandapas and doorjamb of śringāra-cokis in Jaina shrines. At many places they were not projected as religious symbols but stood only as the graphic account of the contemporary woman life in routine.

5.12 Comparison of Stūpa with Yāna in Rayapaseṇiyam-sūtra:

If one excludes the imaginary measurement of length and breadth of Yāna-vimāna of Suryābhadeva in *Rayapaseṇiyam sūtra*, it appears to be

35 Smith, *Jaina Stūpa ...of Mathurā...*, pl. LXI

36 *Ibid*, pl. LX

the model of a stūpa at Mathurā. Art specimens obtained from Kankālī Tīlā looked similar to objects of adornment in the main hall (Prekṣāgrha) and outer wall of the Yāna-vimāna of Suryābhdeva. This second Upāṅga (Āgama-sūtra) describes the minutest detail of constructing the centre part of vimāna – prekṣāgrha of yāna. It is in two parts. The first part of the sūtra, is the story of Suryabhadeva who arrived at Amalakappā city in his yāna to adore Mahāvīra. The second part covers the conversation between king Pradesi and Kesi Śramaṇa of Pārśvanātha tradition. King Pradesi³⁷ was under the sovereignty of king Prasenajit. He was believing in only on purity of mind and not in rituals. He was curious to know the difference between soul and body which was satisfactory answered by the ascetic Kesi. After the death, in the next birth king Pradesi became Suryābhadeva at Saudharma-devaloka. When Suryābhadeva, with his clairvoyance knowledge came to know that Mahāvīra arrived at Ambaśāla caitya in the outskirts of Amalakappā city, he adored the Jina from his abode in Saudharma devaloka heaven and ordered his subordinates to prepare an artistic yāna vimāna to reach at the resting place of Mahāvīra. The given narration of vimāna is most wonderful and incomparable example of a building structure.

Dr. Shah U. P. noted, “The same heavenly car i.e. yāna vimāna is the eyewitness account of the Jaina stūpa existed during Kuṣāṇa period as suggested by some scholars”³⁸.

The yāna was made ready by assistant deities as instructed by Suryābhadeva. They formed three flights of stairs in three directions east south and north³⁹. The steps and supporting rods were encrusted with silver, gold and precious emeralds. Each stair case was decorated with attractive toraṇas which has been described widely in the sutra. Accordingly, doors were adorned with Aṣṭmaṅgalas, sparkling precious stones, colourful flags, couple of bells (with white, yellow and red colour), lotus bunches having different petals studded with costly gems,

37 *Diggaṇikaya* - 2/10

38 U.P. Shah - SJA pp 129.

39 Rayapasaniya sutta, Gatha 22.23, pp 24-25.

pearls, etc.⁴⁰ Even the decorated Toranas were tied at fixed intervals. Such type of decoration is obtained from the railings, pillars and capitals from Kaṅkāli Tilā⁴¹. Suryabhādeva commanded to create a vimāna having many posts and the attractive carving of Śālbhañjikā, Ihāmṛga, bull, man, alligator, bird, snake, celestial beings, variety of antelopes, cow, elephant, creeper etc. on outer wall of the Yāna. The upper parts of the rail posts were engraved with vedikās (railings or balconies) where a couple of Vidyādhara could be seen as they themselves are driving the yāna⁴². The described objects of outer wall of vimāna could be seen on ornamental bosses, rail posts and other excavated material from the site Kaṅkāli Tilā. This sūtra comprises the description of yāna-vimāna chiefly at three places-

- i) When Suryabhādeva instructs assistant deities to keep ready the yāna-vimāna,
- ii) What subordinate deva constructed and
- iii) The magnificent look of yāna, ready to take off for paying divine honours to Mahāvīra.

40 १२७ - तेसि णं दाराणं उभओ पासे दुहओ णिसीहियाए, सोलस सोलस जालकडगपरिवडीओ पन्नत्ता, ते णं जालकडगा सव्वरयणामया अच्छा जाव पडिरूवा ।

१२८- तेसि णं दाराणं उभओ पासे दुहओ निसीहियाए सोलस सोलस घंटापरिवाडीओ पन्नत्ता, तासि णं घंटाणं इमेयारुवे वन्नावासे पन्नते.

१३२ - तेसि णं दाराणं उभओ पासे सोलस सोलस तोरणा पन्नतो, णाणामणिमया णाणामणिमएसु खंभेसु उवणिविट्ठसन्निविट्ठा जाव पउम-हत्थगा ।

स्तूप - वर्णन

१६६ - तेसि णं पेच्छाघरमंडवाणं पुरओ पत्तेयं-पत्तेयं मणिपेढियाओ पण्णत्ताओ । ताओ णं मणिपेढियातो सोलस-सोलस जोयणाई आयामविकखंभेणं, अट्ठ जोयणाई बाहल्लेणं, सव्वमणिईओ अच्छाओ पडिरूवाओ ।

तेसि णं धूभाणं उवरि अट्ठु मंगलगा, झया छत्तातिछत्ता जाव सहस्सपत्तहत्थया ।

तेसि णं धूभाणं पत्तेयं-पत्तेयं चउदिसिं मणि-पेढियातो पण्णत्ताओ । ताओ णं मणिपेढियातो अट्ठ जोयणाई आयामविकखंभेणं, चत्तारि जोयणाई बाहल्लेणं, सव्वमणि-मईओ अच्छाओ जाव पडिरूवातो ।

- Rayapasanīya sūta

41 V.Smith, *Jaina stūpaat Mathurā...*, Pl., LXXXIII, XLIII

42 २३ - खिप्पामेव भो ! देवाणुप्पिया । अणेगखम्भसयसंनिविट्ठं लीलद्वियसालभंजियागं, ईहामिय-उसभ-तुरग-नर-मगर-विहग-वालग-किंनर-रूरू-सरभ-चमर-कुञ्जर-वणलय-पउमलय-भत्तिचित्तं, खंभुग-यवइरवेइयापरिगयाभिरामं विज्जाहरजमलजुयलजंतजुत्तंपिब अच्चीसहस्समालणीयं रूवगसहस्सकलियं भिसमाणं भिब्भिसमाणं चक्खुल्लोयणलेसं सुहफासं सस्सिरीयरुवं घण्टावलिचलियमहूरमणहरसरं सुहंकन्तं दरिसणिज्जं णिउणउचियभिसिभिसिंतमणिरयणघण्टियाजालपरिक्खित्तं जोयणसयसहस्सवित्थिण्णं दिव्वं गमणसज्जं सिग्घगमणं णाम जाणविमाणं विउव्वाहि, विउव्वित्ता खिप्पामेव एयमाणत्तियं पच्चप्पिणाहि ।

- Rayapasanīya sūta

The directions given for preparing vimāna isn't wide, in comparison of its ready position to take off. The procession feature, distribution of seats (Bhadrāsanas) for deities are also well arranged⁴³. The hall was constructed with many simhāsanas decorated with conch, Kunda flower, water drops made of gems etc. The ceiling of the hall was covered with vijaya-dusya cloth having hooks. Here many chandeliers made of pearls were suspended, when they strike sweet sound is produced. Besides, the yāna was adorned with a pair of nāgadantas/elephant tusk (elephant also calls nāga). The series of silver bowls were suspended with scented sticks, bunch of flowers etc. on nāgadanta pairs⁴⁴. The hall was also adorned with perforated windows, bells, toraṇas, lotus buds etc. Many of the motifs were studded with precious jewels⁴⁵. Lastly the dramatization of thirty two types of dance and drama performed in the presence of Mahāvīra and his Gaṇadharas are described in detail. Execution of some of the dance postures are available on Mathurā sculptures.

Suryābhadeva with his deva retinue reached at Mahāvīra's resting place. They bowed down their heads and adored him. Suryābha produced some musical instruments with his power & commands deva clan to perform the dance with their movement. Accordingly they formed viz. svastika, śrīvatsa, vardhamānaka etc. eight auspicious symbols. The symbol svastika is clearly

- 43 ४९- तस्स णं सीहासणस्स उवरि एत्थ णं महेगं विजयदुसं विउव्वति, संख-कुंद-दगरय- अमय- महियफेणपुंज-संनिगासं सव्वरयणामयं अच्छं सण्हं पासादीयं दरिसणिज्जं अभिरुवं पडिरुवं ।
५०- तस्स णं सीहासणस्स उवरि विजयदुसस्स य बहुमज्झदेसभागे एत्थ णं महं एगं वयरामयं अंकुसं विउव्वति ।

— Rayapasaniya sutta

- 44 १२५- तेसि णं णागदंताणां उवरि अन्नाओ सोलस-सोलस नागदंतपरिवाडीओ पन्नता,... समाणाउसो ! तेसु णं णागदंतएसु बहवे रययामया सिक्कगा पन्नता तेसु णं रययामएसु सिक्कएसु बहवे वेरुलियामईओ धूवघडीओ पण्णत्ताओ, ताओ णं धूवघडीओ कालागुरुपवरकुंदुरूक्कतुरुक्कधूवमघमघंतगंधुद्धुयाभिरामाओ सुगंधवरगंधियातो गंधवट्ठिभूयाओ ओरालेणं मणुणेणं मणहरेणं घाणमणणिव्वुइकरेणं गंधेणं ते पदेसे सव्वओ समंता आपूरेमाणा आपूरेमाणा जाव (सिरीए अतीव अतीव उवसोभेमाणा उवसोभेमाणा) चिट्ठंति ।
A pair of suspended Nagadanta/ elephant tusk could be seen on V. Smih, Jaina Stupa... at Mathurā, pl. LXXXIII.
- 45 १२७ - तेसिणं दाराणं उभओ पासे दुहओ णिसीहियाए सोलस सोलस जालकडगपरिवडओ पन्नता, ते णं जालकडगा सव्वरयणामया अच्छ जाव पडिरुवा ।
१२८- तेसि णं दाराणं उभओ पासे दुहओ णिसीहियाए सोलस सोलस घंटापरिवाडीओ पन्नता, तासि णं घंटाणं इमेयारुवे वन्नावासे पन्नत्ते.
१३२ - तेसिं णं दाराणं उभओ पासे सोलस सोलस तोरणा पन्नत्ता, णाणामणिमया णाणामणिमएसु खंभेसु उवणिविट्ठसन्निविट्ठा जाव पउम-हत्थगा ।

— Rayapasaniya sutta

visible at corner of the lower band of a toraṇa⁴⁶ available from Kaṅkāli Tīlā. Here svastika is formed by a couple with curvature of their movements.

One of the Āyāgapāṭa of svastika comprises a śrīvatsa symbol executed by a woman in the outer circle. She is sitting next to the deity carrying lotus flower buds in such a way that she herself looks like a Śrīvatsa, symbol. The other figures are saluting the deity in various dramatic manner.

The second displayed art was 'drutavilambita' in which the men performed peculiar activities of Bull, elephant, horse and lion. The available tympanum⁴⁷, now in Delhi Museum has six depiction of unusual shaped animals with the face of lion etc. might be displaying the dramatic movement of animals. The displayed eleventh and twenty forth art was 'drutavilambita'.⁴⁸

The group of deity assisted by Suryabhadeva, have even dramatized the letters (Brahmi script) 'ka', 'kha', 'ga', 'gha' etc. with its termination (pratyaya)⁴⁹ They have even preformed the leaves and branches of trees⁵⁰ like Asoka, Mango, Engenia michelia etc. (rose apple). One of the toraṇas obtained from this site has carving of leaves and branches shaped by men with their movement and drapery.⁵¹

The last thirty-second dramatization performed by deva clan was regarding life incidents of Mahāvīra. This includes previous birth, transplantation of embryo, childhood sports, as a youth, seeking permission to renounce the world from elder brother, performing austerity, establishment of tirth, parinirvāna and the scene of attainment of mokṣa.⁵² After exhibiting vivid dramatization, Suryābhadeva and his deity clan adored Mahāvīra

46 V. Smith, *Jaina stūpa...* pl. XIX, obverse and reverse.

47 Ibid.

48 *Rāyapaseṇium*, preface, pp-24, 25.

49 Ibid, sloke 101, pp. 55.

50 102- असौयपल्लवपल्लव च, अंबपल्लवपल्लव च, जंबूपल्लवपल्लव च, कोसंबपल्लवपल्लव च, पल्लवपल्लव च णामं उवदंसेति ।

51 V. Smith, op.cit. pl- XIX.

52 १०६- तए णं ते बहवे देवकुमारा य देवकुमारीओ य समणस्स भगवओ महावीरस्स पुव्व-भवचरियणिबद्धं च, चवणचरियणिबद्धं च, संहरणचरियनिबद्धं च, जम्मणचरियनिबद्धं च, अभिसेअचरियनिबद्धं च, बालभावचरियनिबद्धं च, जीव्वण-चरियनिबद्धं च, कामभोगचरियनिबद्धं च, निक्खमण-चरियनिबद्धं च, तवचरणचरियनिबद्धं च, णाणुप्पायचरिय-निबद्धं च, तित्थपवत्तण-चरिय-परिनिव्वाणचरियनिबद्धं च, चरिमचरियनिबद्धं च णामं दिव्वं णट्टविहिं उवदंसेति ।

and returned to their abode. As per 'Malayagiri tikā' of *Raypasaniyamm-sūtra*, such drama dances were referred in fourteenth 'Purva' under the name of 'Nāṭyavidhi'.⁵³

Regarding some of the ornamental circular objects found from Kaṅkāli Tilā, Smith revealed that they are unusual. A conch⁵⁴ is the emblem of Neminātha (22nd Jina), while the elephants⁵⁵, a goose⁵⁶, antelopes and bull⁵⁷ are the emblems of Ajitnātha (2nd Jina), Sumatinātha (5th Jina) and Śāntinātha (16th Jina) and Rṣabhanātha (1st Jina) respectively.

5.13 Torāṇas:

The very interesting sculpture (fig. 59) of a toraṇa archway⁵⁸ now at National Museum Delhi is depicted on obverse and reverse side is noteworthy as it contains the detail of a procession. On obverse, at the top of the corner, a group of ten adorants are waiting to adore. Out of them eight are standing with folded hands, one is holding a garland and other holds a big tray of offerings kept on head. In this sculpture five carts were carved from different angles and distances. One cart is carrying royal family by a couple of horses. Divine mythological beings are depicted in such a way that they make geometrical designs triangle, quadruple, pentagon, svastika etc. with their legs, drapery and bunch of flowers. On the reverse of this tympanum, one can see three houses with slightly bent roof and a full-fledged stūpa with caityavṛkṣa at top. Here the view of carts is given from different angles- one is open horse cart carrying devotees and another cart is shown with top view. Here a lady is holding a parasol over a deity likely to be a Jina. The procession scene in the carved band is occupied by mythical beings also. Such type of processions still continue in Jaina tradition where a Tīrthaṅkara image is carried in a Rathayātra, here people adored the Jinas, and deities in groups and offer coconut, rice and sweets.

Another toraṇa now housed in Lucknow Museum (fig. 101, 102) also obtained from the Kaṅkāli Tilā is discussed in the chapter of deities.

53 Madhukar muni, *Rāyapasenium*, preface.

54 Smith V., *Jaina Stūpa at Mathurā...*, 1900, fig. 7 of plate LXXI.

55 *Ibid*, fig. 2 of plate LXXII and LXXIV.

56 *Ibid*, fig. 3 of pl. LXXIV.

57 *Ibid*, pl. LXXV.

58 Smith V., *op.cit*, 1900, pl. XIX, Buhler, *E.I.*, vol. II, pl III.

One Torāṇa beam showing stūpa worship on obverse and the scene of procession having men and women on horse as well as elephant on reverse. This is very unique as the stūpa is adored by Suparṇas and Kinnaras (Centaurs) (fig. 19, 20.).

5.14 Some Specimens illustrating Life Incidents of great men sculptures:

The integral part of Indian culture and society is well defined in art specimens at Mathurā while explaining the life incidents of great persons. There are so many sculptures excavated from Kaṅkālī Tilā comprehending the carving of various stories of *Āvaśyaka-niryukti*, *Ācarāṅga-sūtra*, *Raypasāṇiyam-sūtra* etc. Some of them are described below,

The sculpture⁵⁹ (fig. 118), shows a man sitting in veranda reflects that he entered his home, and fanned by elderly lady, perhaps, his wife. Another lady is shown standing at his back with a water jar covered with a glass to offer him for drinking, and washing the feet. A harp instrument in the lap shows his tender nature while entering the home. This sculpture correctly suggests the Indian custom and culture still continued in most of the parts in India.

One of the small pillars five feet tall has the depiction of the Valkal-Ciri when Ganikas tried to attract him. This story is depicted in three sections (fig. 48, 49).

5.15 Few unclarified reliefs from Kaṅkālī Tilā:

The similarity in depiction of Jaina and Buddha reliefs by artists of Mathurā, raised some confusion in judging their identity. In Jainism important life incidents of Jinas and other great men were popular in depiction like Buddhism. Here few reliefs are discussed as per legends narrated in scriptures. The popular theme used for carving is Pañca kalyanaka of Jinas (descent of jiva from heaven to mother's womb, birth, renunciation, Kevalajñāna and Nirvāna). These also include the cause for renunciation of the world, transfer of Mahāvīra's embryo, demanding permission for renunciation, Mahāvīra performing austerity in palace before accepting monkhood i.e. image of Jivantsvami etc. The description of such depiction is available in *Raypasāṇiyam-sūtra* also. The same pattern was also in vogue in Buddhism viz. birth of the Buddha, Buddha renouncing the world after seeing an old man when he

59 J. 632, LM. Smith, *op.cit.*, XXXIII fig., pl. 2.

was having a horse ride, Bodhisatva, etc. are available from Mathurā. In the same manner the sculpture of Rṣabhanātha's renunciation after seeing the dance of Nilānjanā (fig. 13) obtained from Kaṅkāli Tilā. Such depictions are exhibited in the form of paintings and murals in many shrines till today viz-Vardhamāna wanted to be an ascetic after the death of parents and seeking permission from brother Nandivardhana. In a relief⁶⁰ from the site Kaṅkāli Tilā, Vardhamāna is asking for permission to be an ascetic (fig. 124). Here he has not accepted the monkhood so he is shown with linens and surrounded by friends. Here his elder brother wears a turban as a sign of the status of a king. In this relief a pillar is shown with a lion on a top which is the emblem of Mahāvīra. While discussing this relief in 'Scythian Period' the author, Dr. J. E. Van Lohuizen de Leeuw raised the problem that here a chief personality under the umbrella is wearing clothes so he won't be Vardhamāna. But this chief personality is Vardhamāna, as described in *Kalpasūtra* and on numerous sculptures and paintings in Jaina shrines. He is in royal dress as he has not yet accepted the monkhood. He is asking permission to renounce the world.

Another life size statue⁶¹ in varada wearing royal dress and ornaments though without head is unique. His necklace has a prominent carving of śrīvatsa, symbol in Pendant which comes on his chest. Therefore he might be the image of Vardhamāna, though, in Lucknow Museum, it is labelled as Buddha.

One of the images,⁶² labelled by Dr. Fuhrer as a 'sculptured panel representing 'Vardhamāna preaching to Royalty, seated under a Bodhi tree' though there is no Bodhi tree but scalloped nimbus (fig. 125). While observing carefully it is noticed that the sculpture is in two registers - upper and lower. In the upper part a saint is meditating sitting in padmāsana on a tri linear seat wearing a lower linen and necklace. His hands are stretched maximum like early Kuṣāṇa period images. He is flanked by two Indras recognised with their crowns. The saint is flanked by Indras recognised by their typical crown seems to be Acuta and Vidyumālī Indras adoring him with folded hands. On the top of upper register, four deities are worshipping the seated personality. As per *Ācāraṅga-sūtra*, when Vardhamāna wanted to

60 Smith V., *Jaina Stūpa at Mathurā*...pl. XVII.

61 B. 12 LM, ; *ibid.*, pl. LXXXVII

62 Smith V. *ibid.*, pl no.LXXXV

renounce the world, four types of deities reached the palace where he was meditating⁶³. The Bhavanapati deity arrived from different heaven while three deities-Vānavantara, Jyotiṣka and Vimānavāsī together came to adore Vardhamāna. Here on the right top a single deity and to the left three deities together adoring the royalty with folded hands. In the lower register three ascetics wear lower linen and standing with folded hands. Here all eleven devotees are standing with folded hands. The person with crown could be recognised as brother of Vardhamāna. The standing woman behind the king is beyond recognition. Therefore the image might be of Vardhamāna in meditation before he renounced the world as per scripture.

The story of Candanbālā is beautifully carved showing her as hungry. A fragment of toraṇa (fig. 119, 120) obtained from the site of K. T. is worth mentioning as it conveys her story. Accordingly the princess and queen mother left the palace to save their lives as the king was defeated. In a jungle one soldier tried to molest her mother, but she killed herself while the girl was sold by him. The Dhannaśreṣṭhin brought the same girl to his home out of pity and named her Candanā. When once Dhanna came home from the work, Candanā washed his feet and her long hair became wet and was held by him. This incident made the wife so jealous that when the Seth was out of town, she locked the girl in a dark room binding her feet with iron rope after cutting her beautiful hair. When Dhanna returned, he didn't see the girl. When he found her, she was hungry so he offered her a variety of Udad grain. She waited at entrance to offer the food to any saint before eating. She succeeded in presenting 'food/bhikṣa' to Mahāvīra, who fasted nearly for six months. In the sculptural bracket⁶⁴, on obverse side, a waiting girl and a man suggests the story of Candanā and Dhannā Seth. Here it is carved with detailed description of both. A girl seems to be young and sad from her face. She holds an offering in left arm while her right hand on stomach shows that she is hungry. A scarf on her head represents her shaved head. The Seth is displayed as if he

63 अभिनिष्क्रमण महोत्सव के लिए देवों का आगमन

७५३- ततो णं समणस्स भगवतो महावीरस्स अभिनिक्खमणाभिप्पायं जाणित्ता भवणवति-
वाणमंतर-जोतिसिय-विमाणवासिणो देवा य देवीओ य सएहिं २ रुवेहिं, सएहिं २ णेवत्थेहिं,
सएहिं २ चिंधेहिं, सव्विड्ढीए सव्वजुतीए सव्वबलसमुदएणं सयाइं २ जाणविमाणाइं
दुरुहंति-

Acaraṅga 2nd Srutaskandha, Gatha -753.

64 Smith, *op. cit.*, 1900, pl. XXXIII, fig.1.

is going out to call an ironsmith to break iron chain. On the reverse side the girl is standing with offerings and lotus flower to adore the saint (fig. 119, 120), as mentioned in the scripture like - putting one foot out of the door and one inside, etc.

Thus the availability of life incidents of Mahāvīra, Candanabālā, Valkalchiri establish the antiquity of Agama-sūtras.

5.16 Chatra – The flat roof of Shrine:

The beautiful decorated square slab (accn. no. 76.12 MM., fig. 131) having eight auspicious motifs in front is acquired by Sharma R. C. from Padmanābha temple in Cobiā Pārā in Mathurā. It has full blown lotus exactly that comes over the image within. The running border on three sides has a running grove in which three vertical stone slabs (mostly having pores) were fixed. The fourth side has two holes on corner to receive the posts for supporting the roof. The horizontal linear space is carved with aṣṭmaṅgala motifs as seen on many shrines on the ceiling of the Garbhagriha where devotees are adoring the Jinas. Such type of flat roof small shrine with Jaina image within, is obtained from Budapest Hungary. Thus the earliest tradition of flat roof shrine is witnessed at Mathurā and even at Hungary.

5.17 Mathurā's Jaina images with special reference to Uṣṇiṣa:

The classic artists of Mathurā have produced gigantic images in round, continuously up to the end of Kuṣāṇa rule. Many Jaina images of this School obtained from the site of Kaṅkālī Tīlā have depiction of caitya vṛkṣa, pillar and Jaina motifs at their back and on sides. At Mathurā Jaina community was larger than that of Buddhists as in Kuṣāṇa and post Kuṣāṇa period more objects of art and inscriptions of Jaina sanctuaries have been found than Buddhist ones. Out of 132 Brāhmī inscriptions from Mathurā mentioned in 'Luders' list of Brāhmī inscriptions'- 84 are credited to Jainas, while 33 are to Buddhas and 15 are not affiliated to particular creed. Therefore Mathurā was famous as a centre of Jainas first and continued upto the 50 years of reign of king Vasudeva as per the available image inscriptions. In the view of Laufer, Buddhism might have been strongly influenced by Jainism.⁶⁵ Bulhar comments regarding Jaina and Buddhist images as follows:

65 I) B. Laufer, *Citra laksana*, 1913, pp 17-18.

II) Dr. J.E.V.L. Leeuw, *The Scythian Period*, (Leiden, E. J. Brill, 1949), pp 153.

“The ancient art of the Jainas didn’t differ materially from that of the Buddhists. Both sects used the same ornaments, the same artistic motives and the same sacred symbols for depiction of their sculptures. The differences occurring chiefly in minor points only. The cause of this agreement is in all probability, not that adherents of one sect imitated those of the other, but that both drew on the national art of India and employed the same artists”.⁶⁶

The *uṣṇiṣa* was invariably depicted on Buddha images but the same was not carved on Jaina images of Kuṣāṇa period, though some of the images of pre Kuṣāṇa period are available with *uṣṇiṣa* (fig. 105). Most of the Jina images of Kuṣāṇa period are without *uṣṇiṣa*, but later on they were depicted with *uṣṇiṣa* as seen in Western Indian School and late Kuṣāṇa period. The head of Jina is covered with curls carved in various ways. The inscribed Aristanemi from Rajgiri of Gupta period has *uṣṇiṣa*. Dr. Leeuw elucidates the term *uṣṇiṣa* after referring to the views of Coomarswami, Bulhar and Foucher that the word *uṣṇiṣa* originally did not mean “protuberance of the skull” but turban.⁶⁷ In ancient period the turban was one of the principle symbol of dignity therefore yakṣas and other supernatural and royal beings shown wearing turban. Buddha was represented with top knot of hair. Dr. Lohuizen reveals that in Mahapuruṣa characteristics *uṣṇiṣa lakṣaṇa* is also mentioned⁶⁸. Regarding Jina images, Coomarswami explained that they show *uṣṇiṣa* in initial period. He even concluded that Jina figures have gone through the same development as the Buddha images so far as their hair dressing is concerned.⁶⁹ In early Buddhist art, Buddha was not represented in human form so Bodhi tree as a symbolic representation gained more importance, while Jinas were represented in human form so the caitya tree is shown over his head. The separate worship of caitya tree was in vogue since early time, one such symbolic tree in bronze is obtained from Causa. There is a reference of donating golden kalpavṛkṣas to Brahmanas⁷⁰ by King Kharvela as noted by him in the inscription at Udaygiri-Khandagiri. The śrīvatsa mark on chest of Jinas became characteristic in Kuṣāṇa period and onwards. The Buddha image draped over the chest, so the śrīvatsa mark was depicted on the palm of Buddha image.

66 G. Bulhar, *Specimens of Jaina Sculptures from Mathurā*, Ep. I. vol.2, 1894, pp. 322, Dr. J.E.V.L. Leeuw, op.cit., pp152.

67 Dr. J.E.V.L. Leeuw, *The Scythian Period*, (Leiden, E. J. Brill, 1949), pp. 169.

68 *Ibid*, p1 67.

69 *Ibid*, pp 167.

70 Ninth line in king Kharvela’s inscription.

The Early Epigraphic Records of Mathurā

Mathurā's dedicatory image inscriptions indicate the cult of Jaina Tīrthaṅkaras prevailing in Kuṣāṇa period wherein one can find plenty of images of 1st Jina Rṣabhadeva, 22nd jina Ariṣṭanemi, 23rd Jina Pārśvanātha and 24th Jina Vardhamāna as mentioned in the inscriptions of that era. Besides, two inscriptions of twentieth Tīrthaṅkara Munisuvrata-svāmi, one Śāntinātha and Sambhavanātha on their respective images are also obtained from K.T.

6.1 The cult of Jaina Tīrthaṅkaras:

V. Smith suggests that ornamental bosses¹ on railings have figures of elephant, goose and antelope, which might be the emblems of Ajitnātha, Sumatinātha and Śāntinātha respectively. Even if one considers the symbols Śrīvatsa and Bull on the bosses, they are the emblems of Śītalnātha and Rṣabhadeva, therefore it seems that Mathurā's Jaina saṅgha was aware of Lāñchanas of Jinas. One oldest Caturvinsati image with Rṣabha as Mūlanāyaka (fig.11) is likely to be established in late Kuṣāṇa period owing to its combed hair style and slightly raised uṣṇiṣa. The Lāñchanas came in iconography at a very late period; so also their reference in literature. The convention does not seem to have been older than 10th century A.D.

6.2 The Carving of Inscriptions:

As a prevailing tradition, the inscription is always carved below the feet of a Jina, but in Āyāgapāṭa no specific pattern is noticed. On the Āyāgapāṭa of Loṇaśobhikā (fig. 41) it is on a stūpa dome while in the Āyāgapāṭa of Śivayaśa (fig. 109) it is inscribed on both sides of the flight of the stairs, though sometimes it is seen on the back of the Jina (fig. 40) or Āyāgapāṭa too. The type of the sculpture is mentioned in the inscription whether it is an image, a pillar, an āyāgapāṭa or a toraṇa. Such narration proves the high accuracy and sense of keeping systematic records of Jaina Saṅgha at Mathurā.

1 Smith V, 'The Jaina stūpa ... at Mathurā' 1900, elephant pl. – LXXII & LXXIV, fig. 2; goose pl.- LXXIV, fig. 3; antelope- LXXV, fig.1; Śrīvatsa pl- LXXV, fig. 6 back elevation; Bull pl.- LXXV. fig. 3 and 4, pp 39.

6.3 Some Distinctive Inscriptions:

Sometimes, inscribed image is with the year of establishment. It is also rather difficult to assess the mentioned era. Such type of unsolved question rose with the pedestal of Mahāvīra, (J 2 LM., fig. 121) obtained from Kaṅkāli Tilā, where only the feet of standing Jina remain resting on alter, flanked by devotees. The same is supported by two semi-circular arches (thick leaf pattern) with an oval shaped ornamented top, on the pedestal.

The feet are bending towards front to balance and provide a natural look to the standing image. The two arches may be the symbol of nandipāda, forming three jewels (Ratnatrayi) with oval shaped altar (Siddhaśilā). The Ayāgapaṭas eg. 1. Bhadranandi (fig. 111) 2. Sihanādika (fig. 110) and 3. Śivaghoṣaka (fig. 106) have Jina images resting on tiers created on nandipādas.

The said Mahāvīra image was established in the year 299 of unknown era, not listed in the six eras prevailed during that period. The said image is very often reviewed by scholars. Its first discussion was carried out by Buhler in 'Epigraphic Discoveries' at Mathurā². He discussed various possibilities and reserved the conclusion for future when some more similar evidences will come out.

R.D. Banerjee also discussed³ the said inscription in Indian Antiquary. He observes, "If referred to the Mauryan era, the year equivalent to $321 - 299 = 22$ B.C. and if referred to Seleukidan era it becomes equal to $312-299=13$ B.C. This detailed examination proves that the date in this inscription cannot 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."

Sten Konow presented a paper for K. B. Pathak's commemoration volume at Poona in 1934 (pp. 262-268) in which he discussed about the inscriptions using high number in dates belonging to one era⁴. He

2 Sharma R.C., "Jain Sculptures of the Gupta age in the state Museum, Lucknow", *Mahavir Jain Vidyalyaya Golden Ju. volume*, pp. 145-150.

3 *In. Ant.*, Vo. XXXVII, (1908), 34-41.

4 Lorian Tangai (318), Jamalgarhi (359), Hastinagar (384), Skarah Dheri (399) and Mathurā (299).

could not manage to provide any decision except the seven eras⁵ used between 1st century B. C. to 1st A.D.

The author of 'The Scythian Period', J. E. Van Lohuizen De Leeuw clarifies that the inscription under discussion (year 299 of unknown era), on palaeographical and other indications should be assigned to before Kaniṣka's accession to the throne. After quoting various theories of scholars she offers the solutions 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"⁶. In a foot note she took Luders' support. One standing image⁷ on alter with the same type of semi-circular rings is published by her in above mentioned book having Kuṣāṇa year 62 now in Calcutta Museum.

Sharma R. C. comments about this image, "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." After examining the feet of chief deity and the lower part of the attendants he concluded that as the sculpture was carved beautifully with demarcated nails in fingers that it was designed in transitional period between Kuṣāṇa and Gupta age. Smith V. suggests this era as Vikram era. He discussed, "If we assume for a moment that the year 299 refers to the Vikram era then the date of the image comes to $299-57=242$ A.D."⁸ According to Dr. Sharma, in Kuṣāṇa period, the proper name of the ruling king is always mentioned in inscription which is absent here so the image could be assigned after Kuṣāṇa era. But this need further support of more solid evidences as told by him. Thus he thought of possibilities of a different era being used in the inscription.

My observation regarding this image (J 2 LM.) is as follows:

The inscription of the image is in controversy as it has the established year but without mentioning the name of the reigning king. This is not the matter of misinterpretation or eroded writings as nowhere empty space is noticed. The inscription commence with the adoration to all

5 1st & 2nd era- the old and the new Parthians eras, 3rd Vikram era, 4th the Azes era, 5th an era beginning about 50 A.D., 6th the Śaka era and 7th Kaniṣka era.

6 Dr. J.E.V.L. Leeuw, *The Scythian Period*, (1947), pp. 58 and fn 214.

7 Dr. J.E.V.L. Leeuw, *op. cit.* (1947), pl. XXIX. fig.-52,

8 Smith V., *op.cit.* (1900), pp. 38.

(sarva) Siddhas and then Arihantas who are called Mahārāja. In the first line the word 'sya' is added to - 'Mahārāja' and 'Rājādhirāja' (L.L. no. 78) and then immediately the word *Samvatsara* comes. The name of reigning king is absent but instead clearly mentions the reign of Rājādhirāja era, which is not correctly identified. The inscription in an article about the same image is published in golden jubilee volume by Dr. Sharma is as follows:

"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 Okharika and the lay sister of Ujhatika and Okha and by Sirika and Sivadina also, the image of arhat Mahavira was set up in the temple of Arhats... and a temple."

The related era might be Mauryan or Mahāvīra Samvat. We know that most of the inscriptions of Kuṣāṇa reign are available with the detail of Guru's school, śākhā with donor's caste and genealogy, such information is not given here. The names of the donors like Okharika, Okha, and Ujjetikā seem to be of foreigners. This may suggest that they were not aware of general trend of writing an image inscription. If one talks about the omitting hundred figure than the above second figure of year 62 discussed in 'The Sythian Period' now in Calcutta Museum comes earlier than the image of year 99 after omitting two hundreds. The donor might have used era that was precedent in their country or simply Vikrama or Mauryan or Mahāvīra Samvat.

6.4 Three images of medieval period with the words '*Mula Sangha*' and '*Deva Nirmita*':

As we know, the main two sects of Jainism are Śvetāmbara and Digambara. While talking about oldest Saṅghas i.e. Mūla Saṅgha and Māthura Saṅgha, they are always referred to Digambara literature and inscriptions. Though from literary sources it appears that both of these Saṅghas have joined Digambara tradition but three images of medieval period obtained from this site reveal different facts. The article⁹ on this topic by Dr. Jain clears many unsolved mystery. He accompanied Dr. Rastogi and visited Lucknow Museum and studied the inscriptions of the following three images- accn. nos. J 143 (fig. 122), J 144 and J 145 L.M. The detailed discription of the same is as follows-

9 Jain S., "Śvetāmbara Mūla saṅgha avam Mathurā samgha- ek Vimarsha", *Jain Vidyā ke Ayāma*, vol. 6 (1998) 630-634.

The first image (fig. 122, J 143 LM.) displayed in the front of Museum has a following text;

*'Samvat 1036 (or 1038) kārṭika Śuklā ekādaśyām
ŚrīŚvetāmbara M(ū)la Saṅghena pascima catu (śthi)
Kayaṁ Śrī Devanirimitā pratimā pratisthāpitā'.*

The second image J 144 LM. has an inscription with its text as follows-

'Śvetāmbara ... Māthura... Devanimmitā... pratisthāpitā'.

The inscription on third image J.145 LM. Reads-

*'Samvat 1134 ŚrīŚvetāmbara ŚrīMāthurasaṅgha
Śridevateti
Viniramitā Pratimākrita'.*

Out of above three inscriptions, first refers Śvetāmbara Mūla Saṅgha while other two refer Śvetāmbara Māthura Saṅgha. Here in the second line of the first inscription (J.143 LM), the word 'Śvetāmbara' is clearly readable, but after that, 'Ma' is readable but the 'La' is not clear. Dr. Fuhrer read the word as "Mūla" as per the record of Lucknow Mesuum. Dr. Jain S. is also of the same opinion that the word is 'Mūla'. Even 'Saṅghena' is clearly readable. Other two images were established nearly after 100 years.

From the inscriptions and the excavation site of above three images it is very clear that they all belonged to same art School. The pedestal of image no. J 145 shows two monks with Rajoharana in their hands similar to Śvetāmbara tradition. Dr. Fuhrar stated that the dedicated inscriptions were made by the Śvetāmbara community. Besides above three inscriptions, one more of Kuṣāṇa period (L.L.no.47) states that it was established at Deva Nirmitā shrine. Here all four inscriptions support that they were set up at 'Śrī deva nirmite' (stūpa). Thus in Mathurā, Jaina Saṅgha was using this name since centuries (prior to 1st A.D.) for the stūpa premises which later on called Jaini Tilā after destruction.

It is apparent from *Vividha-tirtha-kalpa* and other Jaina canons that the stūpa at Mathurā was 'Deva nirmite'. It's renovatation was carried out by Ācārya Bappabhaṭṭasūri in 769 A.D. The kalpa also narrates that Kṣamāśramaṇa Jinabhadrasūri had rewritten the text *Mahā-niśitha-sūtra* followed by the renovation of the stūpa and shrine.

Before coming to any conclusion it is necessary to observe some copper plates referring Mūla saṅgha viz. i) 2 inscriptions of Noṇamaṅgala ii) Devagiri and iii) Halsi in southern India.

On the two copper plates of Noṇamaṅgala (c.370 and 425 A.D.) in southern India we find the names 'Mūlasaṅghānuṣṭhitāya' and 'Mūlasaṅghenānuṣṭhitāya' respectively but without mentioning any traditions like Nirgrantha or Kurcaka or Yāpaniya or Svetapaṭa suggesting that at that time their separation had not taken place.

The donation record of Devagiri advocates that income of the village was divided into three parts – first part was for Bhagavad-mahā-jinendradevatā (shrine), second for Svetapaṭa-mahāśramaṇa-saṅgha and third for Nirgrantha-mahāśramaṇa-saṅgha.

The Halsi donation record refers the names of Yāpaniya, Nirgrantha and Kurcaka.

From inscription of Noṇamaṅgala we got the reference of existence of Mūlasaṅgha in early fourth century prior to presence of other Jaina sects.

In the view of Dr. Jain, "Nirgrantha-mahāśramaṇasaṅgha might be suggesting the migrated Acela śramaṇa tradition of Bhadrabahu-I, from Bihara-Orissa to Tamilnadu and Śrilanka in 3rd B.C. At that time in North India the saṅgha was known as Nirgrantha without any gaṇa and shakha of preceptors. At that time there was no division, hence no one called self as a Mūlasaṅgha. After fifth century, from Halsi and Devagiri inscriptions, a separate Nirgrantha Saṅgha was recognised. The Acela tradition from North when reached south it called self as a Mūlagāṇa/Mūlasaṅgha. Afterwards the same introduced as 'Sri vraksamula gaṇa' 'Punnagavṛakṣamūlagāṇa' 'Kanakopala-sambhuta-vṛakṣamula-gaṇa' etc. however the word Mūlagāṇa was retained and adopted the name Mūlasaṅgha. Thus when Nirgrantha tradition reached south they called themselves as a Mūla Saṅgha, wherein after 100 years they adopted the name Yāpaniya and excluded Mūla. Again the Mūlasaṅgha appeared after 450 years on Konnura copper plate, and the same copied in stone in 12th century A.D.¹⁰"

Thus migrated Acelakas, later on called Yāpaniya who supports acelakatva and their scriptures continued the name 'Mūla' like Mūlacāra, Mūlārādhana, etc.

10 Dr. Jain S., "Svetāmbar Mūla Saṅgha evam Māthura Saṅgha- ek Vimarsha", *Jain Vidyā ke Ayāma*, v 6 (1998), pp. 633.

Besides, Dravidanvaya's inscription mentions his saṅgha as Mūla Saṅgha in 1040 A.D. This is the first available reference relating them to Mūla Saṅgha.

The relation of Kundakunda-anvaya with Mūla Saṅgha appeared in the inscription of Dodda-kaṇagālu in the year 1044. A.D.

Yāpaniya tradition has also revealed their Saṅgha as Mūla Saṅgha in 1108 of inscription of 'Yāpaniya Punṇagavrikṣa Mūlagāṇa'.

All above inscriptions prove that in the 11th century all Saṅghas have claimed their saṅgha as Mūla Saṅgha.

From the inscription of the image J 143 LM it is clear that Mūla Saṅgha was the part of Śvetāmbara tradition also. The period mentioned in the inscription was sixty years prior to the time when every Saṅgha in India considered Mūla Saṅgha as a part of their traditions.

Māthura Saṅgha is considered as of Digambara tradition but from the inscriptions of above other two images with the words like 'Śvetāmbara Māthura Saṅgha' without mentioning the names of any ascetics likely to be only of Śrāvakas¹¹.

The published book "*The Jaina Stūpa and Other Antiquities at Mathurā*" by Smith V. discloses that there existed three sanctuaries - one stūpa, a Śvetāmbara temple and a Digambara temple. The excavated sculptures are of these monuments.

6.5 The characteristics of inscriptions:

1. Most of the inscriptions are commenced with the adoration to Arhat or Siddha, though some of them have begun with the year of establishment of image also.
2. The name of the ruling king is acknowledged with the detail of his dynasty.
3. The donor's name covers his family, occupation and status.
4. The inspiring Guru's pedigree is presented with his kula, gaṇa and sākhā's particulars.
5. Within the sculpture, its date, form and the place of installation is suggested. They reveal many facts and hidden truth of Jainism like-

11 Dr. Jain S., "Śvetāmbar Mūla Saṅgha evam Māthura Saṅgha- ek Vimarsha", pp. 631-2.

- i) The synonyms of Arihanta.
 - ii) The language used in the inscriptions.
 - iii) The year of setting up the sculptures.
- i) The synonyms of Arihanta:

The dedicatory records of Mathurā did not mention the epithets of Arihanta like Tirthaṅkara, Jina or Jinendra so it seems that they may not be popular during pre and post Kuṣāṇa period at Mathurā. They called Arihanta as Bhagavato¹², Bhagvān¹³, Bhagavā¹⁴, Araḥato, Siddha, Siddham or Arihanta¹⁵.

- ii) Languages used in inscriptions:

Most of the records, engraved on images and sculptures are in mixed Sanskrit and Prakrit dialect and in Brahmi script. The use of local words as well as its crude form is also noticed in the inscriptions, viz 'Suya'-dharmaśala¹⁶, Bhayā¹⁷ for bhāryā- wife, Dharmapatni¹⁸-wife.

Sometimes middle akṣaras are deleted eg. kaska for Kaniṣka. Kṣasya for Huviska¹⁹. One inscription commences with the usual word 'Siddham' but it ends with the adoration to Arhat²⁰.

- iii) The year of establishment on sculptures:

The period of establishing the sculptures is between 2nd century B.C. and 12 century A.D. The pre medieval inscriptions have no mention of Vikrama year and months like Kārtika, Mrigaśirṣa, Pauṣa, Mahā etc. Instead, they used the era of dynasties like Kṣatrapa or Śaka or Gupta having detail of seasons like Hemanta etc. along with the number of the Lunar day (The name of the week and months came

12 i. Ep. In. Vo. II, no. 28, '*Bhagavato Usabhas*'

ii. JSS. no. 82.

13 i. Ep. In. Vo. I no. 8, '*Bhagawān Vrisabhasri*'.

ii. JSS no.56.

14 i. Ep. In. Vo. II, no. 6, '*Bhagava Nemeso*'.

ii. JSS no.13.

15 i. JRAS, 1896, '*Arihanta Mahāvīrasya*'.

ii. JSS no. 88

16 L. L no. 32, Ep. I., Vo. I no.5.

17 Ep. In-v. II, no.2.

18 Ep. In-v. I, nos. 2 and 3.

19 L.L. no.35, Ep. I, Vo.II, no. 26.

20 L.L. no.27, Ep.I. Vo.I, no.3,JSS no. 29.

in later period). The obtained images of medieval and post medieval period do contain Vikrama year and its months.

6.6 The Influence of Jainism on Socio-religious and Economic life of Common People:

The dedicatory inscriptions on images and sculptures disclose that they were established by persons following various professions in the society; and mainly by goldsmith (Maṇikāra/hairanyaka/Sauvarṇakāra); worker engaged in metal (Lohikāraka); ironsmith (Lohavāṇiya), cotton dealer (Kārappāsika); dyer (Rāyaka); perfumer (Gandhaka); dancer (Naṭaka); courtesan (Gaṇikā); members of Jaina Saṅgha particularly by Śrāvaka or Śrāvikā etc. Jaina's contribution in developing cultural life of common people is notable. They established images after performing austerity also. Some of the details of inscriptions are given below-

After performing austeriy:

A lady named Vijaysree fasted for a month and then established an image mentioning her austerity²¹ showing her respect towards Jainism.

By gold merchants:

The references of installation of images by gold merchants are available on two images and on an Āyāgapāṭa. The inscription²² dated 20th year of Kuṣāṇa era is regarding the establishment of an image by Mitrā, wife of Haggudeva, daughter of Jayabhatti, the lapidar (Maṇiakara) and daughter-in-law of an iron monger (Lohavāṇiya). Here a lady has installed a Jaina image whose father was a jeweller and father in law was an iron trader. She included her parentage along with in law's name. Another inscription²³ from the site is dated 93 year of Kuṣāṇa era records the establishing an image of Mahāvīra by the daughter of the goldsmith Hairanyaka deva. The term Hairanyaka is explained as treasurer by Luders²⁴.

The record of setting up a tablet of homage (Āyāgapāṭa) at the shrine by Nandighoṣa the goldsmith²⁵.

21 L.L. no. 50, Ep.In. Vo.II- no. 36, pp.209.

22 L.L. no. 29, Ep. In. Vo. I- no 4, pp. 384.

23 L.L. no. 74, Ep. In. Vo. II, no. 23, pp. 205.

24 *Ibid.*

25 Ep. In. Vo- I, XLIV no. 35, pp.397, Bulher reads '[te]venikena' while according to Luders in Ind. Anti. XXXIII, 150-151, the word 'Savanikena' (prk.) or 'Sauvarnikena' (skt) means ' by the goldsmith' Luders' view seems to be more correct.

By iron monger - Lohikāraka:

The considerable donation given for installation of images by ironsmiths could be seen on some inscriptions. One such donation given by daughter-in-law of iron monger Vādhara in the 20th year of Kuṣāṇa era is available on image²⁶. Another inscription²⁷ is of establishment of an image in the year 52 of Kuṣāṇa era by Lohikāraka (the worker in metal), Śura the member of the committee (Gottika), the son of Śramaṇaka. The famous Sarasvati image established in the raṅgamaṇḍapa of the shrine is also by Lohikāraka-the worker in metal named Govā, the son of Sihā as per the inscription²⁸ of Kuṣāṇa era in the year 54.

By cotton dealer - Kārppāsika:

One inscription, dated 40 or 60th of Kuṣāṇa era in the period of Huviska refers the donation of an image gifted by Dattā the wife of cotton dealer- Kārppāsika to please Bhagavān Rṣabhaśrī²⁹.

By perfumer (Gandhika) :

There are three images referring to the donation made by perfumer (Gandhika). One image of Jina Vardhamāna³⁰ records that same was donated in the year 35 of Kuṣāṇa era by perfumer Kumarbhaṭi the son of Kumārmit (r) ā. The second was established by Jinadāsi, the wife of Gandhaka-perfumer in the year 83 of Kuṣāṇa era in the reign of Mahārājā Vāsudeva³¹ and the third image³² records the installation in the 98 year of Vasudeva's reign by the daughter-in law of Varuṇa the perfumer (Gandhaka).

By dyer (Rāyagiṇi) :

An inscription of donation of an image by a lady dyer³³ (Rāyagiṇi) the wife of Jayabhatta in the 25 year of Kuṣāṇa era is also there.

By a ferryman (Pratārika) :

Even a reference of donation by a ferryman is available on a Jaina image. Accordingly a lady Śamādhya the wife of Grahamitrapālita³⁴ a

26 L.L., no. 29.

27 L.L. no. 53.

28 L. L., no-54, Ep. I. Vo. I pp-391, no.-21; In. Ant., Vo.-XXXIII pp.104, no. 17.

29 L.L. no.56, Ep. I.Vo.- I no.8, pp-386. Luders' Math. Inscri. pp 46-47. Ind. Ant. Vol. XXX III. Pp.105, no.18.

30 Ep. In. Vo. II no. 7, L.L. no.39,

31 L.L. no. 68.

32 L.L. no. 76.

33 L.L. no. 32, Ep.In. V-I, no. 5.

34 Ep. I., Vo. II, no. 39, pp. 210.

ferryman (Prātārika) donated an image in the reign Kumāragupta, the year 113 of Gupta period.

By a Dancer (Nartaka) :

A record of setting up an Āyāgapata by Śivayaśa the wife of the dancer (Nartaka) Phāguyāśa³⁵ is of early kusāṇa period.

By courtesan:

The Āyāgapata with the inscription of donation made by courtesan (Gaṇikā) Vāsu the daughter of courtesan Loṇasobhikā³⁶ a shrine, a hall of homage, a reservoir and a Śilāpaṭṭa for the worship of Arhat.

By Cārvan leader:

An image with the record of installation by Dharmmasomā the wife of Sārthavāha³⁷ (cārvan leader) in the year 22 of Kusāṇa era.

Thus dedicatory donations of images, shrines, reservoir etc. were made by common people. As suggested by Bajapayī K.D. the term Śreṣṭhi denotes a banker or merchant or foreman of a guild³⁸. It occurs on two inscriptions from kaṅkāli Tilā, the first dated 15 year and second of 38th year of Kusāṇa era setting up a pillar with Nandiviśāla.

6.7 The Evolution of Mahāmantra Navakāra and its Present Form:

In Jainism the sacred Navakāra Mantra is considered very ancient. It is an origin/basic mantra abstracted from 14 old scriptures known as *Purvas*, now extinct. The present form has nine Padas but only first two are seen on Mathurā images and Hāthigumphā cave inscription. The 17 line inscription of King Khārvela at Hāthigumphā commences with the adoration of Jinas by first two padas of the said Mantra –

Namo Arahaṇtānam. Namō Savva Siddhānam.

Here in the second pada the word 'savva' is added prior to 'Siddhānam' which is not seen in the present second pada, instead 'savva' is added to the fifth pada as 'Namō loe savva sāhunam' covering all five Supremos. The scripture *Āṅgavijjā* includes various mantras with its chanting process and consequences of fruit. It also provides the development process

35 Ep. I., Vo. II, no. 5, pp. 200.

36 i. In.Ant.V. XXXIII, pp.152-153.

ii. Coomarsvāmi, HIIA, pp. 72. pl. 19.

37 L.L. no. 30.

38 Bajapayee K. D., *op. cit.* pp. 129.

of *Navakāra* mantra. According to scholars the scripture *Aṅgavijjā* is compiled by previous Ācāryas before the Christian era, as its language is similar to ancient Ardhamāgadhi and Śaurseni. It has total eight adhyāyas where many subjects are discussed in detail including previous form of Sūri and Vardhamāna Vidyā.

In *Aṅgavijjā*, three forms of *Navakāra* mantras is available. 1. Dvi-padātmaka—having two padas. 2. Tri-padātmaka- with three Padas. 3. Pañca- padātmaka- having five padas³⁹. Later on four padas joined to show the power of consequences of adoration.

1. Dvi-padātmaka form of *Navakāra* mantra:

- 1) *Namo Arihaṇtānam.*
- 2) *Namo Siddhānam* or *Namo Savva Siddhānam.*

2. Tri-padātmaka form of *Navakāra* mantra:

- 1) *Namo Arihantānam.*
- 2) *Namo Siddhānam.*
- 3) *Namo Savva Sāhunam.*

Navkara mantra is available with above three Padas⁴⁰ where the first two Padas have usual salutation to Arhata and Siddha, while the third salutation is mentioned to all sadhus. Here the word 'Loe' (stands for-universe) is absent though it is seen used at some places, moreover the 'Savva' is applied in third pada. Thus both types of third pada is available here -*Namo Loe Savva Sāhunam* and *Namo Savva Sāhunam*.

3. Pañca-padātmaka *Navakāra* mantra:

- 1) *Namo Arhantānam.*
- 2) *Namo Siddhānam/ Namō Savva Siddhānam.*
- 3) *Namo Āyariyānam.*
- 4) *Namo Uvajjhāyānam.*
- 5) *Namo Loe Savva Sāhunam.*

This five pada mantra is available in this text with both forms of second pada. The Culikā of the same text is first available in *Āvaśyaka-niryukti*; therefore the mantra⁴¹ is believed to have been composed in the c. 2nd B.C.

39 Dr. Jain S., an article on 'Aṅgavijja me Jain Mantro ka Pracina Svarupa' in *Jinavani* march 2005, pp.20.

40 *Ibid*, pp. 23-24.

41 Dr. Jain S., an article on 'Aṅgavijja me Jain Mantro ka Pracina Svarupa' in *Jinavani* march 2005, pp.23-4.

Afterwards the four padas are joined to emphasise the consequences of adoration known as *falaśruti* or *Culikā*.

Mantra (in continuation)	Elucidation
6) <i>Eso pañcha namukkāro</i>	such five salutations
7) <i>Savva pāvappaṇāsano</i>	destroy all the unauspicious -- happenings (sins),
8) <i>Maṅgalañca savvesim</i>	very auspicious among all maṅgalas,
9) <i>Padhamam havai maṅgalam.</i>	best among other maṅgalas.

Above nine padas (5+4) is the present form. The adoration of same provides salvation, reduces birth cycles and melts unauspicious karmas.

The auspiciousness of this mantra is noted by Hemcandrācārya in *Yogsāstra*⁴² that the yantra of the same mantra is brought to light by previous ācārya Vajrasvāmi from *Vidyānupravāda-purva*⁴³. Till the period of Vajrasvāmi a system was prevailing that the procedure of meditating mantras on certain yantras was kept secret and was given to only right suitable disciples. The reason behind is that the same was considered as a Kalpadrum - The wishing tree. It seems that on seeing the growing tantric influences by other sects, Jainacāryas too introduced and developed their own Yantras and Maṇḍalas in 11th century from old scriptures for the welfare of people.

6.8 The Yantra of Navakara Mantra:

The yantra of Navakāra mantra is called Navadevatā and Siddhacakra in Digambara and Śvetāmbara traditions respectively. The creation of Siddhacakra and Navadevatā Yantra is based on adoration of five Supreme ones. Both yantras have nine elements in which Pañca Parameṣṭhis are common while other four with minute differences are given –

42 I) ज्ञानवर्द्धिःसमाम्नातं वज्रस्वाम्यादिभिः स्फुटम् ।
विद्यानुवादात्समुद्भूत्य बीजभुतं शिवश्रियः॥७४॥
जन्मदावहुताशस्य प्रशान्तनववारिदम् ।
गुरुपदेशाब्दिज्ञाय सिद्धचक्रं विचिन्तयेत् ॥७५॥

- Yoga-Sastra, 8.

II) U.P. Shah, *op.cit.*, 1955, pp. 100.

43 Shri Dhurandhargani Vijayaji, *Namaskara Svadhyaya*, (Mumbai, Jaina Sahitya Vikas Mandal,).

Śvetāmbara tradition:	Right Knowledge, Right Faith, Right conduct and Right Penance.
Digambara tradition:	Sruta (knowledge), Sacred Wheel. Jaina image and Jaina Shrine.

Out of above nine worthies some are seen on Mathurā's Āyāgapaṭṭas, they were carved with sacred symbols. Here Jina is always shown as Arihanta i.e. sitting in Samavasarana under the Caitya vrkṣa while outer circles have carving of pairs of Nandipada with a common circle (where Jina is sitting) symbolising for Right Knowledge, Right Faith and Right Conduct. This sacred depiction assist the devotees in getting salvation. Here most of the inscriptions commence with the adoration to Arhat.

The 'Pañca Parameṣṭhi Namaskāra Mantra' is said to be the origin of all spells and mantras; the essence of fourteen *purvas* and the wishing tree to gain all desired materials⁴⁴. The power of said mantra can be used against poison, snake bites etc. The Siddhacakra yantra created with Pañca- Parameṣṭhi mantra was employed in various Tantric rites. It seems that above mantra and yantra might be used for pure rites like Śāṅkita and Pauṣṭika.

The roots of said Yantra could be seen in depictions on two of the Āyāgapaṭṭas - svastika and Śivaghoṣaka. The Āyāgapaṭṭa of svastika (fig. 107) offers Arihanta at the centre surrounded by a group of four nandipāda. Here outer circle has four objects a stūpa at the top, a deity at bottom and a sacred tree within railing on both sides. The Āyāgapaṭṭa of Śivaghoṣaka (fig. 106) has a Jina in centre circle adored by two ascetics surrounded by four groups of three jewels. In both above Āyāgapaṭṭas we get Arihanta, Sādhu, a shrine, a deity, sacred tree and three jewels similar to Siddhacakra and Navadevatā.

Here the Āyāgapaṭṭa of wheel (fig. 108) could be considered as the symbol of sacred wheel as in the yantra of Navadevatā. It has sixteen spokes and the depiction of same number of three jewels within. The centre of the left side panel has Śrīvatsa symbol suggesting the presence of Jina.

If one compares the inscriptions on Āyāgapaṭṭas and Jina images of Mathurā, both differ in their initial words. Most of the Āyāgapaṭṭas open with the words 'Namo Arihanta' – obeisance to Arihanta as Jinās help the souls (Jivas) in getting Mokṣa. Moreover bowing down to Arihanta is considered as a powerful, auspicious happenings (maṅgala).

44 Shah U. P., *op. cit.* 1955, pp.101 fn., 102.

The image inscriptions commence with the word 'Siddham' which translated as 'Success' by historians. If one thinks why here only 'Siddham' word is used? Why not namo is added first? (Obeisance to Siddha). There is one possibility of regarding the use of this word 'Siddham', that 'Every soul has potentiality to become a Siddha'. To keep this aim as a constant reminder in the mind of adorants perhaps the word 'Siddham' is engraved on images⁴⁵.

The power of Mantra *Navakāra* with its Yantra Siddhacakra and Navdevatā is available in the legend of king Śripāla in '*Śripālraja-norasa*'⁴⁶ originally '*Siri-sirivāla-kahā*' by Ratnamandira-gaṇi (1362 A.D.) Here the author describes the Yantra with its details and the austerity performed by Nayaka Śripāla and Nayikā Mayanā for the welfare of their family.

Dr. U.P. Shah informs us that - originally, the Siddha-cakra or the Namaskāra-valaya must have been employed in pure rites only, i.e. in the Śāntika and the Paustika. But the growing Tantric influence in India from 7th century A.D. if not earlier, resulted in the composition of various Buddhist Sādhanaś and in a similar activity in Brahmanical Tantras, also led the Jainas not only to elaborate their pantheon, but also to introduce a number of tantric rites and practices which were originally prohibited for monks and were against the principles of Jainism⁴⁷.

6.9 The Roots of Gaṇa, Kula, and Śākhā of the Preceptors:

The list of gaṇa, kula and śākhā embodied in *Kalpasūtra* and the appearance of unclothed images with open eyes are probably based on the fact that the split of the Jain Saṅgha - Śvetāmbara and Digambara came into existence later on, at least after Kuṣāṇa era. Even there is no hint of separation in any of the early archaeological records. The chief business centre Mathurā was flourishing with the people of three main traditions of India and people from abroad. Most of the donations were given by all type of professionals. The names like Ujhatikā, Okharikā, Ogha, Akakā of the donors suggest that people from other countries also were converted to Jaina faith. This system shows the well organised methodical workmanship of Jaina Saṅgha keeping historical valuable documentation for future generations.

45 As explained by Śrī Ācārya Sagaracandra sagarji- present Gacchadhipati of Sagara Kula.

46 Sri Vinayavijayaji and Upadhyaya Yasovijayaji composed in 1738 A.D.

47 Shah U. P. *op. cit.* 1955, 102-3.

A genealogy of Ācāryas after Mahāvīra is discussed in many scriptures- *Kalpasūtra*, *Nandisūtra*, *Paṭṭāvali-parāga*, *Himavantācāryas's Theravali* etc. Among all these available genealogies (Sthavirāvalis), *kalpasūtra* is the oldest. The Sūtra narrates that the monastic order was divided into several schools and units known as school (Gaṇa), family (Kula) and branch (Śākhā) based on that particular area. Out of obtainable nearly about 86 inscriptions from Mathurā, 48 comprise of the names of inspired ascetics with their lineage. These dedicatory records mention three gaṇas-

Koṭṭiya Gaṇa - available on 20 images.

Vāraṇa Gaṇa - available on 12 images

Udhikiya or Udesa/Udeha Gaṇa - available on 2 images.

The reference of 13 kulas is available in inscriptions while the same is accounted in *Kalpa-theravali* is 27.

The number of branches (śākhās) available from record of donation is 8.

The synonyms for ascetics except Ācārya, Upādhyāya and Sādhu used in inscription are as per their categories.-

Vācaka - the title **Vācaka** is used for the preacher (E.I. vol.-I, nos. 3, 4).

Gaṇin- The title **Gaṇin** is used for the head of the school (gaṇa).

Gaṇini - The female ascetic having the title **Gaṇini**.

Śramana - Sthavira-The monk is generally called by this name but also sometimes by **Samāṇa**.

Anuyogadhara - the renowned Ācāryas or most senior ascetics having vast knowledge of **Anuyoga**⁴⁸ (narratives) of that period. Till the time of Ārya Vera/Vaira, they were not classified but the system came into existence at the time of Ārya Rakṣitsuri⁴⁹.

Kṣapaka - A monk.

Ārya/Ajja - All Jaina senior monks called **Ārya**, but sometimes any Jaina monk are also called **Ārya/Ajja**.

Antevāsi/śisya- The ordinary male disciple called **Antevāsi** of his Guru.

48 Anuyoga (Exposition) - Jaina scripture were grouped into four Anuyoga as per its contents- i. *Dharma-kathānuyoga*. ii. *Caranānuyoga*. iii. *Gaṇitānuyoga*. iv. *Dravyānuyoga*

49 Srimad Rajendrasuri smarak Grantha pp-39.

Antevasini - A female disciple called **antevasini** of her Guru.

Śrādhacāra - **Śrādhacāra** is colleague⁵⁰ of the monk.

Śrāddhacāri⁵¹ - **Śrāddhacāri** is the female companion of the lady ascetic.

Yugapradhāna - Any Vācakācārya or Gaṇācārya having extra qualities of power and glory for which he declared as **Yugapradhāna** of that era.

The trend of mentioning gaṇa with relevant kula is available only on images not on the other sculptures like Torāṇa, Āyāgapāṭa, pillars etc. Though sometimes the name of inspiring Guru is mentioned, but that is without his pedigree. The division of Śramaṇa tradition into several gaṇas, kulas, śākhās and also sambhāgās was a peculiarity of the Jaina Saṅgha and was not seen in any other Indian religions⁵². The translation of above terms to school, family and branch were doubted by scholars like Bulhar and Jacobi⁵³.—Jacobi explained the terms as-

Gaṇa - school: derived 'from one teacher',

Kula - succession of teachers in one line.

Śākhā - the lines which branch off from each other.

He even holds that the modern Gaccha is the same as the ancient Gaṇa.

The Ācārya Mahāprajna has also discussed the same topic and concludes that till the time of Ācārya Suhasti and some time after, the leader of the Gaṇa was performing both work as a **Gaṇin** taking care of Gaṇa and as a Vācaka guiding the disciples to carry forward the scriptural knowledge. The tradition of Gaṇācāryas continued as a teacher to disciple in the same Gaṇa. Vācakācārya's tradition as well as Yugpradhāna's (chief Sthavira of that era) tradition was not related with single Gaṇa instead it was depending upon the powerful skilled Vācaka of any Gaṇa or Śākhā in course of time⁵⁴.

50 i. Sharma V.K. *op.cit.* 2002,161 and EI, vo. I, no. 4.

51 i. Ep.In. vo. I, no. 1, Ep.In. vo. II no. 11,
ii. Sharma V.K. *ibid.*

52 Bajapayee K. D., *Early Inscriptions of Mathurā*, pp. 114,115.

53 i. Bulhar- *The Indian Sect of Jainas*, 1963, pp. 33, see fn. on pp. 115, in Bajapayee's *Early inscri.*

ii. Jacobi- *SBE* vol., XXII, pp-288.

iii. Bajapayee K. D. *op.cit.* pp. 115.

54 Ācārya Mahaprajna, *Jaina Parampara ka Itihas*.

There are two inscriptions available from the site of Kaṅkāli Tilā which include the name of inspired Vācaka having Gaṇin position too. The **inscription of Vijayaśrī** (L.L. no. 50) states the name of..Dinara the great preacher (brahat vācaka) and Gaṇin of the Vāraṇa gaṇa, the kula was Ayyabhysta, śakha-Samkāsīyā and the Śirigriha sambhaga. Another inscription (L.L. no. 29; EI, vo.I, no.4) informs us that Ārya Ogha was the pupil of great preacher (Brihant Vācaka) and Gaṇin Ja..mitra of Koṭṭiya gaṇa, Brahmadasīya kula Ucchanāgari śākhā and Śrigriha sambhāga.

Besides above observations, there are two inscriptions having reference of Mehika⁵⁵ kula without any reference to the gaṇa (L.L. no. 24, 70, also J.S.S. nos. 26, 63). Both mentioned about the request of Ārya Vasulā the female pupil (śīśini) of Saṅgamikā out of Mehika/Maighika Kula. The first inscription is dated 15 year of Kuṣāna while second is of 86 of the same era. The first record holds three lineages of Mehika kula at the request of Ārya Jayabhuti's female pupil Ārya Saṅghamikā and her śīśini Vasulā (Nirvatana). According to *Kalpasūtra* this kula belongs to Vaiśavātika⁵⁶ gaṇa. Its four kulas were Gaṇika, Meghika, Kāmardhika, Indrapuraka and its four śākhā s were Śrāvastikā, Rājyapālītā, Antaranjīyā and Kṣaumiliyā⁵⁷.

The systematized divisions of gaṇas with their head gaṇins, vācakas, member of kulas as well as śākhā s with necessary detail is given below with special reference of three Gaṇas – Koṭṭiya, Vāraṇa and Udeha as per Kalpasūtra as well as on image inscriptions⁵⁸.

6.10 The Sthaviravali/Theravali as Expounded in Kalpasūtra:

The Kalpasūtra is in three parts:

1. The life sketch of 24 Tirthaṅkaras.

Here last three Tirthaṅkaras - 22nd Ariṣṭanemi, 23rd Pārśvanātha, 24th Mahāvīra and first Rṣabhadev's life history is drawn amply. The lives of remaining twenty Jinas are described in short.

2. Gaṇadharavāda, The leader of the Gaṇa is Gaṇadhara.
3. Guru's ancestor tradition is elucidated in Sthaviravali/theravali with gaṇa, śākhā kula, Saṅghata etc.

⁵⁵ K.D. Bajapayee, Early Inscriptions of Mathurā, pp. 114.

⁵⁶ *Ibid.*

⁵⁷ *Ibid*, also *Kalpasūtra*, Gatha no. 214.

⁵⁸ The tradition of preceptors on inscriptions is given in this chapter as 6.18 in the table form.

The 24th Tīrthaṅkara Mahāvīra was belonged to Kāśyapa gotra and had eleven Gaṇadharas. The names of these with the detail of their Gotras and the number of disciples are-

1. Indrabhuti	ascetic	Gautama Gotra	500	disciples
2. Agnibhuti	"	"	"	"
3. Vāyubhuti	"	"	"	"
4. Āryavyakta	Sthavira (Sadhu)	Bhārdvāja Gotra	500	disciples
5. Ārya Sudharmā	Sthavira	Agnivaiśyāyana Gotra	500	"
6. Mandika Putra	"	Vāsiṣṭha	"	350
7. Maurya Putra	"	Kāśyapa	"	350
8. Akampita	"	Gautama	"	300
9. Acalabhratā	"	Haritayana	"	300
10. Medarya	"	Kaundinya	"	300
11. Prabhāsa	"	"	"	300

All eleven Gaṇadharas of Mahāvīra had complete knowledge of 14 Purvas as well as 12 Angas and imparted the same to the groups of Sadhus/Śramaṇas. Among eleven Gaṇadharas, gaṇas/units were nine because the numbers of Śramaṇas learning scriptures of four classes were less; so two classes of students were combined giving 9 gaṇas for 11 gaṇadhars. Besides, before going for Anasana, every gaṇadhara used to submit his gaṇa to Sudharmāsvāmī who was blessed with longevity. Therefore we call today's Jaina's ascetic tradition is in continuation of Sudharmāsvāmī. Tīrthaṅkara Mahāvīra's descendent order till Yaśobhadra is as follows-

Bhagawān Mahāvīra	Kāśyapa Gotra.
Ārya Sudharma svami	Agniveśyāyana Gotra
Ārya Jambusvāmī	Kāśyapa gotra
Ārya Prabhava svami	Kātyāyana gotra
Ārya Śayambhava	Vatsa gotra
Ārya Yaśobhadra	Tungiyāyana Sagotra

Ārya Yaśobhadra had two disciples- Sambhutivijaya of Māthara gotra and Bhadrabāhu of Pracina gotra. Till the time of Bhadrabāhu, new Śramaṇas were joining the Jina congregation order on anybody's advice, they were called the disciples of chief leader (pattadhara). In the period of Bhadrabahu's disciple Ārya Godasa too, the number of

Śramaṇas increased so Gaṇas and Śākhās were introduced but not the Kulas. Besides, Godasa other three disciples Agnidatta, Yajnadatta and Somadatta all four were Kaśyapa Gotriya sthavira. The disciples of one Ācārya was known as kula. Later on in Mauryan period due to increase in number of Śramaṇa sadhus and their Vihāras in remote places Gaṇādhiśa/Ācārya found it difficult to hold, care and control the classes settled at far places. For better administration of gaṇas, **kulas and śākhās** came into existence. The company of two sadhus was known as **saṅgatakas** (local dialect **saṅghada**), more than three called as **gaccha**. According to their norms a team of eight ascetics with one preceptor was known as Kula. The union of three Kulas was considered as **Gaṇa**⁵⁹ which later on was replaced by the word Gaccha. The leader of the Gaccha is known as **Gacchādhipati**. The same pattern still continues in Śvetāmbara tradition. Here the word gaccha stands for a group of sadhus following the same **Guru (Gacchādhiśa)** paramapara.

6.11 Saṅkṣipta and Vistrita Vācanā (Short and detailed reading) :

In the *Kalpasūtra* further lineage is given in two ways-

- I) **Saṅkṣipta Vācanā/ Short reading**⁶⁰: comprises of the tradition of Ācāryas in Gatha-no. 206 having only their names, gotras, residences and introduced śākhās.

59 कुल - शाखा:

“एत्थ कुलं विण्णेयं, एयायरियस्स संतती जाउ ।

तिण्ह कुलाणमिहोपुण साविक्खाणं गणो होइ।।”

Pattavali-paraga by Pandit. Kalyanvijaygani, pp-12.

60 Samkṣipta Vācanā - संक्षिप्त वाचना-

“संखित्तवायणाए अज्जसभद्दाओ अग्गओ एवं थेरावली भणिया तं जहा-थेरस्स णं अज्जसभद्दस्स तुंगियायणसगोत्तस्स अंतेवासी दुवे थेराथेरे अज्जसंभूयविजए माढरसगोत्ते, थेरे, अज्जभद्दाहु पाइणसगोत्ते, थेरस्स णं अज्जसंभूयविजयस्स माढर सगोत्ते अंतेवासी अज्जथूलभदे थेरे गोयमसगोत्ते, थेरस्स णं अज्जथूलभद्दस्स गोयमसगोत्तस्स अंतेवासी-दुवे थेरा-थेरे अज्जमहागिरी, एलावच्छसगोत्ते, थेरे अज्जसुहत्थी वासिदुसगोत्ते, थेरस्स णं अज्जसुहत्थिस्स वासिदुसगोत्तस्स अंतेवासी दुवे थेरा-सुट्ठिय-सुपडिबुद्धा कोडियकाकंदगा-वग्धावच्चसगोत्ता। थेराणं सुट्ठिय-सुपडिबुद्धाणं कोडिय-काकद-गाणं वग्धावच्चसगोत्ताणं अंतेवासी थेरे अज्जइंददिन्ने कोसियगोत्ते।।

थेरस्स णं अज्जइंददिन्नस्स.....अज्जतावसी साहा निगया इति ।।२०६।।

II) Vistruta Vācanā/ Detailed reading⁶¹: The detailed reading /Vistruta Vācanā is given with genealogy of Ācāryas with their respective kulas and śākhās in Gatha nos. 207 to 222 up to Falgumitra.

As per the detailed reading further lineage of Ārya Yaśobhadra is as follows; he had two famous disciples-Sthavira Ārya Bhadrabāhu of Prācina gotra and Ārya Saṁbhutivijaya of Māthara Gotra. Sthavira **Ārya Bhadrabāhu's** four disciples were Godāsa, Ajñidatta, Yajñadatta and Somadatta having Kāsyapa Gotra therefore their disciples came to be known as Kāsyapa Gotriya Sthaviras. The inscription of Ahicchatra suggests that it was donated for Kāsyapiya Sthaviras. In the period of **Godasa** the number of Śramaṇas increased resulted in introduction of more śākhās, however they called themselves as the disciples of that particular Gaṇa's leader. **The first Gaṇa** was introduced by him as **Godasa Gaṇa**. It was one of the oldest and most respected Gaṇa. As per Dr. Bulhar's opinion this Gaṇa⁶² originated in 250 B.C. and existed as late as the 14th century A.D. The names of its branches are available on Mathurā images showing their existence and hold in the city. Their monks toured to four remote places to propagate Jainism, that resulted in opening **four Śākhās of Godasa Gaṇa** based on those cities' names-

1. Tamraliptikā - Tamaluk city, district Medinipur, Bengal.
2. Kotivarṣiyā - Mursīdabada city, W-Bengal, previous name Kotivarṣiya nagara.
3. Pauṇḍravardhanikā - Pāṇḍuā/Firozabada town, Nadiyā, Virbhuma etc. North Bengal, previous name Pauṇḍravardhana- nagara.
4. Dāsikarpatikā - Dāsikarpata nagara, east Bengal, near sea coast.

Yaśobhadra's first disciple was Bhadrabāhu of Prācina gotra and the second was Saṁbhutivijaya of Māthara Gotra as we have seen. **Saṁbhutivijaya** had seven female and twelve male disciples.

61 Vistruta Vācanā – विस्तृत वाचना-

“वित्थरवायणाए पुण अज्जजसभदाओ परओ थेरावली एवं पलोइज्जइ, तंजहा-थेरस्स णं अज्जजसभदस्स इमे दो थेरा अंतेवासी अहावच्चा अभिन्नाया होत्था तंजहा-थेरे अज्जभद्दाहू पाईणसगोत्ते, थेरे अज्जसंभूयविजये माढरसगोत्ते । थेरस्स णं अज्जभद्दाहुस्स पाईणसगोत्तस्स इमे चत्तारि थेरा अंतेवासी अहावच्चा अभिण्णया होत्था, तं थेरे गोदासे, थेरे अग्गिदत्ते, थेरे जग्गदत्ते, थेरे सोमदत्ते कासवेगोत्तेणं । थेरेहिंते णं गोदासेहिंते कासवेगोत्तेहिंते एत्थ णं गोदासगणे नामं गणे निग्गए, तस्स णं इमाओ चत्तारि साहाओ एवमाहिज्जंति, तं तामलित्तिया कोडीवरिसिया, पौडवद्धणिया, दासीखब्बडिया ॥२०७॥

62 Ep. I. vol. I. pp. 379-80 and Ep.I. vol.-X Append.X no.22-27. Also, the History of Jain Monarchism.

The seven female disciples were Yakṣā, Yakṣadinnā, Bhutā, Bhutadinnā, Senā, Venā, Reṇā (sisters of Sthūlabhadra).

The twelve male disciples were Sthūlabhadra, Nandanābhadrā, Upanandanbhadrā, Tiṣyābhadrā, Yaśobhadra, Sumanobhadra, Maṇibhadra, Pūrṇabhadrā, Rjumatī, Jambūnāmā, Dīrdhabhadra, Pāṇḍubhadra⁶³.

Sthavira Sthūlabhadra had **two disciples**, Ārya Mahāgiri of Elāvatsa gotra having 8 disciples and Ārya Suhastī of Vāsiṣṭha gotra with 12 disciples.

Eight Disciples of Ārya Mahāgiri were- Sthavira Uttara, Balissaha, Dhanādhyā, Śrīādhyā, Kaudīnyā, Nāga, Nāgamitra and Śadulūka-Rohagupta (Kauśika Gotra).

Twelve disciples of Ārya Suhastī- 1. Ārya Rohaṇa. 2. Bhadrayaśā 3. Meghagaṇī 4. Kāmarddhi 5. Susthita 6. Supratibuddha, 7. Ārya Rakṣita, 8. Rohagupta, 9. Rṣigupta, 10. Śrigupta, 11. Brahmagaṇī 12. Somagaṇī.

The two Sthaviras of Ārya Mahāgiri - Uttara and Balisaha introduced **Uttarabalisaha Gaṇa**⁶⁴ having **four Śakhas based on the names of their cities**-

Kauśambikā- From Kausambi. Now known as Kausam and Pabhosa hill, near Alhabad.

Śuktimatiyā- From Śuktimati nagara; once it was a famous city in south Malava in M.P.

Kaudambāni- The place Kaudambāṇa is not known.

Candranāgari- From Chandranagara place, it is 3 mile away from Hugali in Bengal.

63 "थेरस्स णं अज्जसंभूयविजयस्स माढरसगोत्तस्स इमे दुवालसथेरा अंतेवासी अहावच्चा अभिण्णाया होत्था, तंजहा ।

नंदणभदुवनंदणभद तह तीसभद जसभदे ।

थेरे य सुमणभदे, मणिभदे पुत्रभदे य ॥१॥

थेरे य थूलभदे, उज्जुमती जंबुनामधेज्जे य ।

थेरे य दीहभदे, थेरे तह पंडुभदे य ॥२॥

थेरस्स णं अज्जसंभूयविजयस्स माढरसगोत्तस्स इमाओ सत्त अंतेवासिणीओ अहावच्चाओ अभिन्नाताओ होत्था, तंजहा :

जक्खा य जक्खदिन्ना, भूया तह होइ भूयदिन्ना य ।

सेणा, वेणा, रेणा, भणिणीओ थूलभदस्स ॥१॥ २०८॥

P. Kalyanvijayaji, op.cit., Gatha 207, 208.

64 Kalpasutra-theravali, Gatha no. 209. Also ibid, PP-20.

Ārya Suhasti's 12 disciples were very powerful and have vast knowledge of scriptures. His seven disciples introduced **six gaṇas** stated below. The name of other five disciples are - **Ārya Meghagaṇi**, **Ārya Rakṣita**, **Sthavira Rohagupta**, **Brahmagāṇi** and **Somagaṇi**.

The first disciple **Ārya Rohaṇa** of **Kāśyapa** gotra opened **Udeha gaṇa** taking care of four śākhā and six kulas. The four śākhās⁶⁵ of **Udeha gaṇa** are **Udumbariyā**, **Maspuriyā**, **Māthuriyā** and **Purnapatrikā**; The **six kulas** of **Udeha gaṇa** are **Nāgabhūta**, **Sombhūtika**, **Ādrakaccha**, **Hastalehya**, **Naṇḍiya** and **Pārihāsika**.

The second Sthavira **Śrigupta** of **Hārta** Gotra introduced **Vāraṇa gaṇa** (sometimes it is introduced as **Carana gaṇa**) having four Śākhās and seven Kulas (Gatha 212). The four Śākhās of **Vāraṇa gaṇas** - **Hāritamālāgāri**, **Sankāsiyā**, **Gavedhūyā** and **Vajjanāgari**. The seven Kulas of **Vāraṇa gaṇa** are **Vatṣaliyā**, **Prītidharamaka**, **Hāliya**, **Puṣymitrīya**, **Māliya**, **Ārya Cetaka** and **Kṛṣṇasakha**.

The third disciple **Bhadrayaśa** (**Bhāradvāja** Gotra) introduced **Ṛtuvātika gaṇa** having four branches and three kulas. Its four branches are **Campiā**, **Bhadiyā**, **Kākandikā** and **Maithiliyā**. Its three kulas are **Bhadrayaśīya**, **Bhadraguptīya** and **Yaśobhadriyā** (Gatha 213).

The fourth disciple **Kāmardhi** (**Kodāla** Gotra) brought in **Vaiśavātika gaṇa** having four Śākhās- **Śravastikā**, **Rājyapālītā**, **Antaranjiyā**, **Kṣaumiliyā** and four Kulas- **Gaṇika**, **Meghika**, **Kāmarddhika** and **Indrapuraka**⁶⁶.

The fifth disciple **Ṛsigupta** (**Vāsiṣṭha** Gotra) from **Kākandaka** introduced **Mānava gaṇa** having four Śākhās.- **Kāśyapiyā**, **Gautamiyā**, **Vāsiṣṭhiya** and **Śauratṭhiyā**. Its three Kulas were **Ṛsiguptika**, **Ṛsidattika** and **Abhijayanta**⁶⁷.

The sixth and seventh disciples **Sthavira Susthita** and **Supratibuddha** (both having **Vyāghrāpatya** Gotra) introduced the very famous **Koṭṭiya/Koṭika gaṇa** with four branches- **Ucchānāgari**, **Vidyādhari**, **Vājri** and **Madhyamā**. Its four Kulas were **Brahmaliya**, **Vastraliya**, **Vāṇijya** and

65 P. Kalyanvijaji, op.cit. Gatha 210, 211.

66 गणियं मेहिय कामड्डियं च तह होइ इंदपुरगं च
एयाइं वेसवाडिय - गणस्स चत्तारि उ कुलाइं ॥१॥ २१४ ॥ Kalpatharavali.

67 इसिगुत्तियऽस्त्य पढमं, बिइयं इसिदत्तियं मुणेयव्वं ।
तइयं च अभिजयंतं, तत्रि कुला माणवगणस्स ॥१॥ २१५ ॥ Kalpatharavali.

Praśnavāhana⁶⁸. The Gaṇa of both Sthaviras came to be known as **Kottika** as they were the residents of **Kottivarṣa nagara** and **Kākandī nagara** respectively. There further genealogy informed us that they opened new Śākhās to propagate Jainism.

The names of the Sadhus with their related gaṇas and/or branches are given in the brackets.

Susthita and Supratibuddha had **five disciples**⁶⁹. 1. Ārya Indradatta (Kasyapa gotra) 2. Priya-grantha (Madhyamā Śākhā) 3. Vidhyādhara Gopāla (Kasyapa g. **Vidyādhārī Śākhā**) 4. Ṛṣidatta 5. Ārhamadatta.

Ārya Indradatta's disciple was Ārya Datta (Gautama gotra). His disciple Śāntiśrenika (Māṭhara-gotra) introduced **Ucchānāgari Śākhā**.

Ārya Sinhagiri (Kauśika-gotra) was having knowledge of Jātismarana i.e. Knowledge of past, present and future period.

Ārya Śāntiśrenika had four insightful disciples :-

1. Ārya Śrenika (**Śākhā Ārya Śrenikā**) 2. Ārya Tāpasa 3. Ārya Kubera (**Śākhā Ārya Kuberā**) 4. Ārya Ṛṣipālita (**Śākhā Ārya Ṛṣipālita**)

Ārya Sinhagiri had four disciples - 1. Ārya Dhanagiri 2. Ārya Vajra 3. Ārya Samita 4. Ārya Arhamdatta. Out of them two introduced Śākhās.

Ārya Samita started **Brahmadipikā Śākhā** and Ārya Vajra (Gautama gotra) introduced **Ārya Vājri Śākhā**.

Ārya Vajra had three disciples introduced one Śākhā each 1. Ārya Vajrasena (**Śākhā - Ārya Nāgīli**). 2. Ārya Padma (**Śākhā - Ārya Padmā**). 3. Ārya Ratha having Vatsa gotra (**Śākhā - Ārya Jayantī**).

Ārya Ratha's tradition further continued-

Ārya Ratha (Vatsa gotra) --- Ārya Puṣyagiri (Kauśika gotra) --- Ārya Fālgumitra (Gautama gotra) --- Ārya Dhanagiri (Vāsiṣṭha gotra) --- Ārya Śivabhuti (Kautsa gotra) --- Ārya Bhadra (Kāsyapa gotra) --- Ārya Nakṣatra (Kāsyapa gotra) --- Āryarakṣa (Kāsyapa gotra) --- Ārya Nāga (Gautama gotra) --- Ārya Jehil (Vāsiṣṭha gotra) --- Ārya Viṣṇu (Māṭhara

68 मढमेत्थ बंभलिज्ज (बंभदासिय) तियं नामेण वच्छलिज्जं तु।

वितियं पुणं ठाणिज्जं चउत्थयं पन्नवाहणयं ॥२१६॥ Kalpatheraṇaṇi.

69 थेराणं सुद्धिय-सुपडिबुद्धाणं कोडिय काकंदयाणं वग्घावच्चसगोत्ताणं इमे पंच थेरा अंतेवासी अहावच्चा अभिन्नाया होत्था, तं जहा : थेरे अज्जइंददिन्ने, थेरे पियगंजे, थेरे विज्जाहर गोवाले कासवे गोत्तेणं थेरे इसिदत्ते थेरे अरहदत्ते। थेरेहिंते पियगंथेहिंते एत्थ णं मज्झिमा साहा निग्गया / थेरेहिंते विज्जाहर गोवालेहिंते कासवगुत्तेहिंते एत्थ णं विज्जाहरी साहा निग्गया ॥२१७॥

gotra) --- Ārya Kālaka (Gautama gotra). His two disciples were Ārya Sampalita and Ārya Bhatta (Both Gautama gotra).

The geneology continued from Ārya Sampalita and Ārya Bhatta. His sthavira disciple Ārya Vridha (Gautama Gotriya) ---, his disciple Ārya Saṅghapālita (Gautama gotra) --- Ārya Hasti (Kāsyapa gotra) - Ārya Dharma (Suvrata gotra.) --- Ārya Siṅha (Kāsyapa gotra) ---- Ārya Dharma (Kāsyapa) --- Ārya Śāṇḍilya.....

In this Kalpatharavali, a list of **33 Paṭṭadharas** (friars) from Sudharmā to Śāṇḍilya is given with their qualities and epithets. Theravali is compiled by Devardhigaṇi who was 34th Ācārya. He has mentioned names of all the Ācāryas with Guru-disciple tradition in prose format. The given genealogy from Sudharmā to Śāṇḍilya is by Ācārya Devardhigaṇi who didn't include himself in the list. After the completion of prose part there is a prayer in hymn form to adore Anuyogadharas and Yugapradhāna Ācāryas.

All fourteen verses of the said hymn contains homage⁷⁰ to knowledgeable Great Sthaviras of merit of any Gaṇas and Kulas.

This prayer seems to be added later on by some disciples to honour and regard the sthaviras. The last four verses of the said hymn restrained the names of Kṣamāśramaṇa Desigaṇi, Sthiragupta, Kumaradharma and Devardhigaṇi who were venerated with head down. (*Te vandiuna sirasa, tam namam sami. tam Panivayāmi.*)

Suppose if the said hymn is composed by Devardhigaṇi Kṣamāśramaṇa then he would not have adored or praised himself as occurs in last fourteenth stanza⁷¹. Therefore it appears that after Devardhigaṇi some devotee might have composed and added to main Therāvali part. As per the author of Paṭṭāvali Paraga, Ācārya Kalyāṇvijayaji and the critics of this sutra, that the prose part of Sthavirāvali was formed before Devardhigaṇi,⁷² but narrated in sūtra by him.

70 “वन्दामि फग्गुमित्तं च, गोयमं धणगिरिं च वासिट्ठं ।
कोच्छं सिवभूदं पिय, कोसिवदोज्जितकण्हे य ॥१॥
ते वंदिरुण सिरसा, भदं वंदामि कासवसगोत्तं ।
णक्खं कासवगोत्तं, रक्खं पि य कासवं वंदे ॥२॥
वंदामि अज्जनागं च, गोयमं जेहिलं च वासिट्ठं ।
विण्हुं माढरगोत्तं, कालगमवि गोयमं वंदे ॥३॥

Paṭṭāvali Paraga, pp. 29

71 सुत्तत्थरयणभरिए, खमदममदवगुणेहिं संपन्ने ।
देविद्धिखमासमणे, कासवगुत्ते पणिवयामि ॥४॥

Ibid, pp. 30

72 Ibid, pp. 32, 33.

6.12 Āgama Vācanā:

The friars passed on Jaina's Ardhamāghadhi literature through oral recitation. As per available references five Āgama Vācanās (councils) were held. These were on the Nirvāna of Mahāvīra Samvat 160 to 980 or 993 at Pātaliputra, Kumārihill, Mathurā and twice at Vallabhipur respectively. Being a vast country, here many local languages coexisted since ancient time. The chief languages used by the people of Magadha were Prakrit, Pali and Sanskrit. In due course Prakrit language underwent changes and the Prakrit spoken in half territory of Magadha was known as Ardhamāghadhi, while the same used by people of Sursena-desa which includes Sauripura, Mathurā and Āgrā was recognised as Saurseni Prakrit. Besides Māghadhi language, Jaina canons were influenced by other dialects also, hence called Ardhamāghadhi. The Prakrit grammar used in inscriptions is mixed with dialect used by the donors who had installed the images and other sculptures.

It is believed that basic Āgama literature - *Aṅga* was elucidated by Tīrthaṅkaras and arranged in sūtras by Gaṇadharas, since then these *Aṅgas* became the wealth of Ācāryas so also called Gaṇipitakas⁷³. The other name for the same is 'Dvādaśaṅgi' as they are twelve*. (*Ācāraṅga*, *Sūtrakṛitāṅga*, etc.) *Aṅga-bahya* (other than basic) Āgamas were codified by Purvācāryas over a period of time.

6.13 The Classification of Āgamas:

The Ardhamagadhi Āgamas are classified into *Aṅga*⁷⁴, *Upāṅga*, *Mūlasūtra*, *Chedasūtra* and *Prakirṇaka* in later period (12th century approx.).

Aṅgasūtras:

The Aṅgas are 12/twelve so the group calls *Dvādaśaṅgi* as per Śvetāmbara sect. Digambaras recognised all *Aṅgas* but at the same time they believe that they were manipulated and not original. They accept *Sūrya-prajñapti*, *Jambudvīpa-prajñapti*, *Candra-prajñapti* under the *Drastivāda Aṅga*.

73 Ācārya Mahaprajña- Jain Parampara ka Itihas- pp-65.

74 12 Aṅgas : (1) Āyāra/Ācārāṅga (2) Sūyagad/ Sūtrakṛutāṅga (3) Thāṇa/Sthānāṅga (4) Samavāyaṅga (5) Vyāhapanṇati / Vyākhyā prajñapti / Bhagavati (6) Nāyādhammakahāo / Jñātādharmakathāh (7) Uvāsagadasāo / Upāsakadaśāh (8) Antgadadasāo / Antakṛitadasāh. (9) Anuttarovavāidasāo/Anuttaraupapātikadaśāh (10) Paṇḍa-vāgaraṇāi / Praśna-vyākaraṇi (11) vivagasuyam / Vipākasrutam (12) Drastivādah / Ditthivāya.

Upāṅgasūtras:

The *Upāṅgas*⁷⁵ are also twelve in numbers. The Śvetāmbara sect acknowledges them while Digambara sect do not.

Mūla/basic Sūtras:

In general four sūtras are considered as basic (Mūla) - 1 *Uttarāddhyayana* 2 *Daśavaikālika* 3 *Āvaśyaka* and 4 *Piṇḍa-niryukti*. Śvetāmbara tradition has two more sects- i) Sthānakavāsi and ii) Terāpanthi. These both sects believe first two Mūla Āgamas but do not consider *Āvaśyaka* and *Piṇḍa-niryuktis* as basic (Mūla) sūtras but instead *Naṇḍi-sūtra* and *Anuyogadvāra-sūtra* are considered as basic. Digambara tradition acknowledges *Daśavaikālika*, *Uttarāddhyayana* and *Āvaśyaka*. The Digambara commentaries of *Tatvārtha*, *Dhavalā* and *Aṅga-prajñapti* have references of above three sūtras. Yāpaniya tradition had also recognised above three basic-sūtras and a commentary on *Daśavaikālika* in 9th century by Ācārya Aparājita.

Cheda-Sūtras:

There are six Cheda-sūtras⁷⁶ recognised by Śvetāmbara Murtipujaka tradition. Śvetāmbara Sthānakavasi and Terāpanthi acknowledge Chedasūtras except *Mahaniśitha* and *Jitakalpa*. Digambara and Yāpaniya included *Kalpa*, *Vyavahāra* and *Niśitha sūtras* in *Aṅga-bāhya* scriptures. Yāpaniya scriptures contain references and quotations of above *Chedasūtras*. The *Cheda-piṇḍa scripture* of Digambara sect concerning repentance basically of Yāpaniya sect accepting *Jitakalpa-sūtra* while acknowledging *Kappa* and *Vyavahāra sūtra*. In this way Digambara and Yāpaniya traditions had recognised *Vyavahāra*, *Niśitha*, and *Jitakalpa*. (At present Digambara Ācāryas do not believeing in these sūtras.) The western scholars- Jacobi, Schubring etc. considered these *Cheda-sūtras* to be ancient.

75 12 *Upāṅgas* : 1. *Uvavāiyam* / *Aupapātikam* 2. *Rāyapasenium* / *Rājprasneyim* 3. *Jivābhigama* 4. *Pannavanā* / *Prajñāpanā* 5. *Sūrpannati* / *Sūrya prajñapti* 6. *Jambūdvīpa prajñapti* 7. *Chandapannti* / *Candra prajñapti* 8. *Niryavaliyasuyakkhandha* / *Niryavalika-Srutaskandha* 9. *Kappavadisiyao* / *Kalpavatansikah* 10. *Pupfiyao* / *Puspikah* 11. *Puphacūlao* / *Puspacūlāh* 12. *Vanhidasāo* (*Vrasnidasāh*).

76 6 *Chedasūtras*:

i) *Āyārdaśa* (*Daśāśruta-skandha*), ii) *kappa* (*Kalpa*), iii) *Vyavahāra*, iv) *Niśitha* v) *Mahaniśitha* and vi) *Jitakalpa*.

Prakirṇaka Āgamas:

There are ten scriptures that come under *Prakirṇaka* 77 Āgamas. They are not recognised by Terāpanthi and Sthānakavasi sects. Out of ten *Prakirṇakas* nine are available in *Nandisūtra*. The Digambara and Yāpaniya sects also do not recognise them but many Gāthās from *Ātur-pratyākhyāna* and *Mahā-pratyākhyāna* are available in Saṅksipta and Brihat Pratyākhyāna scriptures. The scripture *Bhagavati-ārādhana* also contains many Gāthās from *Marāṇa-vibhakti*, *Ārādhana-patākā* etc.

Culikā Sūtras:

There are two scriptures known as *Culikā-sūtras* i) *Nandisūtra* and ii) *Anuyogdvāra-sūtra*. They are recognised by all sects of Śvetāmbara tradition.

Above 45 Āgamas are recognised by Śvetāmbara, who worshipped images. The other two sects - Sthānakavasi and Terāpanth believe in 32 Āgamas excluding *Jitakappa*, *Mahā-niśītha*, *piṇḍa -niryukti* and ten *Prakirṇakas*.

The classification of Digambara and Yāpaniya Āgamas is based on Umāswāti's *Tattvārtha-sūtra* having similar system as in *Nandisūtra*.

6.14 The Antiquity of Āgamic Literature and Its Composition:

The first Vācanā took place at Pātaliputra in third century B.C. in the period of Sthulabhadra. This shows that at that time, Ardhamāgadhi Āgamas were already existing in oral form. This literature comprises much information of history from 5th B.C. to 3rd A.D. Dr. Harman Jacobi ascertained that oldest parts of Aṅga Āgamas are composed between 4th B.C. to 3rd A.D. He includes Āgamas like *Daśāśruta-skandha*, *Brihat-kalp* and *Vyavahāra* too are codified by Bhadrabāhuswāmi. The last Vācanā was held at Valabhipur in Vira Nirvan samv. 980, under the leadership of Ācārya Devardhigaṇi and was attended and supported by 500 Ācāryas and their disciples. At that time all Āgamas were written either on copper plates or Bhurjpatras which were already existing in memory of seers, therefore it would not be justified to believe that Ardhamagadhi Āgamas were set up in the time of Devardhigaṇi.

77 10 *Prakirṇakas* :

1) *Catuḥsaraṇa* 2) *Āturpratyākhyāna* 3) *Bhaktaparijñā* 4) *Santaraka* 5) *Tāndul vaicarika* 6) *Candravedhyaka* 7) *Devendrastava* 8) *Gaṇividya* 9) *Mahapacchakhana* 10) *Virastava*.

In Jainism two Ardhamāgadhi Āgamas are considered to be ancient-

- i) The first Śrutaskandha of *Ācārāṅga-sūtra*.
- ii) *Rṣibhaṣita*.

The sutra form of *Ācārāṅga* as well as its mode of language is more like Upaniṣad.

In the view of Dr. Jain Sagarmal-

“The scripture *Rṣibhāṣita* has no sectarian thought, moreover it carries liberal view points proves its antiquity older than *Suttanipata* i.e. 4th to 5th century B.C., even life sketch of Mahāvīra is without any exaggeration and hyperbole. The first Śrutaskandha of *Ācārāṅga-sūtra* and *Rṣibhaṣita* are older than Ashok’s Prakrit inscriptions⁷⁸.

The scripture *Rṣibhāṣita* refers 45 Ṛṣis like Narada, Parasara, Yajñavalkya, Mahākasyapa, Mankhali Gośalaka with their spiritual belief and sermons without any sectarian thought.

The other sūtra *Sūtrakritāṅga* refers to the different philosophical schools prior to 4th to 3rd century B.C.

The *Sthānaṅga sūtra* is fashioned like *Anguttara Nikāya* of Buddhism. Such scriptural form is also considered to be ancient except the historical reference of seven Nivāpas which were added considering its importance during Vallabhi’s last council.

The scriptures *Candra-prajñapti*, *Surya-prajñapti* and *Jambūdvīpa prajñapti* have detailed discussion about astronomy as in *Vedāṅga* establishing their antiquity.

Jinabhadra had rewritten the *Mahānīśitha-sūtra* damaged by termites at Mathurā as per *Vividha tīrtha kalpa* of Jinapraprabhasūri of 14th century after visiting various sacred religious places. This reference even concludes that at the time of Māthuri Vācanā, some scriptures were written and stored at Deva Nirmita Stūpa which was read and rearranged by Jinabhadra Kṣamāśramaṇa. His period is discussed by Shah U. P. as per the installation of some of the Akota bronzes by him. Accordingly the period of first Jinabhadra was between c.500-550 A.D. and the second between c. 550-600 A.D.⁷⁹ At Mathurā the image of Sarasvati holding a manuscript was established in Kuṣāṇa period also strengthens the antiquity of writing of śruta in Jainism.

78 Jain S., “Ardhamagadhi āgama sahitya ek vimarsha,” in *Jaina Vidya ke Ayama part-6*, 1998.

79 Shah U.P., *Studies in Jaina art*, pp. 19 and fn. 2.

The indication of modification and addition is clearly available in *Sthanaṅga* scripture, wherever the disagreement (पाठभेद) was noticed among two Vācanās, it was mentioned with the words “नागार्जुनीयास्तु पठान्त”

While studying the scriptures it is observed that available data, & mode of language etc. throw light on the original part and added portion. In Āgamas most of the information from 4th - 5th B.C. to 5th A.D. is preserved safely. The Mahārāshtrī influence on Āgamas is because of the writers, commentators and seers who travelled in Mahārāstra and Karnaṭaaka. Pronunciation of words in various regions are also responsible for linguistic change in Āgamas as Jaina monks are moving from place to place (vihāras). Āgamas were written on tree bark or copper plate at Vallabhi's last vācanā. Writing scriptures using such requisites was considered unlawful activity for ascetics they too were pronounced penance for such work. Therefore Āgama literature was totally based on Śruta tradition carried forward by Anuyogadharas upto 1000 years after Mahāvīra Nirvāna, which were later on written during Vallabhi's last Vācanā.

6.15 The Basic Language of Āgamas:

The Birth place of Mahāvīra was Magadha. He delivered sermons in Māgadha and surrounding area in people's language (लोकभाषा) so naturally his religious discourses were in either Māgadhi, Ardhamagadhi or mixed dialect.

There are some remarks in Āgamas regarding the speech of Mahāvīra, Ardhamāgadhi-

1. भगवं च णं अद्धमागहीए भासाए धम्ममाइक्खइ ।

— *Samvayaṅga* 34, sūtra - 22

2. गोयमा! देवाणं अद्धमागहीए भासाए भासंति
सवियणं अद्धमागहा भासा भासिज्जमाणि विसज्जति ।

— *Bhagavaī*, śataka 5, Uddeśaka 4, Sūtra - 93

3. “Bhagwan Mahāvīra delivered his speech in Ardhamagadhi”⁸⁰.

4. “उन भगवान महावीर का उपदेश सर्वग्राह्य अर्धमागधी भाषा मे हुआ”⁸¹

80 Bodha Pahuda commentry by A. Srutasagara.

81 Jain Dharmdarsana - Shri Pramana Sagari, also Jain Vidya ke Ayam - P.P. 21.

Sayings of Buddha :

The birth place of Bhagavan Buddha is Magadha and like Mahāvīra he also delivered his sermons in Magadha and neighbouring area.

As per Buddhaghosa⁸²-

सा मागधी मूलभासा नरायाय आदिकप्पिका।
ब्रम्हणो च अस्सुतालापा संबुद्धा चापि भासिरे ॥

Meaning -

Māgadhi is basic Language which originated at the time of birth of universe, not only Brahma (deities) but also children and Buddha talk in this Language.

Thus Buddha's sayings were originally in Māgadhi, Pali is cultured literature form of the same, The ancient literature of both are very similar, during that period Saurseni was not developed as a separate language form but was just a dialect used by people of Surasenadesa. Saurseni developed in literature form in 3rd century A.D. This is the reason that Ashok's inscription (3rd Century B.C), Kharwel's inscription (2nd Century B.C.) and most of the Mathurā's image inscriptions have used 'Na' (Namo Arihanatanam) not 'ṇa'. In General in the saurseni, ṇa (ण) is used instead of Na (न)

On seeing Mathurā's inscriptions it seems that all Śāka era's inscriptions are in Ardhamāgdhi. Mathurā was considered as a chief business centre in Saurseṇa-deśa where Saurseni prakrit was originated, then also it was not used for writing. Even the 'Sanskrit' and 'Prakrit' words themselves suggest that which is basic, origin and near to nature i.e. prakriti, is definitely 'prakrit' and which is cultured, embellished with idioms having perfection of grammar - surely Sanskrit.

6.16 Yāpaniya and Digambara Scriptures:

The Āgama literature of Yāpaniya and Digambara's are as follows-

Yāpaniya scriptures:

- 1) *Kasāya-pāhuda* appr. 4th century A.D. Guṇadhara
- 2) *Ṣaṭkhaṇḍa-Āgama* early 5th century A.D. Puspadanta and Bhutabali
- 3) *Bhagavati- Ārādhana*, 6th century A.D. Śivarya
- 4) *Mulācāra*, 6th century A.D. Vattakera

82 The Preface to the children's Pali Dictionary, Also Dr. Sagarmalji Jain *Vidya ke Ayam* PP-36.

Digambara Scriptures:

- 5) *Samaya-sāra* 6th A.D. Appr Kundkunda
 6) *Niyama-sāra* 6th A.D. Appr. Kundkunda
 7) *Pravacana-sāra* 6th A.D. Appr. Kundkunda
 8) *Pañcastikāya-sāra* 6th A.D. Appr. Kundkunda
 9) *Aṣṭa-pāhuda* c. 6th A.D. Appr.
 10) *Tiloya-panṇati* after 6th A.D. Yativraṣabha
 11) *Lokavibhāga*
 12) *Jambudvīpa-panṇati* after 6th A.D.
 13) *Aṅga- panṇati*
 14) *Kṣapaṇa-sāra*
 15) *Gommata-sāra* 10th century

6.17 The Table of Āgama Vācanā at a glance:**TABLE OF FIVE ĀGAMA VĀCANĀS**

Vācanā Number	Period	Place	Leadership	Reason for Vācanā	Details Of Vācanā
First Vācanā	160 years after Mahāvīra Nirvaṇa	Pataliputra (now known as Patnā)	Jaina Saṅgha	The drought continued for 12 years in Magadha and surrounding areas resulted in loss of memory.	Ācāryas gathered and rearranged 11 <i>Aṅgas</i> except <i>Drastivada</i> as no one regained same in memory except Bhadrabahu-1. He was at Nepal performing severe austerity. He explained half <i>Drastivada</i> and 10 <i>purvas</i> to Sthulabhadra, when Jain Saṅgha insisted, remaining half <i>drastivad</i> and 4 <i>Purvas</i> , he gave only <i>sūtras</i> without any explanation. The other matter included as <i>aṅga-bahya</i> in scriptures.

Vācanā Number	Period	Place	Leadership	Reason for Vācanā	Details Of Vācanā
Second Vācanā	After 300 years of Mahāvīra Nirvāṇa, i.e. held in 2 nd B.C.	Khandagiri/ Kumari hill in Kalinga now in Orissa near Bhuvanesvara	Might be king Kharwel	Nearly 150 years after the famous war between Kalinga and Magadha, where Kalinga won the battle against Magadha.	We do not have proper information regarding this Vācanā. Only available information is Kharwel's inscription stating- forgotten <i>Aṅgasaptika</i> scripture was rearranged with the help of Vācanā by seers to keep them in order.
Third Vācanā	827 years after Mahāvīra Nirvāṇa i.e. 3 rd century A.D.	Mathurā	Ārya Skandilācārya	Two reasons are given in Nandicūmi- I) After the drought of many years, the Vācanā of <i>KALIK SŪTRAS</i> was performed. II) Sūtras were not lost but Anuyogadhara were not survived except Ācārya Skandila, so he made Āgama Vācanā.	Acharya Skandila is requested by Jain Sangh to present Vācanā which also known as "Vāenā". At that time scriptures were not fully remembered by seers. The Sadhus who were moving in North, East and Central India gathered at Mathurā for Vācanā assembly.
Fourth Vācanā Contemporary of third Vācanā (Nagarjuniya Vācanā)	827 years after Mahāvīra Nirvāṇa i.e. 3 rd century A.D.	Vallabhipur	Ārya Nāgarjuna	The same as above.	The period same as above mentioned, the sadhus who were in viharas in South and West zone assembled at Vallabhipur in Gujarat for Vācanā.
Fifth Vācanā	980 years after Mahāvīra Nirvāṇa and nearly about 150 years after third and fourth Vācanā.	Same as above	Ācārya Devardhigaṇi Kṣamāśramaṇa	To write the Āgamas before losing them from memory of seers.	500 Ācāryas attended the council with their at least four disciples to write the scriptures. Here previously performed two Vācanās were also united and wherever the difference/disagreement is noticed they were assimilated with the words "Nāgarjuniyāstu Paṭhanti."

Some Notes:

Uttarādhyayana, *R̥ṣibhāṣita*, *Daśāsrutaskandha*, *Kalpa*, *Vyavahāra*, *Niśitha*, etc. are considered as '*Kālika-sūtras*' means they are to be read at particular SWADHYAYA TIME. The influence of Śaurseni dialect on Āgamas might have occurred after Māthuri Vācanā. The Nandisūtra informs us that Ārya Skandila's Anuyoga was popular in Southern India. This also led to the theory that Yāpaniya sect might have recognised them as they are in Śaurseni Prakrit without much influence from Mahāraṣṭri Prakrit.

6.18 The tradition of preceptors as observed on inscriptions (Table)

To comprehend the Brahmi inscriptions, published in Epigraphia volumes and other publications, following charts with corresponding Jain Shilalekha sangraha part-II nos., accn nos. of museums with important details, figure nos. of this book, year of commencement, etc. will surely be useful.

Epigraphia Indica Volume I

Sr. no.	Inscription nos. of EI Vol. – I	Luders' List nos.	Jaina Śilālekha Saṅgrah-II, nos.	Accn nos. of Museum	Figure nos. of this book and type	Year Kuṣāṇa
1	1	18	19	L M. J. 5	Vardhamāna	5
2	2	24	26	L M. J. 230	Sarvatobhadra, Maighika kula	15
3	3	27	29	L M. J. 232	Sarvatobhadra. Shantinatha	19
4	4	29	31	L M. J. 10	Only feet, brahanta vacaka	20
5	5	32	35	L M. J. 12	Image	25
6	6	34	37	L M. J. 14	Vardhamāna, Vārana gana	29
7	7	39	42	L M. J. 16	Vardhamāna	35
8	8	56	56	L M. J. 26	Fig. 88, R̥ṣabha, Ārya Vridhahasti.	60 or 40
9	9	42	45	L M. J. 25	Pārsva, tree at back	44
10	10	44	46	L M. J. 17		45
11	12	70	63	L M. J. 32		86
12	13	71	64	L M. J. 33	Only feet	87 or 80
13	14	121	23		R̥ṣabha, Ucchenāgari.	
14	15	84	74		Fragment, Koṭṭiya Gaṇa.	
15	16	112	75		Vardhamāna, Image	
16	17	108	14		Toraṇa- Lahastini.	
17	18	85			Śilāpaṭa, Dadhikarna	
18	19	21		L M. J. 6		
19	20	31		L M. J. 31		

Sr. no.	Inscription nos. of EI Vol. – I	Luders' List nos.	Jaina Śilālekha Saṅgrah-II, nos.	Accn nos. of Museum	Figure nos. of this book and type	Year Kuṣāṇa
20	21	54		L M. J. 24		
21	22	75	68	L M. J. 623	Image, Koṭika, Veri,	95?
22	23	113	76		Vāraṇa Gaṇa	
23	24	66	70	L M. J. 30	Koṭika Gaṇa, Ucchanāgari	98
24	25	87	77			
25	26	114	78		The dedication of an image by Dasa putra Ciri	
26	27	115	79		Vardhamāna Thāniya kula.	
27	28	28	30	L M. J. 9		
28	29	30		L M. J. 11		
29	30	45	47	L M. J. 18		
30	31	86				
31	32					
32	33	94			Fragment, Āyāgapāṭa Gotiputra	
33	34	116	80			
34	35	95	81	J.252	Fragment, Āyāgapāṭa Nandigosha	
35	New	45a		L M. J. 19		

Epigraphia Indica Volume-II inscription numbers with Luders List and Jaina Śilālekha Saṅgrah part-II and other details

Sr. nos.	Inscription nos. of EI Vol. – II	Luders' List nos.	Jaina Śilālekha Saṅgrah-II, nos.	Accn nos. of Museum	Figure nos. of this book	
36	1	93	4			
37	2	59	5	L M. J. 1	Fig. 33, Āryāvati	
38	3	83				
39	4	99				
40	5	100	15			Śivayasha Āyāgapāṭa
41	6	101	13			
42	7	111				
43	8	103	16			Āyāgapāṭa Māthuraka
44	9	96	10			
45	10	104				
46	11	16	17	L M. J. 3		
47	12	17	18	L M. J. 4		

Sr. nos.	Inscription nos. of EI Vol. - II	Luders' List nos.	Jaina Śilālekha Saṅgrah-II, nos.	Accn nos. of Museum	Figure nos. of this book	
48	13	25		L.M. J 231		
49	14	26		L.M. J.8		
50	15	36	40	L M. J 15		
51	16	37		L M. J. 233		
52	17	49		L M. J. 21		
53	18	53				
54	19	58		L M. J.27		
55	20	47		L M. J. 20		
56	21	67		L M. J. 6		
57	22	73		M.M. B. 5		
58	23	74		L M. J. 34		
59	24	77		L M. J. 35		
60	25	80				
61	26	35		L M. J. 13		
62	27	81				
63	28	117	82			
64	29	110	83			
65	30	105				
66	31	106				
67	32	107h,107g		MM. B.68, B.69		
68	33	118	84		Vardhamāna by Vādhisiva	
69	34	119				
70	35	120				
71	36	50				
72	37	122		L M. J. 22		
73	38	55				
74	39			L M. J. 36		

Indian Antiquary Volume - 33

Sr. Nos.	Inscription nos. of Ind. Anti. Vol.-XIII	Luders' List nos.	Jaina Śilālekha Saṅgrah-II, nos.	Accession nos. of Museum	Figure nos. of this book	
75	4	18		LM.J 5		
76	5	19		MM. B. 70		
77	6	22				

Sr. Nos.	Inscription nos. of Ind. Anti. Vol.-XIII	Luders' List nos.	Jaina Śilālekha Saṅgrah-II, nos.	Accession nos. of Museum	Figure nos. of this book	
78	8	33				
79	10	41				
80	14	46				
81	15	48				
82	19	57		Indian Museum Calcutta.		
83	20	60				
84	21	68		MM. B. 2		
85	22	72				
86	23	76				
87	25	79				
88	28	97		L.M. J.8		
89	30	102		L.M. J.15		

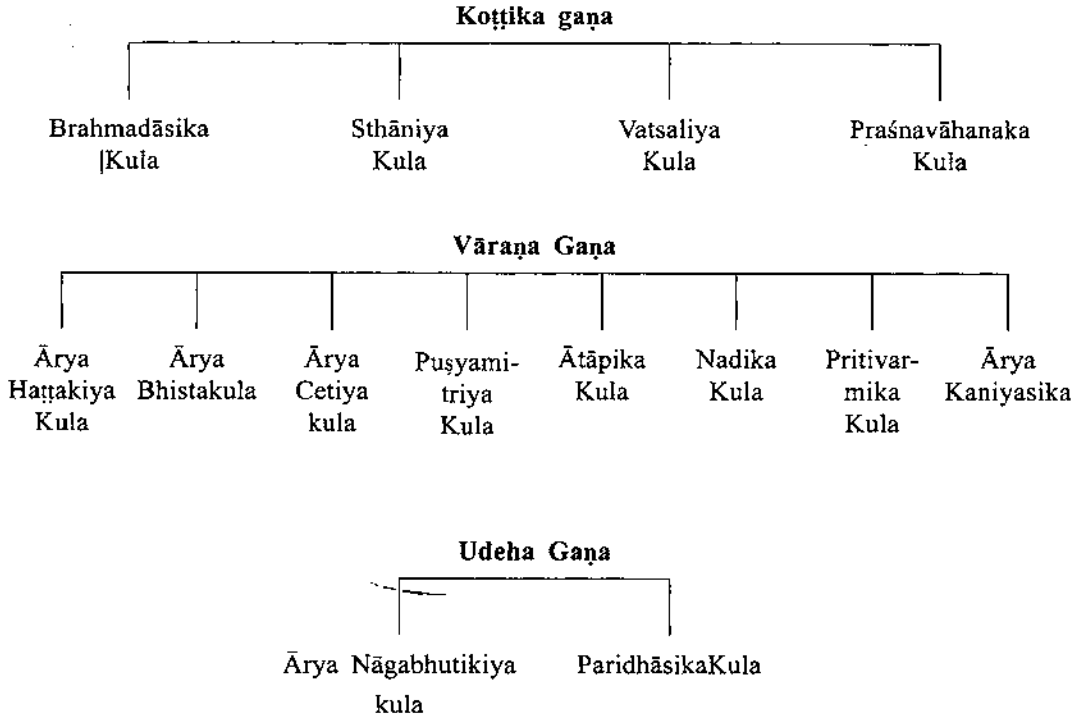
Inscriptions published in other volumes-

Sr. nos.	Inscription nos. in Vol. -	Luders' List no.	Jain Shila. no.	Accn nos.	Figure nos. and other details	Saka year of Establi.
90		45a		J.19LM.		
91		82		J.81LM.		
92		69a		B.3MM.		
93		78		J.2MM.	Fig. 121	299 of unknown era
94		20				
95			44		Vāraṇa gaṇa, Ārya Haṭṭakiya Kula, Vajanagari Śākhās, Shilāstambha by Jayanaga's dharmapatni Sihadata.	40
96	Ep.I. X, no. - III				Inscribed Jaina Image of Koṭṭiya gaṇa	9
97	Ep.I. X, no. - IV				Inscribed Jaina Image of Koṭṭiya gaṇa	12
98	Ep.I. X, no. - V				Sambhavanatha	48
99	Ep.I. X, no. - VII				Inscribed Jaina Image of Ārya Chetiya Kula	58

Sr. nos.	Inscription nos. in. Vol. –	Luders' List no.	Jain Shila. no.	Accn nos.	Figure nos. and other details	Saka year of Establi.
100	Ep.I. X, no. - VIII				On back of a Jina, Munisuvrata	71
101	Ep.I. X, no. - IX				Sarvatobhadra from Ram Nagar	74
102	Ep.I. X, no. - X				Jaina Image	80
103	Ep.I. X, no. - XI				Jaina Image, pedestal - kanha sramana	99
104	Ep.I. X, no. - XII				Coping stone - Sovanika	
105	Ep.I. X, no. - XIV				On a waist band of female	
106	Ep.I. X, no. - XV				Inscribed slab	
107	Ep.I. X, no. - XVI				Image from Adhichhatra	
108	Ep.I. X, no. - XVII				Ayagapatha	
109	Ep.I. X, no. - XVIII				Jaina Image	
110	Ep.I. X, no. - XIX				Words natti and pauttra are used	
111	Ep.I. X, no. - XX				Triangular fragment used number ashtasasta	

6.19 The Tradition of śramaṇas with Three Gaṇas – (Koṭṭiya, Vāraṇa and Udeha) as observed on Mathurā Inscriptions:

As we have seen at the time of Mahavira there were Gaṇas with their heads gaṇadharas but not the kulas. The reason behind is that, the gaṇadharas were handing over their gaṇas (a group of ascetics) to Gaṇadhara Sudharma (blessed with longevity) and they were called the disciples of sudharma which continued upto Bhadrabahuśvāmi -I. In his time śramaṇas increased so one of his disciple Godas first time introduced Gaṇa known as Godasa. Afterwards other Gaṇas **Koṭṭika**, etc. came into existence by his disciple traditions. Three Gaṇas – **Koṭṭiya, Vāraṇa and Udeha** with their respective kulas and śākhās of seers are available on Mathurā Inscriptions are given -



Koṭṭiya gaṇa with its details

1. Brahmadasika Kula (Its Śākhā is Ucchenāgari)
2. Sthāniya Kula (Its Śākhā is Vairi)
3. Vatsaliya Kula
4. Praśnavāhanaka Kula (Majhamā Śākhā)

Vāraṇa Gaṇa with its details

1. Ārya Haṭṭakiya Kula
2. Ārya Bhistakula
3. Ārya Cetiya kula
4. Puṣyamitriya kula
5. Ātāpika Kula
6. Nādika Kula
7. Pritivārmika Kula
8. Ārya Kaniyasika

Udeha gaṇa

1. Ārya Nāgabhutikiya kula
2. Paridhasika Kula

Koṭṭiya gaṇa with its details

Luders' List nos.	Jain Śīla. nos.	Type of Image	Accn nos.	Figure nos.	Śaka year of establi.	Requested by	Śākhā and other details
1. The Brahmadasika kula with Ucchenāgari Śākhā of Koṭṭiya gaṇa comprises of images-							
18	19	Vardhamāna	J.5 LM.		5	Sadhacari Kṣuda	Ucchenāgari
19	20	Image	B.70 MM.		5		Ucchenāgari Srigraha Sambhaga
20	21	Image	B.71 MM.		5	Ārya Kṣeraka, pupil of Mihila	Ucchenāgari
29	31	Standing Jina	J.10 LM.		20	Vācaka Ārya Siha, pupil of A. Datta-A. Ogha great Vac. And Gaṇi jamitra.	Ucchenāgari, Srigruha-sambhoga
32	35	" "	J.12 LM.		25	Graha-Sisini of Sadhi, pupil of Ārya Balatrata	Ucchenāgari.
77	70	Seated Jina	J.35 LM.		98		Ucchenāgari.
121		Ushabha/Rishabha				Ārya Sama Sisini of Ārya Gadhaka Jyesthahasti	Ucchenāgari, Srigraha-sambhoga
122		Sarvatobhadra	J.235			Vācaka Kseraka pupil of Ārya Mihil of Ārya Jesthahasti.	
2. Sthāniya kula with Vairi Śākhā of Koṭṭiya gaṇa observed inscriptions are given below:							
22	25	Image			9	Vācaka Naganandi	Vairi Śākhā
27	29	Śanti (Natha) Pratima Sarvatobhadra	J.232 LM.		19	Vācaka Matridina the disciple of Baladina	Vairi Śākhā
28	30	Vardhamāna standing	J.9 LM.		20	Vācaka Samghasimha	Vairi Śākhā, Sirikāa Sambhaga
36	40		J.15		31or30	Ārya (Go) dasa	Ārya Vairi Śākhā
39	42	Vardhamāna	J.16 LM.		35	Ārya Kumarmitra, the female pupil of Ārya Baldina	Vairi Śākhā, Sirika Sambhoga

Luders' List nos.	Jain Śīla. nos.	Type of Image	Accn nos.	Figure nos.	Śaka year of establi.	Requested by	Śākhā and other details
47	59	Arhat nandavarta or Munisuvrata	J 20 LM.		49	Ārya Vriddhahasti- the Vācaka	Vaira Śākhā
53	54	Lakṣmi			52	Vācaka Ārya Deva, companion of Gaṇin Ā. Manguhasti, the pupil of Vācaka Ā. Gastuhasti (Hastahasti)	Vairi Śākhā, Srigriha Sambhaga
54	55	Sarasvatī			54	Vacakācārya Deva, companion of gaṇin Ā. Māghahasti, the pupil of Vācaka Hastahasti	Vairi Śākhā, Srigriha Sambhaga
56	56	Rṣabha	J.26 LM.		60	The gaṇin Ārya Kharṇa the pupil of Ā. Vriddhahasti Vācaka	Vairi Śākhā
75	68	Vardhamāna			95	Dhamatha the female pupil of Ārya Arha	VairiŚākhā
3. Vatsalika Kula of Koṭṭiya gaṇa							
25	27	Sarvatobhadra	J.231 LM.		18	A gaṇin Sambhoga and Vatsaliya kula	
4. Praśnavāhanaka Kula of Koṭṭiya gaṇa							
73	66		B.5 MM.		90	Bhattibala, Praśnavāhanaka kula,	Majhamā Śākhā, / Madyamā Śākhā

Vāraṇa Gaṇa with its details

Luders' List no.	Jain Shila. no.	Type of Image	Accn nos.	Figure nos.	Śaka year of establi.	Requested by	Śākhā and other details
1. Ārya Haṭṭakiya kula of Vāraṇa gaṇa							
16	17				4	The female companion of Simhamitra, the female pupil of Sathisiha (Sasthisiha) the female pupil of Puṣyamitra	Vajanāgari (Vajranāgari). All are women disciples of Puṣyamitra- here female pupile tradition is given.
37	41	Sarvatobhadra			32	Gaṇin Ārya Nandika	Established by the wife of Prātārika
48	44	Śilastambha			40	Request of Akakā, the female pupil of Nandā and Balvarmā. She was the female companion of Mahanandi, disciple of Datti.	Vajanāgari, Siritiya Sambhoga.
116							Vajanāgari, Ārya sirikiya Sambhoga
2. Ārya Bhistakiya Kula of Vāraṇa gaṇa							
50	52	Vardhamāna			50	Ghakaraba the female pupil Ārya Jinadasi, the female pupil Samadi who was pupil of Dinara- great preacher and gaṇin. By Vijayaśree	Samkasiya Śākhā, Sirigriha Sambhaga. Here mentioned year 50 may be 7. Ep. In. X pp10 by Bulhar as noted.
3. Ārya Cetiya kula of Vāraṇa gaṇa							
42	45	Sarvatobhadra			44	Nagsena pupil of Hagaṇandi (Bhagaṇandi) the preacher	Haritamalakadhī Śākhā
4. Puṣyamitriya kula of Vāraṇa gaṇa							
34	37	Bhagavat Vardhmāna			29	Gahaprakiva pupil of gaṇin Ārya Datta dedi. by Bodhinadi	Śākhā is not mentioned

Luders' List no.	Jain Shila. no.	Type of Image	Accn nos.	Figure nos.	Śaka year of establi.	Requested by	Śākhā and other details
5. Atāpika of Vāraṇa gaṇa							
57	57				62	Atāpika Grahabala who was pupil of preacher Ārya Karkuhasta, the donation is given by Vaihikā to caturvidha sangh.	Pupil in Vāraṇa Gaṇa
58	58				62	Atāpika Grahabala the pupil of preacher Ārya karkuhasta of Vāraṇa gaṇa.	No separate kula is required for their introduction.
						In above both records gaṇa is mentioned but not kula so it seems that monk Grahabala, the pupil of preacher Karkahast was Atāpika performing austerity in sunlight.	
6. Nādika kula of Vāraṇa gaṇa							
117		Bhagavat Rṣabha				Sāditā sisini ofdhuka preacher (vāyuka) name Gavedhuka occurs in Kalpasūtra	...śākhā.
7. Praitivarmika kula of Vāraṇa gaṇa							
31	34	Vardhamana			22	--	Only mentioned of above Gaṇa and kula
45	47				47	Sena the pupil of Oghanandin who was preacher (Vācaka) in Vāraṇa gaṇa	Petivarmika Kula
81						Sena the pupil of Oghanandi	

Luders' List no.	Jain Shila. no.	Type of Image	Accn nos.	Figure nos.	Śaka year of establi.	Requested by	Śākhā and other details
8. Ārya Kaniyasika kula of Varana gana:							
113						fragment	The Od.. kula

Udeha gaṇa

Luders' List no.	Jain Shila. no.	Type of Image	Accn nos.	Figure nos.	Śaka year of establi.	Requested by	Śākhā and other details
1. Ārya Nāgabhutikiya kula of Udeha gaṇa							
21	24		J.6 LM		7	Ārya Jayā, sister of Vācaka Sandhika, the pupil of gaṇin Ārya Buddhasri, - Odehikiya Gaṇa, Ārya Nāgabhutikiya kula.	
2. Paridhasika Kula Udeha gaṇa							
76	69	Mahāvīra			98	Gaṇin Ārya Devadatta's Ārya Ksema. The daughter of pravara and daughter in law of perfumer	Petaputrikā Śākhā

6.20 The table of image inscriptions with its details as noted in Luders List and Jaina Śilālekha Saṅgrah-II, Epigraphia Indica, Indian Antiquary, etc. with the year of donation.

Luders List nos.	Kuṣāṇa year of est.	Jaina Śilālekha Saṅgrah-II, nos.	Accn. no. of Museum	Ep. I. Volume	Īn. Ant. Volume	Other Volumes	Details
16	S. 4	17	J. 3 LM	II- no. 11, p. 201.	33, P. 33. no. 1.		
17	S. 5	18	J. 4 LM	II- no. 12, p. 201.	33, p. 33. no. 2.		
18	S. 5	19	J. 5 LM	I, no. I.	33, p. 34. no. 4		
19	S. 5 or 35	20	B. 70 MM		33, p. 36, no. 5.	ASR. III, p. 30, no. 2.	
20	S. 5	21	B. 71 MM			ASR. III, p. 31, no. 3. pl-XIII	

Luders List nos.	Kuṣāṇa year of est.	Jaina Śilālekha Saṅgrah-II, nos.	Accn. no. of Museum	Ep. I. Volume	In. Ant. Volume	Other Volumes	Details
21	S. 7	24	J. 6 LM	I- p. 391, no. 19.			
22	S. 9	25			33, p. 37, no. 6,	ASR. III, p. 31, no. 4,	
23	S. 10			IX, p. 239- 241.			
24	S. 15	26	J. 230 LM	I, p. 382, no. 2.		ASR, new v. XX, p. 46.	
25	S. 18	27	J. 231LM	II, p. 202, no. 13			Sarvatob- hadra.
26	S. 18	28	J. 8 LM	II, p. 202, no. 14.	33, p. 33, no. 3.		
27	S. 19	29	J. 232 LM	I, p. 382, no. 3.			
28	S. 20	30	J. 9 LM	I, p. 395, no. 28		ASR. v. III, p. 31, no. 6, pl. -13.	
29	S. 20	31	J. 10 LM	I, p. 383f, no. 4			
30	S. 22	33	J. 11 LM.	I, p. 395, no. 29		ASR. v. III, p. 32, no. 7, pl. 13.	
31	S. 22	34		I, p. 391, no. 20			
32	S. 25	35	J. 12 LM.	I, p. 384, no. 5	33, p. 37, no. 7		
33	S. 28				33, p. 38, no. 8. Also VI, p. 217, no. 1	Growse, Mathurā- II, p. 173. Roy. A. So. 1903, p. 330, 331.	
34	S. 29	37	J. 14LM	I, p. 385, no. 6		Royal As. So. 1903, p. 331.	
35	S. 29	38	J. 13 LM	II, p. 206, no. 26.	33, p. 38 correction		
36	S. 31	40	J. 15 LM	II, p. 202, no. 15			
37	S. 32	41	J. 233LM	II, p. 203, no. 16			
38	S. 33	Buddhist					
39	S. 35	42	J. 16 LM	I, p. 385, no. 7.			

Luders List nos.	Kuṣāṇa year of est.	Jaina Śilālekha Saṅgrah-II, nos.	Accn. no. of Museum	Ep. I. Volume	In. Ant. Volume	Other Volumes	Details
40	S. 35	Buddhist					
41	S. 38	43			33, correction by Luders, p. 40f, no. 10.	ASR, v. III, no. 9, pl-5. R. As. So. V. LXVII- p276	Setting up Nandivishāla for worship of Arhat.
42	S. 44	45	J. 25 +J. 113	I, p. 387, no. 9 and v. II p212			Vāraṇa Gaṇa, Haritmāla Śākhā
43	S. 45	Buddhist					
44	S. 45	46	J. 17LM	I, p. 387, no. 10			
45	S. 47	47	J. 18LM	I, p. 396, no. 30		ASR, III, p. 33, no10.	
46	S. 48				33, p. 103, no. 14		
47	S. 49	59	J. 20LM	II, p. 204, no. 20		Royal As. So. 1903, p-327	
48	S. 4-		J. 234LM	IX, p. 244-f	33, p. 103-f no. 15		
49	S. 50		J. 22LM	II, p. 209, no. 36			
50	S. 50	52	J. 22LM	II, p. 209, no. 36			
51	S. 50	Buddhist					
52	S. 51	Buddhist					
53	S. 52			II, p. 203-f, no. 18	33, p. 104-f, no. 16.		
54	S. 54	55	J. 24LM	I, p. 391, no. 21	33, p. 103, no. 14		Sarasvati image
55	S. 57			II, p. 210, no. 38	VI, p. 218, no. 5	Growse- Mathurā, p. 128-f	
56	S. 60	56	J. 26LM	I, p. 386, no. 8	33, p. 105, no. 18		
57	S. 62	57	J. 27		33, p. 105-f, no. 19		
58	S. 62	58		II, p. 204, no. 19			

Luders List nos.	Kuṣāṇa year of est.	Jaina Śilālekha Saṅgrah-II, nos.	Accn. no. of Museum	Ep. I. Volume	In. Ant. Volume	Other Volumes	Details
59	Sodas S. 72		J. 1LM	II, p. 199, no. 2		ASR-new, XX, p. 21.	Āryāvati by Amohini
60	S. 74			I, p. 373, note-7	33, p. 106f, no. 20		
61, 62, 63, 64, 65 are Buddhist	S. 77						
66	S. 80	60	J. 30LM	I, p. 392, no. 24			
67	S. 81	61	J. 30a LM	II, p. 204f, no. 21			
68	S. 83	62	B. 2 MM		33, p. 107, no. 21		
69	S. 83					ASR, III, p. 34, no. 17	
70	S. 86		J. 32LM	I, p. 388, no. 12			
71	S. 87?						
72	S. 87				33, p. 108, no. 22	ASR-III, p35, no. 18	
73	S. 90			II, p. 205, no. 23			
74	S. 93	67		II, p. 205, no. 23.			
75	S. 95		J. 623LM	I, p. 392, no. 22		ASR-new Imp. XX, p. 24, pl-XVII, 2.	
76	S. 98	69			33 p. 108, no. 23	ASR-III, p. 35, no. 23	Vārāṇa, Odehikaya Gaṇa
77	S. 98			II, p. 205, no. 24			
78	S. 299 (of unknown era)		J. 2 LM		37, p. 33ff, plII, 33, p. 149, no. 25	ASR-III, p. 31, no. 5,	Maharajasya Rajadhi-rajasya – Mahāvira
79					33, p149, no. 25	ASR-III, p. 31, no. 5	
80				II, p. 206, no. 25			Huviskasya
81				II, p. 206, no. 27			Oghanandi

Luders List nos.	Kuṣāṇa year of est.	Jaina Śīlālekha Saṅgrah-II, nos.	Accn. no. of Museum	Ep. I. Volume	In. Ant. Volume	Other Volumes	Details
82				IX, p. 246-248	33, p. 149, no. 24,		Sodas-Puskarani, Śīlapaṭa
83				II, p. 199, no. 3			'Siddham Namost-varhat' Maharaja Mahaksatrapam
84				I, p. 389, no. 15	33, p. 154, no. 32		
85				I, p. 390, no. 18			Dadhikarna
86				I, p. 396, no. 31			Ārya Nagadatta
87				I, p. 392 f, no. 25			
88	Buddhist						
89	Buddhist						
90						Roy. So. no. 30	
91						Roy. So. no. 31	
92			Pillar inscri.			prakrit	Amoghara-k-sita
93		4		II, p. 198f, no. 1			Uttardasika Torāṇa
94				I, p. 396, no. 33	37, p. 49		Āyāgapāṭa, Kosika, Pothiya-Śaka
95		73	J. 252 LM	I, p. 397, no. 35	33, p. 150f, no. 27		Āyāgapāṭa
96				II, p. 201, no. 9			
97					6, p. 218, no. 4. Also 33, p. 151, no. 28		
98	Buddhist						
99	Torāṇa			II, p. 199, no. 4		Vienna Journ. V, p. 176	Pasada-Damaghosha

Luders List nos.	Kuṣāṇa year of est.	Jaina Śilālekha Saṅgrah-II, nos.	Accn. no. of Museum	Ep. I. Volume	In. Ant. Volume	Other Volumes	Details
100	Āyāgapāṭa			II, p. 200, no. 5		ASI, XX, p. 19	Śivayasa
101	Stone slab			II, p. 208, no. 6		ASI, XX, p. 25	Bhagavat Nemesa
102	Āyāgapāṭa				33, p. 152, no. 30	ASI, XX, p. 61	Loṇaśobhikā
103	Āyāgapāṭa			II, p. 200, no. 8			Māthuraka
104	Sculptured panel			II, p. 201, no. 10,			Jivanada-together LL83 is Mahakṣara-pa time
105	Āyāgapāṭa			II, p. 207, no. 30		ASI, XX, p. 14	Sihanadika
106	Āyāgapāṭa			II, p. 207, no. 31		ASI, XX, p. 17	Śivaghosika
107	Āyāgapāṭa			II, p. 207, no. 32		ASI, XX, p. 18	Bhadranandi
108	Arch (toraṇa)			I, p. 390, no. 17	33, p. 153	ASI, XX, p. 29	Lahastini
109	Waist band						
110	Pārśva			II, p. 207, no. 29		Viena, Journ. V, p. 179	Sthāniya kula,
111	Prasasti			II, p. 207, no. 29			
112	Vardhamāna			I, p. 389 f, no. 16			
113	Vāraṇa Gaṇa			I, p. 392, no. 23			Ārya Kaniyasika kula
114	Ciri			I, p. 393			Son of Dasa
115	Vardhamāna			I, p. 393, no. 27	33, p. 35		Thāniya kula
116	Vāraṇa Gaṇa			I, p. 397, no. 34,			Vajanagari Śākhā
117	Uṣabha			II, p. 206f, no. 28			Vāraṇa Gaṇa, nādika kula
118	Vardhamāna			II, p. 208, no. 33			
119	Vardhamāna			II, p. 208, no. 34			Ārya Balatratra

Luders List nos.	Kuṣāṇa year of est.	Jaina Śilālekha Saṅgrah-II, nos.	Accn. no. of Museum	Ep. I. Volume	In. Ant. Volume	Other Volumes	Details
120				II, p. 208, no. 35			
121	Uṣabha			I, p. 389, no. 14			Ārya Jyeshthasthi
122	Sarvatobhadra			II, p. 209, no. 37			Ārya Jyeshthasthi
123					VI, p. 219, no. 8		
124	Sarvatobhadra						
-	Śaka- 9 Standing Jina		J. 7	X, p. 109.			
-	Śaka- 12					Scythian peri, fig. 56	Jina seated
-	Śaka- 33		19. 20. 1565 MM			Cat. Math. , pp. 3, 2003.	Vācaka ayyana. . sisya
-	Śaka-35		B. 70		38. p. 36, no. 5	ASR, III, p. 20. no. 2. Math. Cat. Pp-4	Sarvato. Brahmadaka kula Uchchena.
	Śaka-84		14. 490	XIX, p. 67, pl 2	Catalogue new, MM, p. 7, no. 5.	Seven inscri. Mathura	Okharika
	Śaka- 84		B. 4		Cat. MM, p. 11-12, no. 8	JAS, v, p. 6, no. 8.	Bhagavato Arhato Rishabhasya
	Śaka-82		45. 3208		Cat. MM, p. 14, no. 10		Bhagavato. Vardha.
	Śaka-90		46. 3222		Cat. MM, p14 noll		Vardhamāna
	Śaka-109		48. 3305		Cat. MM. p. 15. no. 12	Kotiyato Vairi Śākhā	Standing image
	Śaka period		12. 276		Cat. MM. p. 36, no. 47	Vridha vācaka	The name of town Abhisāra

Other Kuṣāṇa period images mentioned in Mathurā Museum catalogue (1993) are less important except two which states that I) established at Arhatacaitya and II) with the word *Thāvayati* for *Pratishthāpita*. Medieval images mentioned in the catalogue are described in other chapters of this book.

6.21 Mathurā Image Inscriptions in Prakrit:

EPIGRAPHIA INDICA - Vol. I

No. I.

- A. १. – – ” दे [व]पुत्रस्य क [नि] ष्कस्य सं ५ हे १ दि १ एतस्य पूर्व[ग]यं कोट्टियातो
गणातो बहदासिका[तो]
२. [कु]लातो [उ]चेनागरितो शाखातो सेथि – ह –स्य ि – ि – ि – सेनस्य सहचरिखुडाये
दे [व]–
- B. १. पालस्य धि[त] – – – ‘
२. वधमानस्य प्रति[मा]॥

Translation

[Success] In the year 5 of Devputra Kanishka, in the first (month of) winter, on the first day, – on that (date specified as) above, – an image of Vadhamana (Vardhamāna) (was dedicated) by khuḍa (kshudra), consort of alderman (sethi).....sena (and) daughter of Deva.. pala, out of the Koṭṭiya gaṇa, the Bamhadasika kula, the Uchenāgari śakhā.

No. II

- A. १. – – सं १० ५ गृ ३ दि १ अस्या पूर्व[ग]य
B. १. – हिकातो कुलातो अर्य्यजयभूति–
C. १. का शिशीनिनं अर्य्यसङ्गमिकाये शिशिनि –
D. १. अर्य्यवसुलये [निर्वर्त्त]नं
a. २. – – लस्य धी [तु] – ि – – – धु वेणि–
b. २. – श्रेष्ठि[स्य] धर्मपत्निये भट्टि[से]नस्य
c. २. [मातु] कुमरमितयो दनं भगवतो [प्र] –
d. २. मा सव्वतोभद्रिका [॥]

Translation

[Success!] In the year 15, in the third month of summer, on the first day,- on that (date specified as) above,- a fourfold image of the Divine one, the gift of Kumaramita (kumaramitra), daughter of... la, daughter -in-law of..., first wife of alderman (sreshnin) Veṇi, mother of Bhattisena, (was dedicated as) the request of the venerable Vasulā, the female pupil of the venerable sangmika, the female pupil of the venerable Jayabhuti out of the [Mehika] kula.

No. III

- A. १. सिद्धम् । सं १० ९ व ४ दि १० अस्यां पु-
 २. व्वायं वाचकस्य अर्य्यबल -
 ३. दिनस्य शिषो [वाच]को अर्य्यमा-
 ४. तृदिनः तस्य [नि]र्व्वर्त्त[न]।
- B. 1. [कोट्टियातो गणातो ठानियातो]
 2. [कुलातो श्रीगृहातो संभोगातो]
 3. [अर्य्यवेरिशाखातो सु]चि-
- C. [ल]स्य धर्म्यपत्निये ले - - -
- D. दानं भगवतो स[न्ति] - - [प्र]तिमा
- A. 5. नाश - - - - - तनं
- B. 4. - 1 [न]मो अरत्ततानं सर्व्वलोकुत्त[मानं]

Translation

Success! In the year 19, in the fourth (month of) the rainy season, on the tenth day,- on that (date specified as) above,- the pupil of the preacher, the venerable Baladina (Baladatta) (is) the preacher, the venerable Mātridina (Mātridatta); at his request (was dedicated) an image of divine Santi..., the gift of le..., first wife of Suchila (Śuchila), out of the Kottiya gāṇa, the Thāniya kula, the Śrigrīha sambhoga, the Aryya - Veri (Ārya-Vajri) śākhā..... Adoration to the Arhats, the highest ones in the whole world!

No. IV

- A. 1. [सिद्धं सं २० गृ ३] दि [१०] ७ [एत]स्य पूर्व्वाय कोट्टिय[१]तो गणातो ब्रह्मदासियातो कुलातो उच्चे[नागरितो शा]खातो [श्री]गृह[१]तो संभोगातो [बृहंतव]चक च गणिन च ज[मित्र]स्य - -
2. अर्य्य [ओ]घस्य शिष्यगणिस्य [अ]र्य्यपालस्य श्र[हच]रो [वाच]कस्य अर्य्य[दत्त]स्य शिष्यो वाचको अर्य्यसीहा [त]स्य निर्व्वर्त्तणा [खो]ट्टिमि[त्त]स्य मानिकरस्य [गो]-जयभ[ट्टि] धीतु दा - स्य
- B. 1. [लो]हवाणियस्य वाधर - - वधू [ह]ग्गु[देव]स्य धर्मपत्निये मित्राये [दानं] - - - [सर्व्व]स[त्त्वानं] हि[तस]खाये काक[तेय] - - - - - क्ष -
2. - वाज - - - - - ि - - - 1 - - - - - रज - - - - -
 - - - - - ।

Translation

Success! In the year 20 (?), in the third (?) month of summer, on the seventeenth (?) day, on that (date specified as) above, the preacher, the venerable Siha (Simha) (was) the pupil of the preacher, the venerable Datta, (who was) the Śraddhachara of the gaṇin, the venerable Pāla, (who was) the pupil of the venerable Ogga (?), (who was) the pupil of the great preacher and gaṇin Ja.. mitra (?) out of the Kottiya gaṇa, the Brahmadāsiya kula, the Uchchenāgari śākhā (and) the Śrigriha sambhoga, at his request (was dedicated) for the welfare and happiness of all beings...., the gift of Mittrā, the first wife of Haggudeva (Phalgudeva), the daughter-in-law of the iron-monger Vādhara..., the daughter of... Jayabhaṭṭi, the manikara, of Khoṭṭamitta.....

No. V

- A. 1. सवत्सरे पचविंशे हेमंत[से] त्रितितये दिवसे वींशे अस्मि क्षुणे
 B. 1. कोट्टियतो गणतो ब्र[ह्म]दासिकतो कुलतो उचेनागरितो शाखातो अयबलव्रतस्य शिषो सधि-
 2. स्य शिषिनि ग्रहं - - - ि - वतन [ना]दिअ[रि]त जभ[क]स्य वधु जय[भ]ट्टस्य कुटुंबिनीय रयगिनिये [वु]सुय [॥]

Translation

In the twenty-fifth year, in the third month of winter, on the twentieth day, at this moment (?), a vusuya (?), (was dedicated) by Rayagini, the daughter-in-law of Jabhaka, from Nāndigiri (?), (and) wife of Jayabhatta, the request (having been made) by graha.i...., the female pupil of Sadhi, pupil of the venerable Balatrata (Balatrāta) out of the Kottiya gaṇa, the Brahmadasika kula (and) the Ucheāgari śākhā.

No. VI

- A. महाराज- - - ष्कस सं २० ९ हे दि ३० अस्म क्षुणे भगवतो वर्धमानस प्रति[मा] प्रतिष्ठापिता ग्रहह[थ]स्य धितर सुखिताये बोधिनादि[ये]
 B. कुटुंबिनिये वारणे गणे पुश्यमित्रीये कुले गणिस अर्य[दतस्य शिष्यस्य] गह[प्र]कि[व]स निर्वर्त[ना] अर[हं]तपुजाये ।

Translation

In the year 29 of the great king.. shka, in the second month of winter, on the thirtieth day, - at this moment (?), an image of the divine Vardhamāna was set up by order of Bodhinadi (Bodhinandi?), a married lady, the cherished daughter of Grahahathi (Grahahastin) at the request of

Gahaprakiva (?), pupil of the vanerable Data, a gaṇin in the Varāṇa gaṇa and the Puśyamitriya (Pushyamitriya) kula, in honour of the Arhat.

No. VII

- A. 1. [सिध्दं] । सं ३० [५] व ३ दि १० अस्य[ि] पूर्वायां कोट्टियातो गणतो [स्थानि]या
[तो कु - -]
- B. 1. वइरातो श[ि]ख[ि] तो शिरिकातो सं[भो]कातो अर्य्यबलदिनस्य शिशिनि कुमरमि[त]
2. तस्य पुत्रो कुम[ि]रभटि गंधिको तस-न प्रतिमा वर्धमानस्य सशितमखित[बो]धित
- C. 1. अ[र्य्य]
2. कुमार-
3. मित्रा-
4. ये-
- D. 1. व्व
2. [त]न[॥]

Translation

Success! In the year 35 in the third (month of the) rainy season, on the tenth day, on that (date specified as) above; the female pupil of the venerable Baladina (Baladatta) out of the koṭṭiya gaṇa, the Sthāniya kula, the Vairā śākhā (and) the Sirika-sambhoka (sambhoga), (was) Kumaramitra (kumāramitrā); her son (was) the dealer in perfumes, Kumārbbhaṭi; his gift (is) an image of Vardhamāna (dedicated at) the request of the whetted, polished and awakened venerable Kumarmitrā.

No. VIII

- A. सिंहम् म[हा]रा[ज]स्य रा[जा]तिराजस्य देवपुत्रस्य हुवष्कस्य सं ४०[६०?] हेमन्तमासे
४ दि १० एतस्यां पूर्वायां कोट्टिये गणे स्थानिकीये कुले अय्य [वेरि]याण शाखाया
वाचकस्यार्य्यवृध्द हस्ति [स्य]
- B. शिष्यस्य गणिस्य आर्य्यख[र्ण] स्य पुय्यम[न]- - - - - [स्य]- - [व] तकस्य
[क]- सकस्य कुटुम्बिनीये दत्ताये - नधम्मो महाभोगताय प्रीयताभगवानृषमश्रीः ।

Translation

Success! In the year 40 (60?) of the great king (and) supreme king of kings, Devaputra Huvashka, in the fourth month of winter, on the tenth day,—on that (date specified as) above, (this) meritorious gift (was made) for the sake of great happiness by Datta, the wife of Kapasaka, an inhabitant of... vata, (at the request) of..... gaṇin, the venerable

Kharṇṇa, pupil of the preacher, the venerable Vṛiddhahasti out of the Koṭṭiya gaṇa, the Sthānikiya kula (and) the śākhā of the Aryya-Veriyas (the followers of Arya-Vajra). May the divine (and) glorious Rishabha be pleased!

No. IX

- A. सू – नम शर[स]तममहरजस्य हुविक्षस्य सव[त्स]रे ४० ४ हनगू[स्थ]मस ३ दिविस २ ए[त]
- B. [स्यां] पुर्वय[िं] – – – गणे अर्यचेटिये कुले हरीतमालकदिय [श]ख– – – – – तचक हगिनंदिअ शिसो ग – नागसेणस्य नि– – –

Translation

Hail! Adoration! In the year 44 of the most illustrious(?) great king Huviksha, in the third month of summer, on the second day. On that (date specified as) above, at the request of the (venerable) Nagaseṇa, the pupil of Haginaṇḍi (Bhaganandi?), a preacher (vāchaka) in the (Vāraṇa) gaṇa, in the Aryya- Chetiya (Ārya-Chetika) kula, in the Haritamālakaḍhi (Haritamalagadhi) śākhā.....

No. X

- L. 1. सिध्दम् सं ४० ५ व[३] दि १० [७] एतस्य पुर्व्व[ी]य – – – – – ये बुध्दिस्य वधुये धर्मावृध्दिस्य–

Translation

Success! In the year 45, in the third (?) (month of) the rainy season, on the seventeenth (?) day, on the (date specified as) above..... by the daughter-in-law of Buddhi, the... of Dharmavṛiddhi.... ..

No. XI

- A. 1. – – – ४० – हे – दि १०
- B. 1. ए[त]स्य पू[र्व्व]य वरणतो ग[ण]-
- C. 1. तो आर्य्यहटिकियतो कुलतो
- D. 1. वजनगरित[ी] श[ख]त[ी] शि[रि]यत[ी]
- A. 2. – –[ग]तो [द]तिस्य शिशिनिये
- B. 2. महन[न्दि]स्य सढचरिये
- C. 2. बल[वर्म]ये [नन्द]ये च शिशिनिये
- D. 2. अ[कक]ये [निर्व्वर्तना]– – –

- A. 3. -[स्य] धीतु ग्रमि[क] जयदेवस्य वधूये
 B. 3. -मिको जयनागस्य धर्मपत्निये सिंहदत्ता[ये]
 C. 3. -[लथंभो] दनं = -

Translation

[Success! In the year] 40, in the... month of winter, on the tenth (?) day, - on that (date specified = as) above, - a stone -pillar (was dedicated, being) the gift of Sihadatā (Sinhadattā), the first wife of the village headman jayanāga, the daughter-in-law of the village headman Jayadeva (and) daughter of..... at the request of Akakā (?), the female pupil of Nandā (?), and of Balavarma (?), the sad hachari of Mahanandi (Mahānandin) (and) female pupil of Dati (Dantin) out of the Vāraṇa gaṇa, the Āryya-Haṭikiya (Ārya-Haṭikiya) kula, the Vajanagari (Vājanagari) śākhā (and) the Śiriya sambhoga.

No. XII

- L. 1. सं ८० ६ हे १ दि १० २ दसस्य धितु पृथस्य कुटुंबिनिये - - - - -
 2. - - [क]तो कुलतो अयसं[ग्घ]मि[क]य शिशिनिय अयवसुल[ये] नि[व]तने [॥]

Translation

In the year 86, in the first (month of) winter, on the 12th day (was dedicated the gift) of....., daughter of Dasa (Dāsa), wife of Priya (Pṛiya), at the request of the venerable Vasulā, pupil of the venerable Saṅgamikā, out of the [Mehi]ka kula.

No. XIII

[सं ८० ७?] गृ १ दि [२०?] अ [स्मि] क्षुणे उच्चेनागरस्यार्यकुमारनन्दिशिष्यस्य मित्रस्य.....

Translation

In the year 87 (?), in the first month of summer, on the twentieth (?) day, at this moment (?), of Mittra, pupil of the venerable Kumārnanḍi, of him of Uchchenagara.....

No. XIV

- A. 1. सिध्दम् ॥ कोट्टियातो गणातो ब्रम्हदासिकात[ो] कुलातो
 2. उ[च्चे]नागरितो शाखातो - ारिनातो सं[भो]गातो अ[र्य्य] -
 B. 1. जेष्ठहस्ति[स्य] शि[ष्यो] अर्य्यमहलो अर्य्यजेष्ठ [हस्ति] [शिशो] अर्य्य[गा] ढक[ो]
 [त]स्य शिशिनि [अर्य्य]
 2. शामये निर्वतना । उ[स] - प्रतिमा वर्मये धीतु[गुल्हा]ये जयदासस्य कुटुंबिनिये दानं

Translation

Success! The pupil of the venerable Jeshtahasti (Jyeshthahahastin) out of the Koṭṭiya gaṇa, the Brahmadasika kula, the Uchchenagari śākhā and the ārina sambhoga (was) the venerable Mahala; the pupil of the venerable Jeshtahasti (Jyeshthahahastin) (was) the venerable Gāḍhaka; at the request of his female pupil, the venerable Śama, (was dedicated) an image of Usabha (Rishabha), the gift of Gulhā, the daughter of Varma (and) the wife of Jayadāsa.

No. XV

– शे एत[स्यां] पूर्वायां कोट्टियातो गणातो.....

Translation

..... On that (date specified as) above, out of the Koṭṭiya gaṇa.....

No. XVI

- L. 1अरहंतानं वधमानस्य [क]लस्य धितु सिनविषुस्य भ[स्त्रि]न[ी]य
2[श]ति[स्य] निव[र्तनं] [॥]

Translation

.....[an image] of the worshipful Arhat Vadhamāna, [the gift] of..... the daughter of kala, the sister (?) of Sinavishu (Vishṇuśheṇa ?); the request of..... śati (?).

No. XVII

- L. 1. – मा अहंतानं श्रमणश्राविका[ये]
2. – लहस्तिनीये तोरणं प्रति[ष्ठापि]
3. सह माता पितृहि सह
4. सश्रू – शशुरेण

Translation

Adoration to the Arhats! A Torana has been erected by order of. lahastini (Balahastini), a lay-pupil of the ascetics, together with her parents, together with her mother-in-law (and) her father-in-law.

No. XVIII

- L. 1. सिद्धं [सं] – – – [दि] ५ एतस्यं पू[र्व्यायं]
2. भगवती नागेन्द्रस्य दधिकर्णस्य स्त[॥] -

3. ने शिलापट्टो प्रतिष्ठापितो माथुरा[णं]
4. शैलालकानं चान्दका भृतृका इति वि[ष्टू-]
5. यमानानं तेषं पुत्रेही नन्दिबलप्र-
6. मुखेहि दारकेहि मातापितृणं अग्र-
7. प्रत्त्वशताये भवतु सर्व्वसत्त्वा[नं हित-]
8. सुखा[थै] भवतु [॥]

Translation

Success! In the year....., on the fifth day, on that (date specified as) above, a stone slab was set up in the place sacred to the divine lord of snakes Dadhikarṇa by the boys, chief among whom was Nandibala, the sons of the actors of Mathurā, who are being praised as the Chāndaka brothers. May (the merit of this gift) be by preference for their parents; may it be for the welfare and happiness of all beings!

No. XIX

- L. 1. [सिध्दम् ॥] महाराजस्य राजातिरास्य देवपुत्रस्य वाहिकणिष्कस्य सं ७ हे १ दि १०
५ एतस्व पूर्व्वायां अय्योदिहिकियातो
2. गणातो अय्यनागभुतिकियातो कुलातो गणिस्य अय्यबुध्दशिरिस्य शिब्बो वाचको
अय्यस[न्धि]कस्य भगिनी अय्यजया अय्यगोष्ठ - - -

Translation

Success! In the year 7 of the great king, supreme king of kings, the son of the gods, Shahi Kanishka, in the first (month of) winter, on the fifteenth day, - on the (lunnar day specified) above, preacher Aryya(sandh)ika, the pupil of the gaṇin Aryya-Buddhasiri (Arya-Buddhasri) of the Aryyodehikiya (Arya-Uddehikiya) school (and) of the Aryya-Nagabhutikiya (Arya-Nagabhulikiya) line of teachers, his sister Arya-Jaya (Arya-Jaya), Aryya-Goshtha.....

No. XX

[सि]ध्दं सं २० (?) [२] ग्नि २ दि ७ वर्धमानस्य प्रतिमा वारणातो गणातो
पेतिवामि[क]-

Translation

Success! In the year 22 (?), in the second (month of) summer, on the seventh day, - a statue of Vardhamana, from the Varana gaṇa, from the Petivamik [a kula]......

No. XXI

- L. 1. – धम् सव ५० ४ हेमंतमासे चतुर्थे ४ दिवसे १० अ
 2. स्य पुर्वायां कोट्टियातो [ग]णातो स्थानि[य]ातो कुलातो
 3. वैरातो शाखातो श्रीगृह[ग]ातो संभोगातो वाचकस्यार्य-
 4. [ह]स्तहस्तिस्य शिष्यो गणिस्य अर्य्यमाघहस्तिस्य श्रहचरी वाचकस्य अ-
 5. र्य्यदेवस्य निर्व्वर्त्तने गोवस्य सीहपुत्रस्य लोहिककारुकस्य दानं
 6. सर्व्वसत्त्वानां हितसुखा एक सरस्वती प्रतीष्ठाविता अवतले रङ्गान[र्त्तन]े
 7. मे [11]

Translation

Success! In the year 54 (?), in the fourth, 4, month of winter, on the tenth day,- on the (lunar day specified) as above, one (statue of) Sarasvati, the gift of the smith Gova, son of Siha, (made) at the instance of the preacher (vāchaka) Aryya-Deva, the Śraddhacharo of the gaṇin Aryya Maghahasti, the pupil of preacher Aryya Hastahasti, from the Koṭṭiya gaṇa Sthaniya kula Vaira śākhā and the Srigriha sambhoga,-has been set up for the wel- fare of all beings. In the avatala my stage dancer (?). (It was established in the Rangamandapa).

No. XXII

- L. 1. [ग]िसध्दं सं ९० ५ (?) ग्रि २ दि १० ८ कोट्टि[य]ातो गणातो ठानियातो कुलातो
 वडर[तोशा]खातो अर्य्य अरह – – –
 2. शिशिनि धाम[था]ये निर्व्वर्त्तन[ग]ा ग्रहदतस्य धि[तु]धनहथि – – –

Translation

Success! In the year 95 (?), in the second (month of) summer, on the 18th day,- at the request of Dhāmathā (?), the female pupil of Aryya-Araha [dinna] from the Koṭṭiya gaṇa, from the Thāniya kula, from the Vairā Śākhā.... [the gift] of... the daughter of Grahadata, the wife of Dhanahathi (Dhanahastin)...

No. XXIII

- वारणातो गणातो अर्यकनियसिकातो कुलातो ओद – – –

Translation

From the Varāṇa gaṇa, from the worshipful Kaniyasika kula, [from the] Od... (sakha)...

No. XXIV

- L. 1. [सिध] महरजस्य वासुदेवस्य सं ८० हण व १ दि १२ एतस पूर्व्यां - - -
 - - -
 2. धितु संघनधि[स्य]वधुये बलस्य - - - - -

Translation

[Hail!] In the year 80 of Maharaja Vasudeva,..... in the first month of the rainy season, on the twelfth day, on that (date specified as) above, the daughter of..... the daughter-in-law of Samghanadhi (?), the..... of Bala.....

No. XXV

- - - - षमासे १ दीवसे ३० अस्मि क्षु - - - -

Translation

..... In the first month of the rainy season, on the thirtieth day, at that time or, on that festival.

No. XXVI

- दासस्य पुत्रो चीरि तस्य दत्तिः(॥)

Translation

Chiri, the son of Dasa; his gift.

No. XXVII

- L. 1. [प्रतिमा] वधमान[स्य] प्रतिस्थापिता
 2. [- - - ठानियातो - ल - - - - - त आर्यग]-

Translation

An image of Vadhamana (Vardhamāna) has been set up..... out of the Thaniya (Sthaniya)... ..

No. XXVIII

- A. L. 1. सिद्ध स [२०] गृमा - दि १० ५ कोट्टियातो गणतो [ठ]णियातो कुलतो वेरितो शखतो शिरिकातो
 B. L. 1. - - गातो वाचकस्य अर्यसङ्गसिहस्य निर्वर्त्तना दातिलस्य - - - - - मति-
 2. लस्य कुटुंबिणिये जयवालस्य देवदासस्य नागदिनस्य च नागदिनय च मातु

- C. L. 1. श्राविकाये दि-
 2. [ना]ये दानं॥
 3. वर्धमानप्र-
 4. तिम।

Translation

Success! The year 20, Summer month 1, day 15,- at the request of the preacher (vāchaka) Aryya-Saṅghasiha (Arya-saṅghasimha) out of the Koṭṭiya school (gaṇa), the Thaniya family (kula), the Veri (vajri) branch (śākhā) and the Sirika sambhoga, an image of Vardhamāna, the gift of the female lay-hearer (śravikā) Dinā (Dinna), the... of Dātila.... the housewife of Matila, the mother of Jayavala (Jayapala), Devdāsa, and Nāgdina (Nāgadatta) and Nagdina (Nagadatta).

No. XXIX

- L. 1. सिद्ध सव २० २ गि १ दि - - स्य पुर्व्वयं वाचकस्य अर्य्यमात्रिदिनस्य णि
 - - -
 2. सत्तर्त्तवाहिनिये धर्मासोमाये दानं॥ नमो अरहंतान

Translation

Success! The year 22, summer (month) 1, day.. - on the (date specified as) above, at the request of the preacher Aryya- Matridina (Arya-Matridatta), the gift of Dharmmasomā, the wife of a caravan --leader. Adoration to the Arhats!

No. XXX

- L. 1. स ४० ७ गृ २ दि २० एतस्य पुर्व्वयं वरणे गणे पेटिवमिके कुले वाचकस्य
 ओहनदिस्य शिसस्य सेनस्य निवतना सवकस्य
 2. पुषस्य वधुये गिह - - [कुटिबिनि]- - - [पुष] दिन[स्व] [मातु] - - - ये

Translation

The year 47, summer (month) 2, day 20, on that (date specified as) above, at the request of Sena, a teacher in the Varāṇa (varāṇa) school and the Petivamika (Praitevarmika) family and pupil of Ohanadi (ohanandin) [the gift] of..... the daughter-in-law of the lay-hearer pusha (pushya), the house- wife of Giha...the mother of pushadina (pushyadatta)

No. XXXI

- A. 1. - - - - - ५ अस्थि क्षुणे - - - - -
 2. तो आर्यसुकरस्य शिषिनि - - - - - अय - - -
 B. 1. - - - - - [अय्य] नागदत्ता [वा]

No. XXXIII

- L. 1. [न] मो अरहतो वर्धमानस्य गोतिपुत्रस पोठयशक-
 2. कालवाळस
 3. - - - कोशिकिये शिमित्राये अयागपटी प्रि - - -

Translation

Adoration to the Arhat Vardhamāna! A tablet of homage was set by Sivamitra (of) the Kaushika (family), [wife] of Gotiputra (Gauptiputra), a black serpent for the Pothayas and Shakas.

No. XXXIV

- L. 1. [सि]द्ध नमो अरहंताण - - - दन वारणे गणे अयहाट्टि[ये]
 2. कुले वजनागरिया शाखाया अर्यशिरिकिये संभो - - -

Translation

Success! Adoration to the Arhats! [Adoration to the siddhas]! [At the request of.....] in the Varana school, Arya- Haṭṭiya (Arya-Haliya) family, the Vajanāgari (Varjanagari) branch, the Arya-śirikiya sambhoga.....

No. XXXV

- L. 1. [ते] - रूसनंदिकस पुत्रेन नंदिघोषेन [ते]वणिकेन अ - - त -अ ले - -
 2. णानं मंदिरे [आ]यागपटा प्रतिथापित [I] - - - - -

Translation

By Namdighosha, the Tevanika (Traivarnika), son of Te..rusa (?) - Namdika, tablets of homage were set up in the bhamdira of the.....

EPIGRAPHIA INDICA - Vol. II

समनस माहरखितास आंतेवासिस वक्कीपुत्रस सावकास उतरदासक(1)स पासादोतोरनं(१)

Translation

“An ornamental arch for the temple (the gift) of the lay-hearer Utaradāsaka (Uttaradāsaka), son of Vachhi (Vatsi mother and) disciple of the ascetic Māharakhita (Māgharakshita).

No. II.

- L. १. नम अरहतो वर्धमानस।
 २. स्व(1)मिस महक्षत्रपस शोडासस सवत्सरे ४०(?)२ हेमंतमासे २ दिवसे ९ हरितिपुत्रस पालस भयाये समसाविकाये
 ३. कोछिये अमोहिनिये सहा पुत्रेहि पालघोषेन पोठघोषेन धनघोषेन आयवती प्रतिथापिता
 ४. आर्यवती अरहतपुजाये (II)

Translation

“Adoration to the Arhat Vardhamāna! In the year 42 (?) of the lord, the Mahākshatrapa Śodāsa, in the second month of winter, on the 9th day, an Āyavatī (Āryavatī), was set up by Amohini (Amohini), the Kochhi (Kautsi), a female laydisciple of the ascetics (and) wife of pāla, son of a Hariti (Hariti or Hāriti mother), together with her sons Pālaghosha (Proshthaghosha and) Dhanaghosha... the Āryavatī (is) for the worship of the Arhat.”

No. III.

- L. 1. सिद्धम्! नमोस्त्वर्हदाः
 2. महाराजमहाक्षत्रपम--

Translation

Success! Adoration be to the Arhats!.... Mahārāja, Mahākshatrapa ma...

No. IV

- L. 1. भदतजयसेनस्य आंतेवासिनीये
 2. धामघोषाये दानो पासादो (II)

Translation

“A temple, the gift of Dhāmaghoshā (Dharmaghoshā), the female disciple of the venerable Jayasena.”

No. V

- L. 1a. नमो अरहतानं फगुयशस
 2a. नतकस भयाये शिवयशा-
 3a. - - ि - - ि - - - ि - काये
 1b. आयागपटो कारितो
 2b. अरहतपुजाये (II)

Translation

“Adoration to the Arhats! By Śivayaśā (Śivayaśas), wife of the dancer Phaguyaśa (Phalguyaśas), a tablet of homage (āyāgapāṭa) was caused to be made for the worship of the Arhats.”

No. VI

भगवा नेमेसो भग - -

Translation

“The divine Nemesa (Naigamesha), divine.....”

No. VII

- L. 1. य - क्ष
 2. - र [क्तृ]स्य च यो मनो
 3. -यतर्न धनस्य महतः
 4. - - [चेष्ट]क्षयं [न] किं

The fragment admits of no continuous **Translation**. It would seem that we have in line 2 the beginning of a verse in the sardulavikridita metre, and in line 3 the middle position of another. The whole was no doubt a metrical Prasasti written entirely in sanskrit.

No. VIII

नमो अरहतो महाविरस | माथुरक - - लवाडस [सा] -
 भयाये - - व - - नेताये [आयागपटो]

Translation

“Adoration to the Arhat Mahāvira (*Mahāvira*). A tablet of homage (āyāgapāṭa the gift) of... ita, wife of.. lavāḍa (?), an inhabitant of Mathurā.”

No. IX

- L. 1. मा अरहतपुजा [ये]
 2. गोतीपुत्रस ईद्रपा[ल] - -

Translation

An image of..... for the worship of the Arhats.... of Idrapāla (Indrapāla), the son of the Goti (Gaupti mother).

No. X

L. 1. - ये जीवनादाये - -

Translation

“Of Jivanādā (Jivanandā).”

No. XI

L. A. सिध्धं स ४ गि १ दि २० वारणातो गणातो अर्यहाट्टकियातो कुलतो वज्जणगरितो शा]- -

B. पुश्यमित्रस्य शिशिनि सधिसिहाये शिशिनि सिंहमित्रस्य सदचरि - - -

C. दाति सहा ग्रहचेटेन ग्रहदासेन - -

Translation

“Success! In the year 4, the first (month of) summer, the day 20,-...of.... the female convert (sadhachari) of Sihamitra (Simhamitra), the female pupil of Sathisiha (Shashtisimha), the female pupil of Puśyamitra...out of the Vāraṇa gaṇa, out of the Ārya-Haṭṭakiya (Ārya-Haṭṭakiya) kula, out of the Vajanagari (varjanagari) śākhā.... the gift..., together with Grahacheṭa (and) Grahadasa.”

No. XII

- - - स्य व ५ गृ ४ दि ५ कोट्टिया - - - - - त[ो] शाखात[ो]
वाचकस्य अर्य - -

Translation

“In the year 5 of....., in the fourth (month of) summer, on the fifth day,-..... of the preacher (vāchaka) Aryya..... (Ārya....) out of the Kottiya (gaṇa)....., out of the.... śākhā....”

No. XIII

A. स १० ८ गृ ४ दि ३ [अस्या पु] - [य] - - [या] तो गण[तो] - - - -

B. संभोगातो वच्छलियातो कुलातो गणि - - - - -

D 1. - - - वासि जयस्य - तु मासिगिये (?) दानं सर्व्वत[ो]भ [द्र] - - - -

2. - [सर्व्वस]वा[न] सुखाय भवतु

Translation

“The year 18, the fourth (month of) summer, the third day, - on that (date specify as) above a fourfold [image], the gift of Māsigi (?), (mother of) Jaya..... [at the request] of.... a gaṇi out of the [kottī] ya gaṇa..., out of the... sanbhoga, out of Vachchhaliya (vātsaliya) kula. May it be for the welfare of all beings!”

“Success! In the year 32, in the fourth month of winter, on the second day, a fourfold image of the Arhat (was dedicated) by Jitāmitrā, daughter of Ritunandi (Ritunandi), wife of Buddhi (and) mother of the perfumer....., at the request of gaṇi Aya-Nandika (Ārya-Nandika),..... out of the Vārana gana, the... ya kula....”

No. XVII

- L. 1. पण ५० हेमंतमासे प — — —
 2. आर्य्यचेरस्य — — — — —
 3. ये युधदिनस्य
 4. धित
 5. पूषबुधिस्य — — —

No continuous **Translation** of the fragment is possible. The date is “the year 50 and the first or fifth (?) month of winter.”

No. XVIII

- L. 1. सिध संवत्सर द्वापना ५० २ हेमन्त[मा]स प्रथ-दिवस पंचवीश २० ५ अस्म क्षुणे क[ि]ट्टियातो गणात[ि]
 2. वेरातो शखतो स्थानिकियातो-कुलात[ि] श्रीगृहतो संभोगातो वाचकस्यार्य्यघस्तुहस्तिस्य
 3. शिष्यो गणिस्यार्य्यमंगुहस्तिस्य षट्चरो वाचको अर्य्यदिवितस्य निर्व्वर्तना शूरस्य श्रम-
 ४. णकपुत्रस्य गोट्टिकस्य लोहिकाकारकस्य दानं सर्व्वसत्त्वाननं हितसुखायास्तु ।

Translation

“Success! the year fifty-two, 52, the first month of winter, the twenty-fifth day, 25 - at that moment (was dedicated) the gift of the worker in metal Goṭṭika, the Sura, the son of Śramaṇaka, at the request of the preacher Aryya-Divita, (who is) the convert of the gaṇi Aryya-Maṅguhasti (and) the pupil of the preacher Aryya-Ghastuhasti out of the Koṭṭiya gaṇa the vera (vajra) śākhā, the Sthānikiya kula (and) the Śrigriha sambhoga. May it be for the welfare and happiness of all creatures!

No. XIX

- L. 1. सिध्ध स ६० २ व २ दि ५ एतस्य पुवय वाचकस्य आयकर्कुहस्य[स]
 2. वारणगणियस शिषो ग्रहबलो आतपिको तस निवर्तना

Translation

“Success! the year 62, the second (month of the) rainy season, the day 5, on that (date, specified as) above, the pupil of the preacher Āya-Karkuhastha (Ārya- Karkaśagharshita) of the Vāraṇa gaṇa, was the ātapika Grahabala, at his request.....

No. XX

1. सं ७० १ व ४ दि २० एतस्यां पुर्व्वायं कोट्टिये गणे वइरायां शाखायां --
 2. को अयवृद्धहस्ति अरहतो णन्दि[आ]वर्तस प्रतिमं निर्व्वर्तयति ।
 B. -- -- भाय्यये श्राविकाये [दिनाये] दानं प्रतिमा वोद्वे थुपे देवनिर्मिते प्र -- --

Translation

“The year 79, the fourth (month of the) rainy season, the twentieth day - on that (date, specified as) above, Aya-Vṛidhahasti (Ārya-Vṛiddhahastin), a preacher in the Kottiya gaṇa (and) in the Vairā (Va-jrā) śākhā, gave the advice to make an image of the Arhat Nandiāvarta (Nandyāvarta)..... the image, the gift of the female lay-disciple Dinā (Dattā), wife of..., was set up at the Vodva Stūpa, built by the gods.”

No. XXI

- L. 1. स ८० १ व १ दि ६ एतस्य पुवाय [अ]यिकाजीवाये अंते -
 2. वासिकिनिये दताये निवतना । [ग्र]हशिरिये -- --

Translation

“The year 81, the first (month of the) rainy season, the sixth day - on that (date as specified) above at the request of Data, the female pupil of Ayikā-Jivā (Āryikā-Jivā) - Grahaśiri (Grahaśri).....

No. XXII

- L. 1. सव [१० व] -- -- -- -- -- टुबनि ए दिनस्य वधूय
 2. को -- तो ग[णा]तो प - व[ह] - [क] तो कुलातो मझमातो शाखा[तो] -- --
 सनिकय भतिबलाये - भिनि

Translation

This inscription is Sir A. Cunningham's No.19 (Archceological Survey Reports, vol. III, pl. XV). It seems to have suffered since the time when the first facsimile was prepared. The date, which I have given according to Sir A. Cunningham, has disappeared, and several letters at the end of line 2 have become indistinct. Its chief value consists in the mention of the *Majhamā śākhā* and the *Pa-vaha-ka kula*, which latter I have formerly identified with the *Prasnavāhanaya kula* or *Paṇhavāhaṇaya* of the Jaina tradition. Dr. Further's impression shows pretty clearly that the first letter is *pa*, which is not equally certain according to Sir A. Cunningham's facimile. It also makes is probable that the third letter of the name is not *hu*, but *ha*. The name of the gaṇa was without a doubt Kottiya, as the first syllable *ko* is tolerably distinct.

No. XXIII

L. A. नमो अर्हतो महाविरस्य सं ९० ३ [व] - - - - -

B 1. शिष्यस्य ग [णि]स्य [न]न्दिये [नि]र्वर्तना देवस्य हैरण्यकस्य धितु - - - - -

2. - - - ि-[भ]- वतो वर्धमानप्रतिमा प्रति - - - - - पुजा (ये)(॥)

Translation

“Adoration to the Arhat Mahāvira (Mahavira) ! The year 93, the.... (month of) the rainy season.. ...at the request of the gaṇi Nandi (Nandi) pupil of....an image of divine Varddhamāna was set up by....., the daughter of the gold smith Deva, for the worship [of the Arhat]”

No. XXIV

स ९० ८ हे १ दि ५ अस्म क्षुणे कौट्टियातौ गणातो उचनग - - -

Translation

The year 98, the first (month of) winter, the fifth day, at that moment, - out of the Koṭṭiya gaṇa, the Uchanagari (Uchchānāgari) [śākhā].....

No. XXV

L. A. - - - [व] पुत्रस्य हुविष्कस्य स - - -

Translation

“In the year..... of... Devaputra Huvishka.....”

No. XXVI

L. A. 1. एकुनती[श] B.1. अ[र]ह[तो] C.1. - - -

2. वा - - 2. - [ह]रबल 2. प्रतिस - -

D. 1. स्थ म - र - स्य देव [पु]त्रस्य[हु]क्षस्य - - -

2. [वा]सि[क] नगदतस्य शिषो मि[ग क] - - ० स - -

Translation

It is only evident that D. 1-2 gives us the names of the Mahārāja Devaputra Huksha, (Hushka or Huvishka), and of a monk named Nagadata (Nagadatta). It may also be suggested that the inscription begins with D.1, because that line contains the group sdha, an abbreviation of siddham, and the name of the king. The continuation may possibly be looked for in A 1, where the word ekunatisha, the twenty-ninth, seems to be long to the date. The year 29 would fall in the regin of Huvishka.

No. XXVII

- L. 1. सिधम् महाराजस्य राजातिराजस्य - - - - -
 2. ओहनन्दिस्य शिष्येण से - न - - - - - ि -

Translation

“Success! Of the great king, the supreme king of kings..... by Sena, the pupil of Ohanandi (Oghanandin)”.....

No. XXVIII

- L. A. - - भगवतो उसभस वारणे गणे नाडिके कुले - - - - - खा [यं] - -
 B. दुकस वायकस सिसिनि ए सादिता ए नि - - -

Translation

“[Adoration] to divine Usabha [Rishabha]! At the request of Sāditā, female pupil of..... ḍhuka, a preacher in the Vāraṇa gaṇa, Nāḍika kula and..... śākhā.....

No. XXIX

- L. A. स्थ[१]निकिये कुले गनिस्य उग्गहिनिय शिषो वाचको घोषको आर्हतो पश्वस्य प्रतिमा
 - -

Translation

... “The preacher Ghoshaka, pupil of the Uggahini, a gaṇi (gaṇin) in the Sthānikiya (kīya) kula; an image of the Arhat Parśva (Pārśva).”...

No. XXX

- L. 1. नमो अरहंतानं सिंहकस वानिकस पुत्रेण कोशिकिपुत्रेण
 2. सिंहनादिकेन आयागपाटो प्रतिस्थापितो आरहंतपुजाये [॥]

Translation

“Adoration to the Arhats! A tablet of homage (āyāgapāṭa) was set up by Sihanadika (Simhanadika ? nandika ?), son of the Vanika Sihaka (Simhaka) and son of a Kośiki (Kauśiki mother), for the worship of the Arhats.”

No. XXXI

नमो अरहंताना शिवघो [षक]स भरि[या]- - - - ना - - - - - ना - -

Translation

“Adoration to the Arhats!..... the wife of Śivaghoshaka.....”

No. XXXII

- L. 1. नमो अरहंतानं [मल]– णस धितु भद्रयशस वधुये भद्रनदिस भयाये
 2. अ[चला]ये आ[या]गपटी प्रतिथापितो अरहतपुजाये [।।]

Translation

“Adoration to the Arhats! A tablet of homage (āyāgapāṭa) was set up by Achalā (?), daughter of Mala-ṇa (?), daughter in-law of Bhadrayaśa (Bhadrayaśas), and wife of Bhadranadi (Bhadranandin), for the worship of the Arhats.”

No. XXXIII

- L. A. वर्धमानपटिमा वजरनद्यस्य धिता वाधिशिव – – – – –
 B. 1. –ि – स्य – कुटीबिनि दिनाये दाति बडिम[शि]ये – – – – –
 2. – – – – – – – – – –

Translation

“An image of Vardhamāna, the gift of Dinā (Datta), daughter of Vajaranadya (Vajranandin), [daughter-in-law] of Vadhiśiva (Vridhhiśiva?) house-wife of..... i; Baḍimasi’s (?) ”.....

No. XXXIV

- L. 1. उचेनगरितो शखतो अर्य्यबलचतस्य शिसिणि अर्य्यबह्मा – – –
 2. अर्य्यबलचतस्य शिष्यो अर्य्यसन्धिस्य परिग्रहे नवहस्तिस्य धिता ग्रहसेनस्य वधु – –
 – – – – –
 3. गिवसेनस्य देवसेनस्य शिवदेवस्य च भ्रात्रिनं मातु जायये प्रतिमा प्र – – – – –
 –
 4. [मा]नस्य सर्व्वसत्त्वानं हितसुखय।।

Translation

“For the acceptance of Aryya -Sandhi (Ārya-Sandhi), pupil of Aryya-Balattrata (Ārya-Balatrāta) [and of ?] Aryya-Bahma,... (Ārya-Brahma..), the female pupil of Aryya-Balattrata (Ārya-Balatrāta) out of the Uchenagari (Uchchānagari) śākhā, Jāyā, daughter of Navahasti (hastin), daughter-in-law of Grahaseṇa....., mother of the brothers Śivasena, Devasena and Śivadeva, has set up an image of [Vardha] mana for the welfare and happiness of all creatures.”

No. XXXV

- L. A. तिये निर्वतना
 B. 1. तो शखता शिरिकतो संभोकतो अय्यं
 2. ि – धराये निवतना शिवद [त] –
 3. – – लनस्य मतु ह[िस्त] – – –

Remark-**Translation** is not given except the remark of the same words “Nirvatarna and Nivatana”.

No. XXXVI

- L. 1. – – ५० (?) हे २ दि १ अस्य पुर्व्वय वरणतो गणतो अय्यभ्यिस्तकुलतो [स]
 – – –
 2. खतो शिरिग्रिहतो सभोगतो बहवो वचक च गणिनो च समदि [अ] –
 3. – वस्य दिनरस्य शिशिनि अय्यजिनदसिपणतिधरितय शिशिनिअ – –
 4. घकरवपणतिहरमसोपवसिनि बुबुस्य धित रज्यवसुस्य धर्म – –
 5. [द] विलस्य मतु विष्णु[भ]वस्य पिदमहिक विजयशिरिये दन वध – –
 6. – – – – – – – – – –

Translation

“.... 50, (?) second month of winter, first day, on that (date, specified as) above, [an image of] Vadha [mana] (*Vardhamāna*), the gift of Vijayasiri (*Vijayasiri*), daughter of Babu, first wife of Rājyavasū (*Rājyavasū*), mother of Devīla paternal grandmother of Viṣṇubhava, who fasted for a month (and) obeys the command of A[yya]..ghakaraba (?) (who is) the female pupil, obeying the command of Ayya-Jinadasi (*Āyya-Jinadasi*), (who was) the female pupil of Samadi..va Dinara, the great (?) preacher and gani out of the Varana (*Varaṇa*), the Ayyabhyista (?) kula, the sa[mkasiya] sakha, and the Śirigriha (*Srigriha*) Sambhoga.....”

No. XXXVII

- A. 1. सिध को[ट्टि]यतो गणतो उचेन –
 2. गरितो शखतो बम्हादासिअतो
 3. कुलतो शिरिग्रिहतो संभोकतो
 4. अय्यजेष्टहस्तिस्य शिष्यो अ[र्य्यमि]हि[लो]
 B. 1. त्तस्य शिष्य[ी] अर्य्यक्षेर
 2. [को] वाचको तस्य निर्वत –
 3. न वर[ण]हस्ति[स्य]

- C. 1. [च] देविय च धित जय
 2. देवस्य वधु मोषिनिये
 3. वधु कुठस्य कसुथस्य
- D. 1. धम्मप[ति]ह स्थिरए
 2. दन शवदोभद्रिक
 3. सर्वसत्त्वन हितसुखये

Translation

“Success! The pupil of Ayya- Jesṭhastī (Jyeshṭhahastin) out of the Kottīya gaṇa, the Uchenagari (Uchchānagari) Śākhā, (and) the Bamhadāsia (Brahmadāsika kula) (was) Aryya-Mihila (Ārya-Mihira); his pupil (was) the preacher (vachaka) Arya-Ksheraka (Ārya-Kshairaka?); at his request a fourfold (image was dedicated as) the gift of Sthirā, daughter both of Varāṇastī (hastin) and of Devī, daughter-in-law of Jayadeva (and) daughter-in-law of Moshini (and) first wife of Kuṭha Kasutha for the welfare and happiness of all creatures.”

No. XXXVIII

संवत्सरे सप्तपंचाश ५० ७ हेमन्धत्रितो –
 – तसे [दि]वसे त्रयोदशे अ – पूर्व्यायां –

Translation

In the fifty-sevent, 57, year, in the third month of winter, on the thirteenth day, on that (date specified as) above.....

No. XXXIX

- L. 1. सिंहम् । परमभट्टारकमाहाराजाधिराजश्रीकुमारगुप्तस्य विजयराज्यसं [१०० १०]३क
 – – – – न्तमा – – [दि] – स २० अस्यं पू[र्व्यायां]कोट्टियां गणा-
2. द्विधाधरी [तो] शाखातो दतिलाचाय्यप्रज्ञपिताये शामाढ्याये भट्टिभवस्य धीतु ग्रहमित्रपालि[त]
 प्रा[ता]रिकस्य कुटुम्बिनीये प्रतिमा प्रतिष्ठापिता।

Translation

“Success! In the year 113, in the victorious region of the supreme lord and supreme king of great kings, the illustrious Kumaragupta, on the twentieth day [of the winter-month] Karttika] - on that (date, specified as) above an image was set up by Śamāḍhya (Śyāmāḍhyā), daughter of Bhaṭṭibhava (and) house-wife of the ferryman.

EPIGRAPHIA INDICA - Vol. X

(New Brahmi Inscription of the Scythian Period by Rakhal Das Banerji)

III – Inscribed Jaina Image, The Year 9.

1. Siddham Sam 9 he 3 di 10 Gra[ha]m[i]trasya dhītu Śivaśirisya vadhu Ekaṛaḍalasya
2. 2 Koṭṭiyāto gaṇāto [A]rya Tar[i]ka[s]ya kuṭumbiniye
3. 3 Ṭhanyāto kulāto Vair[ā]to [śākhā]to [ni]vartanā Gahapalaye dati.

Translation

“Success. In the year 9, the third (month) of winter, the tenth day; the gift of Gahapalā, the wife of Ekaṛaḍa, the daughter-in-law of Śivśiri and the daughter of Grahamitra, at the request of the venerable Tarika out of the Koṭṭiya gaṇa the Ṭhanyia (Sthaniya) kula (and) the Vaira (Vajrā) Śākhā.”

The inscription between the feet of the Jina consists of two short lines:-

1. Arya [A]gha-
2. Masya sisini

Translation

“The female disciple of the venerable [A]ghama.”

IV - Inscribed Jaina Image, The Year 12.

1. Sam 10 2 va 4 di 10 [1] etasya purvāyam Koṭṭiya [ga]ṇato Ba[m] bhadasī[ya]to kulato U[chena]-
2. garito śākhāto gaṇi[s]ya Aryya Puśi[lasya] śiśini Datila ...ti Harinan[di] sya bhaginiye ni[var] -
3. tana sāvikanam vaddha[ki]ninam Jinadāsi Rudradeva Dattāgālā Rudrade[va] sāmi[nā] Rud[ra]..[gahami]tra...
4. Kumāraśiri Vamadasi Hasti[se]na Grahaśiri Rud[r]adatā Jayadāsi Mit[r] aśiri...

Translation

In the year 12 the 4th (month) of the rainy season, the 11th day, on that (date specified as) above - (an image was set up) by the (following) lay-hearers (who belonged to the caste) of carpenters (viz.) Jinadasi, Rudradevā,

Rudradeva-sāmi of Dattāgālā, Rudra..... Gahamitra (Grahamitra)..... Kumāraśiri (Kumāraśri) Vamadāsi (Brahamadāsi or Vāmādāsi) Hastisenā, Grahaśiri (Grahaśiri) Rudradata (Rudradattā) Jayadāsi Mitraśiri..... at the request of..... the sister of datta... Harinandi the female pupil of the venerable Puṣhila out of the Koṭṭiya gaṇa Bambhadasiya (Brahamadāsiya) and the Uchenagari (Uchchanagari) Śākhā.

V - Inscribed Image Of Sambhavanatha In The Year 48

1. Mahārājasya Huvakshasya sa[m]vachar(e) 40 8 va 2 d [i] 10 7 etasya puvāyām K[oṭṭi]ye [gaṇe] Bama [dā]
2. [si]ye k[u]le Pachanagariye śākāya Dhujhavalas[ya] śiśin[i]y[e] Dh[ujha] [s]iriy [e] nirvatans
3. [Bu]dhukasya vadhuye Savatrana [?] potr[i]y[e] Yasay[e] dana Sa[m] bhavasya protima pra-
4. ta[ti]stape[pi]ta.

Translation

“In the year 48, the 2nd (month) of the rainy season, the 17th day, of the Mahārāja Huvaksha; on that (date specified as) above, an image of Sambhava was set up by Yaśa, the grand-daughter of Śavarana (?) and the daughter-in-law of Budhuka, at request of Dhujhasiri (Dhurjaśri), the female disciple of Dhujhavalā (Dhurjavala) out of the Koṭṭiya-gaṇa, Bama (dā)siya (Brahmadasiya) kula and Pachanagari (Vajranagari) śākhā.

VII - Inscribed Jaina Image, The Year 58

1. Sdha [m] Nama Śara[sa]tama Māharajas[ya] Huvakshasya sa[m]vasare aṣṭapana gra[sya] masa 3 [da]visa 2 e[ta]
2. [syam] p[u]rva[yain] Pe [?]..... gane [?] Aryachetiye kule Haritamālākadhī [yāto] sā..... [vā] chakas[y]a Hag[i]n[ā]dis[y]a śi[so]gana Na [?] gaseno [?] danam [?]

Translation

Sucess! Adoration! In the Year 58 of the most illustrious (?) great king Huvaksha, in the 3rd month of summer, on the 2nd day. On that (date specified as) above, the gift of Nagasena (?), the pupil of Haginadi (Bhaganandi?) a preacher ont of the..... .. gana, the Arya-Chetīya (Arya-Chetika) kula (and) the Haritamālakaḍha (Haritamalagaḍhi) sā[khā].

VIII - Inscription On A Jaina Image From Mathura, The Year 71

This torso though obtained in the year 1891-92 but the inscription was published late with other new Brahmi Inscriptions of the Scythian period in 10th volume. Though inscription written on the back of Jina image also proves that the same pattern is still continued on many Jina images. This is also unique as here many letters/Aksaras are resemble to Kharosti script. The word 'sushoti' is the *apabhramsa* of 'Svasriya' as explained by R.L. Mukharji as per Bengali language. Here the word 'Munasimita' seems to be 'Munisuvata' the 20th Tirthankara.

- 1 Sa(m) 70 1 va 1 di 10 5
- 2 e(?) tasya puvaye ha
- 3 ṭiya(?) Munasimitā(?) ye (?)
- 4 Minirava sushoti dhitu
- 5 H(emad)eva (saya)

Translation:

In the year 71, the 1st month of the rainy season, the 15th day; on that (date specified as above),..... of Munasimita(?).....the sister's daughter's daughter of Minirava..... of Hemadeva.

IX - Inscribed Chaturmukha From Ramnagar The Year 74

- A. 1 (Saṁ 70) 4 gra 1 di 5 Aya Varanato gaṇa[to].....
- A. 2 [ku]lato Vajanakarito śākhā[to] Ayaśirik[ato]
- B. 1. Nadhanasya vāchakasya śiśiniya A[ryya]
- B. 2.
- C. 1. Gahavalaye panatidhariye sisiniye Aryadāsiye
- C. 2.
- D. 1. [deva]sya kutu[m]biniye Dharavālaye dati
- D. 2. sasuye

Translation

(In the year) [7]4, the 1st (month) of summer, the 5th day.....
the gift of Dharavālā, the wife of..... deva [at the request of]..... Aryadāsi (Arya-dāsi), the female pupil, who obeys the command Gahavālā..... of..... sa..... the venerable..... female pupil of the preacher.....nadhana..... out of the venerable

Varaṇa[Varaṇa] gaṇa, the kula, the Vajankari (Vajranagari) sākhā
(and) the Ayaśirika (Āryaśrika) [sambhaga]

X - Inscribed Image From Mathura, The Year 80

1. Sdhi Maharajasya V[a]sudevasya Sa[m] 80 hamava 1 di 10 2 etasa
purvvayāṁ sa[va]ko [sa]...
2. dhita Sa[m] ghanādhisa (?) vadhuye Balasya.....

Translation

“Success, In the year 80, the first (month) of winter the 12th day of the
Mahārāja Vāsudeva - on that (date specified as) above the daughter of
the lay hearer Sa.....the daughter-in-law Saṁghnādhisof Bala.....

XI - Inscribed Base Relief, The Year 99:

- 1 S(i)ddha(m) Sam 90 9 gri 2 di 10 6 Koṭṭiyato gaṇato Ṭhāniyato kulato
Vai(ra)-
to sākhāto Arya Sura (po).....
- 2 (śi)śini Dhama(śi)r(i)ye niv(a)rtanā... Grahadatasya dhi(ta) Dhanahathi.....
A. Anagha (Sre)shthi Vija. B. Kaṇa Śrama(ṇa).

Translation

“Success. In the year 99, the 2nd (month) of summer, the 16th day,- at the
request of Dhamaśiri (Dharmaśri), the female pupil ofAryya Sura
(Arya-Sura)out of the Koṭṭiya gaṇa, the Ṭhāniya (Sthāniya) kula and
the Vaira(Vajra) sākhā.”

“Vija (Vidya)” “The ascetic Kana (Krishna)”.

XII - Inscription On A Coping Stone:

Gotiputrāsa Utarāsa sovaṇ(ika).....

Translation

.....of Utara (Uttara), the goldsmith, the son of Goti(Gaupti)

XIV - The Inscription On Waist band of a female obtained from K.T.:

- 1 Puśabalāye dāne Dhama-
- 2 vaḍhakasya (bha)yāye.

Translation

“The gift of Puśabalā, the wife of Dhamavaḍhaka (Dharmavardhaka).”

XV - Fragment Of An Inscribed Pavement Slab:

Gosālasyā dhita Mitrāye (danam)

Translation

“(The gift) of Mitrā, the daughter of Gosāla”

XVI - Fragment Of An Image From Ramnagar:

1.ṇaka gaṇa (?) Dhanāṇyanasya taaya (ye) (ye A)ḍh(i) chchhatrakaye.....
2. (nivar)tana.

Translation

“.....ṇaka gana (gaṇa).... Of Dhanāṇyanathe venerable..... of..... at the request of (Aḍhi)chchhātra....”

XVII - Fragment Of A Tablet:

1.(Amogha)dattasya bharyāye ko(ts)ye
2.(Pratiṣṭha)pita....Arhaṇta pu(jāye).

Translation

“(A tablet of homage) was set up by..... the wife of (Amogha)data,.. In honour of (all) the Arhats.”

XVIII - Inscription On A Tablet Of Homage

1. Dhanami[tra]ye dhitu [Ara]
2.vadhuye ayaga[pa]to [pa]

Translation

..... the daughter of Dhanamitra....the daughter-in-law of.... A tablet of homage [was dedicated]....

XIX – Fragment Of A Pedestal

Here two words of same meaning is used –natti and pau(ttra)

1.sya(v)rita Ku(ṭu)kasya ku(ṭu)(mbini)
2.na putrehi dhitihi natti pau(ttrehi)

Translation

“.... The wife of Ku(ṭu)ka, the chosen.....sons and daughters and grandsons.”

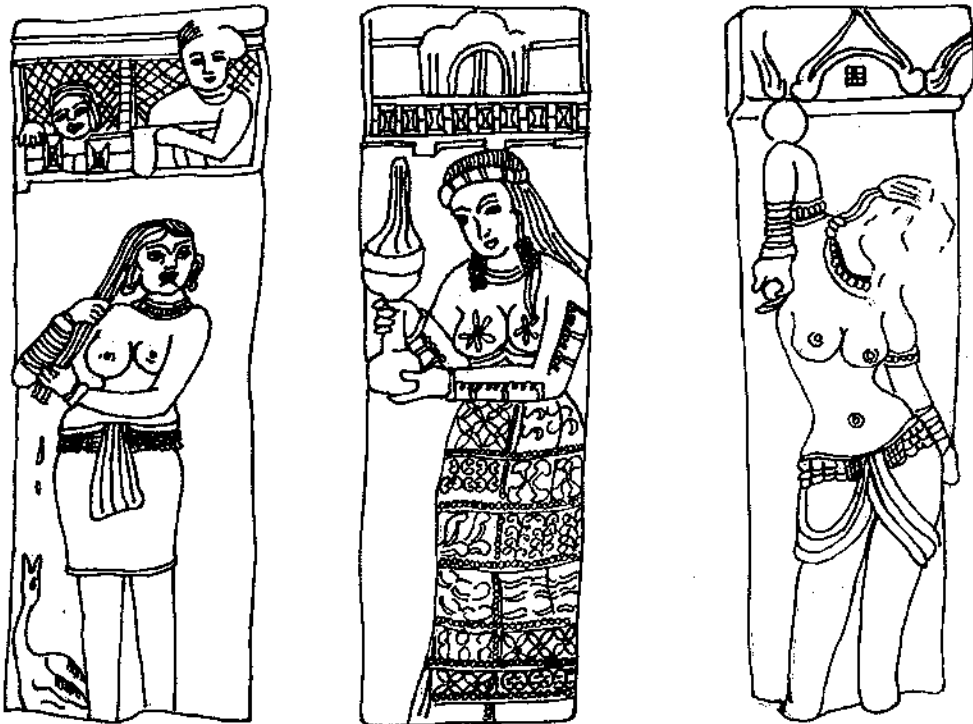
XX - Inscription On A Trianguler Fragment:

1.tata.....
2.m = ashtasata CVIII gandhi...
3.push[ta].....

Translation

“This inscription contains eight hundred number in two ways- numerical symbol and in words, i.e. ...m-ashtasata CVIII gandhi...”

6.22 Mathura Inscriptions in Brahmi - see fig. nos. 140-158:



Spread of Jainism

There is a common faith among Jaina laymen, that one who creates Tirthaṅkara images and sets up temples, gets more benefits/Puṇya in life. This is one of the reasons behind the establishment of numerous new images and temples in spite of several already existing. Most of the images, pillars, Āyāgapāṭas, toraṇas etc. obtained from Kaṅkāli Tilā and surrounding areas comprise of inscriptions of donors in Brāhmī and old Devanāgarī script. They are equipped with the data of establishing year, place, donor as well as the name of Guru who induced the lay persons along with his genealogy showing Jaina Saṅgha's methodical workmanship to preserve the account.

7.1 The Spread of Jainism:

Jainas, the apostles of culture and knowledge have played in vital role in the civilisation of India. Jainism originated in **Magadha** (Bihāra) and spread in India and its neighbouring states. A torso of a Jina having Mauryan polish and few other images available from the plinth of ancient Jaina shrine at Lohānipur (Patnā) shows its deep roots since Mauryan period. Later on due to prediction of famine by great Ācāryas as well as an unfavourable political conditions they were forced to leave Magadha.

7.2 The journey in Two Groups:

Jaina Saṅgha left Magadha in two groups, the first opted the journey towards Bengāl in about 3rd to 2nd B.C. while second advanced to North-west nearly after hundred years.

7.3 The First Group:

At **Bengal** Bhadrabāhu-I's four disciples had introduced four Śākhās for propagation, even the donation of land for the maintenance of a Jaina shrine as referred in Pahārpura copper plate of Gupta Samvat 159 also indicates the Jainas' influence in Bengal. Moreover the early Jaina shrines in districts- Mānabhuma, Virbhuma, Sihabhuma, Baradhamāna, Puraliā, 24 Paraganās etc. also support the prevalence of Jainism.

At Kalinga / Āndhra Pradesh :

The journey continued and the first group reached **Kalinga** (present Orissa) where the religion was in practice since Nanda period onwards as narrated in the victory inscription of King Kharvela. On this

occasion, Sātvāhana king gifted giant ships for carrying elephants as per inscription.

The excavation at Vaddamānu in Guntur district in **Āndhra Pradesh** reveals that it was originally a Jaina centre, even the name Vaddhamānu sounds like Vardhamāna. The rulers of Āndhra and Karnātaka- Cālukyas (early and late), Rāṣtrakutas and Kalcuris had liberally given grants to the Basadis. Nearly about 200 ancient Jaina shrines¹ present a powerful pervasive picture of deep rooted impact of Jaina religion. The Jaina Mathas and monasteries at Bodhan, Hanumankondā, Vijayavādā, Kollipake, etc. thrived as the meridian of Jaina activities while the great poets Somdevasuri, Ponnā, Pampā and Rannā enriched the language and history of the state of Karnataka.

At Tamil Nadu (North-east) :

The Jaina group then entered the North-east region of Tamil Nadu which proved to be a fertile ground for the diffusion of Jainism², the Colā, Pāndya and Pallava prince-princess followed Jainism with dedication. The earliest architectural activities in the region commence with the Jainas natural caverns where sleeping beds for recluses were chiselled out in the rocks which are assigned to c. 3rd to 2nd B.C. Out of 89 early Tamil Brahmi inscriptions 85 are credited to Jaina affiliation³ engraved in the hill ranges around Madurai, Pudukottai and Tirunelveli. Their contribution in the state is amazing, the four Mahā-kavyas of Tamil literature- Nāldiyāra, Śilāppadigrām, Jivakacintāmani and Kundalakeśi are composed by Jainas. Even Tiruvalluvara's Kural also said to be written by Jaina Ācārya.

Towards Simhal Island (Ceylon) :

From Tamilnadu Jainism spread to Simhala Island (Ceylon) in early Christian era, as per the Buddhist scripture *Mahāvamsa*, which mentions about the king Pāndukābhaya who patronised Nirgratha Śramanas⁴. When Buddhism entered Ceylon, the Jainas were pushed back from Anurādhāpur in last century B. C., then they reached **western Tamilanadu** which has common boundaries with ancient **Cera kingdom (now Kerala)** consists

1 G. Jawahar, "Jainism in Andhra" at Seminar on 'Spectrum of Jainism in South India,' at Somaiya College, Bombay.

2 Ibid

3 Iravatham mahadevan: 'Early Tamil Epigraphy'; 2002.

4 Dr. Hampa Nagarajaiya, an article on 'Jainism in Tamilnadu', at Seminar at Somaiya college, op.cit.

of Malabāra, Kocina and Trāvankore. The ancient Jaina cave shrines under the patronage by Cera Kings in Kerala are either destroyed or appropriated. The cluster of three Cāraṇa caves near Citrāl, though one is converted but two are dedicated to Pārśva and Mahāvīra strengthened the entry of Jainism since earlier period.

Karnataka:

From Kerala Jainism wended its way to Karnataka. As per Digambara tradition during famine in Magadha, Bhadrabahu along with Candragupta Maurya reached Candragiri (Karnataka) and dispersed at various places to propagate and seek shelters. The state is famous for early and medieval Jaina shrines. Here Jainism was patronised by Kadamba kings. At Dharwad all Jaina Saṅghas were patronised by Kadamba kings. Their inscriptions of donation commence with obeisance to Bhagavān Jinendra or Siddham. One inscription of donation by Kakusthavarmā is of Gupta Samvat 80, while other inscriptions are of later period, from Palasikā and Khetagrāma⁵ villages. His grandson was a famous king Mrigeśavarmā whose inscriptions are related with all traditions of Jaina Saṅgha throwing light on their ancient states. In the third year of his rule he donated land for rituals and repairing of Jaina shrine⁶. In the fourth year, he donated full income of Kālavanga village after dividing in three parts- one for a Jaina shrine second for Svetāmbaar Saṅgha and third for Nirgantha Mahāsrāmāna⁷. Here we get a reference of a Jinendra Mandira, common for ascetics of both traditions. In the reign of eighth year at Halsi he donated the land for the use of Yāpaniya, Nirgantha and Kurcakas⁸.

7.4 The Journey of Second Group:

Now the second group commence their journey from Bihar to Mathurā via **Ahicchatra** and **Pabhoṣā**. The cave inscription of king Āṣāḍhasena at Pabhoṣā for Kāśyapiya Ārhat⁹ is of 1st B.C. The second inscription (2nd B.C.) at the same place we get the genealogy of king Āṣāḍhasena that he was a grandson of king Vaṅgapala who was married to princess of Traivani¹⁰ (possibly Travankore state). In Svetambara tradition there is a

5 Jain Shilalekha Sam. no. 96

6 Ibid, no. 97

7 Ibid, no. 98

8 Ibid, no. 99

9 Ibid, no. 6

10 Ibid, no. 7

legend regarding the establishment of three ancient images (Śaṅkheśvara, Khambhata and Carupa) by Śrāvaka Āṣādhī, he might be the same. At **Mathurā** many inscribed artefacts from Jaina stupa since 2nd B.C. strengthened the existence of Jaina Saṅgha.

The donation records on Āyāgapāṭa and on other sculptures confirm the influence of Mathurā city among the followers of Jainism in India and abroad. Jaina Saṅgha at Mathurā welcomed the lay followers who established images, toraṇas, pillars, life incidents of Jinas, etc. in shrines could be judged from their names on inscriptions. After leaving Magadha the second group settled in this Sauripura Janapada. The toraṇa of Uttaradasaka¹¹ and Āyāgapāṭa of Āryavati¹² are the striking examples of popularity of Jainism in 2nd B.C. onwards. Jaina monks and followers were familiar with this route of north-east passing through Mathurā¹³.

After reaching Mathurā the group dispersed in two batches, first wended to proceed to **Vidiśā** and other choose the way to **Rajasthan and Gujarāt**. The Udaygiri caves at Vidiśā exhibits the existence of Jainism from 1st B.C. onwards. The group further proceed to Amarāvati, Bhadrāvati and then reached to **North-west Karnātaka**.

The Rajasthana group first settled at Sirohi and Sādadi, then at Avanti, Badanāvara, and Mandasor (Dasapura) in Mālavā while in Gujarat at Dhāṅk, Valabhipur and Talaja. The group further proceed to **Maharashtra** (via Bharuaccha) at Sopārā, Kalyan and Poona, afterwards settled at **Dhārwarā** in Karnataka. A Jaina Gaccha named Sopāraka originated from Sopārā. One donation record of late Gupta period at Navsari shows the Jainas' settlement in between Bharucha & Sopārā.

7.5 The Gathering of both Groups:

In Karnātaka both Jaina groups from North-west and south with their relative batches gathered and resided together as observed from the above mentioned inscriptions of Kadamba king Mrigeshavarmā at **Halsi and Dhārwarā**. They donated land for the use of Bhagavat arhat mahā Jinendra devatā, Svetapatta mahā-Śramana-Saṅgha, Nirgrantha-mahā-Śramana-Saṅgha, Yāpaniya, Nirgrantha and Kurcchakas.

11 Ep.I. vo.-,no.

12 Ep. I.vo. II, no. 20. ,

13 Puri B. N., "Jainism in Mathurā in the Early Christian Era", in *Shri Mahavira Jain Vidyalaya G. J. V.*, Bombay, 1968.

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158. *Epigraphia Indica* vo. X, given in table, inscri. no. 6, 7, 9, 10, pp. 230, 231, 232.



Fig. 1



Fig. 2



Fig. 3



Fig. 4



Fig. 5



Fig. 6



Fig. 7



Fig. 8



Fig. 9

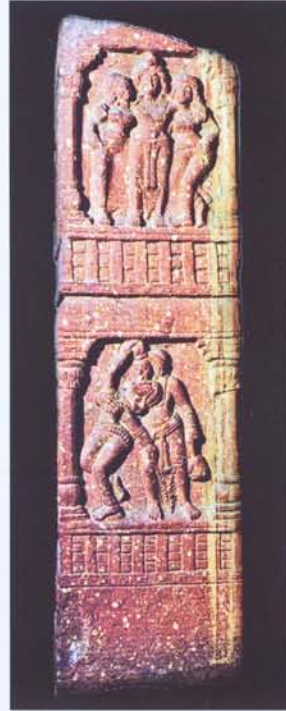


Fig. 10



Fig. 11

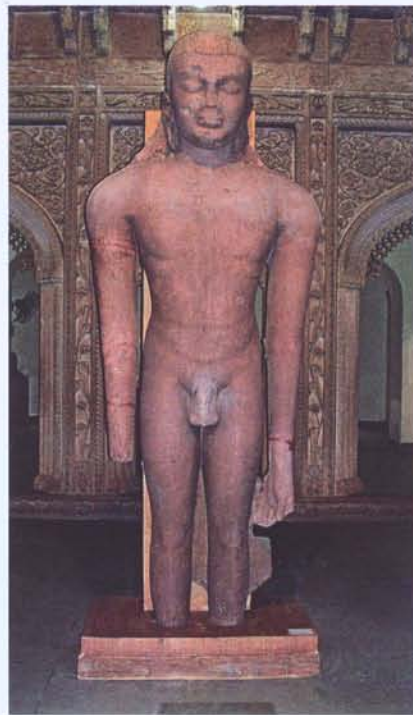


Fig. 12



Fig. 13



Fig. 14



Fig. 15

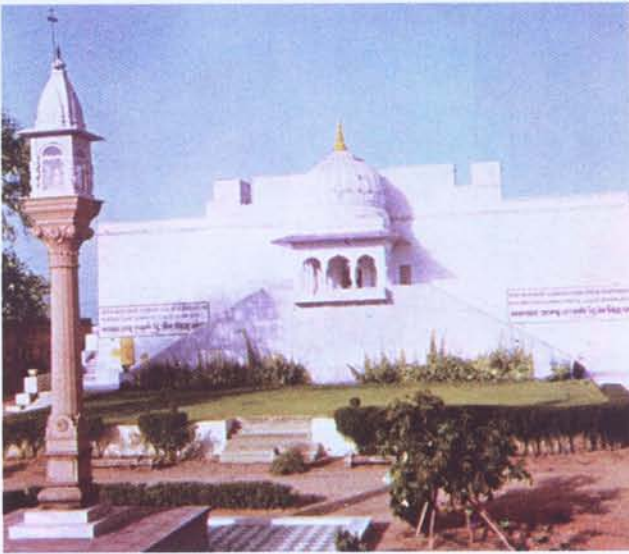


Fig. 16



Fig. 17



Fig. 18



Fig. 19



Fig. 20



Fig. 21



Fig. 22



Fig. 23



Fig. 24

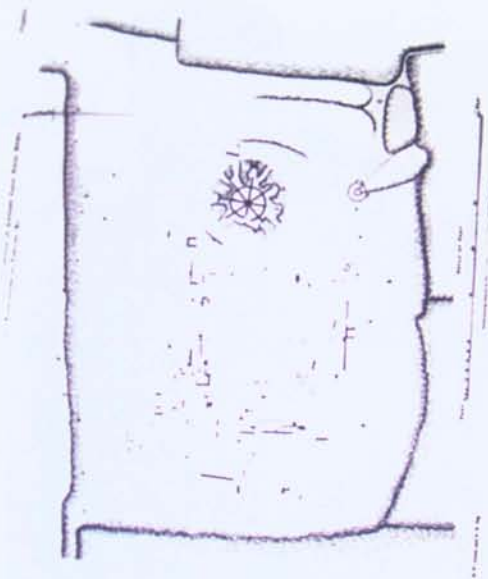


Fig. 25

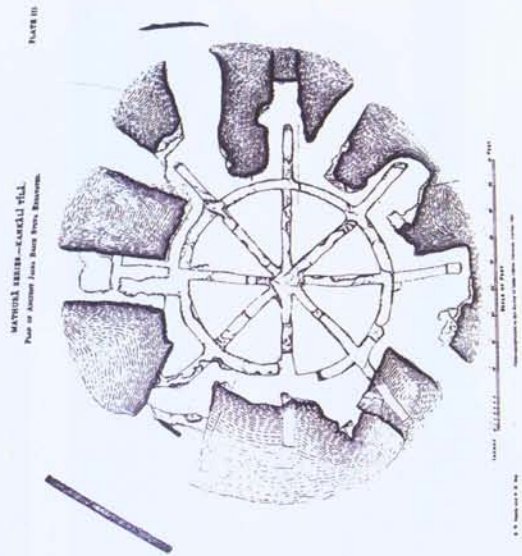


Fig. 26



Fig. 27



Fig. 28



Fig. 29



Fig. 30



Fig. 31



Fig. 32



Fig. 33



GOAT HEADED JAMA
MOTHER GODDESS
FIND PLACE - NOT KNOWN - C. 1st CENT. A.D.

Fig. 34



Fig. 35



Fig. 36



Fig. 37



Fig. 38



FRONT.

V. VENKAYYA.

Fig. 39



BACK.

Fig. 40

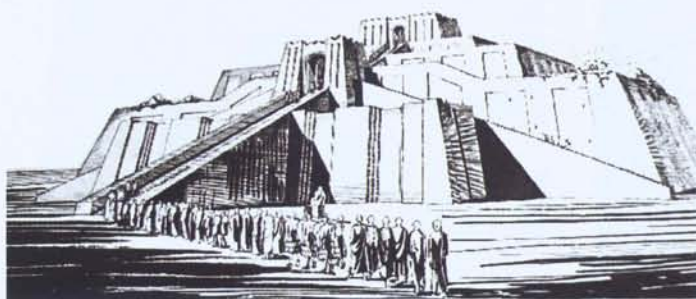


Fig. 41-A

अभिलेख

१-नमो अरहतो वर्धमानस आराये गणिका -
 २-येलोण शोभिकाये धितु शमण साविकाये
 ३-नादाये गणिकाये वसु (ये) अरहतो देविकुल -
 ४-आयाग-सभा प्रपा शिल (T) प (टो)
 पतिस्थापितो निगथा
 ५-नां अरह (ता) यतने स [हा]
 म (T) तरे भगनिये धितुरे पुत्रेण
 ६-सर्वेन च परिजनेन अरहत पूजाये

Fig. 41-B



THE ZIGGURAT OF UR-NAMMU

Recreated sketch; the temple buildings in the angles of the stairs are omitted from this reconstruction.

Fig. 42



Fig. 43



Fig. 44



Fig. 45



Fig. 46



Fig. 47



Fig. 48



Fig. 49



Fig. 50



Fig. 51



Fig. 52



Fig. 53



Fig. 54



Fig. 55



Fig. 56



Fig. 57



Fig. 58-A



Fig. 58-B

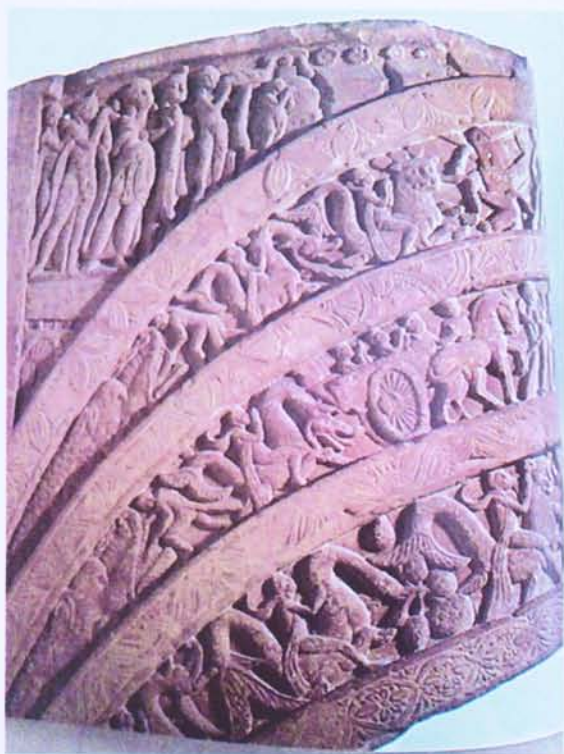


Fig. 59



Fig. 60



Fig. 61



Fig. 62



Fig. 63

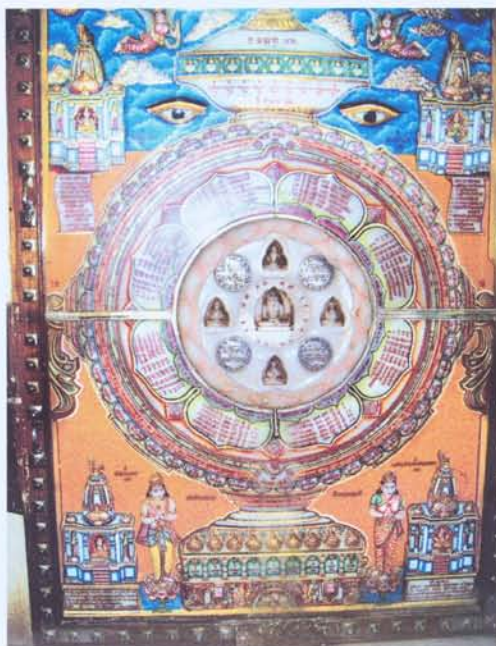


Fig. 64

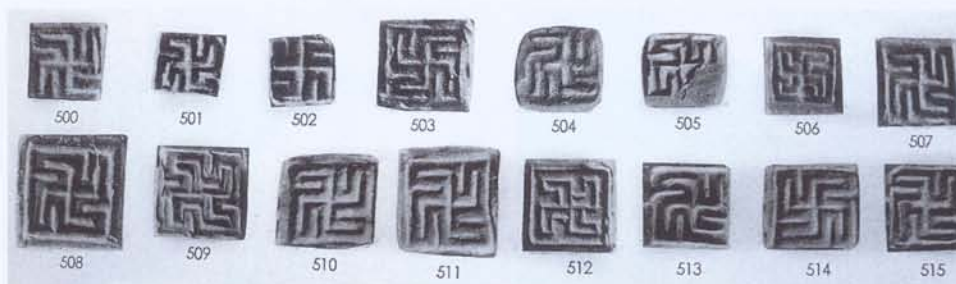


Fig. 65



Fig. 66



Fig. 67



Fig. 68



Fig. 69



Fig. 70



Fig. 71



Fig. 72



Fig. 73



Fig. 74



Fig. 75



Fig. 76-A



Fig. 76-B



Fig. 76-C



Fig. 76-D



Fig. 77



Fig. 78



Fig. 79



Fig. 80



Fig. 81



Fig. 82



Fig. 83



Fig. 84



Fig. 85



Fig. 86



Fig. 87



Fig. 88



Fig. 89



Fig. 90-A



Fig. 90-B



Fig. 91



Fig. 92



Fig. 93



Fig. 94



Fig. 95



Fig. 96



Fig. 97



Fig. 98



Fig. 99



Fig. 100

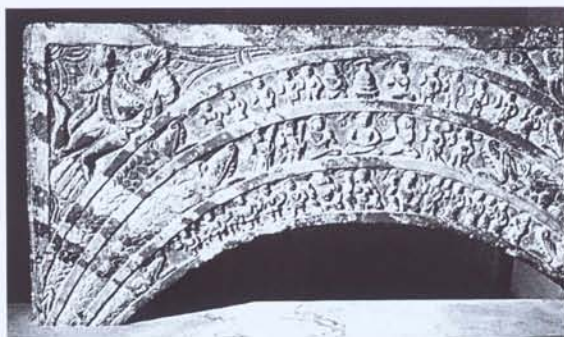


Fig. 101

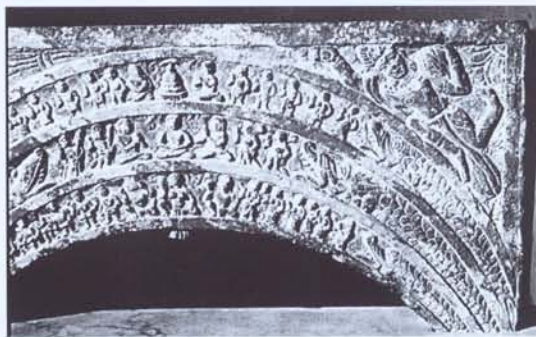


Fig. 102



Fig. 103



Fig. 104



Fig. 105



Fig. 106



Fig. 107

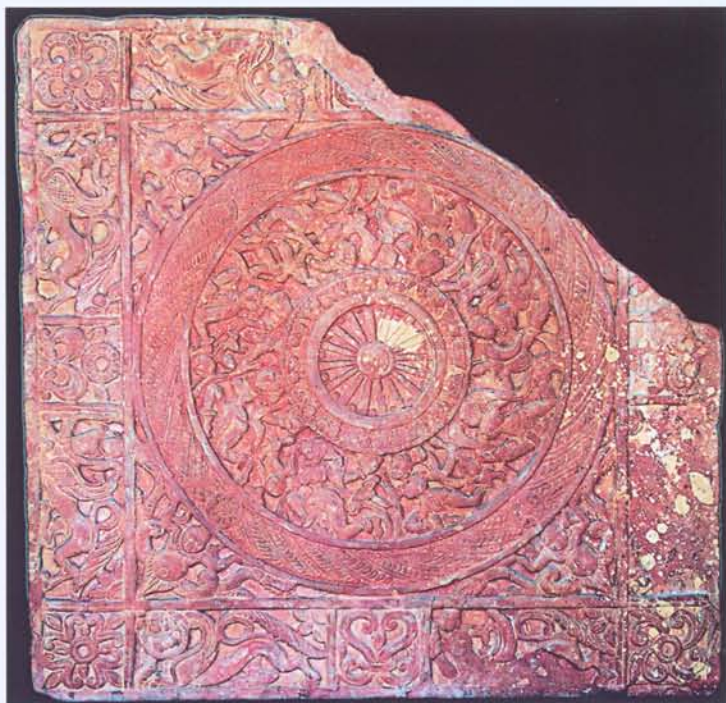


Fig. 108



Fig. 109



Fig. 110



Fig. 111



Fig. 112



Fig. 113



Fig. 114



Fig. 115



Fig. 116



Fig. 117



Fig. 118



Fig. 119



Fig. 120



Fig. 121



Fig. 122

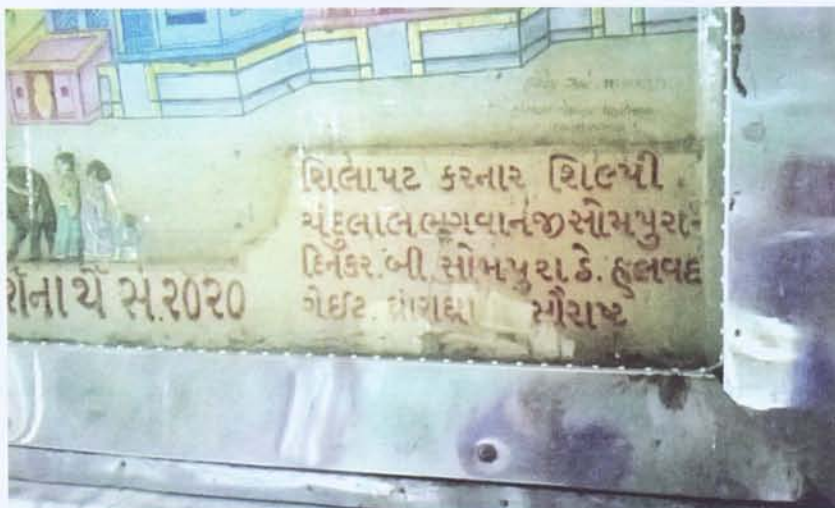


Fig. 123



Fig. 124

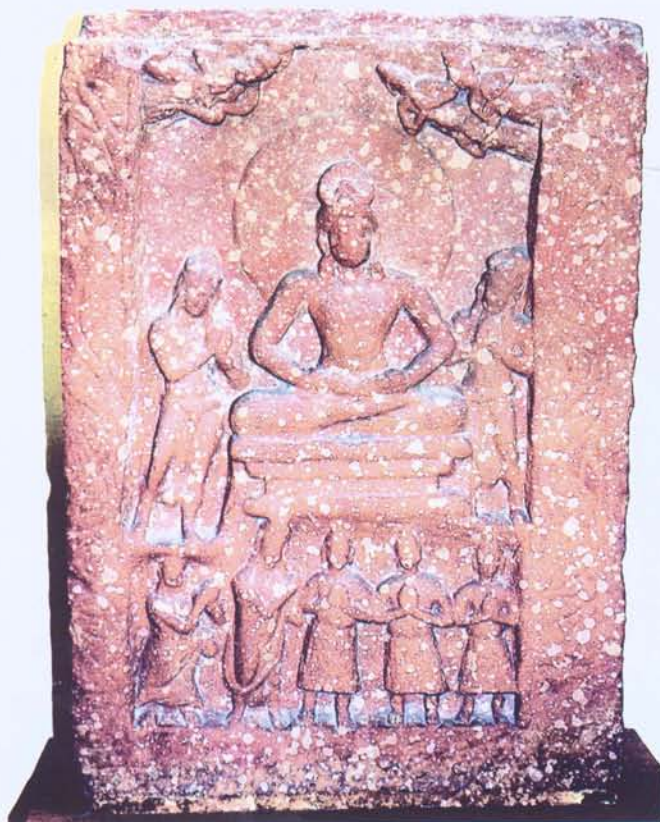


Fig. 125



Fig. 126



Fig. 127



Fig. 128



Fig. 129



Fig. 130

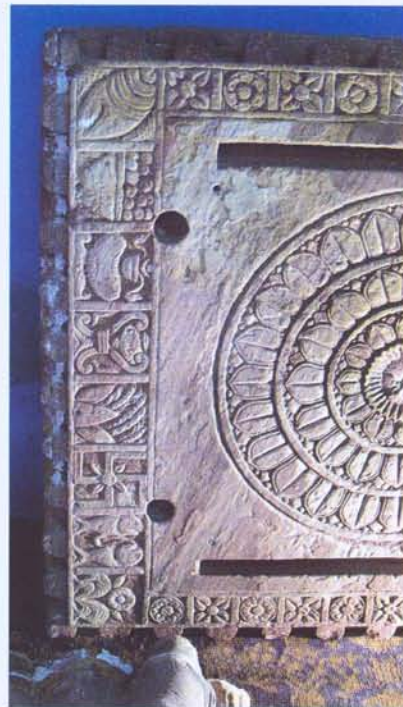


Fig. 131



Fig. 132



Fig. 133



Fig. 134



Fig. 135



Fig. 136



Fig. 137



Fig. 138



Fig. 139

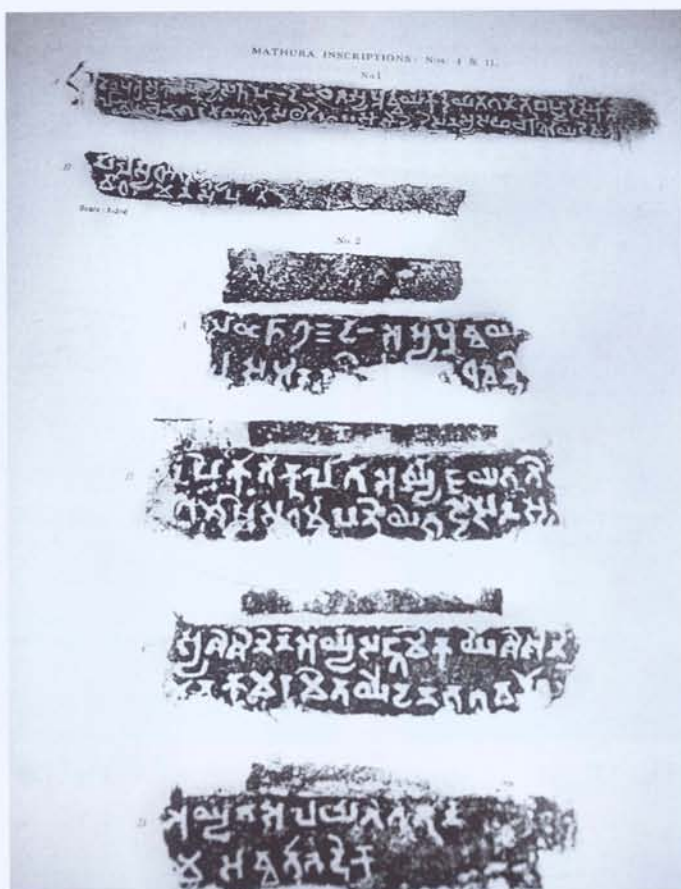


Fig. 140 Br. EI-I, epigra.1,2.

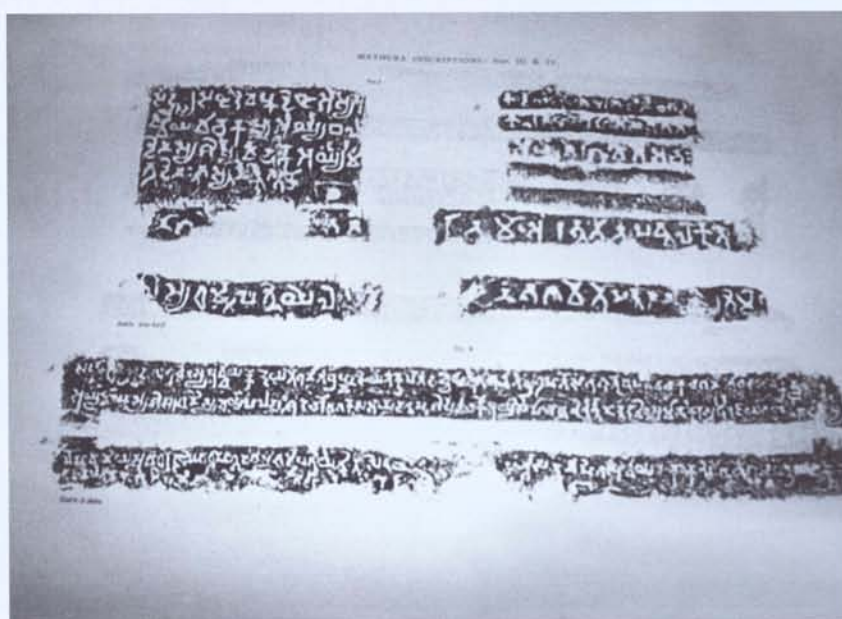


Fig. 141 Br. EI-I, epigra.3,4.

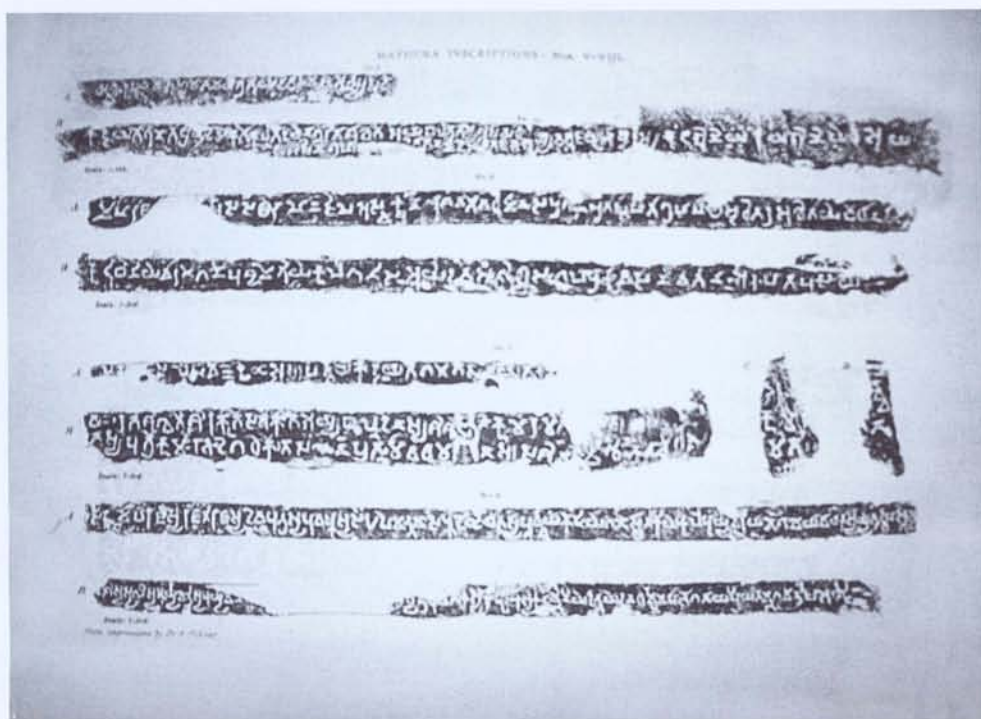


Fig. 142 Br. EI-I, epigra. 5,6,7,8.

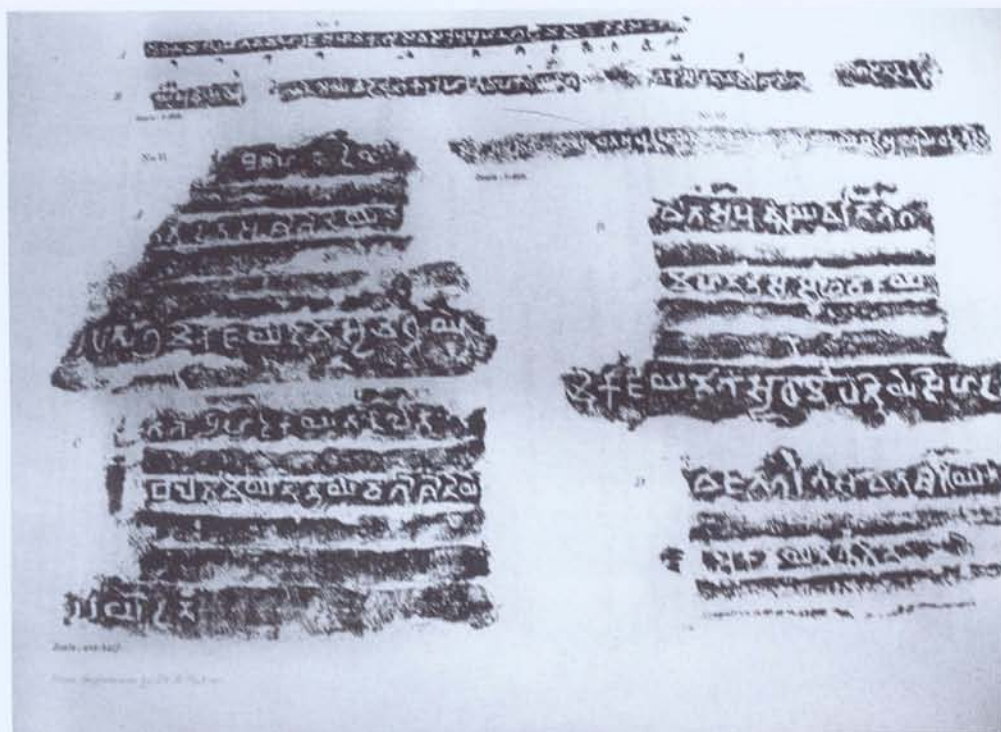


Fig. 143 Br. EI-I, epigra. 9,10,11.

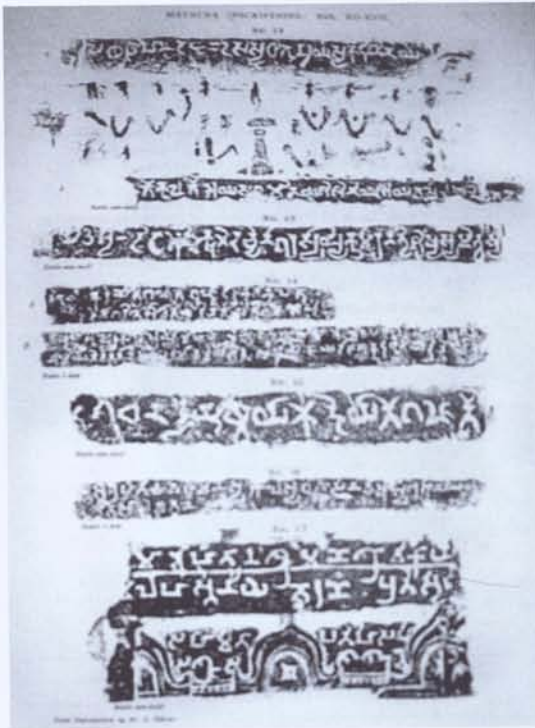


Fig. 144 Br. EI-I, epigra. 12-17.

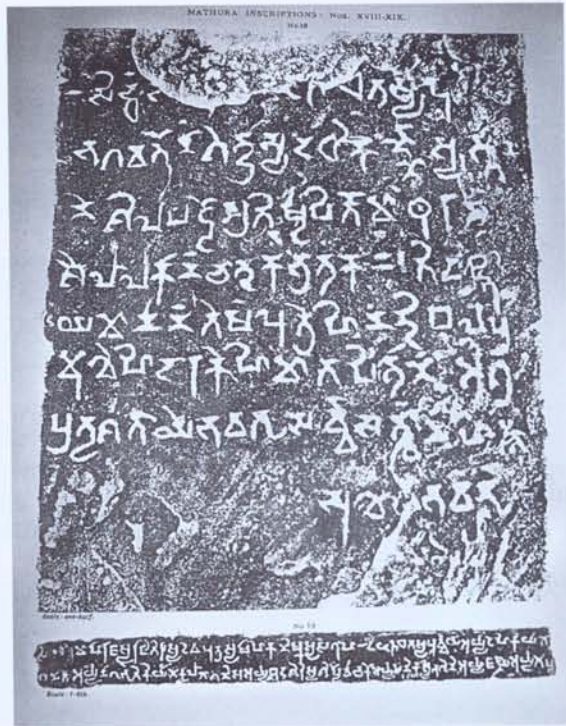


Fig. 145 Br. EI-I, epigra. 18,19.

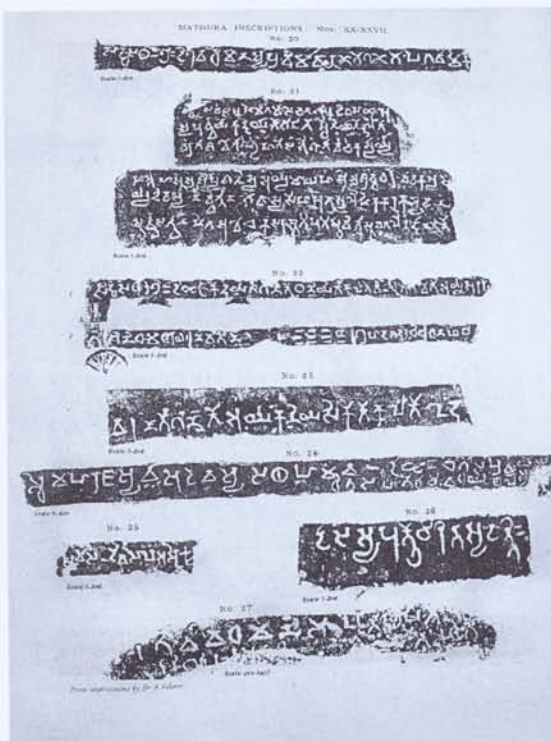


Fig. 146 Br. EI-I, epigra. 20-27.

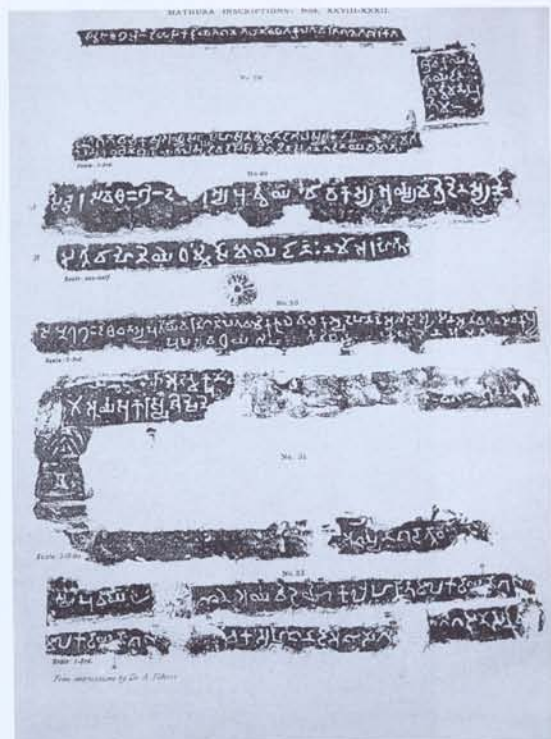


Fig. 147 Br. EI-I, epigra. 28-32.

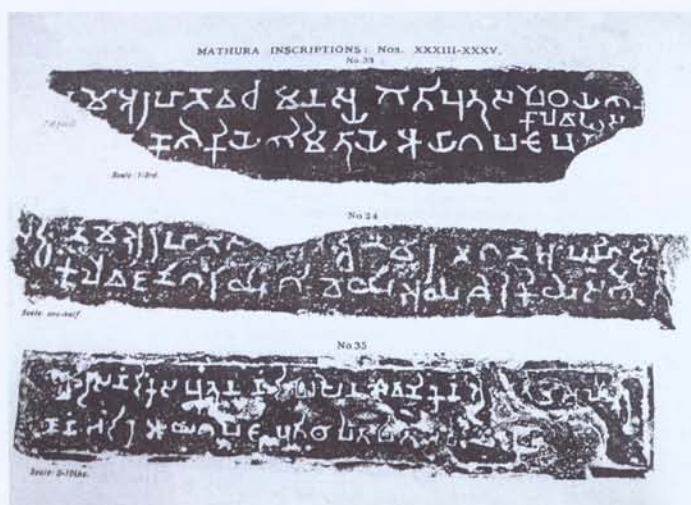


Fig. 148 Br. EI-I, epigra. 33, 34, 35.

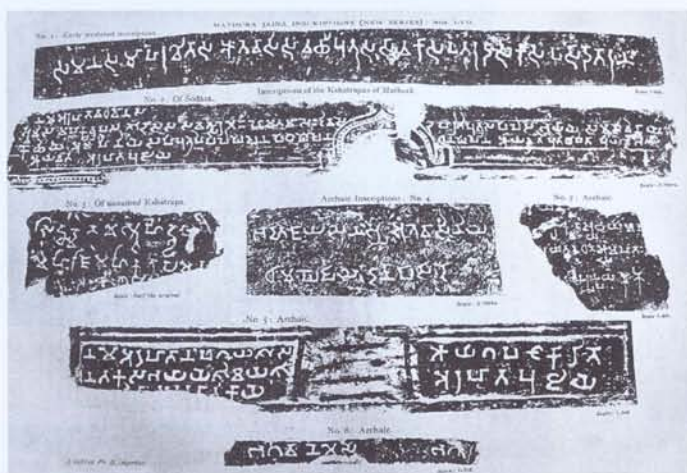


Fig. 149 Br. EI-II, epigra. 1-7.

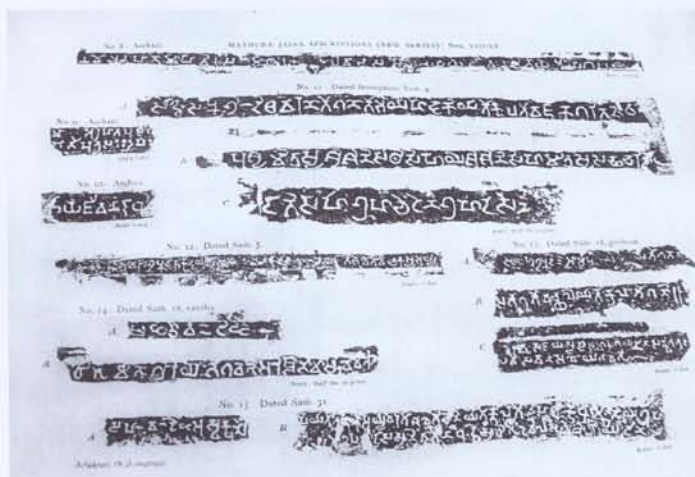


Fig. 150 Br. EI-II, epigra. 8-15.

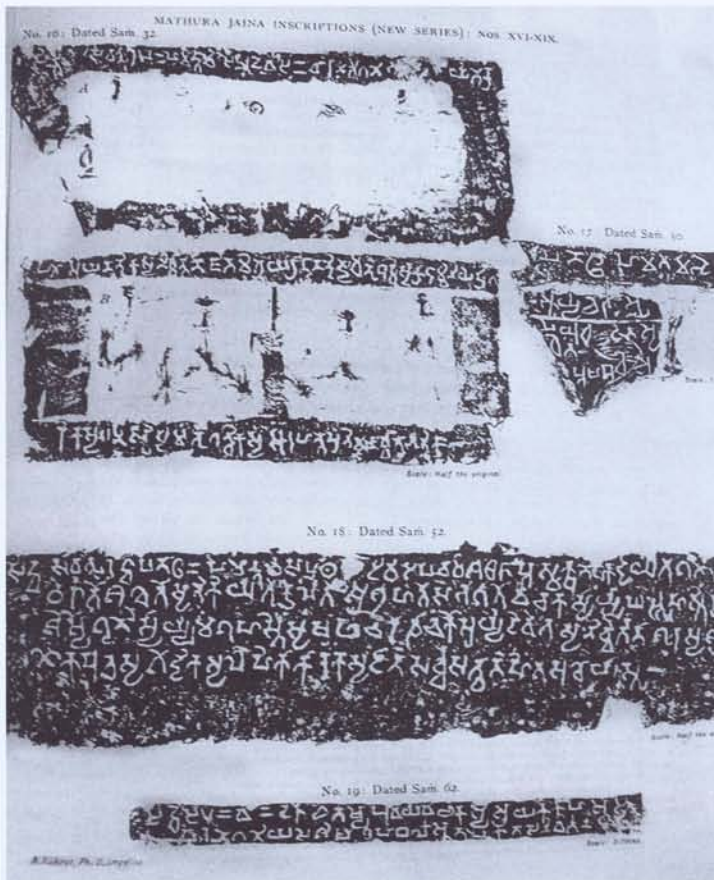


Fig. 151 Br. EI-II, epigra. 16-19.

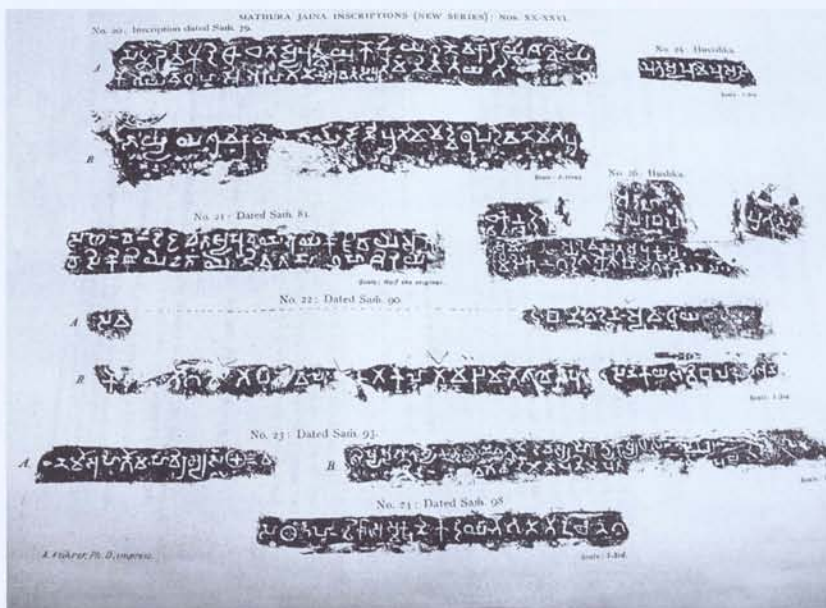


Fig. 152 Br. EI-II, epigra. 20-26.

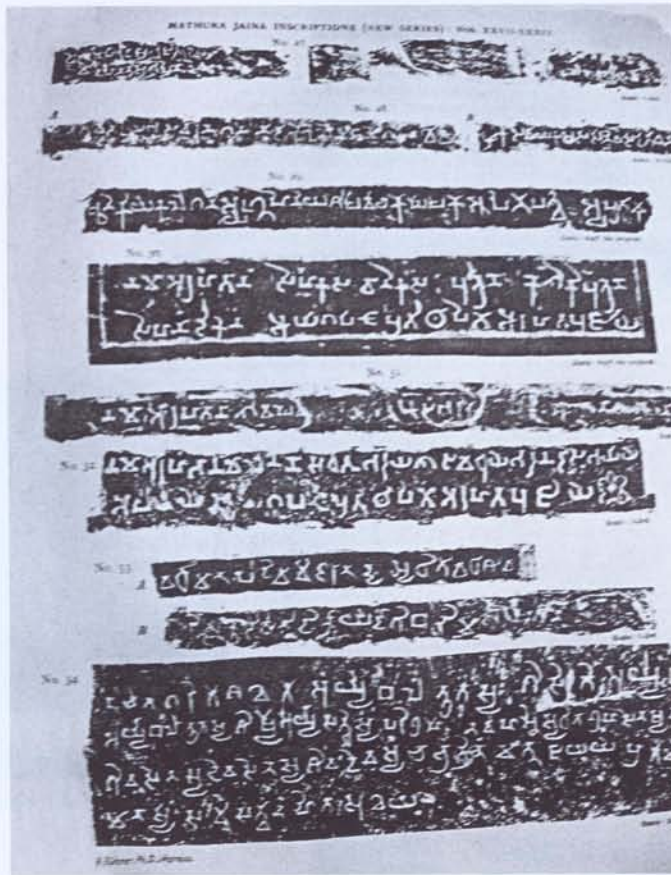


Fig. 153 Br. EI-II, epigra. 27-34.

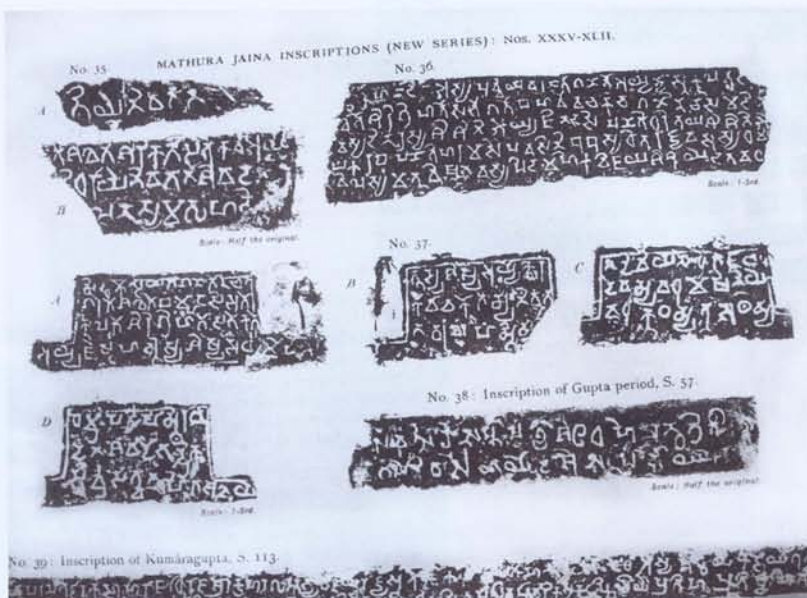


Fig. 154 Br. EI-II, epigra. 35-39.

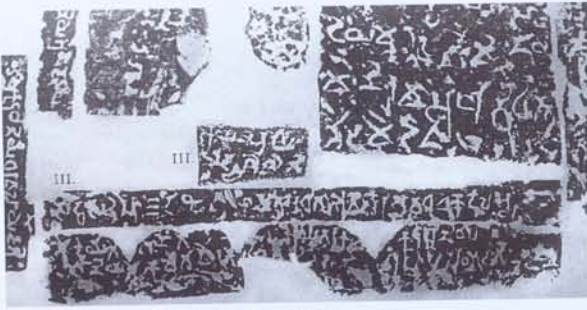


Fig. 155 Br. EI-X, epigra. 3.



Fig. 156 Br. EI-X, epigra. 3,8.

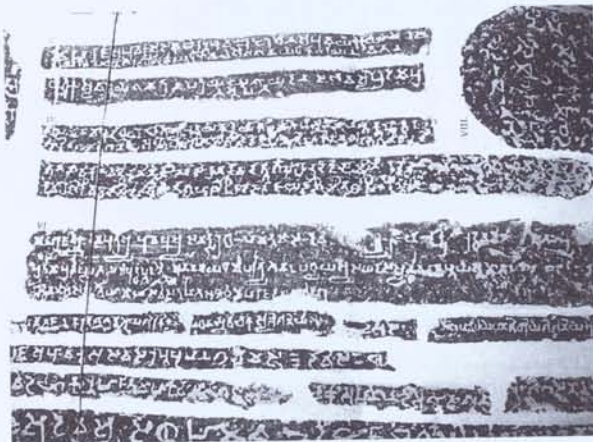


Fig. 157 Br. EI-X, epigra. 4,5.



Fig. 158 Br. EI-X, epigra. 6,7,9,10.



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