CHAPTER VII

JAINISM

A- TIRTHAMKARAS.

There are many ways through which God can be realised. God has different forms in different religions and can be known as one or the same thing. This is known as Sādvāda or in other words Anekāntavāda 1 which is the fundamental principle of Jainism. Considering the Twentyfour Tirthamkaras, the traditional number given by the Jains, Jainism like Buddhism goes back to the Dawn of Human life on this Earth. But it is not possible to prove the historicity of all of them for four reasons. Firstly because the number Twentyfour does not seem to be an original one as the Buddhists and Hindus also give the same number for their respective incarnations. Secondly the mythically high age attributed by the Jains to their Tirthamkaras does not seem convincing. No earlier records are found to give authentic data about the earlier Tirthamkaras. Lastly the gaps or intervening periods between one Tirthamkara and the other are also unbelievable. Yet real or fictitious, the Tirthamkaras truly represent Jain elements and their origin is not due to any extraneous influences.

Amongst the Jains, the Tirthankaras hold a position even higher to that of gods and goddesses. Hemachandra classifies the Jain divinities in two groups—(1) Devādideva and (2) Deva. Tirthankaras belong to the first group and also the purely Jain divinities. A large number of gods and goddesses borrowed from the Hindu Pantheon belong to the latter group. The images in a Jain temple are arranged in order of precedence. The Tirthankaras to whom the temples are generally dedicated are—Rśabhanāth, Pārāvānāth and Mahābīr and either of these, thus, become the Milanāyakas. Tirthankara images are shown in two postures only—Padmāsana with feet folded and hands kept over them one upon the other; or Kayotsarga i.e. standing erect with hands hanging down on either side (Fig. 150). All Tirthankara images are alike in as much as they are all clean shaven, nude with no ornaments and also with no Ayudhas. The Svetāmbaras have clothed images (Fig. 151) but clothes do not provide enough distinctions so as to enable one to identify them. To overcome this difficulty of mixing one with the other each Tirthankara has been given his distinctive Lānchhāna or symbol. The trilinar umbrella; a drum player surmounting it; a pair of elephants on two sides of the umbrella;
**Fig. 154** - Ajitanāth.

**Fig. 155** - Abhinandanānāth.

**Fig. 156** - Padmaprabha.
Dharmachakra symbol with either a pair of bulls or deer and a throne with lions underneath form parts of a Jain sculpture.

1. Ādināth or Rishabhanāth:

The first Tīrthankara of the Jains is Rishabhanāth and his symbol is Bull. He has also been given the Dharmachakra as he was the first to propagate this faith. He attained Kevalāgāna under a Banyan tree. The Gośāka Yaksya and Yaksīgī Chakresvāri or Apratishakrā are often shown with him. Sometimes two worshippers Bharata and Bāhubali are also shown on either side of the Tīrthankara. The Bhāgya, Agni and Vārāha Purāṇas mention Ādināth as one of the incarnations of Viṣṇu, although his symbol Bull and his attaining Nirvāṇa at Mount Kailāsa tempt us to connect him with Śiva.

A large number of Ādināth or Rishabhanāth images have been found. Most of them are images standing in Khyotsarga pose. His emblem Bull is drawn on the pedestal (Fig. 152 on right). Sometimes he is shown holding Chakra in both of his hands to represent the fact that he was the founder of this religion and its wheel was first turned by him (Figs. 153 and 156).

1. (Jain Tīrthankara in centre, Viṣṇu on left and  
   130  
   Bālārāma on right testify to this) Lucknow Museum.
2. Indore Museum; (4 images) Entrance gate facing Chhatarī Gwalior Fort.
3. Entrance gate facing Chhatarī Gwalior Fort; Dhūbela Museum; Mahānt Ghasī Dās Museum, Raipur; Nalanda Museum; Room 1 Bhūvanesvara Museum; Nagpur Museum.
His seated images in Padmasana have also been found. One image depicts the remaining twenty-three Tirthankaras in the Prabhavali with two worshippers fanning him.

2. Alakanath :

His symbol is Elephant or Gaja and he attained Kevalagñana under the Santaparṇa tree. His accompanying Yaksha and Yakshi are Nahāyaksha and Ajitabālā and Sagarchakri is his Chowri-bearer.

His images show him standing with the two Elephants crouching on either side of him or drawn on the pedestal. His seated images too are found (Fig. 184).

3. Saṃbhavanāth :

His symbol is Horse; Kevala Vṛksa-Śāla tree, Yaksha and Yakshi—Trimukhi and Duritāri Devi, and his Chowri-bearer is Satyavīrya.

Saṃbhavanāth images have been found with his symbol Horse drawn on the pedestal.

1. Bajra Nath-Gyaraspur; Allahabad Museum; Delhi Museum; Lucknow Museum; Aurobindo Museum; Calcutta; Ajmer Museum; Bhatna Shah T Mt Abu; Bimal Shah T Mt Abu.
2. Allahabad Museum; Only attendants and not the 23 Tirthankaras in the Prabhavali—Allahabad Museum.
4. Room 1 Bhuvaneshvara Museum; Bhatna Shah T Mt Abu.
5. Lucknow Museum; Bhatna Shah T and Bimal Shah T Mt Abu.
4. **Abhinaśadanāth**

Abhinaśadanāth has Āpe as his symbol; his Kevalavṛkṣa is Piyāla tree; Yaksha is Ṭīvra and Yakshiśī Kālī. He appears in Khadgāsana (i.e. standing like Kayotsarga pose).

His images found are mostly seated (Fig. 166).

5. **Sumatiṇāth**

A gurūva or red goose (Kraunsha in Sanskrit) is his symbol; Priyāṅgu his Kevalavṛkṣa; Tumburu and Mahākālī his Yaksha and Yakshīṣī and Mitraśīrya is his Chowriā bearer. Besides these a Chowra is also noticed on the pedestal of Sumatiṇāth image.

Images of Sumatiṇāth have been found with Kraunsha symbol.

6. **Padmaprabha**

His symbol is Red Lotus; Kevalavṛkṣa is his Chhattrabha; Kusum and Śyāmā Yaksha and Yakshiśī and Chowriā bearer is the contemporary king Yamadyuti.

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1. Bimal Shah and Bhama Shah T Mt Abu; Chauvariya T Un.
2. Bhama Shah T and Bimal Shah T Mt Abu.
Images of Padmaprabha are found seated in Padmāsana with Lotus on the pedestal (Fig. 156).

One (most probably a Svētāmbara image) image shows the right hand of the god in Vyākhyāna Mudrā and the left one held something which is now broken.

7. Supārāvanāth :

He has Svastika symbol; Śirīsha as his Kevalavikṣā; Matanga and Sānti as his attendant Yaksha and Yakshini and Dharmavīrya as his Chowri-bearer. Some of the texts give him an additional decoration of a serpent canopy with either Nine or Five hoods.

Images of Supārāvanāth under the Nāga Canopy are found. His symbol Svastika is also there on the pedestal.

8. Chandrasrabha :

Crescent-moon is his symbol; Nāgakesāra his Kevalavikṣā; Yaksha Vijaya and Yakshiṇī Bhikṣutī or Jvalāmālinī and the Chowri-bearer is called Dānavīrya.

1. Dhar Museum; Indore Museum; Calcutta Museum; Nagpur Museum; Ajmer Museum; Bhama Shah T Mt Abu.
2. Dhar Museum.
3. Nagpur Museum; Lt out Parāvanāth T Mt Abu; Bhama Shah and Bimal Shah T Mt Abu.
His images have Crescent symbol (Fig. 159 Central image).

One image is shown standing on a Semi Circular pedestal representing Crescent held by Lions.

9. **Suvidhināth or Pushpadanta** :-

A dolphin (Nakara) or a Crab is his symbol; Kevalavṛkṣa-Nāga according to some and Malli according to other texts; Ajitā and Susāridevi Yaksha and Yakshīṇī and Chowri-bearer is Māghavataraṇī.

Seated images of Suvidhināth with Crab symbol have been found.

10. **Śītalānāth** :-

According to Digambaras his symbol is Āsvattha or Peepal tree and according to Śvetāmbaras it is Śrīvatsa; his Kevalavṛkṣa is Bilva; Yaksha Brahmi and Yakshīṇī Adokā or Manavi and his Chowri-bearer is Nāga Simanghara.

Śītalānāth image has been found sitting under the Peepal tree with Brahmi Yaksha and Yakshīṇī Adokā.

1. Entrance gate facing Chhatteri Gwalior Fort; Nagpur Museum; Back room Ajmer Museum; Bhamma Shah T Mt. Abu; Bimal Shah T Mt Abu.
2. Room 20 Gwalior Museum, Fort.
4. Bimal Shah T Mt Abu.
Another image has Śrivatsa symbol on it.

11. Śreyāṃṣanāth

Rhinoceros is his symbol; Kevalavṛksa Tumbāra or Timāka; Yaksha and Yakṣhipī according to Digambara texts are Ḫīvara and Gaurī and Yaksheta and Mānāvi according to Śvetāmbara texts; Rāja Tripītha Vāsudeva is his Chowri bearer.

Image with the Rhinoceros symbol is that of Śreyāṃṣanāth, the eleventh Tīrthaṅkara of the Jains.

12. Vāsupūjya

His symbol is Buffalo; Pātalika or Kadamba his Kevalavṛksa according to Abhidhāna Chintāmani and Uttarapuruṣa; Kumāra and Chandā (Gandhāra according to Digambaras) are his Yaksha and Yakṣhipī; Chowri bearer is Dvipishta Vāsudeva.

Images of Vāsupūjya with symbol not very clearly depicted have been found.

13. Vimalanāth

Boar is his symbol; Kevalavṛksa Jambu tree

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1. Bhama Shah T Mt Abu.
2. Bhama Shah and Bimal Shah T Mt Abu. (Rhino is depicted like a Sārāvīla.)
(or black berry tree); Yaksha Sanmukha and Yakshi Vairoti (Viditā according to Svetāmbaras); and Chowri bearer is the King Swayambhū Vasudeva.

Images of Vimalanāth with his Boar symbol have been found.

14. Anantanāth

According to Svetāmbara texts his symbol is a Hawk, and a Boar according to Digambara texts. Kevalavṛksa is Advattha or Peepal and Pāṭāla and Anantamati are the Yaksha and Yakshi. Svetāmbara texts mention the Yakshi as Aśkūśā.

Anantanāth image ² with Hawk or Syena symbol and Anantamati or Aśkūśā his Yakshi has been found.

Anantanāth sitting ³ under the Peepal tree has also been found.

15. Dharmanāth

Thunder bolt is his symbol; Dadhīparṇa or Saptachanda the Kevalvṛksa; Yaksha couple Kimara

1. Bhāma Shah and Bimal Shah T Mt Abu; Entrance gate facing Chhättarī Gwalior Fort.
2. Dhar Museum.
3. Indore Museum.
and Kanderpa or Mānasi (latter according to Digambara texts) and fan bearer is Pundarīka Vasudeva. Dharmanāth1 image has been found at Mount Abu but his symbol is not very clear.

16. Īśāntināth :

His symbol is deer; Kevalavijaya Nandi-tree; Yaksha couple Kāpurusha and Mahāmānasi (Śvetāmbara couple is Gāruḍa and Nirvēṇa); King Purushadutta is the Chowri-bearer.

Standing images are those of Īśāntināth2 in Kāyotsarga pose with deer on pedestal (Fig. 157).

Īśāntināth is seated in Padmāsana with two attendants.

17. Bānthānāth :

His symbol is goat; Kevalavijaya Tilak Taru; Yaksha couple Gandhabva and Balē; and Chowri bearer is Kūpāla.

1. Bhama Shah and Bimal Shah Ts Mt Abu, Dhar Museum; Entrance gate Chhattarri Gwalior Fort; Room 20 and entrance to Museum Gwalior Fort; Allahabad Museum; (Chakra in both hands) Ajmer Museum.
2. Allahabad Museum; (Navagraha in Prabhavali) Rangiyā Sahitya Parishad Museum; Calcutta; Bhuvanesvara Museum; Naga Mūsium; Bhama Shah T Mt Abu.
1. Image with goat symbol can be none other but Kunthanath.

18. Aranath :-

Nandyavarta or a kind of Svastik is his symbol. Some texts also give fish for his symbol. He attained Kevalagnana under the Mango tree; Yaksha couple is Yaksendra and Dharap and Govindaraja holds Chowrie for him.

Standing image with fish symbol is that of Aranath.

Image of Aranath with the Nandyavarta symbol has also been found.

19. Mallinath :-

Symbol of Mallinath is water jar or the Ghata; Kevalavksha is Adoka tree; Yaksha couple Kubera and Dharanapriya (Digambar Aparajita); and the King Sulabha is his Chowri-bearer.

Image of Mallinath has been found with Ghata symbol on the pedestal and two Elephants are shown pouring water over him.

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1. Bhamma Shah & Bimal Shah Ts Mt Abu.
2. Entrance gate facing Chhatri Gwalior Fort; Nagpur Museum; Ajmer Museum; Bhamma Shah and Bimal Shah T Mt Abu.
3. Bhamma Shah & Bimal Shah Ts Mt Abu.
20. *Minisuvṛṭa* :

His symbol is Kūrma or the Tortoise;
Kevalavṛksa Chaṁpaka; Varuṇa and Naraduttā (Digambara
Bahurūpyīī) is the Yaksha couple and King Ajita is
the Chowri-bearer.

*Minisuvṛṭa* is shown with his Tortoise
symbol.

21. *Namināth* :

Namināth has Blue-Lotus or Nilotpala as
his symbol. According to Digambaras his Kevalavṛksa
is Adoka and according to Svētāmbaras it is Bakula;
Yaksha couple is Bhṛkuti and Gāndhārī (Chāmundi
according to Digambaras); and King Vijayarāja is the
Chowri-bearer.

*Namināth* is shown with his Lotus symbol
(its colour red or blue cannot be shown in sculpture).

Another image shows Namināth seated under
a tree with the Yaksha couple Bhṛkuti and Gāndhārī
also there.

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2. Bhma Shah & Bimal Shah T Mt Abu.
3. Panel of Tirthamkaras Bimal Shah T Mt Abu.
22. **Nemināṭh** :-

His symbol is Gōnch shell or Śamkha; Kevalavṛkṣa is Mahāvenu or Vetasa; Yaksha couple Gomādha and Ambikā (Digambara Kushmāndini) and Chowrie bearer is King Ugrasena.

Nemināṭh image with Gōnch shell symbol has been found.

Images of Nemināṭh seated in Padmāsana have also been found with the symbol depicted on the pedestal.

23. **Pārśvānāṭh** :-

Pārśvānāṭh has Snake symbol. Like Supārśvānāṭh he also has a Snake hood canopy with three or seven hoods. His Kevalavṛkṣa is Devadāru tree and the Yaksha couple is Vāmana or Dharapendra and Padmāvatī; King Ajirarāja is his Chowrie bearer.

Rhys Davids considers him as the true founder of Jainism. Largest number of Jain images found are either of Pārśvānāṭh or Mahābīra (Fig. 152 on left).

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1. National Museum; Bhatia Shah & Bimal Shah To Mt Abu; Dhubela Museum; Mathura Museum; Lucknow Museum.
2. Entrance gate facing Chhattri Gwalior Fort; Vidisa Museum.
Pārvatānāth is shown under the serpent hood canopy with the Snake symbol on pedestal.

Pārvatānāth images seated in Padmāsana and having Nāga Canopy have also been found.

One Pārvatānāth image in Padmāsana - seated on a Simhāsana has been found.

Some of the images show his hands held in Yogamudrā while he sits in Padmāsara.

He is shown seated on a pedestal held by lions.

One rare image shows him seated on his symbol - Snake.

24. Mahābhāra:

Due to his religious and historical importance Mahābhāra is the Lion among Jain Tirthākharas. His symbol is Lion; Kevalavyāra Śāla tree; Yaksha couple Māṭanga and Siddhāyika and the Magadhan King Bimbisāra or Śrenika is his Chauriebearing.

1. Ajmer Museum; Jodhpur Museum; 2nd & 3rd Sanctum Parsvanath T Mt Abu; Kota Museum; Vastupal T Girnar; Also the Chaumukhas of Vastupal T Girnar; Nagpur Museum; Entrance gate Chhattiri Gwalior Fort; Hastakala Prasakshana Kendra Jabalpur; Mahant Charsi Das Museum, Raipur; Bihari Museum; Mathura Museum; Lucknow Museum.

2. Lt out Devi T Osian; Mahābhāra T Campus and Niche Osian; Sanctum and Sanctum gate Parsvanath T Mt. Abu; Bham Shah & Bimal Shah Ts Mt Abu; Entrance gate facing Chhattiri Gwalior Fort; Entrance Gwalior Museum Fort; Athakhamba-Gyaraspur.


Mahāpīra images have been found with the lion symbol on the pedestal.

Mahāpīra images seated in Padmāsana on a lion seat have also been found.

A Chaumukha of Mahāpīra image has been found.

A very interesting scene depicts the suspicious birth of Mahāpīra. Four pairs of Elephants are shown seated on the four corners and in between are depicted some houses. In centre stands a bed with nine Mangala Kaladas kept underneath; on the bed lies Tṛṣaṇā the mother of Mahāpīra and the goddesses Chakrdevī and Gajalakshmi are worshipping her.

Another scene of the birth of Mahāpīra was found at Osian but it is too faint to show all the details given above. The mother on bed, and elephant and some male and female figures can be seen however (Fig. 150).

1. Ajmer Museum; (Elephant on top) Ajmer Museum; Sanctum image Mahabira T Osian; Bhama Shah and Bimal Shah Ts Mt Abu; Room 1 Bhuvanesvara Museum; Sanctum and outside Mahadevi T Gyaraspur; Bajra Math; Gyaraspur; Rajavirat T Campus Sohagpur; (30 ft tall image) Entrance gate near Chhatri Gwalior Fort.
2. Ajmer Museum; Room 2 Kota Museum; Sm Jain T Chittor Fort; Room 2 Bhuvanesvara Museum; Entrance gate near Chhatri Gwalior Fort; Vidisa Museum.
Fig. 188 - Birth of Mahapir.

Fig. 189 - Bhakta.
An image of a Jain Tīrthaṅkara has been found showing four hands - two of which are folded in Padmāsana and the other two are in the Bhūmisparsa Mudrā. This seems to be a rare image of a Śvetāmbara Tīrthaṅkara for the Digambaras do not have four handed images of their Tīrthaṅkaras.

**Adidvarasvāmi**

An image of **Adidvarasvāmi** said to be two thousand five hundred years old is found in the Bimal Shah's Temple at Mount Abu.

**Bāhubali Svāmī**

Image of **Bāhubali Svāmī** a famous Jain ascetic has also been found in Khyotsarga pose. It is said that he was so immersed in Dhyāna that creepers would round him yet he did not feel their presence. A Śvetāmbara Jain ascetic seated in Padmāsana with his hands in Anjali pose has also been found (Fig. 156).

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1. Asutosh Museum, Calcutta; (Hands broken) Indore Museum.
2. Bimal Shah's T Mt Abu.
3. Lucknow Museum.
4. Raipur Museum.
Jina Mothers

A stone slab depicts Twentyfour mothers of the twentyfour Jain Tirthankaras each seated with a baby on her left lap.

B- JAIN YAKSHA COUPLE AND YAKSHAS.

The Yakshas and Yakshinis are mythologically connected with the Jinas or the Jain Tirthankaras. Thus there are twentyfour Yakshas and equal number of Yakshinis in the Jain iconography.

1. Gomukha:

Attached to Rshabhanath is the Yaksha Gomukha. He should carry Varada, Akshamala, Pasa or Parasu in his hands. His vehicle is an Elephant, an Ox or Bull.

The Yaksha with Varada, Abhnya, Akshamala and Kamandal or Varada with Akshamala, Kamal, Pustak and Ghata, can be easily identified as Gomukha Yaksha.

1. Bimal Shah T Mt Abu.
3. Entrance gate facing Chhattari Gwalior Fort.
due to his bull face even though only Varada and Akshamala in his hands tally with the texts.

Gomukha Yaksha is also shown with Abhaya, Parasu, Sarpa and Ghatā. According to Silparatnakara he carries a Beejorā which is ichneumon but Sarpa in his hands cannot be justified.

One bull faced image has Kamal and Gada in its upper two hands lower two being broken. Due to the bull face undoubtedly the image is that of Gomukha Yaksha but it is difficult to justify Gada in his hands.

One image of Gomukha Yaksha with the Yakshi Chakresvari or Awarichakra has also been found. The hands of this couple, however, are not clear.

2. Mahāyaksha

Riding on an elephant having four faces and eight arms with Varada, Gada, Akshamala, Peda in right hands and Matulinga, Abhaya, Amrita and Sakti.

1. Ajmer Museum.
2. Silparatnakara-Shri Narmadashankar Sompura, P. 472.
3. Room 28 Gwalior Museum Fort; (Hands not clear) Dhar Museum; Parsvanath T's Sanctum gate and Sanctum gate Bhama Shah T Mt Abu; Room 3 Bhuvanesvara Museum.
4. Lucknow Museum.
in the left ones is the Mahāyaksha. He is the attendant of the second Jain Tīrthaṅkara Ajitanāth.

The Yaksha couple with Elephant Vāhana having Varada and Kamal, Ankuda, Sakti and Alingana Mudrā in the hands of the male Yaksha and Kamal in his consort in that of the female can very well be identified with the Mahāyaksha and his Yakṣī Ajita or Ajitabala.

5. Tumbara :-

Tumbara is the Yakṣa of Sumatināth the fifth Jain Tīrthaṅkara. Vāhana of this Yakṣa is Gāruḍa and Āyuḍha as according to the Digambaras and Svetāmbaras respectively should be Sarpa, Sarpa, Phala and Varada and Varada, Sakti, Gadā and Pāda.

In Hindu mythology Tumbara is a Gandharva and he is the musician of gods. He plays upon various musical instruments and sings for the gods. Adept in his art he is often compared to Nārada another musician of the gods.

Two images of Tumbara have been found in

1. 3rd Sanctum back of Parsvanath T Mt Abu.
2. "Jain Iconography"- B.C. Bhattacharya, Chapter II, p. 90,119.
the Jain temples at Mount Abu. But here the sculptors have beautifully blended the Hindu and Jain concepts of this god. His depiction in the Jain temples connects him with Tumbara the Jain Yaksha and the Ayudhas in his hands exclusively keep up his Hindu mythological aspect.

Seated image of Tumbara has Veena in the first and third hands and Manjeera in the second and fourth.

The second image shows the ten handed Tumbara Yaksha supporting the roof with upper two hands, carrying Mala and Chowki, Phala, Dhupadana (Censer pot) and an unique set of Mrdanga (four kept crosswise and one in the centre), Clarinet, Veena and Ghanti in his hands. Here the Phala alone tallies with the Digambara Ayudhas of this Yaksha all the rest justify him as the musician of gods.

6. Kusum or Pushpa Yaksha:–

Padmaprabha has Kusum Yaksha as his attendant. The Yaksha rides on an Antelope and has

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1. Roof Bhama Shah T Mt Abu.

2.
Varada, Sakti, Khetak and Abhaya, or Akshamālā and Nakula according to the Digambara and Svetāmbara texts respectively. His Yakshini is Syāmā or Manovegā, so called due to quick speed.

The Vāhana and the consort of the Yaksha both connect him with Vāyu— the god of air and speed. The image found of this Yaksha couple does not carry Ayudhas according to the Jain texts alone but it is a peculiar combination of the Jain Yaksha and the Hindu god Vāyu.

The four handed image of Kusum Yaksha with hand in Varada pose has the Śrivatsa mark on the palm, Dhvajā, Dhvajā and Ālingana pose in the remaining hands. The Deer Vāhana is shown below.

7. Matanga Yaksha:

Matanga is the Yaksha of Suparśvanāth. According to the Digambara depiction his Vāhana is Lion and he carries Danda, Sakti, Svastika and Dhvajā. But according to Svetāmbara view his Vāhana is Elephant and he holds Bilva Phala, Fāda, Nakula and

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* Vagārādham Kuntavāresavakaram Sakhetābhayan Savyahastam Syamangaṇa abjam Dhvajadevasavyah
Pusphākhyā Yakṣapi Peritarpayāmi-Mandir Pratishthāvidhāna- Jain Manuscripts Siddhānta Bhavan Arah.
1. Rt outside Parsvanath T Mt Abu.
Añkusa.

Four handed image of Mātanga with Elephant Vahana has Phalā, Nakula and Danda. This depiction combines the Danda of Digambara text with other Ayudhas as given in Svetāmbara texts. An attendant with garlands, Chowri and Ghata also stands beside him.

Six handed image of Mātanga with Elephant Vahana has Abhaya, Manjeerā in second and sixth hands, Añkusa, Dance pose and Vajra. Here Vajra reminds one of the Hindu god Indra who also has Añkusa and Elephant Vahana both. Manjeerā in the hands of Mātanga can not be justified.

The eight handed image of Mātanga has Varada, Gajahasta, Añkusa, Vyākhyāna Mudrā, touching Mukuta, Abhaya, Vajra, Kamal and Manjeerā in two of his hands. Two male and two female attendants are also shown.

10. Brahma Yaksha

Attached to Śitalanāth is the Brahma Yaksha. He has four faces, three eyes and a Lotus

1. 2nd Sanatum rt out Parsvanath T Mt Abu.
3. Roof Bimal Shah T Mt Abu.
seat. According to Digambaras his image should carry Dhamusha, Dandā, Khetak, Khadga, Varada pose etc. But according to Svetāmbaras his eight handed image holds. Matulinga Phala, Gadā, Pāsa, Abhaya, Nakula, Gadā, Amkuśa and Akshamālla. This image in Jain iconography seems to have been derived from Brahmā Prajāpati as the four faces and Lotus seat suggest.

Peculiarly blending the Hindu god and the Jain Yaksha together, the sculptors have given him a Bird for his Vāhana showing in his six hands - Varada with Akshamālla, Abhaya, Kamal, Sruvā, Vajra and Ghata. Sruvā is justified in his hands due to his affinity with Brahmā and in place of Amkuśa (an Āyudha carried by Indra in Hindu Iconography) he seems to have been given Vajra by the sculptor.

11. Śāvara Yaksha :-

Śreyāmsanāth the Eleventh Tīrthaṅkara of the Jains, has Śāvara Yaksha as his attendant. This Yaksha is taken from Śiva and Kārtikeya of the Hindu pantheon. His Vāhana is Bull and according

to Digambaras his attributive weapons are Trisula, Danda, Akshamala and Phala, while according to Svetambaras he has Nakula, Akshamala, Danda and Phala.

Combining the Hindu and the Jain texts the sculptors show śiva Raksha and Yakshi Gauri with Bull as his Vahana having Khadga, Khatvanga, Bird and Alingana pose in his hands. His consort has been given a Phala in her hands. Bhairava carries Khadga, Khatvanga and Bird and Bhairava is a form of Siva hence this Yaksha carries the Ayudhas of Bhairava.

16. Garuda Yaksha:

Santinath has Garuda Yaksha and Nirvapi Yakshi to attend on him. The Yaksha can ride either on a Bear or an Elephant and hold Kamal, Phala, Vajra and Chakra (according to Digambara depiction) or Phala, Kamal, Nakula and Akshamala (according to Svetambara texts).

The image found of this Yaksha couple shows Elephant as their Vahana and gives Gada, Vajra,

1. "Jain Iconography" by B.C. Bhattacharya, Chapter II, 4th Sanctum Rājput Pārśvānatha T Mt Abu. P.90-119.
2. According to Pravachanaśuddhara) "Jain Iconography" by B.C. Bhattacharya, P.90-119.
3. (Both seated and standing images have been found) 2nd Sanctum Rājput Pārśvānatha T Mt Abu.
Phala and Ālingana in the hands of the Yaksha while his consort carries a Phala.

20. Varuṇa Yaksha :-

Jain Tīrthaṅkar Muniśvṛtaka is attended by Varuṇa Yaksha who has three eyes, matted hair and a Bull Vahana. According to Digambara depiction the four handed image of this Yaksha can carry Khetak, Khadga, Phala and Varada while his eight handed image according to Śvētāmbara texts would carry Mātulīnagha, Gada, Bāga, Sakti, Nakula, Padma, Dhanusha and Parasu.

The four handed image of Varuṇa found, shows Phala, Sakti, Parasu and Nakula in his hands. Parasu in the hands of this Yaksha cannot be justified.

22. Gomeda :-

Nemināth the twenty-second Tīrthaṅkara of the Jains has Gomeda as his Sāsanadevatā. Yaksha Gomeda and Yakshiṣṭi Ambikā have been very often depicted together as the Gomeda couple. Gomeda has three faces and six hands and rides on a Man. According to Digambara depiction his Ayudhas are

Drughana (hammer), Parasu, Danda, Phala, Vajra and Varada while according to Svetāmbara they are - Matulinda, Parasu, Chakra, Nakula, Trisula and Sakti.

The Gomeda couple is commonly depicted as seated under a tree each holding a baby on the left leg, or the god has matulinda fruit and the consort has a baby.

In one image the Yaksha has a Kamal in right hand.

The couple stands and each of the two standing under a mango tree the couple is shown carrying Trisula in right hands and baby in left.

The Yaksha is also shown carrying Phala in one of his hands.

34. Matanga Yaksha:

He is the attendant of Mahāpīra. He rides on an Elephant and carries Varada and Matulinda or Nakula and Matulinda. Phala according to Digambara and Svetāmbara texts.

The image of a Yaksha with Elephant Vāhana carrying Phala and Nakula cannot be any other than Matanga, the Yaksha of Mahāpīra.

2. Dhubela Museum.
Jain Yakshiśis must have been borrowed from the Hindu Pantheon just as most or practically all gods and goddesses other than the Tīrthankaras have been borrowed. While some of them retained certain Hindu traits of their iconographic depiction, the others developed their individualistic characteristics peculiar to Jainism. We may well take the examples of Chakravati who is none but Hindu Vaishnavī and who rides on Garuḍa and carries Chakra in Jain depictions too; Duritiśī has Ram or Bird Vāhana and is connected with Agni by the Svetāmaras and with Sarasvati by the Digambaras. In the first case her Āyudhas are also those of Agni; Gaurī in her Svetāmbara depiction only retains the Āyudha Amukṣa and the Vāhana Lion of the Hindu Devī or one of her forms; Yakshiśī Vijayā resembles Kaumārī in as much as both have Peacock Vāhana and Sakti as one of their Āyudhas; Similarly Ambika with Lion Vāhana and the child on her lap and Siddhāyikā who also has Lion Vāhana betray their resemblance to the Hindu Ambika.

* "Jain Iconography"- B.C. Bhattacharya, Chapter III, P. 120-147.
and the Sīṣhavāhinī Durgā.

The Yakṣiḍīs are twenty-four in number and each one of them attends one of the Tīrthāṅkāras along with her male counterpart the Yakṣa. Names of the Yakṣa couple attending on the twenty-four Tīrthāṅkāras have already been given. Here details of the Āyudha and Vāhana of the Yakṣiḍī images found would be given.

1. Anrāti Chakrā or Chakrdevi

She rides on the Garuḍa and holds Chakra as her characteristic Āyudha. Evidently she also derives her name from this Āyudha. Her Digambara images have four or twelve hands. When four handed she holds Chakra in at least two and in case of twelve hands she carries Chakra in eight of her hands, Matulininga and Varada with two Vajras in the remaining four. In her eight handed Śvetāmbara depiction she has Varada, Bēpa, Chakra, Pēda, Dhamsha, Vajra, Chakra and Aśkuṣa. Hence the Yakṣiḍī images which carry Chakra in two or more hands (Fig. 160) and sometimes also have Garuḍa as their Vāhana have been taken to
be those of Chakredvari.

Most of the images of Chakredvari found are four handed but a few eight handed ones and one twelve handed image have also been found.

The four handed images show -

1. Chakra in all her four hands (Fig. 161).

2. Chakra, Sakti, Danda and fourth hand is broken.

3. Varada, Chakra, Chakra in the first three and fourth having Ghata, Varada, Kati, Abhaya, Samida, or Phala (Figs. 162; 163).  

One image shows the goddess seated in Padmasana with her first and fourth hands folded on feet and upper two having Chakra.

1. Upper frieze Mahabir T and seated image Sm T's rt outside same Campus Osian.
2. 2nd Sm T on the rt of Mahabir T Osian.
3. Outside Samudrahevar T Chittor.
4&5. Outside Central T Girdar.
6. Roof Bhama Shah T Mt Abu.
7. 2nd sanctum rt out Parvyanath T Mt Abu.
8. (First hand has Akshamala too) Sanctum roof Bhama Shah T Mt Abu; Central roof Bimal Shah T Mt Abu.
9. Roof Bimal Shah T Mt Abu.
Fig. 164 - Chakresvarī.

Fig. 165 - Chakresvarī on Garuda.
All eight handed images of Chakresvarī, however, have Garuḍa as her Vāhana and hence can be more definitely identified. The Āyudhas in their hands are:

1. Varada, Chakra, Vyākhyaṇa Mūdra, Chakra, Chakra, Gyan Mūdra, Chakra and Sriphala (Fig. 164) (Chakra here are plain thin rings which look very much like Banglas).

2. Varada, Bāpa, Chakra, Pādra, Aṅkusā, Chakra, Vajra and Dhanusha. Two female Chowri bearers are also shown (Fig. 165).

In the following two cases her Vāhana alone helps identification:


Hand broken, big Tarakasa for arrows, Vajra, Kamal, Kamal, Dhvajā, Dhanusha and hand broken.

5. This eight handed image has four of its hands broken but the remaining four in tact are holding Chakra.

2. (Garuḍa here is in half human form just like that of Vishnu) Roof Bimal Shah T Mt. Abu.
3. Rt out Parsvanath T Mt Abu.
4. Rt out Maladevi T Gyaraspur.
One twelve handed image of Chakreśvari seated on Garuḍa has five of its hands broken and the rest in Varada Mudrā, holding pencil or Lekhanī, Chakra, Ghanta, Kamal, Dhamusha and hand on knee. Four Jain Tīrthaṅkara images in Padmāsana and one in Kāyotsarga pose are shown in the Prabhāvalī.

2. Ajiṭā or Rohini:

According to the Digambara texts Ajitā has an Iron Seat and Varada, Abhaya, Saṅkha and Chakra in her hands. While the Śvetāmbara texts give her Dull Vāhana and Varada, Paśa, Matulina and Aṁkusa in her hands.

Goddess sitting on a Rock seat carrying Trisūla in her two hands may be identified with Ajitā. In place of an Iron seat she might have been given a rock seat. Her Āyudha Trisūla perhaps represents her invincibility that her name signifies.

3. Durita or Prajañapātī:

Digambara representation of this goddess has a Bird Vāhana with Parasu, Chandra (Crescent moon).

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1. Lucknow Museum.
2. "Jain Iconography"—B.C. Bhattacharya, Chapter III, P. 120-147.
3a. Sm t on the Lt of Mahabira T Osian.
Phala, Khadga and Varada in her hands. What she has in the sixth hand is not given. The Svētāmbara representation gives her a Ram Vāhana with Varada, Akṣhamālā, Phala and Abhaya in her hands.

Duritārī is shown sitting with her Vāhana Ram beside her having Varada, Akṣhamālā, Abhaya and in her four hands. Phala; Varada, Vajra, Vajra and Phala; Vajra in the hands of the goddess cannot be justified.

5. Mahākāli or Purushadutta:

According to Digambara depiction she rides on an Elephant having Chakra, Vajra, Phala and Varada. Svētāmbara goddess sits on a Lotus with Varada, Pāda, Matulina and Āmuka.

Mahākāli sitting on Lotus has Varada, Āmuka, Sarpa and Rassi Pāda.

Goddess sitting with Varada, Āmuka, Pāda and Phala can also be Mahākāli.

All the following images of Mahākāli are shown with the Elephant Vāhana. Three of these are

---

1. Rt out Parsvanāth T Mt Abu.
2. Sanctum roof Bhama Shah T Mt Abu.
3. (Varada with Akṣhamālā) Central roof Bimal Shah T Mt Abu.
5. Rt out Parsvanath T Mt Abu.
four handed images and two are six handed. Their description is:

Varada with Akshamala, Amkusa, Vajra and Ghata.

Varada, Vajra, Chakra and Phala. One image shows the upper two hands interchanged.

Abhaya, Vajra, Vajra and Danda. The second Vajra and Danda in the hands of the goddess cannot be justified by the texts.

The six handed images have:

Abhaya, Cyaṇ Mudrā, Gadā, Supporting Mukuta, Vajra and Phala.

Abhaya, Amkusa, Supporting Mukuta, Pāda, Vyākhyāna Mudrā, Phala.

6. Achyutā, Svāmā or Manovegā:

Digambaras call her Manovegā. According to their texts she has a Horse Vāhana having Khadga, Sakti, Phala and Varada Mudrā in her hands. Svetāmbara Achyutā or Śyāmā rides on a Man having in her hands Varada, Veenā, Dhamsha and Abhaya.

1. Santum room Bham Shah T Mt Abu.
2. Sm Jain T rt back of the Jain group, Chittor Fort.
3. 4th Santum Lt out Parsvanath T Mt Abu.
4&5. Roof Bimal Shah T Mt Abu.
Seated image of Achyuta is shown with Varada, Bāga, Dhanusha and Abbaya. Bāga in her hands can be justified by the text Silparatnakara.

Manovegā is shown with Dhvajā too e.g. Varada with Akshamalā, Dhvajā, Dhvajā and Phala. Or in her six handed depiction she has Abbaya, Chowri, Dhvajā, Dhvajā, Ghanta and Phala.

Dhvajā in her hands can be justified on the basis of the fact that she is the consort of Pushpa or Rausum Yaksha who holds Dhvajā.

7. Santā or Kāli:

Digambara Kāli rides on a Bull and carries Trisūla, Phala, Varada and Ghanti. Svetāmbara Santā has Elephant Vahana and her Āyudhas are Varada, Akshamalā, Sakti and Abbaya.

Depiction of Kāli and Santā both is found and both the Digambara and the Svetāmbara depictions have been given.

Santā is found seated on an Elephant with

1. 2nd Sanotum rt out Parsvanath T Mt Abu.
2. Silparatnakara - Somapura. P476, V38
3. Main Sanotum - roof Bhma Shah T Mt Abu.
4. Roof Bhma Shah T Mt Abu.
5. See Section B on Yakshas.
Varada and Trisūla in her first two hands and Akshamālā and Abhaya in the third and the fourth. Trisūla in her hands can be justified on the basis of Śilparatnākara. 

Images with Bull Vāhana are shown carrying Varada with a Ring like object, Trisūla, Ghanti and Ghata. Ghata in her hands is difficult to justify.

In this image she has Ghanti and Sakti in first hand, Abhaya, Pustak and Phala in the rest. Here Pustak in her hands can not be justified.

Two images of this Yakshiṇī without her Vāhana have also been found and they carry —

5. Varada with Akshamālā, Vajra, Ghanti and Abhaya.

   The six-handed image has —

   Abhaya, holding Mālā and Gyan Mudrā, Chowri, Dance pose, Ghanti and Phala.

8. Bhūjakuti or Jvalamālinī :—

   Gajambara Jvalamālinī has a Buffalo Vāhana having Chakra, Bāga, Pāsa, Khetaka, Trisūla, Khadga.
Dhamusha etc., in her hands. Svetâmbara Bhûkuti rides on a Cat or a Swan and carries Khadga, Gâda, Sakti and Parâsu in her four hands.

Riding on a Bird (Swan) she is shown carrying Khadga, Gâda, Parâsu and Phala.

Riding on a Buffalo she is shown with Varada, Dhamusha, Trisûla and Ghata or Chakra, Gâda, Ayudha not clear, Dhamusha.

Varada, Khadga, Bûpa, Khetaka, Dhanusha and Phala in her six handed image.

Riding on a Cat the goddess has been given Varada, Drûpadâna having fire, Drûpadâna with fire and Phala. Here Jvalâ has been given in her hands to signify her name.

A sixteen handed image of this Yakshi has also been found with Buffalo as her Vāhana showing in her hands Varada with Akshamûla, Phala, Dharma-chakra Mudrā in second and thirteenth hands, Bûpa, Vajra, Trisûla, Khadga, Rassi Pâsa, Dandi, Khetaka, Aâkusa, Vyâkhyâna Mudrā, Dhanusha, Gâda and Ghata.

1. 2nd Sanotum rt out Parsvanath T Mt Abu.
2. 3m Jain T Chittor.
3. 3m T on lt of Mahabir T Osian.
4. Roof Bimal Shah T Mt Abu.
9. Sutārā or Mahākālī

Digambara Mahākālī rides on a Kūrma having Vajra, Gādā, Phala and Varada. Śvetāmbara Sutārā rides a Bull holding Varada, Akṣamālā, Kalasa or Ghata and Aṁkusa.

Seated on Kūrma the goddess is shown with Varada, Kamal or Mūshtikā, Chain and Ghata. Chain in her hand cannot be justified by any text.

Seated on a Bull she has Varada, Aṁkusa, Ghata in her three hands, fourth one is broken.

Or Varada, Kamal, Kamal and Ghata.

Or in her six handed depiction she has Varada, hand not clear, Kamal, Abhaya, Akṣamālā and Ghata.

10. Aśokā or Mānavī

Digambara Mānavī rides on a Hog having Phala, Varada, Dhamusa etc in her four hands. The Śvetāmbara Aśokā is seated on a Lotus having Varada, Pāḍa, Phala and Aṁkusa.

Seated on a Lotus Aśokā has Varada and holding Kamal pressed between the fingers, Aṁkusa

1. 8m Jain T Chitter. 2. 2nd Sanotum rt out Parsvanath T Mt Abu. 2a. Central roof Bimal Shah T Mt Abu. 3. 3rd Sanotum bk out Parsvanath T Mt Abu.
Gadā and Abhaya. Gadā in her hand cannot be justified.

The second image also seated on the Lotus has Varada, Danda, Pāda and Ghata. Danda in her hand also can not be justified.

11. Gaurī or Manavī :-

Digambara Gaurī rides on an Antelope having in her hands Gadā, Padma, Ghata and Varada pose. The Svetāmbara Manavī rides on a Lion with Varada, Gadā, Ghata and Anikusa in her hands.

Three images of this yakshi have been found and each is either seated on Lion or has Lion as her Vahana. Their Āyudhas are -

2. Varada with Akshamāla, Kamal, Mushtikā or a small Gadā and Ghata.

3. Kati, Tridūla, Serpa and Ghata. Here her Āyudhas tally with the Hindu depiction of Gaurī as a form of Pārватī.

4. Hand on knee, Kamal, Kamal and hand hanging. Here her Āyudhas are those of Hindu Lakshmi but the Vahana Lion is in accordance with Svetāmbara text.

2. Sm T at the base in Jain group of T's Chittor Fort.
3. Outside old T Girnar.
13. **Viditā, Vijayā or Vairoti** :-

Digambara Vairoti rides a snake and carries Sarpā in two hands, Dhamusha and Bāpa in the remaining two. Śvetāmbara Viditā or Vijayā sits on a Lotus carrying Bāpa, Pāda, Dhamusha and Sarpā in her hands.

Images of Vairoti are shown without her Vāhana carrying :-

1. Bāpa, Tridūla, Sarpā and Dhamusha.
2. Varada, Sarpā, Sarpā and Abhaya. In this image the goddess is seated in Lalitāsana.

14. **Aśmukṣā or Anantamati** :-

Digambara Anantamati has a Swan Vāhana holding in her hands Dhamusha, Bāpa, Phala and Varada pose. Śvetāmbara Yakshi sits on a Lotus with Khadga, Pāda, Sakti and Aśmukṣā in her hands.

Three images of Anantamati and two of Aśmukṣā have been found. Two are seated with the Swan Vāhana having Varada, Sakti, Aśmukṣā and Ghata.

---

1. Outside old T Girnar.
2. Sm T on the lt of Mahābīr T Osian.
3. 2nd Sanctum outside Pṛśvanāth T Mt Abu.
Her first hand is broken, Khadga, Sakti and Phala are held in her remaining hands.

One image of Amkuda seated on Lotus shows Varada with Akshamala, Amkuda, Pada and Phala in her hands.

Two of her images do not depict her Vahana and their Ayudhas are:

3. Varada with Akshamala, Dupa, Dhanusha, Phala.

Khadga, Amkuda, Khetaka and Pada. Khetaka in her hands can be justified by the text "Silparatnakara".

15. Kandarpa (Pannagadevi) or Kanaasi:

Digambara Kanaasi rides on a tiger and holds Kamal, Dhanusha, Varada pose, Amkuda, Dupa and Kamal.
Svetambara Kandarpan rides on Horse or Fish having in her hands Kamal, Amkuda, Kamal and Abhaya pose.

Seated on a Fish Kandarpam is shown with Varada pose and Kamal in first hand, Amkuda, Rase.
Paśa and Phala in remaining three.

Riding on a horse Kandarpā carries Varada with Akṣhamālā, Kamal, Kamal and Ghata. Ghata cannot be justified in her hands.

Riding on a Tiger she has Varada, Kamal, Kamal and Kati pose - Or Varada, Bāpa, Dhamusha and Ghata.

Seated on horse another image shows Varada, Vajra, Gādā and Kamal. Here two of her Āyudhas Vajra and Gādā cannot be justified.

Kandarpā is like Vāgīśvarī the goddess of learning and one image which shows her with her Vāhana Horse holding Chhurika, Dandā, Pustak and hand on knee depicts her as goddess of learning giving Pustak in her hand.

A six handed image of this Yakṣīṇī has also been found with her Vāhana horse. She has Gajahasta pose, Gyān pose, Bāpa, Supporting Mukuta, Dhamusha and Ghata in her hands. Dhamusha and Bāpa she carries according to her Digambara depiction.

1. Main Sanotum roof Bhama Shah T Mt. Abu.
2. Outside Central T Gīrnar.
3. 2nd Sm T on rt of Mahabir T Gīran.
4. 3rd Sanotum back outside Parsvanath T Mt Abu.
5. "Jain Iconography"-B.C.Bhattacharya, Chapter III
16. **Nirvāṇa or Mahāmānasī**

Digambara Mahāmānasī rides a Peacock having Chakra, Phala, Khadga and Varada in her hands. Śvetāmbara Nirvāṇi sits on a Lotus having Pustak, Padma, Kamandal and Kamal-Kali (or Lotus bud) in her hands.

Nirvāṇi is shown with Gādā, Kamal, Pustak and Ghata in her hands. Here Gādā in her hand cannot be justified.

Seated on Lotus she carries Gādā, Kamal, Pustak and Abhaya.

One image of Mahāmānasī seated on a Peacock has also been found carrying Varada, Kamal, Kamal and Phala or Ghata.

17. **Balā (Achvutā) or Vijayā**

Digambara Vijayā rides a Black Bear holding Śaṅkha, Khadga, Chakra and Varada while Śvetāmbara Balā has Peacock Vāhana having Mātulinga, Śakti, Mūshandi and Kamal in her hands.

Balā with Peacock has been shown carrying

1. Sanctum roof Bhama Shah T Mt Abu.
2. Central roof Bimal Shah T Mt Abu.
3. Sm Jain T Chittor Fort.
4. Sm Jain T Chittor Fort (Peacock looks like an ordinary bird here as its tail is not visible).
Varada, Tridūla, dūla and Phala (Tridūla she can carry according to Silparatnakara).

Or Phala, Tridūla, Kamal and Ghata.

Déesse with Varada, Gadā, Chakra and Śānkhā may see Vijaya.

18. Dhāraṇi or Tārā :-


Dhāraṇi is shown seated on a Lotus with Varada with Akshamalā, Kamal, Kamal and Phala.

Or Pāda, upper two hands broken and Sarpa.

Here Pāda cannot be justified and even though her seat is a Lotus given according to Svetāmbara texts her Āyuḍhas are in accordance with Digambara texts.

The third image has Varada, Kamal, Vajra and Abhayā, and may see that of Tārā as she carries Vajra.

--------------------------
1. Rot cut Parsvanath T Mt Abu.
3. 4th Sanctum it cut Parsvanath T Mt Abu.
4. (Vahana not depicted) Sm Jain T Chittor.
5. 4th Sanctum it cut Parsvanath T Mt Abu.
6. 3rd Sanctum Back cut Parsvanath T Mt Abu.
7. Main Sanctum roof Brama Shah T Mt Abu.
Digamberra Aparājītā rides on Lion having Matulinga, Khadga, Khetaka and Varada pose. According to Svētāmbara seat is Lotus with Varada, Akshamālā, Matulinga and Sakti in her hands.

Two four handed images of Aparājītā riding on a Lion and holding Varada pose, Abhaya pose, Sakti and hand broken.

Or Khadga, Akshamālā, Khetaka and Abhaya have been found.

A six handed image of this Yakshi seated on Lion shows Abhaya, Khadga, Akshamālā, Dance pose, Khetaka and Ghata in her hands.

Her twenty handed image shows Varada with Akshamālā, Sarpa, Cada, Vyākhyaśā Mudrā, Aukuda, Dandē, Trijāla, Pāpa, Śringa, Khadga, Khetaka, Kamal, Misala, Dhamusha, Peda, Vajra, Sāmicha, Paradu, Abhaya and Ghata. Two attendants on each side are also shown and she is sitting on a lion (Fig 166).

Her twenty hands cannot be justified (Fig-166).

1. Smt Jain T Chittor Fort.
2. Central roof Bimal Shah T Mt Abu.
3. Roof Bimal Shah T Mt Abu.
20. **Naraduttā or Bahrūpīṇī**

Digambara Bahrūpīṇī rides a Black Snake having in her hands Khetaka, Phala, Khadga and Varada. Svētāmbara Naraduttā is seated in Bhadrāsana with Varada, Akṣhamālī, Mātulinga, Trīdūla or Chata (Urn) in her hands.

Bahrūpīṇī seated on a Snake has Varada, Abhaya, Kamal and Phala in her hands.

Naraduttā seated carries Khadga, Khetaka, and Phala or Sarpa (which is her Vāhana) in her hands. One of her hands is not clear.

Goddess with Varada, Gadā, Trīdūla and Phala may be identified with Naraduttā as three of her Āyudhas tally with the texts. Gadā alone cannot be justified.

21. **Gāndhārī, Chāmunda or Kusumamālīṇī**

Digambara Chāmunda rides a Dolphin (Makara) having Akṣhamālī, Dandā, Khetaka and Khadga. Svētāmbara Gāndhārī rides on Swan having Varada, Khadga, Mātulinga and Jākti.

---

1. Somnath Museum.
2. 4th Sanctum Lt out Parsvanath T Mt Abu.
3. Sm T in Mahabir T Osian.
4. Sm Jain T Chittor Fort.
Riding on Makara the image of Chāmundā combines in her the Āyuva of Sveta-devi Gandhari as she has Abhaya, Vajra, Vajra and Danda.

Phala, Chata, hand not clear, Abhaya

(Fig. 161).

Two images of Gandhari riding on Swan have Varada, Sakti, Dandā and fourth hand is broken.

Or Varada with Akshamālā, Sakti, Bird and Phala. Here Bird seems to have been given by a Sculptor as it is given to Kuamarī who carries Sakti.

22. Ambikā, Kushmāndi or Āmā

Digambara Āmā rides a Lion and in her she has a bunch of mangoes and a child. Svetāmbara Ambikā rides on a Lion having a bunch of mangoes, Pāda, Child and Amūkṣa. Pāda and Amūkṣa she holds as Devi holds in Hindu iconography.

Two handed image of Ambika has a bunch of three mangoes and a baby (Fig. 162).

1. 4th Sanctum Lt out Pārśvanāth T Mt Abu.
2. Roof Bhaṭṭa Shah T Mt Abu (corner image).
3. 3rd T Lt out Mahābīra T Osian.
4. Main Sanctum Bhaṭṭa Shah T Mt Abu.
6. 3rd Sanctum Back out Parsvanath T Mt Abu (Both hands broken) Allahabad Museum; Room 2 Kota Museum; Sm T in Mahābīra T Campus Osian; Dhubela, Gwalior, Vidisa and Raipur Museums.
Ambikā seated on Lion has Bunch of Mangoes.

Amkusa, Pāda and Baby.

Bunch of Mangoes in three hands and baby in fourth. Three male and two female attendants are also shown (Fig. 188). She is seated on a Lion.

The Lion Vāhinī Ambikā has Bunch of Mangoes, Chakra, Chakra and a Baby with five female attendants on each side.

23. Padmāvatī :-

Digambara Yakshiṇī has either a Snake or a Cōck Vāhana. She is also shown seated on Lotus sometimes holding Amkusa, Akshamāla, Kamal and Kamal.

Her six, eight and twenty-four handed images have Pāda, Khadga, Śakti, Chandra (Crescent moon) Gadā and Dandā. Her eight handed image also has Pāda in one of her hands; her twenty-four handed image has Śāmkha, Khadga, Chakra, Chandra, Kamal, Nilotpala, Dhanusha, Śakti, Pāda, Kusa grass, Chanti, Bpa, Dandā,

Khetaka, Trīśliṇa, Parādū, Kanta, Vajra, Mālā, Phala, Gadā, Leaves stalk and Varada pose.

The Svetāmbara Padmāvatī rides on a Snake.

1. 4th Sanctum Lt out Parsvanath T Mt Abu; (1st hand broken) Nagpur Museum.
2. Roof panel Bimal Shah T Mt Abu; (Two hand broken) Dhar Museum.
3. Roof Bhama Shah T Mt Abu.
or Cock and holds Kamal, Pāsa, Phala and Amkuda in
her hands.

Images of Pādmāvatī on Snake Vāhana have:-


2. Varada with Akshamālā, Vajra, Ghanti and Phala. She rides on a cock here.

Her six handed images with Cock Vāhana
have - Abbaya with Akshamālā, Ghanti, Kamal, Chakra, Kamal, Phala.

4. Or Abbaya, Ghanti, Gyan pose, Vajra, Dance pose and Phala.


Eight handed image has Varada with
Akshamālā, Tridūla, Ghanti, Ghata, Bēqa, Tridūla,
Pāsa and Dhamusha.

Sixteen handed image of Pādmāvatī under

1. Rt out Parsvanath T Mt Abu; (No Kamal in 1st
   hand) Rt out Parsvanath T Mt Abu; Snake is like
   a lizard here.
2. Central roof Bimal Shah T Mt Abu.
3. Roof Bhama Shah T Mt Abu.
4. Roof Bimal Shah T Mt Abu.
5. Rt out Maladevi T Gyaraswar.
6. Sm Jain T Chittor Fort.
Nāga Canopy standing with Nāga and two Nāgīs has -

Varada, hand resting on Nāgi, Khadga,
Ghanti, Pāśa, Tristila, Chakra, Sarpa, Sarpa, Khetak,
Dandē, Kamal, Vajra, resting on Nāgī, Sarpa and Ghata.

24. Siddhāyikā : -

Digambara Yakshīṇī rides on a Lion having Varada and Pustak in her two hands. The Śvetāmbara Yakshīṇī also rides on a Lion and has Pustak, Abhaya, Mātulinga and Veepa in her hands.

Two images of Siddhāyikā seated on Lion have - Varada, Abhaya, Pustak and Ghata.

Or Varada with Pustak, Abhaya, Aṃkuda and Ghata. Aṃkuda in her hands cannot be justified.

The third image has no Vāhana but her Ayudhas identify her and they are -

Varada, Danda, Pustak and Ghata.

Śrutadevi : -

The Jain Śrutadevis are sixteen in number and goddess Sarasvati is at the head of them. According to Pratishthāvidhi, the Jain Śrutadevi is at per with

1. Roof Bimal Shah T Mt Abu.
2,3,4. Sm Jain T Chittor Fort.
Brahmapī. On Śuklapaṇchami of Kārtika (the fifth lunar day of October November) which they call Gyan-paṇchami Jains worship the Śrutadevis along with Sarasvati and Brahmapī. It is said that through their worship the devotee gets many qualities.

Twelve Śrutadevis are depicted in a panel or around the ceiling (Figs. 169 and 170).

§ §

Sarasvati :- See description in the Section D of this Chapter.

1. Rohini :-

Digambara Rohini carries Kalaśa (Urn), Samkha, Kamal and Phala. The Svetāmbara Śrutadevi rides on a Cow and carries Samkha, Akshamālī, Dhanusha and Bāga.

A two handed image of Rohini riding a cow carries Khandga and Khetak.

Riding on a Cow Rohini is shown with Abhaya, Bāga, Dhanusha and fourth hand is broken.

1. Jain T Chitter; Mandap Bimal Shah T Mt Abu.
2. 2nd Sm T on rt of Mahabir T Osian.
3. Sm T on lt of Mahabir T Osian.
Abhaya, Dhamusha, Bēpa and Phala.

Abhaya or Varada, Bēpa, Dhamusha and Sāmkha.

Along with Varada pose she is sometimes given Akshamālā too.

One image shows Varada with Akshamālā, Kamal, Sāmkha and Phala in her hands, here her Vāhana is not depicted.

Her six handed image seated on Gōw shows - Abhaya, Bēpa, Supporting Makuta, Dhamusha, Gyan Mudrā and Sāmkha in her hands.

2. Prajñāpati :

Digambara Prajñāpati has Khadga and Chakra; Svetāmbara has Peacock Vāhana with Kamal, Sakti, Varada, Sakti or Matulinga and Sakti in her two hands.

Four handed image of Prajñāpati is shown seated on Lotus with Abhaya, Kamal, Sakti, last hand is not clear.

3. Vairāśramkhāle :

The Digambara deity has only a Chain, but the

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<td>2nd Sm T on the rt of Mahabir T Osian.</td>
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<td>3.</td>
<td>2 images rt out Parsvanath T Mt Abu.</td>
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<td>4.</td>
<td>Central roof Bimal Shah T Mt Abu; (Dhamusha and Bēpa in 2nd and 3rd hands) Main Sanctum roof Bham Shaṭ T Mt Abu.</td>
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<td>5.</td>
<td>Outside Sm Jain T Chitter Fort.</td>
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<td>Roof Bimal Shah T Mt Abu.</td>
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<td>7.</td>
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Svetāmbara goddess has two forms. According to one she is seated on a Lotus and carries Chain and Gadā; but her four handed depiction has Varada, Chain, Kamal, Chain.

Four handed images of Vajraśrāmakalā have been found seated on a Lotus with -

Varada, Chain or Śrāmakalā in upper two and Gadā in fourth hand (Fig 162 opposite Chakresvari).

Or Chain in upper two, lower two being broken.

4. Vajramukṣa:

The Digambara Śruta Devi drives an aerial car and carries Aṅkuśa and Veerā. According to Śvetāmbaras she rides an Elephant and has Khadga, Vajra, Ketaka, Sakti or Varada, Vajra, Mātulinga and Aṅkuśa.

She has been depicted with Elephant Vāhana carrying - Varada, Vajra, Aṅkuśa with the fourth hand broken.

Varada, Aṅkuśa, Vajra and Phala or Ghata in fourth hands.

1. (Two images) Roof Bimal Shah T Mt Abu; Central roof Bimal Shah T Mt Abu.
2. 2nd Sm T on rt of Mahabir T Osian.
3. 2nd Sm T on rt of Mahabir T Osian; (Upper two hands interchanged) Sm Jain T Chittor Fort.
4. 2nd Sametum rt out Parsvanath T Mt Abu.
5. Roof Bimal Shah T Mt Abu.
Varada with Akšhamālā, Aṅkusa, Aṅkusa and Ghatā.

Varada with Akšhamālā, Aṅkusa, Chakra and Phala.

6. Purushaduttā :-

Digambara goddess rides on a Peacock holding Vajra and Kamal in her hands. Her Śvetāmbarā depiction has Khadga and Khetak if two handed, and riding on a Buffalo she has Varada, Khadga, Matulīnga and Khetak in her four hands.

Images of Purushaduttā do not show any Vāhana and her Āyuḍhas are in accordance with the Śvetāmbara text :-

Hand is broken, Khadga, Khetak and Phala.

Varada with Akšhamālā, Khadga, Khetak and Phala.

7. Kāli :-

Digambara Kāli rides on Deer and has Danda and Khadga in her hands. Śvetāmbarā goddess sits on Lotus with Gada and Varada pose when two handed and Akšhamālā, Gada Vajra and Abhaya when four handed.

1. Sm Jain T back out Chittor Fort.
2. Sm T on rt back Chittor Fort.
3. Sm Jain T Chittor.
4. Sm Jain T Chittor.
Varada, Vajra, Ghanti and Abhaya.

Vajra, Bāga, Dhamusha and Chakra (which may be the unnamed Īyuḍha).

11. Mahāivāla or Jvālāmālinī:

Digambara goddess rides a buffalo and has Dhamusha, Khetak, Khadga and Chakra in her hands. The Svetāmbara Śrutadevi rides a cat or a boar but her Īyuḍhas are undescribed.

Image of Jvālāmālinī is shown riding on a boar (according to Nirvāṇakalikā) and has Varada with Akshamālā, Dhūpadāna, Dhūpadāna and śrīphala in her hands. She is carrying censer pots to justify her name, it seems.

12. Mānavi:

The Digambara text Pratihāśārodhāra gives her Sahya and Triśūla while the two Svetāmbara texts give her a Blue Lotus or a twig seat with Varada, Akshamālā and Bough of tree in her hands.

Seated on a Lotus Mānavi is shown carrying Triśūla in one of her hands, rest are not clear.

1. 3rd Sanctum back out Parsvanath T Osian.
2. Sm T back outside Chittor Fort.
3. Cat according to Achāra Dinakara and boar according to Nirvāṇakalikā as quoted by B.C. Bhattacharya in "Jain Iconography" Chapter VI, p. 163-177.
5. Upper frieze Mahabir T Osian.
13. **Vairoti**

Digambara Vairoti rides on a lion and has a snake symbol. The Śvetāmbara goddess rides on a snake and carries Khadga, Sarpa, Khetak and Sarpa.

Seated on a snake Vairoti carries -

Khadga, Sarpa, Khetak and Phala. Her Vāhana who is half snake half man, has folded his hands to worship her.

Hand on Kati, Second one on knee, Khetak and Sarpa

Hand broken, Khadga, Khetak and Sarpa.

14. **Achyuta**

Digambara Achyuta rides on a horse and holds a Khadga. In her Śvetāmbara depiction she rides a horse holding Dhanusha, Khadga, Khetak, Bāṇa.

Achyuta is always shown with her Vāhana horse and in her four hands she has -

Bāṇa, Khadga, Khetak and Dhanusha.

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1. Main Samstum roof Dhama Shah T Mt Abu; Central roof Bimal Shah T Mt Abu.
2. 2nd Sm T on rt of Mahabir T Osian.
3. Upper frieze Mahabir T Osian.
4. 2nd Sm T on rt of Mahabir T Osian.
1. Māṇasi:–

Digambara Māṇasi sits on a Snake while Svetāmbara sits on a Swan and has Varada and Vajra or she sits on a Lion with Varada, Vajra, Akṣamālā and Vajra.

Seated on a Swan with Vajra in one hand Māṇasi feeds the bird with her second hand.

In her four handed depiction she has Abhaya, Vajra, Ghanti, Phala.

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1. Sm T's back Campus Mahabir T Osian.
2a. 2nd Sm T on the rt of Mahabir T Osian.
3. Main Sanctum roof Bham Shah T Mt Abu; Central roof Bimal Shah T Mt Abu.
4. Sm Jain T Chittor Fort.
5. Outside Sm Jain T Chittor Fort.
6. 4th Sanctum Lt out Parsvanath T Mt Abu.
7. Sm T on Lt of Mahabir T Osian.
8. 2nd Sm T on the rt of Mahabir T Osian.
Varada with Akshamālā, Vajra, Vajra and Phala. Here her Vahana is missing.

16. Mahamānasī:

In Digambara depiction she sits on a Swan and holds Akshamālā, Varada, Amikā and Male. Svetāmbara goddess rides on a Lion with Varada, Khadga, Kamandalu and Sakti.

Mahamānasī according to Silparatnakara carries Varada, Khadga, Ketak and Kundikā.

Seated on Lion the goddess has:

3. Abhaya with Akshamālā, Khadga, Ketak and Kamal or some other object.


Āyāgapata:

An Āyāgapata is the Tablet of Homage, an ornamental slab or some other object of worship. Sometimes it bears a large number of Jina figures.

Large number of such beautifully ornamented Āyāgapatas

1. Sm Jain T Chitor Fort.
2. Silparatnakara-Somapura-P, 433; V, 97.
3. Upper frieze Mahabir T Osian.
4. Sm T to the Lt of Mahabir T Osian.
5. Roof Sanctum Bhasma Shah T Mt Abu.

*Umakanth P Shuk - Studies in Tama ART. Ch. IV P 77
are fixed in the roofs of the Shama Shah and Bimal Shah temples at Mount Abu (Fig. 171).

At Gwalior Museum is kept a part of the broken octagonal pillar which like the Āyāgapata was a dedicatory pillar. It contains figures of Jina standing in Kayotsarga pose all around the pillar.

Similarly an Āyāgapata in the Gwalior Fort where big Jina figures are found shows three standing Jinas in the centre with sixtyeight of them seated in Padmāsana on three sides of them (Fig. 172).

D—MISCELLANEOUS JAIN DEITIES.

A large number of Hindu deities were adopted by the Jains and in iconographic depictions also we find a clear illustration of this fact.

Sūrya and Consort:—

Sūrya when depicted with two hands only has Kamal in both his hands but his four handed images have a large variety of depiction. According to Viśva-karmāśāstra the four handed image of Sūrya should have Kamal, Kamandalu, Akshamālā and Kamal.

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1: Museum Entrance Gwalior Fort.
2: Near gate facing Ghantātri Gwalior Fort.
*: See Chapter on Sūrya.
Fig. 171 - Āyāgapata

Fig. 172 - Āyāgapata

Fig. 173 - Sarasvati
On the basis of the above Āyudhas given to Sūrya by Viśvakarmadēstā images having Varadā, Kamal, Kamal and Ghata can be easily identified with Sūrya. Similarly the female images with similar Āyudhas on the other side of the Sanctum gate can be none other than Sūryāpi the consort of Sūrya.

Ambikā

The mother goddess worshipped in Ancient India as the goddess of fertility and vegetation, soon took the form of the Supreme Mother or the Jagadambikā. As such she is shown with a baby in her lap.

Jain mother goddess Ambikā is shown seated under a tree holding a bunch of Mangoes in her right hand and supporting the baby on her left folded leg with the left hand. To help her identification as a Jain image a Tīrthāṅkara image is shown on top but her Vāhana/Lion is not shown.

Another image shows the goddess seated on Lion

1. Two sides of the Sanctum gate Bhama Shah T Mt Abu.
2. Side of the Sanctum gate Bhama Shah T Mt Abu. *
3. See Chapter on Devi.
4. Delhi Museum.
5. "A Sm Jina figure at the head or the top of the statue is the key note to recognise a Jain image"- Jain Iconography- B.C. Bhattacharya, P.24-28.
6. Indore Museum.
supporting the baby but all her four hands are unfortunately broken.

**Sarasvati**

Sarasvati, the goddess of learning is also worshipped by the Jains. The Śvetāmbara Sarasvati rides on a Swan while the Digambara has a peacock and is depicted in various ways as follows:

Her two handed image is shown with Pustak.

Four handed images have:

- Abhaya, Pustak, Kamal and Phala.
- Varada, Abhaya with Akshamāla, Kamal and Pustak.
- Veena, Akshamāla, Veenā and Pustak. She rides on a Peacock.
- Akshamāla, Veena, Pustak and Ghata.

Six handed images of Sarasvati depict her with Swan Vahana having in her hands Varada with Akshamāla, Ghanti, Kamal, Veena, Ghanti and Pustak (Fig.173). Three hands of the other image are broken.

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1. Jain Sarasvati carries Veena as given in Achāra Dinkara’s-Pratishthavidhi, as quoted by B.C. Bhattacharya, Chapt.VI P. 163-177.
2. Roof Bimal Shah T Mt Abu.
3. 1st T in Mahabir T Campus Osian.
4. Rt outside Ambulation Parsvanath T Mt Abu.
5. Outside Central T Girnar.
6. Sm Jain T Chittor.
7. Roof Bhama Shah T Mt Abu.
and the remaining three have Veepā, Pustak and Varada.

The two eight handed images of Sarasvati have:

\( \text{Ekta}\), Aukusa, Veepā, Akshamala, Phala,

Pustak and Ghata.

Varada, Sāmkha, Veepā, Pāśa, Veepā, Lekhani,

Kamal and Kamal. The goddess is seated on a Swan.

Gajalakshmi, Lakshmi or Sri:

Gajalakshmi in Jain temples is shown seated in Padmāsana with Abhaya, Kamal, Kamal and Ghata. On either side of her stands an Elephant on Kamal. According to Digambara and Svetambara texts also she rides on Elephant and holds Kamal in her two hands.

Other depictions of Lakshmi are:

Varada, Kamal, Kamal and Ghata. Sometimes her Vāhana Elephant is also shown beside her.

One image shows her seated on Lotus. She is shown wearing Sāri in modern style, her āśes are not clear.

1. Indore Museum. 8. 23. 4. Roof Bimal Shah T Mt Abu
5. Sanchit gate Bhama Shah T Mt Abu; (Varada with Akshamala and Vahana too) Outside old T Girnar; (Last hand also in Varada pose) Vahana too Outside Jain T Chittor.
6. Old T Girnar.
Lakshmi is also shown having Varada, Kamal, Kamal and Phala in her four hands.

Lakshmi riding on Elephant, has in her hands 2 Kati pose, Kamal, Kamal and is supporting waist band.

THE DIKPĀLAS

The Jains also recognise the Dikpālas. But to the list of eight Dikpālas of the Hindus they add Brahmā and Nāga thus bringing about the total to ten. This is corroborated by the following Sanatun gate panel in the Indore Museum.

(1) Indra rides on his Elephant Airāvata and holds Vajra - his characteristic weapon.

Indra in the panel at Indore Museum is shown with Vajra and Ghata.

(2) Agni according to Jain depictions rides on a Ram and holds Sakti. The Śvetāmbaras give him the Dhanusha and Bāga. According to Digambara texts he also carries a sacrificial pot.

Agni's image has been found having Abhaya and Ghata.

1. Main roof of Sanatun Dhama Shah T Mt Abu; Jain Ts Chittor (She is seated on an Elephant but her lower two hands are broken) Central T Girnar.
2. Old T Girnar.
4&5. Indore Museum.
Nairṛti rides on a Corpse or goblin according to the Svetāmbaras and a Bear according to the Digambaras. Both the texts give Gada in his hands. But the Svetāmbara Nairṛti can also have Khadga and Dhanusha in his two hands.

The image of Nairṛti shows Gada and Phala in his hands.

Yama rides on a Buffalo and holds a Danda.

The image of Yama has been shown with Parasu and Ghata.

Varuṇa rides on a Dolphin or on a Fish. He always carries Pāda.

The image of Varuṇa has been shown with Pāda and Ghata.

Vāyu rides on a Deer. The Digambara texts give him a wooden weapon but some of the Svetāmbara texts give him Vajra and others a banner.

The god with Dhvaja and Ghata can be none other than Vāyu.

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1, 2, 3, 4. Indore Museum.
(7) Brahmare has been included by the Svetambara Jains in the list of the Dikpala but his name comes in the end. Here in this panel he, somehow, has been inserted in the middle. Brahmare is in charge of the upper regions, rides a Swan and holds Pustak and Kamal.

But the panel shows him having Abhaya and Ghata.

(8) Adana rides on a Bull and holds Dhamusha and Trisula. But in panel here he has been given Trisula and Ghata in his hands.

(9) Kubera rides on a man or on the Pushpaka Vimana bearing gems and a Gada.

Bearing the Hindu impact Kubera has been shown with Saumkhya nidhi and Nakula.

(10) Naga should be seated on a Lotus holding a Snake in hand. But the image found shows him holding Kamal and Phala in his hands.

Another more or less complete depiction of Dikpala is in the roof of the Bimal Shah's temple at Mount Abu. Varuṇa and Naga are somehow omitted here but all the following images are six handed.

1, 2, 3, 4 Indore Museum.
5. All round the roof Bimal Shah's Mt Abu.
(1) Ḫana is riding on his bull with Varada, Kamal, Trisula, Sarpa, Chanti and Phala.

(2) Indra seated on his elephant has Varada, Pustak, Aśkuśa, Vajra, Pustak and Ghata.

(3) Agni has ram vāhana having Varada, Kamal, Sruva, Kamal, Pustak and Ghata.

(4) Yama rides his buffalo with the first hand broken and second not clear, having Kamal, Danda, Bird and Pustak in his hands.

(5) Naivyti rides a bear (which here looks very much like a dog). He has Gada, Kamal, Damaru, Khetak, holding chain of his vāhana and last hand is broken.

(6) Brahmā's vāhana is not clear. He has Varada, Abhaya, Sruva, Kamal, Pustak and sixth hand is broken.

(7) Vāyu is on deer with Varada, Chanti, Dhvaja, Dhvaja, Chanti and Ghata.

(8) Kubera is on his elephant with Varada, Kamal, Nākula, Nākula, Kamal and Ghata.

Two more Dikpāla depictions more or less complete have been found. The one at Osian shows

1. Rt out Mahabir T Osian.
(1) Indra on Elephant but his hands are broken; (2) Agni is on Ram with flames of fire round his face having Abhaya and Ghata; (3) Brahma, whose Vahan is not clear, has first hand broken, Sriv, Abhaya with Akshamala, and Ghata in the rest; (4) Nairiti rides on a Man holding the handle of a broken sword; (5) Isana has Ghata, Tridula, Sarpa and Kati, his Vahan is not clear; (6) Yama rides a Buffalo with first hand broken second placed on Kati; (7) last is Kubera with Bowl and Nakula in his hands.

Girnar temples show Indra on an Elephant with Kamal, Vajra, Kamal, Kamal.

Kubera also on Elephant with Varada, Nakula, Nakula and Ghata.

Two images of Isana riding on Bull holding Akshamala, Tridula, Kamal and Ghata or Varada with Akshamala, Tridula, Sarpa and Ghata have been found.

A separate image of Kubera on Elephant shows his hand on Kati, upper two holding Nakula and fourth in Abhaya pose.

1. Outside old T Girnar.
2. 1st Sm T from the front Mahabira T Campus Osian.
An image of Agni with his consort Svāhā has also been found. The god rides a Ram along with his consort having Varada, Sakti, Censer pot and Ālingana. Svāhā also has a Censer pot.

F. DOUBTFUL JAIN YAKSHAS AND YAKSHINĪS.

The chief Jain centres of medieval temples like Osian, Chittor, Mt. Abu and Girnar present a large number of enigmatic icons of Yakshas and Yakshipīs or Srutadevis. These icons are very difficult to identify for if the Vāhana tallies with one Yaksha the Āyudhas tally with the other or with more than one at times. They may even present a very queer combination of Āyudhas and Vāhana remotely tallying with any one Yaksha, sometimes to the extent of one Āyudha only. Further more as the description of Srutadevis and Yakshipīs often tallies it becomes very difficult to distinguish one from the other. Taking some of these peculiar images in serial order their description would be as follows:–

1. Gomukha Yaksha who is most easily recognisable due to his Bull face. But the icon under consideration does not show his face like that of a Bull. Here he

1. 3rd Sanctum back out Parsvanath T Mt Abu.
1. Varada, Dharmachakra pose in second and seventh hands, Dandā in two hands, Dance pose, Pāśa, and two fingers of the last hand are pointing below while some are folded. He has Abhaya, Kamal, Supporting Mūlaka, Kamal, Gyan Mudrā and Ghata with Bull Vāhana.

2. Mahāyaksha identified as such only on the basis of the Vāhana Elephant. He is writing on a Pustak with pencil and holds Khatvāṅga with a bird sitting on it, and a Pustak in the third and fourth hands.

3. Tumbara Yaksha has Kartari, Kartari, Abhaya and Sarpa. But he may also be Gandharva or Dharamendra Yaksha as they too carry Sarpa which alone can be an identifying factor in this image.

4. Kusuma or Pushpa Yaksha due to his Vāhana Deer. He has Gajahasta, Manjeera, Amalaka, Dance pose, Vajra and Manjeera. Manjeera given in his hands would be more suitable in the hands of Tumbara Yaksha who in Hindu mythology is the musician of gods.

5. Matanga Yaksha has Lion Vāhana and the Yaksha

122. Roof Bimal Shah T Mt Abu.
3. 1st Sm T on Lt of Mahabir T Osian.
4. Outside Central T Girnar.
5. Roof Bimal Shah T Mt Abu.
with Lion Vahana having first hand broken, second in Abhaya Mudra, Kukkuta and Varada pose in remaining two, is identified as such only due to Vahana.

A few more enigmatic images of this Yakshe have been found with Lion Vahana and Ayyudhas as follows:

2. Varada, Nakula, Nahula and Ghata;

3. Trisula, Sarpa in upper two hands and fourth hand is not clear. This may also be Pardva or Dharmendra due to Sarpa.

4. Akhamala, Trisula, Bird and Ghata;

5. Varada with Akhamala, Trisula, Khavanga and Ghata.

6. Varada, Akhamala, Kamal and Pasa;

One image has Elephant Vahana with two hands in Anjali pose, Trisula and Sarpa in upper two.

This image has Lion Vahana on one side and Elephant with the broken tusk on other side. His ten hands have Phala, Pustak, hand not clear, Lekhani or pencil, Trisula, Sakti, hand folded on something.

1. Outside Central T Girnar.
2, 3, 4, 5, 6, 7. Outside old T Girnar.
8. Roof Bhama Shah T Mt Abu.
Gyān Mudrā, Chakra Mudrā and Varada with Aksamālā.

8. Yaksha Vijaya or Śyēmā with Consort Jvalamalini are shown standing. Yaksha has Varada and Kamal, Rassī Pāda, Dhāpadāna and Alingana. Yakshini has a Kamal in her left hand.

11. Īdvarā Yaksha identified as such due to his Vahana Bull - has Kamal, Kamal, Aksamālā and Kamal in his four hands. In another image he is shown seated in Padmāsana with Abhaya and Aksamālā, Dandā with something entwined over it, Pustak and fourth hand broken.

12. Kumāra Yaksha has been depicted like Skanda or Kumāra - the Hindu god. The Yaksha here rides on a Garuḍa Khadga, Khetak, feeding the bird holding a flower in the fourth hand.

14. Two handed image of Pataśa Yaksha (due to his Vahana Makara) holding Trisūla or Sakti and Sarpa.

15. Kinnarā Yaksha is shown standing with -

Dandā, Vajra, Vajra and Abhaya;

Phala, Vajra, Aṁkusā, Dandā combining in one

the Digambara and Śvetāṁbara Jyūdhas.

1. (One seated and one standing image) Rt out Parsvanath T Mt Abu.
5. 1st Sm T near Mahabir T Osian.
6. Gate Parsvanath T Mt Abu.
7. 3rd Sanatorium back out. Parsvanath T Mt Abu.
His eight handed image has -

1. Varada, Dharmachakra Mudra in two hands,
   Amuksa, Dance poses in two hands, Vajra and Vyakhyan pose.

16. Garuda Yaksha is shown with -

2. Varada, Chakra, Chakra, Ghata or Phala. This can also be Vijaya Yaksha due to Chakra in his hand. But two Chakras cannot be justified.

These images show his Elephant Vahana with Kamal, Khadga, Sarpa and Bird in his hands;


24. Matanga Yaksha wearing Mukuta holding -

5. Elephant tooth and Pustak. Two male worshippers are on either side of him and six females-two with Elephant tooth, two with Ghata and two in Dance poses, are also shown. Pustak in the hands of Yaksha may have been given as his consort Siddhayan carries it.

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1. Roof Bimal Shah T Mt Abu.
2,3,4. Outside old T Girnar.
5. Roof Bimal Shah T Mt Abu.
Coming now to goddesses Yakshinis and Srutadevis we find the same enigma here.

Lakshmi:—

Lakshmi or Sri, the goddess of plenty, who is also worshipped by the Jains on the Dhanaterasa day.

Images showing the following Āyudhas can be identified with her on the basis of the Āyudhas she carries in Hindu depiction.

Varada with Akshamālā, Kamal, Kamal and Ghata.

Lakshmi on Elephant Vēhana having—

Varada with Akshamālā, Kamal, Rassi Paśa and Ghata.

Varada, Nūhu (Sugar cane), Sruvā and Ghata.

Lakshmi on Lion (as found at Khajuraho) with Varada, Kamal, Kamal and Ghata.

1. Chakredvāri is shown riding on Garuḍa in human form and holding Varada, Chakra, Chakra and Akshamālā.

1, 2, 3, 4, 5. Outside old T Girnar.
2. Ajita—Due to her Vahana with first hand on Koti, Kamal, Kamal and Ghata in others the goddess may be identified with Ajita.

4. Vajradraśākhala and Aṣṭhyūṣa—A combined depiction perhaps as she is shown with Horse—the Vahana of the latter but holds Saṅkha, Vyākhyāna Madra, Eṣa, Parasu, Pāda, Āmkuśa, Chakra, Saṅkha in upper two hands, Śringa, Dandā, Abhaya, Dhanusha, Vajra, Gadā and Ghata in her sixteen hands (Fig. 174).

5. Purushaduttā or Kāli is shown on Elephant Vahana with Akṣamālā, Śruva, Pustak and Ghata.

6. Aṣṭhyūṣa, Śyāmā or Manovega is shown riding on Man though her Ayudhas differ. She has Varada, and Akṣamālā, Chakra, Kamal and Phala.

   Varada with Pustak, Gadā, Chakra and hand broken.

   In another image she is shown with a Ram-like Vahana which can be taken for Deer. She has in her hands Varada with Akṣamālā, Pāda, Dhvajā and Ghata.

7. Sāntā, on Elephant with Akṣamālā, Āmkuśa

10. Sm Jain T Chittor Fort.
(which can't be justified) Trisūla and Ghata.

Sāntā or Kāli on bull holding Pencil in first and manuscript on which she writes in fourth hand, Mishtikā and Trisūla in upper two hands.

8. Jvalamālinī has Mālā in first and third hands, Kamal and Dhūpadāna in others.

9. Sutārā rides on bull and has Abhaya Mudrā, Kamal, Supporting Mukuta, Kamal, Gyān Mudrā and Ghata in her six hands.

Her four handed images with Vāhana have Varada with Akṣamāla, Kamal, Kamal and Phala.

Varada, Vajra, Pāda and Phala.

No Vāhana but Varada, Abhaya with Akṣamāla, Kamal and Ghata.

10. Adokā as the goddess has Varada and Pāda in her hands. But here she has been given in her four hands Varada with Akṣamāla, Abhaya, Pāda and her last hand is broken.

147. Sm Jain T Chittor Fort.
2. Roof Main T of Bimal Shah Mt Abu.
34. Roof Bimal Shah T Mt Abu.
5. Sanctum gate Parsvanath T Mt Abu.
6. Rt out Parsvanath T Mt Abu.
11. Gauri is shown with Varada, hand not clear, Gadā and Ghata.

14. Aśkūḍā or Anantamati has Varada, Khadga, Khetak and Phala. Khetak is given in her hands in Silparatnakara.

15. Kendarpā is thus identified due to her Vāhana Horse but in her hands she carries Varada, Tridūla, Sāṅkhā and Ghata which are not in accordance with the texts.

20. Naraduttā has 3 snake Vāhana but here she carries it in her hand. Thus having Khadga, hand not clear, Khetak and Sarpa.

22. Ambikā shown as the consort of Gomedha Yaksha.

This Yaksha alone carries a Hammer which here his consort has been given in one of her hands.

Varada with Akhamālā, Vajra, Drughapa (Hammer) and Phala.

23. Padmināvati is seated on Lotus having -

Varada with Akhamālā, Tridūla, Tridūla and Ghata. One Tridūla can be justified in her hands but

1. It out Sm T Mahābīr T Osian.
2, 3, 5. Sm Jain T Chittor Fort. * Silparatnakara-
4. Sm T Mahābīr T Osian. Somapura-P.480,
a Sarpa.

Image of a Jain goddess holding Kamal in all her four hands may be called Kamaldhariya.

1. Ajmer Museum.