Some Unpublished Jaina Images of Bihar

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An Early Image of Bhagavan Santhinatha with the Jyotiska Devas

The town of Bhagalpur, ancient Campa, preserves a number of early Jaina sculptures in various temples. It is one of the most sacred places for the Jaina. In the beginning Jainism was an atheistic religion but during the early historic period the Jainas came closer to the Hindus and started idol worship. They adopted a number of Hindu gods and goddesses such as Ganesa, Sarasvati, Astadikpalas, Navagrahas and so on and so forth. They worship the Navagrahas (nine planets) as Jyotiskadevas who used to enquire the Tirthankara, just to pay reverence.

There is an early image of Bhagavan Santhinatha, the sixteenth Tirthankara at Sri Campapur Digambar Jain Siddhaksetra, Nathnagar (a suburb of Bhagalpur). It measures 61 x 30.5 centimetres and is carved out in black basalt. (Fig. 1) The Jina is seated in the samparyankāśana on a double petalled lotus pedestal. In the centre of the pedestal, a dharmacakra (wheel of Law) has beautifully been carved out. The pedestal, however, rests upon the back of two youthful lions seated in opposite direction by the side of wheel of law. Just below the dharmacakra, figure of a mrga (deer, the lāñchana of Bhagavan Santhinatha) is engraved by whose side two devotees with folded palms are seen. The Jina’s elongated ears, half closed eyes, curly hairs, round mole mark, halo behind the head and a śriva mark are all typical to the Jina art. The flying Gandharvas with long flowery garlands are depicted just by the side of the Jina’s head. But the most striking iconographic feature in this sculpture is the presence of Jyotiskadevas on either side of Bhagavan Santhinatha. The leader of the Jyotiskadevas is Surya (Sun-god). He is engraved on the right side near the shoulder of the Jina. He has been described in the Jaina scriptures as the deity of the East and the husband of Ratna Devi. He holds two lotus flowers in his both hands. Here in this

3Ibid.
4Sinha, A.K., Jaina Shrines in Bhagalpur (in the press)
6Ibid.
image, the Surya is engraved in *lalitāsana* pose, holding two full blossomed lotus flowers in both hands. On the other side of the deity, Candra, the Moon-god, has been depicted who is said to be the master of stars and ruler of the north-West Quarters. The Moon-god is seated in *samparyankāsana:* He is in *barada* (boon-giving) *mudrā.* The Digambara description of the planet has no mention of his symbols. Just below the Sun-god, figure of Mangala is seen. He is known as the son of the earth and ruler of the South. He is holding a spear in his left hand which is prescribed in the Digambara *tilpa* texts. The fourth Jyotiskadeva, Budha is seen just below Candra who is said to be his father. He is ruler of North region. He is holding a long sword in his left hand. The Digambara *tilpa* texts, however, inform us merely a book for this planet. The next planetary god, Bhupati, has been depicted below Mangala. He is the ruler of the north-Eastern quarters. His emblems are not clear. According to Digambara texts Bhupati sits on a lotus and holds a book, *kamanḍalu* and a rosary. The sixth Jyotiskadeva, Sukra is seated below Budha in *samparyankāsana.* A rosary like object is seen in his left hand while his right hand is in *varada mudrā.* He is the ruler of the south-East regions and teacher of demons. The seventh planetary deity, *Sani* (Saturn) has been depicted in almost *tribhanga* pose, holding a standard like object by both hands. None of the Jain texts refer to the terracotta form of last two unsuspicious planetary deities Rahu and Ketu who have only been referred to as ruler of south-Western and ruler without any region respectively. In the present sculpture, only Rahu is present. He is in extremely terracotta form. His hands are in the *tarpana mudrā* same as in the Hindu Navagraha sculptures.

Now let us evaluate the importance of the sculpture under study. It is singular early specimen in side the province of Bihar showing only eight Jyotiskadevas reported so far. Absence of Ketu is of great importance from the chronological point of view. Ketu is a later addition in Indian art. Impact of the Hindu art is also clear from the representation of the Saturn. The author of this paper think that the image in question belonged to the early Pala period (circa 8th century A.D.)

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1. *Nirnayakalika.*  
2. *Pratīṣṭhasarodhāra.*  
3. *Vīmaṇdharmottara, 69.* 1-8  
A Rare Image of Caubisi of Adinatha at Bhagalpur

The town of Bhagalpur, a well known sacred place for the Jains, has a number of shrines dedicated to Bhagavan Vasupuja. It was the place where occurred the pañcakalyāṇas of Bhagavan Vasupuja. Due to this fact, Bhagavan Parsvanatha, the twenty third Tirthankara and Bhagavan Mahavira, the last Tirthankara, paid their valuable visits here. A big temple complex was erected during the sixth century B.C. inside the ancient city of Campa (modern Campanagar, a suburb of Bhagalpur town). It was referred to in the ancient Jaina literature as Punnabhadda Yaksa Caiya. A number of ancient Jaina images were recovered from a tank (probably the ancient tank caused to be excavated by the order of queen Gaggara) at Campanagar. Majority of them are adorning the Sri Camapur Digamber Jain Siddhaksetra, Nathnagara. One of them, a caubisi of Bhagavan Adinatha is, however, preserved in the Sri Digambara Jain Mandir, Jain Mandir Lane, Bhagalpur. This temple was constructed in the Vikram Samvat 1929 (1872 A.D.) by the efforts of local Jains, just to provide boarding facilities to the Jaina pilgrims.

The caubisi of Bhagavan Adinatha (Fig. 2) is carved out of black stone. It measures 16 x 10 centimetres. It is carved out in an almost rectangular piece of stone. The sculptural details are in four tiers. The upper most tier has the figure of Bhagavan Adinatha who is seated in the samaparyanka mudrā (cross legged position). His half opened eyes, elongated ears, and locks of hair hanging on shoulders denote this image as of Bhagavan Adinatha. He is flanked by two attendants, standing one on his either side. The Jina has triśratha chatra over his head. They are decorated with the atkokadrama. The flying Vidyadharas holding long flowery garlands in their respective hands are engraved just over the head of Bhagavan Adinatha. He is seated on Kailasa, the seat prescribed for him in the silpa text. In the second tier from the top, seven figures of the Tirthankaras have been carved out. They are all

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2Sinha, A.K., Jaina Shrines in Bhagalpur (in the press)
3Samavaya, p. 67.
4Bhavani Sutra, p. 2234.
6Aswataku Sutra, p. 10ff. (Sailana Ed.)
8Sinha, A.K., Early Jain Images from Bhagalpur (in the press)
9Rupamandana, verse 27.
standing in khadgāsana mudrā. They are all nude. From right to left, the Jinas are standing in chronological order, viz., Ajitanatha, Sambhavanatha, Abhinandanana, Sumatinatha, Padvaprabha, Suparvanatha, and Candraprabha. Their lañcchana, viz., the gaja (Elephant) atva (Horse) kapil (Monkey), krauncī (Curlow), abja (Lotus) ñvastika and istic (Moon) have been engraved below their feet accordingly. In the third tier from the top, as many as eight Jinas have been depicted again in the chronological order from right to left. They are, viz. Suvidhinatha, Sitakanta, Sreyamsanatha, Vasupujya, Vimalanatha, Anantanatha, Dharmnatha and Santinatha. They are also in khadgāsana mudrā. Their respective lañcchana, viz, the makara (crocodile), ñvatsa, khangsa (Rhinaceros), mūhira (Buffalo), sukra (Boar); ñyena (Hawk); and vajra (Thunderbolt) have beautifully been carved out under their feet. In the lower most tier we see figures of remaining eight Tirthankaras, again in the chronological order. They are Kunthunatha, Aranatha, Mallinatha, Muniśuvrata, Nāminatha, Neminnatha, Parsvanatha and Mahavira. They are also in khadgāsana mudrā. Their lañcchana, viz, the mgo (Deer) Chāga (Goat); handya-varta, ghata (pot); kūrma (Tortoise); nlotpala (Blue lotus); sañkha (conch); phani (Serpent) and simha (lion) are clearly visible under their feet. All these Tirthankaras have been provided with double circled halo behind their heads which denote to their godship.

The caubītis of Bhagavan Adinatha under discussion shows certain similar features to those reported from the Bangladesh caubitiis which belonged to the late Pala (circa 10th-11th century A.D.) period. A caubītis of Bhagavan Candraprabha displayed in the Dacca Museum presents the remaining twenty three Jinas in seated (nāmāsārum) posture: The Dinajpur Museum (Bangladesh) caubītis, however depicts all twenty three Jinas standing in four tiers on the either side of Bhagavan Adinatha. The museums of Bihar have not preserved any caubītis in stone.

Hence, the author of this paper, thinks that the Bhagalpur Digambar Jain Temple’s caubītis of Bhagavan Adinatha, which certainly belonged to the Pala period, is of great archaeological interest.

18Ibid., verses 5-6.
19Sharma, B.N. Jaina Pratinayen, Delhi, 1979, p. 95.
20Ibid.
Some Jaina Images at Pakur (S. P)

Pakur is a sub-divisional headquarter of the district of Santal Parganas. It is well connected with the district headquarters Dumka by a metalled road and by rail with Bhagalpur and Calcutta as well. The District Gazetteer of Santal Parganas is quite silent about Jainism. But the author of this Paper surveyed the town of Pakur and inspected four early images of Jaina Tirthankaras which at present are enshrined in a newly constructed temple at local Haridanga Bazar, just near the Pakur Railway Station.

The Digambar Jain Mandir, Pakur has some bronze images. The author of this paper came to know from the Secretary of that temple that all the Jaina images belonged to Rajasthani. Their forefathers brought these icons with them to Pakur for religious purposes. At present only five or six Jaina families, all engaged in business, are living at Pakur. The temple contains only four images, two of marble and two bronzes.

The oldest icon represents Bhagavan Parsvanatha. (fig. 3) It is a bronze which measures 10.2 x 5.1 centimetres. According to an inscription engraved upon its pedestal, we know that it was donated to a temple in the Vikram samvat 1527 (A.D. 1470). Bhagavan Parsvanatha is seated in samparyanākāsana upon a high platform. His hair tied in upati style gives an early look. The image represents the Jina seated cross-legged on a seat placed over a pāḍauratha pedestal with both palms placed one over the other on the lap in the attitude of meditation (yogamudrā). Parsvanatha is readily distinguished by the presence of the seven hooded serpent canopying over his head. He has been represented entirely nude suggesting his Digambar form. He has elongated ears, mark of trivatā symbol over his chest, and cakra over the soles of his feet. In accordance with the canonical texts, Parsvanatha should be accompanied by the Yaksa Dharanendra and Yakshi Padmavati. But in the present example these two companions are conspicuous by their absence. The front face of the pedestal has three niches, separated from each other. In the central niche we find the representation of snake the ṭāṅchana of Bhagavan Parsvanatha while in the two other niches there are two lions holding the seat of Bhagavan Parsvanatha over their back. The entire representation is fairly good. In the knowledge of the present author who extensively surveyed the Jaina images in the

3 Rupamandana, verse 6.
eastern Bihar, this image of Bhugavan Parśvanatha is the earliest bronze icon in this region.

Another early bronze enshrined in Sri Digambar Jain Temple, Pakur represents the eighth Tīrthāṅkara, Bhugavan Candraprabhu, locally known as Čanda Prabhu. It is a tiny specimen measuring 5.2 × 3.8 centimetres. It is dated in the Vikrama Samvat 1671 (1614 A.D.) The Jina is seated in padmāśana and in deep meditation. Bhugavan Candraprabha’s worship is very popular in Rajasthan. In this eastern part of Bihar, this image is one of the early specimen of its type.

The remaining two icons are carved out of marble—one in black marble representing Bhugavan Parśvanatha and the other in white marble depicting Bhugavan Candraprabha. (fig. 4) They belonged to the first quarter of the nineteenth century A.D. The image of Bhugavan Parśvanatha is in padmāśana pose. The seven-hooded snake is canopied over his head. There is an interesting story regarding association of serpent with Bhugavan Parśvanatha in the Pārśvanātha Carita. Once upon a time Parśvanatha saw a great serpent having been burnt in the fire lit during the pañcāgni tapaḥ performed by an ascetic. Parśvanatha, who happened to be present there, extinguished the fire miraculously and rescued the serpent from being burnt into the fire. The serpent was in due course reborn as Dharanendra, the king of the nether world. At some later period, when the Jina was performing austerities in the forests of Kausambi, the serpent king Dharanendra presented himself in state and paid due honour to him. Since then, Bhugavan Parśvanatha became close to him. The trivāta mark over the chest of the Jina is very clear. The last specimen belonged to the Vikrama Samvat 1881 (1824 A.D.) and represents the eighth Tīrthāṅkara Bhugavan Candraprabha in the padmāśaṅga mudrā. It is carved out in the white marble and measure 13.8 × 10.5 centimetres. His symbol, lāti (Moon) is clearly visible in the centre of the pedestal over which Bhugavan Candraprabha seated cross-legged with both palms placed one over the other on the lap in the attitude of a Yogi.

In the district of Santal Parganas where Jainism has a very little grip in the society, the above mentioned sculptures are not of less importance. It shows the deep religious feelings of the Jains of Pakur, who migrated from Rajasthan along with them.

*Sharma, B.N., Jain Pratimañ, Delhi, 1979, p. 42.
Some Jaina Images of Monghyr

Monghyr, the ancient city of Mudgagiri, was an important centre of Jainism during the early historic period. We know from the Padmavatîrasa of Acarya Ravisena that Jainu cult was in flourishing condition in the vicinity of Monghyr during the 7th century A.D. Temples of the Tirthankaras were being built and teachers were always moving in these sacred places propagating the principles of Jainism. Acarya Jinasena and Acarya Haribhadra (circa 8th century A.D.) also described the Anga region as a centre of Jainism. Recently, the author of this paper has published a torso of Bhagavan Parsvanatha discovered from the Monghyr Fort area. It belonged to the circa 9th century A.D. and carved out of black stone. It supplemented the literary evidences regarding Jainism in Monghyr.

Some Jaina sculptures are enshrined in the Sri Parsvanatha Digambar Jain Mandir, Bara Bazar, Monghyr. The present temple according to its Secretary was constructed in the Vikram Samvat 1936 (1879 A.D.). The temple is dedicated to Bhagavan Parsvanatha, the twenty third Tirthankara. It is worshipped by the Digambara Jains. It is said that the present temple was erected upon the ruins of an old temple. At present the population of the Jainas in this town are not more than one hundred.

The author of this paper, who inspected the images enshrined in side the temple, has selected three of them for study. All the three represents Bhagavan Parsvanatha. Two of them bears the date V.S. 1936 (1879 A.D.) while the third one is very important from the archaeologicaL point of view. It represents Padmavati, the Susandevi of Bhagavan Parsvanatha over whose head the Jina is seated. It is dated in the year V.S. 1548 (1491 A.D.).

Let us examine the iconographic details of two images of Bhagavan Parsvanatha. The black stone image of Bhagavan Parsvanatha measures 16 x 10 inches. The Jina is seated in samparyankaśana. The seven hooded serpents is canopied over his head from back. His hair style is typical. His long ears, half closed eyes, trikova mark over chest are...