SECTION — IV

CHAPTER — XIII

Introduction to the Agambara
Jaina Lexicography
The images of the Tirthankaras broadly fall into two groups - the Śvētāñjana and the Digambara. In the Northern part of India the Śvētāñjana as well as the Digambara sects of Jainism prevailed, but in the South and specially in Karnataka the Digambara sect alone prevailed from the earliest times. As far as Gravapa Delgola is concerned, the inscription and the images clearly point out the absence of any influence of the Śvētāñjana sect on this type. Hence the bastic build for and the images installed in this place are invariably those of the Digambara sect.

The term Śvētāñjana means one "who is robed in white", while Digambara means "sky robed" or the one having no garments. Reduced to simple terms, this meant that the followers of the former sect were those who permitted the wearing of the dress; the followers of the latter sect were those who remained nude. Based on this principle the Śvētāñjana images are not only dressed below the waist but they are often adorned with ornaments. In the conception of Jivantaevami images we find a further elaboration of these details. As these images are supposed to represent the Jina (Mahavira) before he renounced the worldly comforts, he is shown wearing not only a garment, but a number of ornaments and even a crown. But all such decorations are shunned by the Digambara and they represent their Tirthankaras neither with garments nor with ornaments.

2. Ii, P. 13; Cf., Burgeos, IA, XXXI, Pp. 460 ff.
3. For the details regarding these two sects, Viz., Schubring, "The Doctrine of the Jains", Pp. 61 ff.
The antiquity of the 'Tirthankara images is supposed to go back to the time of the Indus Valley civilisation, but definite historical evidences are available for the images of the pre-Kushāna period or for the images of first century B.C. But it is difficult to differentiate one image from the other as the images of this period are not accompanied by their cognate symbols or the laṃḍhāṭaras. Here only when they are accompanied by the epigraphs their identification could be made with certainty. Occasionally some of these images are accompanied by their attendants, but these do not help us to identify the main deity as the attendant deities had not acquired their individual characteristics by this period. We come across the earliest evidence of the image of a Tirthankara with the cognizance in the Gupta period. This evidence is provided by an image of Neminātha found in one of the niches of the ruined temple on Vaibhāra hill at Ḍūjgrī. In South India and Kārnātaka, the earliest images of the Tirthankaras are met with in the early-Chālukyan temples.

2. Shah, Akota, Pl. la and lb; for the images of Kushāna period, see, Pl. 2a, 2b etc.,
4. Smith, V.A., Jaina Stūpa and Other Antiquities from Mathura, ASI (NIS), Vol. IX, Pl. ICLXX.
5. Ohund, Samaprasad, AJAR, 1925-26, Pg. 125 ff.
at Aihole and Badami. In a rock-cut temple at Badami some of the images of the Tirthankaras and their Yaksha Yakshi along with their cognizances are found. But till we come to the temples of 10-11th centuries we do not find a systematic appearance of either the lāṭebhānas or the attendant deities in the temples of Karnataka.

The Jaina Pantheon:

The Jains worship the Tirthankaras the teachers who perfected knowledge and taught it to the world. A Tirthankara is differently interpreted as a prophet, a teacher or a god. "Tirtha" means here dharma or religious system, "one who expounds dharma" or according to another version, "Tisraam" or "Dharmarn" by which this ocean of samsāra, a transmigration, can be crossed. But these Tirthankaras are not identical with the Hindu gods for, they never acted as the creators of this Universe, and the world itself was held to be infinite and never created at any particular moment by the Jains.

1. These could be seen in the Śāhada Sāti at Badami. At Aihole a good number of bastis are found but the original images are, in most of them, either missing or mutilated. In Jēgūti temple, Aihole, we have one of the earliest images of Ambikā. This image deserves a greater attention than what has been paid to it hitherto. It is unique among the images of Ambikā.

2. II, P. 16 - he cites this from Sāmanta-Bhadra's Bhātavacābhāsī-Stōtra and Bhagavali-Sttra.

3. SAT, P. 185.
To start with the Tirthankaras themselves were nothing more than ordinary men, but they attained the godhood by leading a pure life, following the 

triratna - the right knowledge, faith and conduct.¹

The Jains believe in the existence of the Tirthankaras in three different time spans. They are called (1) Adikāla-

Tirthankaras or the Tirthankaras of the past age, (2) Vayaśeva-

kāla-Tirthankaras or the Tirthankaras of the present age and

(3) Bhavikāla Tirthankaras or the Tirthankaras of the future age. In each of these three groups, there are twenty-four Tirthankaras. While very little is known about the iconography of the past and the future Tirthankaras, there is ample material for the study of the iconography of the Tirthankaras of the present age.²

Though the Digambara and the Svetāmbara sects are the off-shoots of a single religion, there are certain funda-

mental differences in the very conception of their lords. Some gods and goddesses worshipped by the Svetāmbara have not been acknowledged by the Digambaras, and some Digambara deities are unknown to the Svetāmbaras. One such interesting difference is found in regard to Kallinatha who is held by the Svetāmbaras as a female Tirthankara while the Digambaras hold Jalili as male.³

Besides the Tirthankaras other Parivāradēvatas are also worshipped by the Jains. But these are viewed as subordinate deities and they are said to be in the temple to ensure the purity of the place of worship.⁴ However, these

¹ Jaini, J.L., Outlines of Jainism, Pp. 4 ff
² Sīk. Pp. 100 ff
³ J.J., Pp. 22 ff and also Pp. 13 ff
⁴ Nirvana Kalika, ed. by Zaveri, M.B., P. 2
form a part of the Jaina pantheon. Thus, besides the twenty-four Kīrttikākara, there are Bhavanapatis (deities of ten different worlds), Vyanatas (forest deities), Jyotishaka (planets, constellations and stars), Vaisānikiya (deities), Yakshas and Yakshinis and other gods and goddesses like Gaṅapati, Abhikā, Lakshmi and Sarasvati, etc. This group, in course of time included the Dikpālakas, Kāleśvarī, Gṛihadātava, apart from Hindu deities like Śiva, Viṣṇu and the mother goddess.\(^1\) Of these, the planets are said to have been introduced by the eastern school and later spread to western parts.\(^2\) No existing traditions in Karnataka clearly point to the worship of most of the Paṇivāra-dēvatā, which appear in the above list, but, excepting the Yaksha-Yakshini and the Ashtadikpālakas, the rest are not usually found in the form of images and are not worshipped in the temples.\(^3\)

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3. The present traditions are preserved in the form of compendiums used at various centres in Karnataka - *Śīlo-trīyā-trīyārāsaka, ed.* by Līkānātha Sastrī; *Pīḷāśāraṇaśabha* ed. by Santarāja Sastrī, *Chaturviśāti-Śīlo-śīlośabha, ed.* by Santarāja Sastrī are some of them.
The āsanas, Mūdrās and the Lāṅkhiṇās

Before entering into a detailed examination of the iconographic features of the twenty-four Tīrthākāras and their Parivāra-devata, let us devote some attention to their āsanas, mudrās and the lāṅkhiṇās. These form integral parts of the study of iconography, and, in the Jaina religion and art, the only means of identifying or classifying the images. Unlike the Hindu and the Buddhist images we come across very few āsanas and the mudrās in the Jaina images. These are restricted to only two to the images of the Tīrthākāras, but the Parivāra-devata enjoyed more liberty and they are found in various attitudes as in the Hindu images.¹

The word āsana means a seat or a pefestal. In this sense it refers to a nītha on which a person sits. But the word also conveys the sitting and the standing postures "adopted by a yogi as aids to the concentration of his mind".² The chief aim of the āsana in the regulation of the mind rather than the body of a yōgi. This is very well expressed by the select choice of the āsana by the Jains.

¹ The Parivāra-devata "do not represent purely Jaina elements" and they "betray unmistakable identity with those of the Hindu deities..." II, P. 91. Hence the āsana and the mudrās originally enjoyed by these demi-gods were allowed to them even when they found their position in Jaina.

THE TIRTHA᪂KARAS: The Tirtha᪂karas "either stand with arms handing down, or sit with hands resting, palms upwards, in the lap one upon the other." The former is called Čavatsardha and the latter, varṣaḥkāsaṅa. Ānandānāthāya not only recognizes these two asanas but prefers the latter to the former. He calls the other āsana like Vajrasana, Vīrāsana and Kukutāsana as viharāsanas and discards them.

2. PP, ed. by Santacita Sastri, xxii, 71-72.
3. This is a variety of Padmaḥāna. It is popularly employed in the Buddhist images. The Čautrāsara defines Vajrasana as "a kind of āsana in which the feet are placed on the thighs, one upon another with the toes shown upwards and on which the hands are placed." The Vajravāpas-cādhaṅgas describe the Vajra-Buddha sitting in this posture which agrees with that of Čautrāsara, but in the Budhhist images the hands are disposed of in the bhūpsaras-cāpā - Banerjea, op. cit., p. 272.

4. According to Abhirūpam-cāpta, in the Vīraḥasana the thighs are placed together and the left foot rests upon the right thigh and the left thigh rests upon the right foot - Ibid., p. 270. This āsana is often mistaken for mukhāsana. See, Gopinathrae's description of the Vīrāna figure of Aihole (Elements of Hindu Iconography, vol. i, pl. xxi) and Banorjea's comments on it (op. cit., p. 271, n. 2).

5. Kukutāsana is also a form of paḍmaḥāna. It is a sitting posture, "where the whole weight of the body rests on two arms placed on the ground on both sides, the body thus hanging in the air ..." - Ibid.
as causing in-convenience to the meditating saint. ¹ but, of the twenty-four Tirthankaras, twenty one are said to have attained their Kāvala-īdāna meditating in the Kāyotsarga-attitude, while the rest are said to have obtained it meditating in the Parvānāsana. ²

Let us examine these two āsana in greater detail.

2.2 KĀYOTSARGA: The standing posture, which was adopted by the twenty-one Tirthankaras for attaining the Kāvala-īdāna, is called Kāyotsarga or Kāḷasana or Khoḍāśana, though the last term occurs very rarely in the texts. ³ The term does not necessarily warrant a standing posture, but it is normally considered so as another term Parvānāsana is used for describing the sitting posture. Helen Johnson has said that "an indifference to the body by one standing or sitting, with the arms hanging down, is called Kāyotsarga. Yog.4.133". ⁴ The same scholar has further

1. Pp. X XI, 76. ( See the foot-notes for another reading of the text: vañca-vāñca-sa-wukkhasena-dīvānāsana-sa-vichakrāsana-sa. But it is also mentioned here that those who are in mañca-āsana could adopt any of these āsana and could meditate either standing or sitting or even sleeping - Ibid., 74-76.

2. Ibid., P. 191.

3. Ibid., P. 109. This word does not occur in the Āg. nor in any of the Mañṣhaya texts in Karnataka. It is also practically discontinued in usage by the subsequent scholars who have worked on Jain iconography - see Shah, Studies and Akāta etc., Johnson, Helen, Triratnaśākṣepa āsana-charita, Vol. I. ( Adīśvara Charita ), n. P. 16.
said that though kārīṁa-vāsa is practically the same as kāyotsarga, they "must always stand in prātimā, whereas kāyotsarga may be either standing or sitting." Dr. R.S. Sankalia defines it as "the name of a pose of Jinas who stand erect and motionless, with their arms thrown down on either side of the body, and hands, very often touching the ankles". The loose translation of "a standing meditation pose in English books on sculptures" is held by him to be incorrect. Dr. Sankalia, probably basing his judgment on the images which he was examining in his study has said that the hands "very often touch the ankles," but certain texts like Vāstuśastra and Pratīkṛṣṭhāsārasaṃgraha clearly say that the hands should not touch any part of the body.

A majority of the Jaina texts regard the kāyotsarga

1. Ibid., n, P. 54.


3. Ibid., xl. I and II. In other metal images also quite often the hands touch the ankles. But this is carefully avoided in the stone works. In the South, even in metal images care was taken to place the hands, away from ankles. (Vid., Hazanachandran F.A.T and the Plate.

4. JI, P. 197 - see the note in the same page.
as one of the six requirements of daily duties, **ahādāyasvakas.** In this context the term means only a meditation. A description of this posture is given in the Mahāprāpta. According to this text one has to choose a flat, neat seat and place his feet on it, the interspace between one foot and the other being twelve circles in the front and four circles between the heels. Both the arms are to hang naturally on either side of the body. The prerequisites for adopting this posture are also mentioned elsewhere in the same work. According to this one should "possess all parts of the body intact and be immune from the thirty-two defects." Though an elaborate description of the Tirthaharas, standing in this attitude, is given in the texts, very few of the texts exactly define its purpose. Mahavira in the Uttarādhyāyana says that "by Kāyotsarga: (literally abandoning the body) he (a monk) gets rid of past and present (transgression

1. **PP.** XVIII, 70. In CP. these ahādāyasvakas are defined as snāvika, satuviśātstastra, vandana, pratīkṣāyasa, pratīkṣākāsavā and kāyotsarga - *Yīda.*, MS. folio 105. But kāyotsarga comes in the fifth stage in the śrāvānabha texts - *Yīda.* Helen, Johanna., *op. cit.* P. 61, n. 122. Here the Kāyotsarga is interpreted as the "cure of spiritual faults (by meditation)."

2. **PP.** XVIII, 3 and 3. The exact position of the feet is described thus:
   *Vitasthyantarapāḍagram tatryamsantaraparshānam saṃpryuktasamsthabhaya sahitasthitih*

   *Ibid., 3.*

3. *Ibid.*, XIII, 69, which says: *sampryuktāsambhava-
   dvataśīdādśevarjitaḥ*
which require ) prāyusācita", 1 But a more convincing explanation is given in a short remark occurring in the
Chauravānavarṇāṇah. Here the Kāyotsarga is defined as
"chewing the attachment (manasā) within a limited time." 2
Another early 15th century work in Kannada 3 vividly
describes the standing posture (of Pārśvanātha). As in
the Kārvarṇāṇah, it also prescribes the distance between
the two great toes and the two heels of the feet - the
interspace between the former two being one sānu (a span )
and the distance between the latter two being four fingers.
All his external and internal indriya are to be subdued,
his mind (attention) is to be rested on the top of the
forehead, the eyes are to be fully opened, the hands are to

2. OP, 106: "kāyotsargavāsbudā parimita kāladeśu
sārīradā-sa grahasthasa pātu-viśivudu"

3. Pārśvaśa's Pārśvānāpamānāh ed.
by Doxorasa Pandita. The position of
the legs is described here as follows:

ordam-śāndākalāde na
-lvoralora-geḷena-maṅgasajala tērapi
gira vṛīvāɡataśāl bera
-gīra tannaya ni(iva)lavu yēgasāstavayōgamā

-XV, 95.

For the concentration of the mind
and the disposal of the other parts
of the body see verse, 97.
hang naturally on either side of the ankles, the feet are to be fixed one above the other in a line, according to this text.

The above explanation makes it very clear that the Kāyāsana, in normally used to mean an erect and motionless standing meditative attitude with arms naturally hanging on either side of the body; the two feet are to be separated by varying degrees of distance—the interspace between the two great toes being more than the space of the two heels. Apart from this position of the body, the other aspects like the concentration of the mind and the eyes, the position of the teeth, are common to all contemplating postures. In another Kannada work of early 13th century the position of the feet is described as "kāyāsana". According to this work, the eyes are to be fixed on the tip of the nose and the hands are to hang on either sides of the body (ālpibita-bhuivyugalan). But the term "kāyāsana" does not occur there. However, the Kāyāsana-posture is an important contribution made by the Jainism to Indian iconography, and is confined to Jaina images only.

THE PARAYAKASANA: The Parayāsana, Parayāsana, Padraśana, and Kāsana are the different terms used for describing the sitting posture of the meditating Jina. Though this posture is common to all religions, it is the most popular, preferred and prescribed Āsana for the Tirthākaras in Jaina literature. But according to a Jaina work called Sattvasārūddhāra only three Tirthākaraś—Adinath

1. Jaina's Anantapūrāṇād ed. by Shrīnivāsasāhor and Nangavālayyay Iyengar, IA, 64 (P. 207).
2. IA, P. 136 (sect, n. 4); EF, PAT, P. 121.
Sāntinātha and Mahāvīra are mentioned to have attained the Kēvala-jñāna, in this āsana. However, this is not always endorsed by other texts; nor is it rigidly reflected in the plastic representations.

Prescriptions of this āsana occur in a number of places in Mahāpurāṇa. According to these descriptions one has to select a flat, levelled, wide seat and sit on it. The legs are to be folded, with the left leg upon the right thigh and the right leg upon the left thigh. The left hand

1. In PP, Ādinātha is mentioned to have attained the Kēvala seated in the Parvabhūṣaṇa (IX, 281) and he is there called Pañcavishākha (Ibid., XXIV, 132.) He is described as seated in the same posture in the Sasanacarana XXXIII, 112-113.) Sāntinātha is also mentioned to have attained the Kēvala in the same attitude (UP LXIII, 981; also see, 992). This explicit statement, interestingly enough, does not occur in the case of Mahāvīra (UP, LXXVI 304 onwards), though on another occasion he is described as seated in this āsana when Śrēnikesahāraja meets him (Ibid., 1243 - 1244). On the other hand Pārāvanātha is described to have meditated in the Āsavāna and taken the dīkṣa in this āsana (UP, LIXIII, 128 onwards) but explicit statement regarding the Kāyotsarga posture when he attained the Ātāla is absent - Ibid., 128-147). But in a Kannada work of 13th century, Pārāvanāthapurāṇa, as seen above, he is described as standing though the word Kāyotsarga is not mentioned. In OP also the

( contd )
to be placed on the left leg with palm upturned and upon
the later the right hand is to be placed again with the palm
being in the same position. The āṇḍīrvān ( senses ) are to
be subdued, but in this process the serenity of the face
should not be affected; nor should it cause sweat, tiredness,
distraction and fear. The eyes are to be neither fully
opened nor fully closed; the breathing must be restrained;
the teeth must be joined together in a line, and the
attention must be concentrated either in the heart or in
the forehead or in the head or over the naval or in the neck.¹

¹Bhāhākāṣāna is explicitly stated in regard to
Adinatha ( GP (AP) P. 57 ) and to Śāntinātha, (see
GP, No. folio 107,) but in the case of Mahāvāra
no such specification has been made ( - Ibid.,
folios 165-167.)

1.

²F, II, 61-64; also Vide., XXI, 60-63.
References to the Bhāhākāṣāna occur in GP, XXI,
221; XXXIII, 112-113; UP, LXIII, 981 and 990,
LXVI, 1244 etc.,
The same idea is reflected in the classical
Jñāna literature in Kannada. Pampa in Ādīśānāga
cummarises the āṣana in the following verse:

Karapagapanaṃ-kunjñāgire manam-nesalallire

₁ōchanāṅgol-u

-₁₁-arcaćuṇā-₁₁abuvettire karadvayapalavas-

aṅkudol mara

-₁₁-dire tonu-niṣkramāṇe-₁₁dentsachayaṃ-

samanāgi-tannul-cā

-₁₁-dire nanasaṅcud-aparamayōjīge yōga-niyōga-₀₁₀₀₁₀₀₀

- X, 14

( contd )
Some other non-Jain texts also mention this āsana. For example, in the Buddhist pādhanas, we come across the Paryāhka and the vajra-paryāhka very frequently. Dr. Banerjee defines the Paryāhka as "a sitting posture in which both the legs are made to dangle down from whatever type of seat the figure sits on . . ." This description appears to be incorrect at least as far as the sitting posture of the Jaina images is concerned. As we have observed above, the Jaina texts leave us in no doubt in regard to the exact position of the legs and the hands of the sitting posture and they do not allow the Jaina to depart from these. But in actual practice, the sculptors seem to have depicted the Paryāhka in two different ways.

A comparison of this verse with the other cited from Pārvapāndita's Pārvavātpurāṇa, makes it very clear that mental attitudes of the meditation are similar in both the attitudes. But here, the eyes are said to be half-closed and the position of the hands differs from that found in the Kāyatoprāna attitude. In both cases, the mind (attention) is said to be concentrated on the upper part of the forehead. But the description given in another 10th century work in Kannada of Rama's Alītānapurāṇa-Tīkāka, (ed. by Javirapra and Javaragorda (VIII, P.142) perfectly agrees with the description given in AR.

3. The difference occurs in the North Indian and South Indian images. These are pointed out in P.
Bhattacharyya defines the Parvaṅkāsana as one in which "the legs are placed one upon the other with both the soles invisible." The images of Sravana Belgola correspond to this description. In conclusion it may be said that Parvaṅkāsana is a form of Paramāsana and is probably the most convenient sitting posture prescribed for a yogi.

The Parivārādēvatas: While the Tīrthāṅkara images are canonically confined either to a sitting or to a standing posture, no such injunction seems to have restricted the Parivārādēvatas. The latter are said to have been borrowed from the Hinduism and amalgamated into the Jaina pantheon, but some of the individual characteristics which they had enjoyed earlier were left unaltered by the Jains. It is probably this factor that accounts for the liberties which they are allowed to enjoy. Moreover, the Parivārādēvatas were offered a subordinate position in the Jaina pantheon, and though they were given importance in course of time, they were never elevated to the status of a Jina. Among the liberties enjoyed by them, the following may be noted here:

(a) The Tīrthāṅkaras are allowed either to stand in the Kāyotsarpa or sit in the Parvaṅkāsana; the Yakṣa-Yakṣhīs are not found in the former attitude while they are frequently not with in the latter posture.

(b) The Tīrthāṅkaras are allowed to bear neither the attributes nor the mudrās in their hands; the Yakṣa-Yakṣhīs are allowed to bear a number of attributes and mudrās.

1. Bhattacharyya, loc. cit.
(c) The Digambara Jain images are not allowed to wear either the garments or the ornaments; the Yaksha-Yakshi of this sect are invariably decked with an under-garment, a number of ornaments and a crown.

Let us now turn our attention to the āsanas and the mudrās adopted by these Parivāradēvatās:

THE ĀSANA: The attendant gods and goddesses are found both in the sitting as well as the standing attitudes. Of the latter, the most popular are the tribhāṅga and the karabhāṅga attitudes. These images are not popularly found in the Atītavāca and they are never met in this form in the temple of śravanga Belgoa. Only some dānāvanas or the door-keepers are found in this posture on some of the door-keepers.

THE TRIKĀṬA: In the Tribhāṅga, the body is held in the triple fixed pose, the head being more conspicuous at the waist and at the neck. A.H. Tagore describes this posture as one in which "the central line passes through the left (or right) pupil, the middle of the chest, the left (or right) of the navel, down to the feet. The lower limbs from the hips to the feet, are displaced to the right (or left) of the figure, the trunk between the hips and neck, to the left (or right), while the head leans towards the right (or left)."¹ This posture is commonly found adopted by the Hindu, Jain and Buddhist images, though in the first they appear to be more popularly met with than in others. Wherever the Yaksha-Yakshi are found standing in a miniature form on either side of their lord, they are invariably found in this posture. But some independent images are also

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found in this posture at Śrāvāṇa Belgoḷa. The Yaksha in the sukhāṣṭi of Chandragupta Bāstī (Pl. 1, b) and some of the Yaksha-Yakshis on the outer wall of Sānūtisvāra Jātī at Jinaṇāthapura stand as examples to this.

THE SAMĀBAṆĀGA: This is a standing posture which is in broad agreement with that of the Āyataśāna. But in the Āyataśāna the hands invariably hang down on either side of the body and this is not warranted in the SamābaṆāga. A.H. Jagore describes it as one denoting an equipoised body where "the right and the left of the figure are disposed symmetrically, the sūtra or the plumb line passing through the navel, from the crown of the head to the point midway between the heels." Examples for this may be found in the sukhāṣṭi of Chandragupta Bāstī (Pl. 1, a) and on the outer wall of Sānūtisvāra Jātī at Jinaṇāthapura (Pl. xli, b) etc.,

Of the sitting postures, the popular ones are the
(1) Parvatiśāna, (2) arāja-Parvatiśāna and (3) Sukhāṣṭa.

THE PARYająŚAKAṆA: This sitting attitude has been already described while examining the Ājāna of the Tīrthaṅkaraś and it needs no repetition here. Though the images of the demi-gods sitting in this posture are less commonly met with at Śrāvāṇa Belgoḷa, they are not completely unknown. The Yaksha in the sukhāṣṭi of Chandraprabha Bāstī (Pl. xIvi, a), and the Yakshi in the sukhāṣṭi of Chandragupta Bāstī (Pl. xli, b) stand as examples for this.

1. Ibid.
THE ARDHÅ-PAṚYĀṅKĀSĀNA: The most popular mode of sitting adopted by the Yakṣa-Yakṣis is the ardhā-āsana or the ardhā-Paṝyaṅkāsana. Quite a large number of images of the demi-gods are found seated in this posture in the busts of Śravāṇa Belgola. References to ardhā-āsana occur in Bakāṇḍara and other Jaina works, but in all these it is found invariably adopted by the personalities other than those of the Tirthakaras. Airādēvi, the mother of Jāntīnātha, is mentioned to have seated in this posture while recounting her sixteen dōmas to her husband, the kind Viśvaśēna.1 This is true of Śrīkāṇtha, the mother of Kṛṣṭānātha;2 Avadhēvi, the mother of Nānakāṇa;3 and Priyākārīnkēdēvi, the mother of Vardhamāna.4 The description of this āsana is vague and often conveys the meaning of a sitting posture of a person and also the pedestals on which he or she sits,5 None of the texts throws light on the exact nature of this attitude. Dr. Banerjea compares this āsana with the Lalitāsana or Lalitakāshas and says that in it "one leg, usually the left, is tucked upon the seat, while the right one dangles down along it".6 This, once again like his description of the āsana

1. UP, LXIII, 904.
2. Ibid., LXIV, 16.
3. Ibid., LXX, 531.
4. Ibid., LXXVI, 259.
Paryabhaksana, appears to be unconvincing as regards the Jain images are concerned. Shattacharya says that "the Ardhaparyabhaksana is half sitting on one's" where "one leg hangs angularly, the other remains folded." More lucid and correct explanation of this āsana has been given by Benoytosh Bhattacharya. He says that the "Ardhaparyabhaksana also called Mahāralīla, is a particular āsana of sitting. Both the legs are on the same pedestal; one of the knee is raised while the other is bent in the usual position of a Buddha. This āsana should be distinguished from the Lalitāsana in which case one of the legs is pendant, while the other is bent in the usual position of a Buddha." 2

The images of Yakhas-Yakshis seated in the Ardhaparyabhaksana abound in number. They could be practically set with in any of the bastis of Śravanga Belgoa. A careful observation of these images reveals minor differences in the degree of raising the knee or bending the leg. In some images both the legs are bent in the same degree and the colon face each other hardly separated by the intermediary space (Pl. xlix, c). In some other images, one of the legs is firmly planted on the pedestal and is bent angularly while the leg is horizontally placed on the pedestal (Pl. xlix, a). But these are only minor differences and were probably devised for a variety.

SUKHĀSANA OR LALITĀSANA: A sitting posture at ease is called Sukhāsana or Lalitāsana. In this posture one of the legs is dangling down and the other is bent and placed horizontally as in the Padmāsana or Paryabhaksana. The only difference between this and the Ardhaparyabhaksana is that

in the latter either both the legs are bent or one of them is bent at a certain degree but none of them is suspended from the pedestal; while in the former, one of the legs is invariably horizontally tucked on the pedestal and the other is invariably hung down or stretched down angularly. There appears to be no restriction as regards the way in which the leg is to be hung down. Quite often we find in the images the right or the left leg dangling down at various degrees. In the truhāsa image of Akṣikā in Chandraprabha Bāstī, the left leg is hung down and the foot is planted on the lien which is her vahana (Pl. xlvi, a). In one of the images of Chakrāśvari found on the outer wall of Sāntīśvara Bāstī at Jinaṇāṭapura, the right leg is hung down and the foot is planted on the pedestal found below (Pl. xli, a). In the truhāsa image of Akṣaka Bāstī (Pl. xlvii and Pl. xlvii), in the Yakshi image found in the guttāīava of Gomāṭa on Vindhyagiri (Pl. xlii), in some other images on the outer wall of Sāntīśvara Bāstī at Jinaṇāṭapura (Pl. xl, a; b) and in the truhāsa image of Śāsana Bāstī (Pl. xlv, a), we find different varieties of this posture.

Unlike the Tīrthaṅkaras, the Yākaṣaṇḍ and the Yākaṇias are endowed with a number of arms in which they bear either the attributes or the mūdraŋa. A study of these mūdraŋas is indispensable, for the identification of these images mainly depends upon it.

**THE MŪDRĀS:** The mūdraŋa¹ are the hand gestures in

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¹ The mūdraŋas are widely studied by, and, fairly familiarized to the students of Indian iconography. A recent sketch study made by Dr. Shivaramasamuti (South Indian Bronzes, pp. 50 ff) is probably
which the positions of the palm and the fingers symbolically convey certain meanings. These could be distinguished from the bāndha wherein the entire hand, disposed of in a fixed posture, denotes a symbolic meaning. Though the Hindu and the Buddhist texts enumerate a variety of mudrās and bāndhas, the Jaina Pratishṭhā texts casually record some of these while describing the attendant deities.

The most popular mudrās are the Ṛtavāja and dhāraṇī posture. In the former, the palm of the hand is turned outwards and the fingers are pointed down; it is meant to confer a boon on the devotee. In the latter, the palm is also turned outwards, but the fingers are pointed upwards; it is meant to offer protection to the devotee. We come across these two mudrās in almost all images of Tathāgataśānya at Śrāvāna Belagola.

Another popular hand gesture is the saṃyoga mudrā. This posture comes under sampyuj-bāndha wherein the two hands come together and indicate either a meditation or supplication.

the briefest and the best in this region. Elaborate descriptions of these are found in Rao’s Elements of Hindu Iconography Vol. II and Dr. Banerjéa’s op. cit. (244 ff.) etc. The present study is intended to show that there are no fundamental differences between the non-Jaina and the Jaina iconographic representations.

1. Banerjéa, op. cit., P. 244.

2. Sivaramakrishna, loc. cit.
The most popular way of representing it is by joining together the two palms and placing them either on or near the chest. We come across this posture in one of the images attending on Śālikā (Pl. xlii) in the *surtēlava* of Gomāta on Vindhyāgiri.¹ But in one other way the subordinate deities are found worshipping their lords—here, the two hands are held up vortically over the shoulder with the palm looking each other or upwards and the fingers of the two hands pointed upwards or sideways. Though an exact description of this posture is not met with in the texts, it is definitely indicative of a mode of worship. We meet this posture in the miniature Yakṣa image (Pl. xxvii, e) of *Upārśvanātha²* and in the *lānchhane* of the 18th Tīrthākara (Pl. liv, fig. XV) in Bhandari Zasti.

One another form of hand gesture usually not met with in the Jaina images, but found in one of the images of Śravaṇa Jolgoḷa, in the *Katakamukha* or *vishakaraṇa* -audā. References to the *Kata-khaṇḍa* abound in the Kannada works of the Śignabara tradition,³ and in the Panṭtic works of the Hindus.⁴ In this posture the "tips of the fingers are loosely applied to the thumb so as to form a ring or ... to resemble a lion’s ear."⁵ It could also be described as an hand pose intended to hold an object, but without any object.

1. No. 1—App. II.
2. No. 7—App. III. To confirm that it is a mode of worship, consult the Jaina-Kāśchi Ne. No. 1—TAT. P. 200.
4. RCO, T.A.C., OR. cit., P.
5. Ibid., P.
We have only one example for this in the Yaksni image (Pl. xlix., b) found in the sakhāsā of Chandragupta Bāṣi on on Chandragarhi.

One other hand-pose met with in the images of Īravāna Belgola (Pl. xxxii., b) is the Chinādrā. In this the thumb and the forefinger are joined in a circular form while the other fingers are kept open and the palm is turned outwardly. The images with this mudrā are not very many, but they are not unknown, in Īravāna Belgola.

THE HASTAS: Among the hastas, mention may be made of the Karttāri, Śānti, Leīha and Svarṣa hastas. In the Karttāri, the two fingers, the index and the middle, are raised upwards in the V-form and they resemble the scissors. Quite often this mudrā is adopted for supporting an attribute, specially a chakrā. For the Śānti, the index finger is pointed down or up and the rest are folded up. The Leīha and the Svarṣa hastas normally go together - the former is indicated by a graceful swing of a hand across or by the side of the body (as in Śāla), the latter is indicated by a delicately raising up an hand and holding it near the ear with the palm turned back. The Karttāri (Pl. xxvii., a; xl, b) and the Śānti hastas (Pl. xxvii., a) are found in the subordinate deities, but not the Leīha and the Svarṣa hastas. The latter two are met with in the images of dancing Indra found on the navarāṇa doorway of Bhoḍārī Bāṣi (Pl. xviii., b) and on the lintel of a torana found on the step way on Vindyagiri.

1. No. 32 - App. II.
2. No. 17 - App. II; No. 60 - App. IV.
3. No. 13 - App. II.
THE ATTRIBUTES: Besides the **mudrās** and the **hastas**, the subordinate deities are invariably found carrying a number of attributes in their hands. These attributes differ from image to image and, quite often, from hand to hand, and they are supposed to carry a certain symbolic meaning or a message of duty with them. The same attributes are held by different deities but in different hands. The position of every one of these attributes is important to the student of the **Jain iconography** as the identification of the image depends upon it. Some of these attributes ( *P. li* and *lxi*) are: **snākha**, **trīkāla**, **voitra**, **khadga**, **chevau**, **āvukka**, **sāne**, **upala**, **danda**, **halavuda**, **phāl**, **māda**, **khētaka**, **pala**, **pāla**, **shakrā**, **kālā**, **nkharāli** etc. The mode of representing these attributes differs from one school of sculpture to another, and the variety found in **Sravana Belgola** are mainly of the **Hoysala** school.

**LĀṆĈHAṆA**: Nudity being the common feature in the **Digambarā** **Jaina images** and the **ācāras** being reduced to either **parivāra** or **kāvyātāraka**, it would have been practically impossible to distinguish the different Tīrthaṅkara images from one another, had there not been the distinct cognizances for each one of them. These cognizances or the **lāṁchāṇapā** of the Tīrthaṅkaraśas and the attributes held by the attendant deities or the **parivāradāvataś** and some other characteristic marks or attributes alone help us to identify the **Jaina images** now.

All the Twenty-Four Tīrthaṅkara images carry their individual **lāṁchāṇapās**. The references to these **lāṁchāṇapanas**

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1. **Sivaramamurti, op. cit.,** *Pp. 36 ff.*
occur in the Jaina work Kalpasūtra, composed in about 300 B.C., but in actual representation these were not adopted till the Gupta period. And as far as the available data is concerned, the lāṅkhaṇa is supposed to have made its first appearance on the pedestal of the image of Vaiśnāva of Vaibhāra hill at Bājgir. Though image worship in Jainism could be traced back to the Mauryan period with certainty, neither here nor in the Kshatrapa- and the Kushāpa images the lāṅkhaṇas are represented on their pedestals. But those pedestals quite often contain the "devotional scenes of dharmaśāstra" usually placed with its rim to the front of the pillar. In such instances, the "Tīrthaṅkarae were recognised with the help of inscriptions on pedestals giving their names."

Such a history is yet to be traced in regard to the Jaina images of South India and at present we are not in a position to state anything about the earliest image of the Tīrthaṅkara appearing with his lāṅkhaṇa. As far as the images

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1. [i], p. 40.
2. Ohanda, Ramprasad, ASIAR, (1925-6), pp. 185 ff.
3. A Mauryan torso was discovered by Jayaswal at Nohinipur - Vide, "Jaina Images of Mauryan Period", JBOAS, Vol. XXII, (March, 1937). Also Vide, JBOAS, XXVI, no.2, p. 120 ff., for another image of this period. Shah while discussing a Parsvanatha image of Prince of Wales Museum, Bombay (in JJC, No.3, pp. 63-65), says that it resembles the Lochampur image.
of Śravāna Belagola are concerned, though the inscriptions
go back to about 600 A.D. and the monuments to about 9th
century A.D., the lāṃchhanas do not appear on the pedestal
of any of these till we come to the 13th century. However,
other characteristic features, such as the snake-hoods
on Saṭārāva and Saṭāva etc., appear here as elsewhere from
the earliest times. In short, in none of the Chandragiri
images do we come across the lāṃchhanas. The well-known
Digambara Jain texts like Mahāpurāṇa in Sanskrit and
Chāṇḍerāyaṇaṇa in Kannada, which narrate the life of
the twenty-four Tīrthaṅkara, do not mention the
lāṃchhana of the various Tīrthaṅkara. We come across a
list of those lāṃchhana in a 13th century work in Karnataka.¹

¹ In MP these details are not listed, nor any reference
has been made to the Gāmadīvatas of the Tīrthaṅkara.
Only in regard to Adinatha, the vṛṣaṅga-dīvakara is
mentioned in PP, I, 12 "vṛṣaṅga-vṛṣaṅgadīvakara-
ṇamaṇaṁḥ", In CP also these details regarding the
lāṃchhana and the attendant dīvakara do not occur,
but it does not mean that they were completely
unknown to the Jain of Karnataka. Pampa in Adiśakar
(901 A.D.) gives a full details about the Parājeyadīvakara
of the first Tīrthaṅkara. This is the first
explicit reference as far as the Kannada works
are concerned. In another work, (P of Maghaṃandya-
charya of 1209, Ep. 18 ff.) a complete list
of the lāṃchhanas and the names of the attendant
gods are given. This was first written in
Sanskrit and latter in the Kannada language
with a tāraka (commentary) attached to it.
The lāñchohanas of the Tīrthaṅkaras of the two sects broadly agree with each other, but they differ in some instances. The Śvētāmbara list is provided in Śemachandra’s Triṣṭikālākāraṃurukarita.¹ In the Aśāmbara texts, Pratīṣṭhāpatakle and Pravṛṣhtra-dārādārā ccatogorical lists of the lāñchohanas are given.² The jaratārāgaraṃuṣhākara litu of Nāghanadāyāchārya, which is now generally followed in Patavān Belolā, lists the same lāñchohanas but with one


Jānaya-gaṅgāvyah kari kōkah kasanā śvetikaḥ āṇā
aṅkaraḥ śrīśduṣṭa gaṅaḍa mahāśāh pūra śēśākau
vajraḥ prīgojāhagāraka kalasaḥ kūma utpadaka
śrīkō mahāhīpah śīhā lāñchohanandyarvan kramāḥ

Of., Pravṛṣhtra-dārādārā, cited by Bhattacharya in
II, p. 49. In Asadīhara’s
the lāñchohanas of the
Tīrthaṅkaras are given
indirectly while describing
Yaksha - Yakshī - Vid.,
pp. 58 ff.
difference in regard to Aramutha. Though these Lāṃghānas are broadly found in the sculptures of Śravana Belgola certain variations occur here and there. These will be pointed out while studying the iconographic features of the Tīrthaṅkaras.

In conclusion, let us note the following characteristics found in the images of Śravana Belgoa:

(1) Remarkable on the material used for preparing the images of Tīrthaṅkaras in South-India, T.M. Ramachandran pointed out that marble was rarely used here and on the other hand "ordinary granite is more often selected for image-making than polished stone or any other material, it being maintained that the colossal statues at Śravana Belgoa, Kārkaḷ and Vēma which are hewn out of rocks justify the selection." This remark of the

1. 37, p. 12. The list is as follows:

2. PAF, p. 191.
learned scholar is, however, not borne out by the images of Āravaṇa Belgoḷa. There is a definite preference for polished stone — what is known as pot-stone — over granite. Though the colossal statue of Somaṭa, the images of Bāhubali and Somaṭa on either side of Aṁkaṇdabāgīḷa, the so-called Siddha in Siddhara Bāsti, the images of the Tīrthāṅkara and his attendant in Channaṅa Bāsti are worked out of granite stone, hundreds of images found in this area are prepared out of pot-stone.

(ii) As pointed out already, the laṇḍhanag do not appear in any of the early images of Āravaṇa Belgoḷa. We come across them for the first time in the images of Bhaṇḍāri Bāsti and in the images enshrined in thesutallara of Somaṭa. From 12th century onwards these laṇḍhanag are usually found on the pedestals of the images, though exceptions to this are also found. These cognisances are incised on the nītha of the Tīrthāṅkara and not sculptured as done elsewhere.

(iii) Another characteristic mark the armaṭika symbol on the chest does not occur in any of the images of Āravaṇa Belgoḷa. The ñhaṅga-chaṅga symbol, mostly found on the images of North India, is universally absent here. Equally absent are the various trees under which the different Tīrthāṅkara attained the Kāśeṇa-Jāṭeṇa.

(iv) The aṁth-svāmiṇaṇa, pākaṇṭha, the dream-themes and other characteristics which occasionally make their appearances elsewhere are also absent in the images of Āravaṇa Belgoḷa.

(v) In the actual representation of the aṁmaṇa, the images of Āravaṇa Belgoḷa exhibit a perfect uniformity. In the Kāśeṇa-Jāṭeṇa attitude, the hands never touch the ankles.
though occasionally a wheel-like symbol is inserted in the interspace found between the finger and the thigh; nor the thumb finger touches the other fingers. Regarding the position of the feet the interspace found between the great toes is almost similar compared with the interspace found between the two heels. Here the injunctions of the majority of the texts are over-looked and the samanāda-posture, as stated in some texts, seems to have been adopted.

(vi) The Parvānāsana posture represented by the South Indian sculptors is slightly different from those of North India. In Mathura, Akōta and other places the position of the legs of the seated Šīrshakāra is remarkably alike. Here, the right foot is drawn upon the thigh of the left leg, and the left foot is drawn upon the thigh of the right foot. In this position the legs become interlocked with the feet placed heel to heel and the hands being kept in between the heels.¹ But in almost all the images in

1. Right from the beginning the posture is found represented in this manner in North Indian Jainc images. For Mathura images - Vide., V.A. Smith, op. cit., Pls. X to XVI; in Akōta, with only one exception (Pl. 59.b.) all images are found in this posture - Vide., Shah, Akōta and also studies, for the images of North India in general and particularly Pls. VII, XI, fig. 26-27; Pl. XIV, fig. 37; Pl. XVI, fig. 42; Pl. XXV, fig. 65; Pl. XXVII, fig. 73-75 etc., See also XI, Pl. I, IV, V, VII, XII etc.,
the South, and all the images of Sravapa Belgoja (excepting
the marble images of modern period), the position of the
legs, interestingly enough, varies. Here, the right foot
is never drawn upon the thigh of the left foot, the legs
are not interlocked and the hands are placed invariably on
the left leg. Actually the right leg is horizontally bent,
and over that the left leg is kept similarly.¹

(vii) As found in the images throughout India, Sugārāva-
malha and Pārśvanātha images have the many-canopies over
their heads. The hoods of the canopy are five in the former
whereas they are seven in the latter. But in these images

¹ This variety of Sugārāvāmalha is not only
found in the images of Sravapa Belgoja,
but throughout South India; for
Kulukalāni - Vide, Shah 22, Sāl.,
Pl. XXVII, fig. 72; for Jaina-Kaṇeṣhī,
- Vide., RAJ, Pl. III, 2. In Karnatak
also this posture is found in almost
all images - see for Mālakēśī and Jānkapūr,
Dossai, P.B., Jainism in South India,
Pl. 4; for Lekkunji - Vide., Cousens,
JA, Pl. LXIII; for Varuṣa, MAR 1940,
Pl. II; for Karur, MAR 1945, Pl. VIII.
3 (p. 45) for Chikke-Kanasage, MAR
1930, Pl. IV. Excepting for some marble
images of modern times, this is rigidly
followed in the images of this place.
normally over the snake canopy came an umbrella of single tier with a kalasa upon it. This umbrella is usually found in three tiers in other images and it is called akakaka or ahhatra-utama. In a majority of the images the prabhavali or the parikara is found at the back of the Tirthankara these are larger, and more skilfully and elaborately worked out when the image is found in the Parshatkāsana but they are smaller and simpler when the image is represented in the Kāyotsarga. In the former, the parikara is as wide as the wall of the nyabhāsaka itself. It is the most ornate piece of the entire group and is elaborately worked out with convolutions, scrolls, and other designs. Often the miniature Yakshas are found in a multiple, articulate posture holding various musical instruments. The crowning motif of the parikara is invariably a kirtimukha. Behind the back-cushion of the Tirthankara are usually found the Chauri-bearers. They are elaborately dressed with a number of ornaments, an undergarment and a sukuta etc., and stand in contrast to the simple, naked figure of the Tirthankara. These Chauri-bearers with whisks in their hands are normally found absent when the Tirthankara is found in the Kāyotsarga attitude.¹ The latter images are accompanied by the Parivārakāvatas.

¹ The parinaharas with chaurya are invariably dressed with a number of ornaments, undergarment and an ornate sukuta. It is incorrect to argue that as the attendants on the Digambara-Jina images they should also be represented without dress — Vide...
(viii) Some remarks may be made on the physiognomy of the Sravana Belgola images. Here the images could be divided into the Pre-Hoysala and the Hoysala. (The Post-Hoysala images are very few and they lack uniform characteristies)\(^1\). The curly hairs are common to both groups - but exceptions are also found.\(^2\) The curls are not invariably moulded in the \textit{dachhipatana} style - they are often found curling on either side. These curls are beautifully worked out in the Pre-Hoysala images, but in the Hoysala images they are like a hive of bees. As for the line on the neck, they are not always three but five or more. out these types of images vary in workmanship and facial features. The Hoysala images have thick temples and chins and the \textit{trivali} marks are not very found.

(ix) The mode of representing more than one image in a single panel is not popularly found at Sravana Belgola. The \textit{Tri-Tirthaka} and \textit{Pañcha-Tirthaka} groups are absent. Even \textit{Chaturvijayati-Tirthakara} panels are commonplace only in the later period i.e., in the Post-Hoysala period. However, there are some exceptions to this. In the tower of Akhona Basti, (Pl. xvi, b) the projected portion of the \textit{ālakha} contains a large panel with the \textit{Tri-Tirthaka} images along with the attendants. But even here all the three images are not finished in one stone. There is a \textit{Chaturvijayati-Tirthakara} Basti on Vidhyanagiri, to the north-west of Udgal Basti. It enshrines a panel of twenty-four \textit{Tirthakaras}. But \textit{Pañcha-Tirthaka} images are not at all found in any of the bastis of this town.

1. The Post-Hoysala images are not many, and the available few lack the fundamental or uniform characteristics.
2. For example, \textit{Śaṅtiśvara} in \textit{Śaṅtiśvara} Basti or \textit{Chandragiri} does not possess the curly hairs.
(x) The early images have no läsöhnaae, no attendants and they do not even contain the inscriptions.

The identification of these images is almost impossible and the local names given to them are not always reliable. But, strangely enough, even the inscriptions and the läsöhnaae found in some of the later images are not dependable.

Certain amusing mistakes have been committed by the original sculptors and the scribes. These will be pointed out at the appropriate places.