CHAPTER VI

(A) JAINA IMAGES
(B) BUDDHIST IMAGES
SECTION: A

JAINA IMAGES

Jainism is a living faith in India. In eastern Malwa Jainism has been quite popular since early historical times. There are two sects in Jainism: the Digambara and the Svetambara. Digambaras (clothed with sky) go about naked. The Svetambaras (clothed in white) wear white garments. Jainas consider every object to be endowed with a soul.

Jainism flourished along with Buddhism and the Vedic Puranic religion in different regions of the country.

According to the Jaina tradition, Risabhanatha or Adinatha, was the first Tirthankara, who propounded Jaina religion. In one of the verses of the Rig-veda, Risabhadeva has been mentioned as a king - the bestower of wealth to his subjects. The Bhagavata Purana has given details about the birth of Risabhanatha. Risabhadeva also finds mention in the Buddhist literature. In one of the works he is referred to as Vratavalka.

Parsvanatha, the 23rd Tirthankara is regarded as a historical figure. According to Rhys Davids, he was the real founder of Jainism.
The last Tirthankara flourished in the 6th century B.C. He was the contemporary of Gautama Buddha, Mahāvīra propagated his religion and made it very popular.

MAURYA AND ŚUNGA PERIODS :

In his VII Pillar Edict emperor Ashoka mentions the Nīgrannthas along with the Brāhmanic Ajivikas. They have been taken to denote the followers of the Jaina faith. Samprati, grandson of Ashoka was a great patron of Jainism.

Dr. U.P. Shash has discussed the tradition of the worship of Jivantasvami image at Vidisha on the basis of the works like Anasyakacurmi, the Nisihacurmi and the Vasudevahindi.

A torso of a naked male figure was found at Lohanipur, near Patna, and is now preserved in the Patna Museum. According to some scholars this sculpture reveals the existence of Jaina images in the Maurya Period. A similar statue from the same site, but without polish, suggests the existence of Jaina worship during the Post-Maurya Period.

The literary tradition of the Jivantasvami images is corroborated by the images of Mahāvīra standing in meditation with a crown and other ornaments on his body. This tradition started with the popularity of the original sandal wood image carried off Pradyota and deposited at Vidisha in his territory.

GUPTA PERIOD :

The popularity of Jainism during the region of the Guptas is borne out by the discovery of some epigraphs and
images. The Udaigiri cave inscription of the region of Kumāra-
gupta I refers to the collection of an image of Tirthankar
(Jinesvara) Pārśvanātha. The Kahaum stone pillar inscription
of the time of Skandagupta mentions an endowment in favour of
Jain religion and to the installation of five sculptures of the
Tirthankaras in the niches of a stone pillar.

Jain temples and sculptures were made at Vidisha,
Gyraspur, Badoh and other sites during the early Medieval Period.
The Cetarmal temple at Badoh, built from remains of temples of
the 9th and 10th centuries A.D. has yielded a nativity sculpture
variously identified with Kṛṣṇa-Devaki or Trisala-Mahāvira.8
At a large number of sites in Madhya Pradesh are found the
remains of Jaina art and architecture ranging in time from the
8th century to the end of the Moghul Period belonging mostly to
the Digambara sect.

The Tirthankaras are represented as ascetics sometimes
seated in the Yogic postures of Pādāśana or in the standing
postures (Kayotsarga). The Tirthankara images have a Śrīvatsa
symbol on the chest of the figures. The medieval images generally
have a trilinear umbrella above their heads and have their
special Lāñchana (symbol) which distinguishes them from other
images.

The Tirthankara images of the Kushāna Period from Mathura
do not bear the Lāñchhanas. This shows that in the earliest
stage of Jaina iconography, the practice of making out a Jaina
figure with a distinctive symbol was not in vogue. But the
Gupta and Medieval images have invariably their distinctive symbols. The Gupta Period showed a marked development in the iconographic characteristic of a Jaina figure. We see in such images the particular symbols and figures of a Yaksa and Sāsana-devatā invariably included.  

The iconographic details for the Tirthankaras are mentioned in the Jaina works. Of these the Dharma-chakra symbol seems to be of an early growth. It was followed by other symbols. The addition of a pair of lions or deer on both sides of Chakra begins with the Gupta Period. The eight auspicious symbols (aṣṭamangalika) occur on the early Jaina Āvasgarattas (tablets of homage) and other Jaina relics. Some of these symbols, e.g. Dharma-chakra, lion-seat, umbrellas, Svastika, Śrīvatasa, pair of fish, etc. are enumerated among the Ātisayas (supernatural qualities) of a Jaina by Hemachandra in his Abhidha-Vacintamani. The Śrīvatasa mark is generally shown on the chest of the Jaina Tirthankaras.

Apart from the single Tirthankara images shown in the seated or standing posture some sculptures portray the four main Tirthankara or all the 24 together. The four chief Jinas are: Rishabhanātha, Neminatha, Pārśvanātha and Mahāvira. On some slabs the four Tirthankaras are shown one on each side either in seated or standing posture. These images are called Pratima-sarvatobhadrika (images auspicious on all the directions).

According to the Jaina tradition an image of Mahāvira was brought by king Pradyota of Avanti from Roruka (in the
Sendu-Savira Kingdom. Ratha Yātra processions were held in honour of the image of Vidisha. Another early city claiming association with Jainism was Ujjayini. The Jaina literary tradition refers to the prevalence of the worship of Mahāvira in Ujjayini.

The cluster of Jaina temples at Badoh is worth mentioning here. There are twenty Jaina shrines in the groups. They enclose an oblong courtyard. The temples were constructed between the 9th and 13th century A.D. The images of the Jinas are enshrined in these temples.

At Gyarspur in the temple of Malādevi there is a seated Tirthankara image placed in the sanctum. Against the back wall there are three or four other Jina images. In one temple the centre of the lintel is occupied by a seated Tirthankara. The interior of the hall also contains several Jaina images.

Quite a good number of Jaina images found in the Vidisha district are now displayed in the Gujri Mahal Museum, Gwalior and the Vidisha Museum. One is exhibited in the Victoria and Albert Museum, London.

An artistic image of Lord Parsvanātha originally enshrined in a Jaina temple at Gyarspur, is now displayed in the Victoria and Albert Museum, London. The image shows the Jina seated beneath the Dhataki tree. When Meghakumara (Cloud Prince) attacked him with a great storm,
the serpent king, the Nāga Dharanendra, spreads his hoods above Parsvanatha's head and his consort, the Nāgi Padmāvatī, holds an umbrella over him. The image can be assigned to the 7th century A.D. 12

Recently three inscribed images of Tirthankaras have been found in a village called Durjanpur near Vidisha. These are extremely rare finds now preserved in the local museum at Vidisha. 13 Two of these images, according to the inscriptions on their pedestals, are of Chandraprabha (Plate XV, Fig. 57) and the third one is of Pushpadanta (Plate XV, Fig. 56). The inscriptions clearly indicate that these statues were caused to be installed by Maharajādhiraśī Rāmgupta.

All the three images are carved in the round, exhibiting also the back view of the Tirthankaras and those of the draped figures of the two attendants. This and other stylistic features are borrowed from the Mathura style. The stone of these two images is the local sand stone of Vidisha. According to K.D. Bajpai, "the paleography of the Brahmi script on the pedestals is similar to that occurring on the Udaigiri and Sanchi inscriptions of Chandragupta Vikramaditya". 14 The inscriptions appear on the pedestals of the Tirthankara figures who are seated in Padmāśana and dhyāna-mūdra. The pedestals have a winged lion at each end and dharma-chakra, with the rim facing in the centre. Two of the images have their faces mutilated. The figure of Pushpadanta has a standing Chauri-bearer on each side. There is an artistic
halo behind the head of the Jina. The upper part of the halo is broken. It has a scalloped border on the outer edge and a beautiful open multipedalled lotus in the centre. The halo of the second image is almost broken. It is not certain if there were any standing attendants on the sides of this image.

The smiling face of Chandraprabha is worth noticing. His ears have long pierced lobes. The Śrīvatsa mark is clearly visible on the chest of all the images. The tarso of each Jina shows a well developed healthy chest which is characteristic of the Gupta plastic art. The portion of the elbow and arm, held further away on each side from the torso, is peculiar and makes a triangle of the whole with the head as the apex. 16

These sculptures are significant not only from the point of view of the history of Jainism but also for the history of the Gupta Period. According to the inscriptions on the pedestals Mahārajādhirāja Rāmagupta got these statues installed on the advice of Cāluksamāna, the good son of Golakṣyāntya and pupil Āchārya Sarppasena Ksamāna, the grand pupil of Candra. Ksamacarya Ksamana-Sramana, who was a PāṇipātriKa (one who used his palms as a bowl for taking food and water).

On stylistic grounds these three images can be dated to the last quarter of the 4th century A.D. during the short rule of Rāmagupta, who belonged to the Gupta royal house.
JAINE TIRTHANKARA (PARDVAN\'\'THA) Plate XVI, Fig. 58
6' x 1/2' x 3', Bebnagar, Time about 600 A.D.:

The sculpture shows the Jina standing erect. The halo bears lotus and head decorations. On each side of the Jina's face is a Vidya\'dhara holding a garland. Their curly hair is nicely done. Two half-seated devotees are shown near the feet of the Tirthankara. His very long arms partly broken reach up to the knees. The rounded shoulders and the rest of the modelling are remarkable. It is now in the Gwalior Museum.

JAINE TIRTHANKARA (PARDVAN\'\'THA) - Plate XVI, Fig. 59
7' height, 7th Century A.D., Udaigiri:

This is another image of Jaina Tirthankara. Two Vidya\'dharas are shown with garlands and holding chaddra over Jina's head. Miniature figures of the Jinas and attendants are also seen.

JAINE TIRTHANKARA (PARDVAN\'\'THA) Plate XVI, Fig. 60
1'11" x 1'11", Udaigiri, Gupta Period:

Cave No. 20 of Udaigiri is dedicated to Pars\'\'\'van\'\'\'tha. During the Gupta Age, the art of carving and installation of Tirthankara images continued, although the extent example in Madhya Pradesh are a few only. The image of Pars\'\'\'van\'\'\'tha carved during the reign of Kumaragupta I in Cave No. 20 of Udaigiri near Vidisha can be mentioned. It has the usual characteristics of the Gupta Tirthankara images known from Mathura, Kaushambl and other sites in North India.
The Gupta inscription engraved on the Parśvanātha images refers to the year 106 of the Gupta Era (i.e. 428-6 A.D.). The name of the ruling sovereign Kumāragupta I is not mentioned here. It records how Sankara, a devout ascetic, caused to be made this image of Parśvanātha with serpent's hoods expanded (forming a canopy of a seven-hooded over his head), and having a halo around his head.

Parśvanātha is seated on a throne under which is carved a wheel with spokes. Parśvanātha is flanked on either side by an attendant. Over the canopy of snake-hoods is an open Chhatra with a danda.

**JAINA TIRTHANKARA** - Plate XVI, Fig. 61
45" x 30" x 10", Vidisha, Medieval Period:

The Tirthankara is seated in Dhyana-mūdra on a high double pedestal. The faces of lions on each corner of the pedestal are seen. The aureole behind the head is broken. Miniature Tirthankara images were carved on the frame. Part of one such images can be seen on the right side of the main deity. One attendant god stands to the right of the Jina with a Chauri.

The face of the Jina is mutilated on the chin. There is a Srigañjeva mark on his chest.

The image is now in the Gwalior Museum.
A brisk development in the Gupta art of Central India can be associated with the reign of Chandragupta Vikramaditya. Under his patronage, monuments and sculptures were carved at Udaigiri, Sanchi, Eran, Pawaya Tigowa and several other sites.

According to Professor K.D. Bajpai, "the classical traits are discernible in the few Jaina images of the Gupta Age and also of the Guriara Pratihara Period in the region of Madhya Pradesh". The relics of the Gupta Age can be seen in the Gwalior Museum, Dhubela, Vidisha and Indore Museums and also at sites like Vindisha, Gyaraspur, Badoh and Pathari.
REFERENCES TO SECTION : A

1. The reasons for Rasabhadeva's birth are described in the Mahāpurāṇa, III, 190-191. See also Adī-Purāṇa, XVI, 179-90.

2. Rīvadā, 1, 23, 177.

3. For details see the Bhāgavata Purāṇa; V, obs. 4-6; XI, 14-26, etc.

4. Āryaṃjuḥrīmūlakalpa, 53, 363-64.


7. Lee, S.E.; Ancient sculptures from India, Cleveland, Fig. 14.


9. Fleet; Gupta inscriptions, No. 61, Pl. XXXVIII, p. 266.


11. Bhattacharyya, B.C.; The Jaina iconography, p. XV.

12. See Bhattacharyya, B.C.'s Paper, Videsi Sangrahālay Men Jaina Pratimayen, Mahāvira Jayanti Śmarika, 1972, Fig. 1 on 126.

13. JOIR; XVIII, 1969, pp. 247-51; Three inscriptions of Ramagupta by G.S. Gai.

See also - Three inscriptions of Ramagupta by G.S. Gai; Ei; XXXVIII, 1970, pp. 46-49.


17. Ibid.; p. 80.
SECTION B

BUDDHIST SCULPTURES

The discovery of Buddhist monuments at Bharhut and Sanchi during the last century marked a turning point in the study of the early Buddhist art. The monuments of Sanchi stand on a hillock called Cetiyagiri; quite close to the present Vidisha town. Vidisha enjoyed the privilege of the vicinity of Sanchi, one of the most important Buddhist art centres in the country.

Buddhism did not exist in isolation. It flourished along with other main religions - the Vedic Puranic religion and Jainism. Like Mathura in the north, Vidisha in Central India provided a congenial atmosphere for the development of the chief religions of the country.

The earlier phase of Buddhism is more or less free from the representation of gods and goddesses. Scenes from the Buddha's life and the Jataka stories were given preference in the earlier Buddhist art. Such scenes and stories are found represented in stone at Bharhut, Sanchi, Mathura, Amravati and also in the Gandhara school.

The cult of relics was given an impetus by emperor Asoka in the third century B.C. This was an indication of the popularity of the Buddha's worship. Attention can be
drawn to a scooping stone from Besnagar discovered by Cunningham. It formed part of Vadika (railing) constructed around a stupa at Besnagar. It is carved on both sides. One side at the right end the elephant-śvetakatu is shown carrying a lotus stalk thus heralding the birth of Buddha. At the other end is a stupa which symbolises the Nirvāṇa. Between them is shown a huge lotus garland passing above and below the worshippers. The other side has a couple of royal figures with attendants repeated six times.

Besides, there is an upright rail pillar carved with a Bodhimaṇḍa with six worshippers under it. A Śūṣa (cross-bar) with figures of two worshippers under a Bodhi tree is another notable architectural piece from Besnagar. On another rail pillar from Besnagar the figure of a king riding a chariot is shown.

The emergence of the Buddha images in the anthropomorphic form was the outcome of a movement amongst the Buddhists for worshipping the master in the natural human form. Prior to the human form the Buddha was depicted in the form of symbols like Stūpa, Bodhi tree, Dharma-chakra, Tri-ratna, Bhikṣa-patra, etc.

Besides the sacred symbols connected with Buddha's life and teachings, worship was also offered to numerous other objects. One of the important among these objects was the stupa which was regarded as the embodiment of the universe. The stupas received worship even in the life-time of the
Buddha and this continued throughout the centuries after his Mahā-Parinirvāṇa.

The three jewels of Buddhism – Buddha, Dharma and Samgha were conceived in the form of deities and worship was offered to them both in the symbolic and human form.

After the Mahā-parinirvāṇa of the Buddha, Buddhism was divided into several sects. Among these Hinayana and Mahayana became more prominent.

The Hinayanists did not believe in image worship. It was mainly due to the endeavours of the Mahāyānists that images of the Buddha and the Bodhisattvas were made in rare numbers.

Mahāyānists were the followers of Bodhisattva and they were greatly influenced by Bhāgvatism. The image of the Buddha came to be worshiped, and formed an essential part of Buddhism. The new school sprang up in Gandhara and Mathura almost at the same time in the first century A.D. Gradually the Buddha images began to adorn all subsequent Buddhist sites, in India and outside.

The anthropomorphic representation of the Buddha greatly influenced the Buddhist thought and the great vehicle (Mahāyāna) gained a supremacy over the little vehicle (Hinayāna).

Mainly two types of Buddhas images were made – Standing and seated. In both the position of the hands or mūdras...
indicates a certain power or function of the Buddha associated with a particular event in his life. 9

The iconography of Buddhist images has basically conceived as combining the ideal of Chakravarti and that of a Yogi. Buddha in the form of a Mahamursha (greatman) was endowed with the thirty-two marks. These symbols were shown in the Buddha's figures. The lump of wisdom shown on the top of the head was called Ushnisha. The spiral mark between the two eyebrows was called Urna. Like a great man, the Buddha had elongated ear lobes (Pralambakarnapāsa), long arms up to the knees (Ajanubāhu), broad chest (Vasālvaka), palms of the hands and soles of feet marked with the Dharma-chakra (Chakra- anka-hastapadau) and webbed fingers of the hands (Jālānsuli-kara) etc. 10

The Yogi ideal of the Buddha figure has the following main features - the gaze fixed on the tip of the nose resulting in the half-closed eyes (nāsakra-drishti), cross-legged posture (Padmāsana or dhyāna mūdra), with hands either placed in the lap or the right-hand raised to the shoulder (abhava- mūdra), etc. 11 The conception of a Chakravarti was responsible for some of the elements in the making of the Buddhist iconography e.g. the two Chauri bearer attendants who were associated with royalty. The halo around the head is the sign of the glory of Buddha.

There are five main postures of the Buddha.
These are:

(1) **Dhyāna**, 
(2) **Abhaya**, 
(3) **Varada**, 
(4) **Bhumisparśa**, and 
(5) **Bhumi-Chakra**.

**BODHISATTVAS**

"Bodhi" is knowledge (Enlightenment) and "Sattva" is essence. The Bodhisattva is one who has become enlightened, acquired the Bodhi, Knowledge, but who refuses to enter Nirvāṇa since he desires to guide all mankind to the True path of the Buddha. The Bodhisattvas originated from the Dhyāni Buddhas.\(^{12}\)

The most popular of the Bodhisattvas are Avalokiteśvara and Mañjuśrī. They are very widely represented in India, Tibet, China and Japan.

At Sanchi several images of the Buddha and Bodhisattvas have been found. They can be assigned to the period between the 2nd and 9th centuries A.D.

At Gyaspur have been discovered a few Buddhist images. The relics of a few stupas are still extant near the present village of Gyaspur. It shows that in the Post-Gupta Period
Buddhist monuments were constructed at Gyaraspur. One beautiful image of Buddha found at Gyaraspur is described here.

**BUDDHA FROM GYARASPUR - Plate XVII, Fig. 62**

Time 9th Century A.D.

This is an image of Buddha in *bhumi-sparśa mūdra*. He is seated on a double pedestal. There are folds of lion-cloth flowing down the crossed legs. The figure is carved in high relief, and is set in an ornamental frame with two mouldings. Buddha is seated in meditation with half closed eyes. There are two attendant Bodhisattvas, one on each side.

Three more Buddha sculptures were found at Gyaraspur lying in the ruins. The above described image formed the fourth one. Each occupied a niche on the outer walls of the stupa. The Buddhas in the east and north quarter are in the *śhyāna mūdra* and those on the south and west quarter were respectively in the *bhumi-sparśa* and *dharmacakra-parivartana mūdra*. Each Buddha is flanked by two Bodhisattvas, one on each side. From the style all these images may be assigned to the ninth century A.D.
REFERENCES TO SECTION 3.

3. Ibid.; Plate III.
4. Ibid.; Plate II.
5. Ibid.; Fig. 13.
7. Ibid.; p. 32.
8. Gupta, R.S.; Iconography of the Hindus, Buddhist and Jain; Plate 186-88, p. 108.
10. Buddhaghritya of Asvaghosa; 1.60.
11. Agrawala, V.A.; Indian Art; p. 140.
14. A.R.A.D.G.S, 1931-32; p. 3;
   1935-36, p. 11.

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