Sarasvatī, the goddess of learning and speech, is held in high esteem by the Jains and the Buddhists in a way not different from the Hindus. But she appears to have portrayed more prominently in Jainism than in Buddhism. According to B. C. Bhattacharyya, "She (Sarasvatī) seems to be at the collective body of the sixteen Vidyādevis and her worship is prior to that of other subordinate deities." These sixteen Vidyādevis are: Rohini, Prajñāpati, Vajra-Srimalā, Vajrāmkuśā Apratīcakṛā or Jambunāda, Purusādatta, Kālī, Mahākālī, Gouri, Gāndhari, Acyuptā, Manasi and Mahāmanasi. A. C. Vidyabhūsan also gives a list of sixteen Vidyādevis, but his list does not conform as a whole to the list offered by Bhattacharyya. The names like Vajrāmkuśā and Apratīcakṛā or Jambunāda are replaced by Kulisāmkuśā or Manobēgā and Cakresvarī in the list of Vidyabhūsan. Though in Jainism the Vidyādevis are so numerous, it is significant that their conceptions and attributes disclose clear points of identity. The attributes of lute, book and rosary are generally common. But it is curious to note that U. P. Shah does not like to connect the occupation of Vidyādevis with that of Sarasvatī.

1. Bhattacharyya, B.C. Jaina Iconography, p.163.
He is of the opinion that Sarasvatī is unmistakably the goddess of learning and is in no way, connected with the sixteen Vidyādevīs of the Jain Pantheon. He further points out that B.C. Bhattacharyya's recognition of Sarasvatī as the head of a collective body of sixteen Vidyadevis is not supported by any Jaina tradition so far known. Shah refers to a good number of Jaina texts on the basis of which he draws the above conclusion. With this background an attempt will be made in this chapter to analyse the various literary texts and archaeological findings for drawing a clear picture of Sarasvatī purely from the Jaina point of view.

1. **Textual Information:**

   According to Jainism, knowledge is five-fold: 
   Mati-jñāna or ordinary knowledge, Śrūta-jñāna or knowledge from scriptures, Avadhi-jñāna or supernatural cognition, Manahparyāya-jñāna or knowledge derived from perception of the thoughts of others and Kevala-jñāna or omniscience. Sarasvatī as a goddess of learning is invoked by the Jains for dispelling the darkness of ignorance, for removing the infatuation caused by the Jñānavaranīya Karma, i.e. the Karma-matter covering right knowledge and for destroying all miseries. She is thus the bestower of knowledge and symbol of Purity. Her white complexion and the attributes like nundarika (white lotus) and hamsa (swan) are the known Indian symbols of purity.
Sarasvatī is recognised by the Jains as the superintending deity of knowledge and learning. She is variously named as Śrūta-devatā, Sārādā, Bhārati, Bhāsa, Vaṣ, Vaṇ-devatā, Vāgīśvarī, Vāgādīni, Vāni and Brāhma. She is invoked in various forms like the other deities of the Jaina pantheon. As Śrūta-devatā, she presides over the Śrutajör the preaching of the Tīrthankaras. The Tvāḍasangam or the twelve aṅga texts are described as the different limbs of the Śrūta-devatā, while the fourteen Pūrva texts are said to be her ornaments.

Sarasvatī enjoys unquestionable popularity among the Jains from the very ancient times. The antiquity of her worship can be established from the literary references found in the Bhagavatī Sūtra, the Mahānisītha Sūtra, the Pāksika Sūtra, the Pāṇāsaka, and the Samsarād Śatāna-stotra of Haribhadra Suri, and the Sarasvatī-kalpa of Bappabhatti Suri. The information collected from these literary references are found to be corroborated from the iconographical viewpoints.

1. Abhidhāna Cintāmanī, Kanda 2, Verse 155.
6. Pāksika Sūtra (Debachand Lalbhai Pustakadhara Series).
7. Pāṇāsaka, Ch.19, verses 24-25.
by the archaeological findings of various Sarasvatī images of the Jainas, most of which are installed in different temples all over India.

The Śvetāmbara hold special festivals in honour of Sarasvatī on the Jñāna-pańcamī day which is the fifth-day of the bright fortnight in the month of Kārtika, while the Digambaras observe Śrūta-pańcamī day which falls on the fifth day of the bright half of Jyeṣṭha. Besides these, special penance like Śrūta-devatā-tapas, Śrūta-skandha-vratas, Śrūtha-jñāna-vratas and Śrūta-bhaktis are practised and undertaken by the Jains of both the sects.

The Śvetāmbaras and the Digambaras have propounded different dhyānas of Sarasvatī. They reveal three varieties forms, namely, the two-armed, the four-armed and the multi-armed. The chief symbols of recognition of the deity appear to be the book of eternal knowledge and the swan vehicle which is sometimes replaced by a peacock.

In the Kalvānakandam-stuti, the dhyānas of Vāgīśvārī occurs in Prākṛt. It may be translated in the following way: 'May the much-adored Vāgīśvārī, white like the kūnda flower (i.e. Jasmine), the moon, milk and snow, resting on a lotus-seat and holding the book and the lotus, bring perpetual happiness on us.' Bappabhatta Suri also describes Sarasvatī holding lotus and manuscript in her two hands. According to the Pañcakalpa-bhāṣya, the goddess holds the book in her left

2. Caturvimśatika of Bappabhatti Suri, verse 76.
hand. A few verses at the end of the Bhagavatī Sutra also refer to Śruta-devatā as bearing a full blown lotus in her hand. In Sāradā-stavāstaka, Munisundara Suri gives different symbols for the goddess, who is said to hold the lyre (vīnā) and the book (pustaka) in her two hands. A swan is mentioned there as her vehicle (i.e. vāhana). In Śrī-sarasvatī-stotra it is also mentioned that the goddess plays on her vīnā with both the hands, while the swan vehicle appears to be enchanted with the divine music. Again, Subhacandra, the author of the Sārasvata-vantra-pūjā gives another form of the goddess under the epithet Mayūravāhini. According to him, Mayūravāhini, white like the moon, shining with three eyes, and riding on a peacock, holds the rosary and the book in her hands. Haribhadra Suri points out that the lotus as a distinctive symbol is usually associated with Sarasvatī.

In the Śrī-sarasvatī-kalpa the goddess of learning is described as white in complexion and holding in her hands the vīnā, the book, the rosary of pearls and the white lotus. Besides, she puts on a white garment and wears pearl ornaments.
Bappabhatti Suri gives one more form under the name of Vāgdevī who stands on a white lotus and shows the abhaya, the varada, the book and the lotus in her four hands. A third form is also prescribed by the same author in the following way: 'An image of the goddess should be drawn which would show her seated on a lotus in the padmāsana, with lotuses in her hands; she should be adored with a hexagonal crown over her head and a four-petalled lotus on the navel.' The Ācaradīnakara also gives the same form: Śruta-devatā is white, puts on white garments and rides on a swan. Rays of light radiate from her person and she sits on a white lion throne. She is four armed: the two left hands hold the white lotus and the vīrā and the two right carry the book and the rosary of pearls. Jinaprabha Suri, the author of the Vividha-tīrtha-kalpa (14th Century A.D.), gives the same form in his Sāradāstava, but adds a lotus-seat. Another hymn given in the Surimātratārādhana-vidhī of the tradition of Jinaprabha Suri gives the same form. Balacandra Suri, the author of the Vasanta-vilāsamahākavya, who was well-known as Siddha-sārasvatī, i.e., one who had successfully practised the sadhana of Sarasvatī, and who flourished in the 13th Century, A.D., vividly describes the form of Śrī-sāradā which he had the good fortune to realise in a Yogic trance. He saw the

1. Bhairava-Padmavatī-kalpa, Appendix 12, verse 11, p.70.
goddess holding the usual symbols, namely, lotus, vīṇā, rosary and book.

According to the Nirvāṇakalika, Śruta-devatā should be represented white, riding on a swan and showing in her two right hands the varada attitude and a lotus, and in the two left hands a book and a rosary.

The Digambara text Pratisthasārodbhāra refers to her as riding on a peacock but gives no iconographic details. The Jinasamhitā of Ekaśandhi represents another Digambara tradition. According to this authority, Vānī is white, wears a divine garment of white colour and sits on a lotus in the paravanka-āsana. She is three-eyed and four-armed, showing the jñāna-mudrā, the rosary, the abhaya and the book in her hands. She wears ajata-mukuta over her head. The Vidvānusāsana, the Sarasvatī-kalpa of Arhaddasā and the Sarasvatī-kalpa of Mallīsenā also describe the same form and add the information that she rides on a peacock.

The Pathitasāddhasārasvata, attributed to a certain Jain a nun (śādhvī) called Śivaryā, gives yet another form. According to her, the goddess is said to show the book, the lotus, the jñāna-mudrā and the varada in her hands. The swan is her vehicle.

3. Pratisthasārodbhāra, adhyāya, VI, p.132.
4. Jinasamhitā, Ch.39, verse 37-38.
5. Vidvānusāsana, Section on Vagisadhana.
6. Ibid. Section on Vagisadhana.
The *Vidyanuvadanga-jinendra-kalvanabhyudaya* refers to Sarasvati under a novel name, Brahmi, and describes her as shining with the *pravacana* or *vyakhya-mudra*, the rosary, the *abhaya* and the fruit in her four hands. The goddess is white and has three faces. She has a lotus-seat while the peacock is her *vahana*. One more form is supplied by the same text in which Sarasvati, under the name Bhasa, is described as white in complexion, riding on a swan and showing the *nasika*, the lotus, the book and the *abhaya-mudra* in her four hands.

A verse is in the *Sarada-stotra* of Malayakirti states that the right lower hand of the goddess Sarasvati shows the *varada-mudra*, right upper hand rosary, left lower hand a *nustaka* and the left upper hand a lotus.

Reference to the form of Sarasvati is found in the *Nirvanakalika* which says that the *devchidevata* of the *Dvadaanga-sruta* is of white colour and she holds the book, the rosary, the lotus, the *varada* and various other symbols in her numerous hands. Later Tantric texts of the Sha Jains enjoin her worship in all the Tantric rites, such as, the Santi, naustika, stambhana, meraana, uccatana, etc., while the *Sri-sarasvati-kalpa* of Bappabhatti Suri describes

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5. *Vidyanusasana*, Section on *Vagisa-sadhana*.
only the propitiatory rites, leaving aside the cruel ones. But the Sarasvatī-kalpa, attributed to Arhaddasa, describes in a stotra the terrific form of the goddess.

With this elaborate information on Sarasvatī in relation to her concepts as well as complexion, attributes, vehicles and rites, obtained from the ancient and mediaeval Jaina texts, we may now proceed to appraise her iconographical features on the basis of actual images discovered in the various parts of the country.

II. Actual Images:

The Lucknow Museum image (Fig.3), discovered from Kankalitila, near Mathura, though mutilated, appears to be the earliest known representation of the Jaina goddess Sarasvatī. It has already been described along with the images of Sarasvatī hailing from Bharhut and Gahtasāla which are thought to be the depiction of the deity before the crystallisation of her different iconic forms. The images of Sarasvatī belonging immediately before and after the Christian era are very limited in number and in absence of archaeological findings there exists a wide gap of actual images between the 1st and the 7th Century A.D. We thus begin with a reference to the metal images of Jaina Sarasvatī of the 7th Century A.D. discovered from Akota and at present preserved at the Baroda Museum, Baroda. Of them one of the notable pieces of the image of Sarasvatī gifted by the nun Isiya (C. 600-620 A.D.).

1. Sarasvatī-kalpa of Arhaddasa.
The goddess (Fig. 43) stands on the flat surface of the pedestal which might have been separately cast. The halo is slightly oblong and plain except for the familiar beaded border. She carries in her right hand a lotus with a long stalk that rests on the pedestal. A scarf is worn around her shoulders, the ends of which fall to the pedestal. The scarf shows a bead design followed at both the ends by a geometrical motif. The lower garment of the goddess also shows a pattern of triangles formed by slanting lines between the broad horizontal bands. The ornaments include an ekāvāli with a pendant and an uṇah-sūtra. The crown is of the trikuta type. The hair of the goddess is tied in a large chignon which is visible behind the crown.

The lower garment is worn in the vikacchha fashion characteristic of the images of this hoard. The modelling of the torso is somewhat blunt with full breasts, a stump-like waist and a gently swelling abdomen. The slight outward thrust of the right hip and the corresponding bend of the left knee give a certain animation to the figure. The face shows elongated eyes with and large eye-balls with drooping lids to express concentration. The broad forehead is marked with a circular tilaka. There is an inscription in the pedestal stating that the image was the gift of Isiya, a nun. The characters are assignable to Century 600-620 A.D. to which period the image may be dated.
A beautiful metal image of Sarasvatī Fig.44 now preserved in a temple in Pindawara (Sirohi State), is erroneously worshipped as Cakresvarī. It was brought from Vasantagarh along with some other images of the 7th Century A.D. The goddess stands on a lotus and holds a book in her left hand, while the right one, raised up, carries a lotus with a long stalk. An oblong halo behind her head testifies to her divine character. On the top of the peculiar crown appears a representation of the sun with a kalā-makara on each side. Her eyes are inlaid with silver plates. She wears ornaments, a lower-garment and a scarf reaching the ankles. An auspicious water-jar is placed on each side of the lotus on which the goddess stands on a three-tiered pedestal. From stylistic consideration the image appears to have been cast sometime after the Akota Sarasvatī discussed above.

A third example of this type is a standing image of Sarasvatī also discovered from Akota and preserved in the Baroda Museum. The lotus pedestal on which the goddess stands, is badly damaged, and it is mutilated as well at the left shoulder with a crack running across the breasts. An oval-shaped halo, separately cast, is attached at the back of the goddess. It shows lotus motif with a beaded border near the rim. She holds in her right hand a lotus with a long carved stalk reaching to the pedestal

along with the lower end of the scarf, while her left hand carries a manuscript (pustaka). The scarf also shows the familiar bead pattern. The fillet on the forehead has a golden leaf for crest, from which issue two more leaves on either side, the whole resembling a trikuta crown. From the stunted shape of the torso, the image appears to be a later version of the Akota type (Fig.43) and may be assigned to the late 7th Century or early the 8th Century A.D.

Another damaged image of Sarasvati\(^1\) (Fig.45) belonging to the 7th Century A.D. also comes from Akota. The image is in two pieces and the pedestal is lost. A fragment of the halo is seen behind the left ear. The arrangement of the scarf and the long lotus stalk are similar to the other Sarasvati images discovered from Akota. She wears a crown with five, instead of three, leaf-like projections. There is a big bun on the top of the head. The goddess wears kundalas, necklace, urah-sutra and a girdle with a long pendant falling on the left leg, as in the Vasantagarh Sarasvati (Fig.44). The style and modelling are also similar though the armlets and the lower garments are different. The image may be assigned to C.700-725 A.D.

An interesting bronze image of Sarasvati\(^2\)(Fig.46) probably found in the Karnataka region and now preserved in the British Museum, stands in an elegant manner with her weight taken on the right leg, while the left leg is slightly

forwarded and bent at the knee, with a lotus bud in the right hand and a manuscript in the left, she is looking downwards in the attitude of disseminating knowledge to her devotees. A Tirthankara sits above her head in meditation. It is datable to the 10-11th Century A.D.

Another variety of the goddess Sarasvati is found on a pillar of the unique Caturmukha temple at Ranakapur in the Jodhpur State. The goddess, standing in the tri-bhaṅga pose, plays on her famous vīṇā with both the hands, while the swan vehicle, resting near the right foot, appears to be enchanted by the divine music.²

A beautiful image from the ruins of the Deogarh temple has been identified by U.P. Shah as Sarasvati. The goddess stands in the tribhanga attitude and carries a lotus in the raised left hand. The right hand, showing the varadamudrā, holds the rosary as well. On her right, left and the top are carved images of the twenty-four Tirthankaras. On her right, between the Jinas and herself is the small figure of a male attendant holding a pitcher. The presence of the twenty-four Jinas clearly shows that the goddess must hold a unique position in the Jaina Pantheon. She may be taken to represent Sarasvati or Sruta-devatā, the defied form of speech of all the twenty-four Jinas. The lotus as a distinctive symbol is associated with Sarasvati by the

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2. Ibid. PL.4, p.200.
earliest Jaina works, while the varada-rosary may have replaced the hook of the earlier two armed images.

With the above tradition we may identify a metal image from Murtijapur, now preserved in the Central Museum, Nagpur, representing the goddess Sarasvati. Here the presence of the Jina figure above her head shows that the deity must belong to the Jaina pantheon. The goddess holds the book in her left hand, while the right hand is engaged in holding a small stick, in all probability representing a pen. The goddess sits on a lotus-seat in the lalitāsana. Her hair are dressed in a peculiar fashion. The image appears to belong to the Digambara sect.

A marble image of Sarasvati is found carved on the ceiling dome of the mandapa of the Vimala Vasahi temple at Dilwara (Mt. Abu, Rajasthan). The goddess seated in sukhasana, with her body quite erect, shows rosary, lotus, vīṇā, and book (pustaka) as attributes. Vidyādhāras fly above, whereas the small figures, probably representing donors, kneel at the bottom of the throne. In this example, Sarasvati is being saluted by two architects who built the Vimala Vasahi temple. The bearded architect to the right of the goddess is inscribed as Loyana Sutradhara, the other holding the measuring rod is named as Sutradhara Kala. The goddess is shown elegantly ornamented. A small swan as the vehicle of the goddess is seen at the pedestal.

1. Framrisch, S.: Art of India, Pl. 137.
A black stone image of Sarasvati\(^1\) from Arthuna in the Banswara State, and now preserved in the Rajputana Museum, Ajmer, shows the goddess holding rosary, lotus, vīnā, and book in her four hands. The mukuta of the goddess is surmounted by a small Jina figure. Another image of similar nature is worshipped in the famous Pañcasāra temple at Patna. The beauty of the image is somewhat spoilt by the artificial eyes and the red and black marks of a permanent nature.

A notable figure of Sarasvatī, with vīnā, lotus, varada and book in her four hands, is found amongst the sculptures on the back wall of the central shrine of the Neminatha temple at Kumbharia. The swan vehicle is here very artistically represented. On the pillar in the temple built by Tejapala at Mt. Abu, we find a figure of Sarasvatī seated in bhadrāsana and showing the same symbols with the difference that the book in the left lower is replaced by a kamandalu.

A metal image from a Śvetāmbara temple in Dabhoi and a stone sculpture from the ruins of the Jaina temples at Deogarh fort show a set of symbols in the following order: the lotus and the book in the left and the varada and the rosary in the right. Similar form of the goddess in standing posture is also found amongst the sculptures on the outer wall of the shrine in the Kharatara Vasahi

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temple at Mt. Abu. It may be noted that these images show female attendants standing beside the goddess. The Deogarh image apparently represents the Digambara tradition since these temples were built by the Digambaras.

An image carved on a pillar in the Vimala Vasahi temple, Mt. Abu, shows the goddess Sarasvatī in a standing attitude and holding lotuses in the two upper hands; the right lower hand is mutilated, while the left lower carries a book. This form has been further illustrated in a palm-leaf miniature (Fig. 47) from a manuscript of the Jñātadsutra, dated 1127 A.D.; and preserved in the Santinath Bhandara, Cambay. Here the goddess, standing in tri-bhānga, holds the rosary in the right lower, nośtaka in the left lower and the lotusses in the upper two hands. The swan, her vehicle, is shown beside the left leg. Two male attendants with folded hands sit by her two sides.

Images of Sarasvatī from the State of Rajasthan represent her somewhat differently. A beautiful white marble image from Pallu (Fig. 48), Bikaner, datable to the Chauhan period, i.e., 12th century A.D., shows her standing gracefully in the tri-bhānga pose on a fully blossomed lotus. The four-armed goddess exhibits varadamudrā along with rosary on her front right palm, while the front left hand holds a kamandalu. She carries a lotus with her back right hand and a manuscript in her back left hand. She is accompanied by two female attendants each of them standing on

either side with a vīnā in her hands. Two devotees, one a male and the other a female, seated on the pedestal and facing towards the goddess, are shown worshipping her from two sides with folded hands. A miniature swan, the vehicle of the goddess, is carved on the pedestal within a circle just below the lotus upon which the goddess stands. The presence of the Tirthaṅkara on her crown identifies her with the Jaina goddess Sarasvatī. This image bears a remarkable placidity of expression. With all its sculptural exuberance it retains a feeling of delicacy and sensitiveness. It is a product of the well-blended sculptural orders of Rajasthan and may be regarded as one of the best examples of medieval sculpture of the region.

In another sculpture of Sarasvatī, preserved in a temple at Mehsana in the Baroda district, the goddess holds a rosary in the right upper hand and a book in the right lower, while in the left upper and lower hands she carries a vīnā and a kamandalu. The deity rides on a swan carrying a string of pearls in its beak.

The Sarasvatī found in the Caumukh temple at Ranakpur shows the goddess holding vīnā and book in the two upper hands, and rosary and kamandalu in the two lower ones. Here also the deity rides on a swan. No literary evidence is forthcoming for this form. But it would be interesting to note that the Hindu tradition represented by the Viṣṇudharmottara describes the same variety.

In this connection reference may be made to the white marble image of Sarasvatī (Fig. 49), probably from South Western Rajasthan and at present preserved in the British Museum. In the example the goddess is shown standing gracefully in tri-bhānga pose on an inscribed padmapitha. Her right hands are lost, while in her left hands she holds a rosary and a book. The elaborate karanda-mukuta, the charming jewellery and the diaphanous sari secured with a girdle remind us of the famous Pallu image of Sarasvatī (Fig. 49) displaying in the National Museum, New Delhi. She is flanked by two cross-legged Dhyani Tīrthaṅkaras on her either side. A miniature figure of Padmaprabhā along with garland bearing flying couples is shown above the image of the goddess. Two standing images of female attendants on either side, and two figures - to the right a male and to the left a female, representing evidently the donor couple, are depicted near her feet. The image can be assigned to specifically the days of the Paramaras, and more especially belonging to the 11th Century A.D.

Some images of Sarasvatī with important iconographic peculiarity have also been discovered from different temples of Khajuraho. There is an image of Sarasvatī (Fig. 50) holding vinā by her first and fourth hands and a manuscript and a lotus in her second and third hands, respectively. The goddess sits in laṅkāsana and wears ear-rings, pearl-necklace and bangles in her hands. This image may be assigned to

the 10th century A.D. A damaged four-handed image of Sarasvati (Fig.51) of the 11th Century A.D., carrying vīnā by her two front hands, while the remaining two hands being broken, has been also discovered from Khajuraho. The crown on the head, the pedestal on which the image is placed and the swan on which the goddess sits, are severely mutilated. She sits in lalitasana and wears double necklace, arm-lets, bracelets and decorated girdles.

In the Parsvanath temple at Khajuraho, Sarasvati has been represented seated and carrying vīnā by her first and third hands, while she has a lotus in the fourth hand, the second hand being displayed in the varadāmudrā. In the Visvanath temple she carries a lotus stalk and a manuscript in her second and third hands with vīnā in her remaining hands. Sometimes she has been depicted with her first hand in the varadāmudrā, the upper two hands carrying lotus flowers, while the remaining hand has a manuscript. Other four-handed images of Sarasvati in the Vamana temple, Khajuraho, represent her with the first hand in the varadāmudrā, and carrying a lotus, a vīnā, a ghata in the rest; or a manuscript and lotuses in the remaining three hands.

A small marble image of Sarasvati, worshipped in a temple at Acalagarh, Mt. Abu, shows a book and a lotus in

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2. Ibid. p. 59. 
3. Ibid. p. 59.
4. Ibid. p. 59.
in the upper hands and a vīnā in the remaining two hands. A palm-leaf manuscript painting, preserved in the Boston Museum, depicts the deity with the same attributes. A figure of Sarasvatī on a pata, published by Coomarswamy, shows her carrying a lotus and a book in the two upper hands, while the two lower hands display the varada and the pravacana-mudrā.

An image of Sarasvatī from Patancheruvu¹ (Fig.52) is now preserved in the State Museum, Hyderabad. The figure of the goddess is endowed with a suppleness of form and flexibility of bhanga. She is decked with all sorts of ornaments like a high crown, ear-rings decorated with pearls, double necklace, arm-lets, bracelets and anklets. She wears diaphanous sādi with girdle and holds pustaka and rosary in her front two hands and a goad and a khadga in the upper two hands. Her vehicle hamsa is by her left leg. Two persons with folded hands, one male and the other female, who seems to be the donor-couple, sit by her two sides. The minor icons in the complex, the prabhā and the Tīrthaṅkara above, all left without polish, while the main image is highly polished. The inscription in the Devanāgarī bears a date corresponding to A.D. 1178.

An image of Sarasvatī, hailing from Vijaynagar (Fig.53) and datable to the 14th century A.D. is preserved in the National Museum, New Delhi. Standing in abhanga pose, the goddess holds rosary and a full-blossomed lotus in the back hands. The right front hand is in the abhayamudrā, while the

¹ Ghosh, A.: op. cit. PL. 360.
left front hand is broken. She wears ornaments like ear-
rings, pearl-necklace and armlets. Her lower garment is
of fine texture and held up by a decorated girdle. She has
full breasts, broad hip and a narrow abdomen. On her high
and decorated crown, there is a representation of Jina.
The goddess looks downwards displaying an attitude of
meditation.

A Hoysala Sculpture of Sāradā from the Adinath temple
at Halebid holds the rosary, the goad, the pasa and the
pasa and the book.

Images of multi-armed Sarasvatī are also available
in different temples. In the Parsvanath temple, Khajuraho,
there is a six-armed Sarasvatī seated in lalitasana and
carrying vīna in one pair of hands and varada, blue lotus,
book and kamandalu in the other two pairs. Two specimens
of this variety are preserved in the Lunavashi temple,
St. Abu. The first one has all the symbols mutilated ex-
cepting the lotus symbol in the right upper hand which is
partly preserved. The right upper hand of the image pro-
bably showed the varadamudrā or the rosary held in the open
palm. The swan vehicle is clearly seen. The goddess has
carved a female attendant on each side. The second one is carried
on a pillar. The right and the left upper hands of the deity
hold a lotus each and the two middle ones show the jñāna-
mudrā; the right lower hand, showing the abhaya-mudrā,

l. Archaeological Survey of India, Annual Report,
1930, p.58.
The goddess has a swan as her vehicle.

On the West wall of the Taranga temple is an excellent sculpture of a goddess with all the cognizances of Sarasvatī. The goddess stands on a full-blown lotus with her right foot raised up in dancing attitude. She has eight arms, showing the book, the rosary and the varada in the right hands and the lotus, the reek noose and the book in the left. The remaining two symbols are mutilated. The familiar figure of the swan vehicle confirms the identification of Sarasvatī.

A beautiful sculpture of sixteen-armed form of the goddess of learning is found on the ceiling of Vimala Saha's temple, Mt. Abu. Unfortunately the image is mutilated. Attended by a dancing male figure on each side, the goddess sits in bhadrasana showing lotus (padma), book (pustaka) and water-vessel (kamandalu) in the three left hands. All other hands, along with the symbols, they held are mutilated beyond recognition. However, the figure of the swan can be seen on the pedestal. A small seated figure of a Tirthankara is noticed above the crown.

From what has been stated above it may be remarked that the Jainas did not lag behind the Brahmanical Hindus in paying their respect to one of the most ancient and popular Indian goddesses. But what seems to be of special interest is the way in which they have fitted the goddess Sarasvatī, worshipped as the speech incarnate, in the overall system of their pantheon. In the life of the Jainas the
importance of the deity may be estimated from the fact that the texts written by the Jaina saints on Sarasvatī outnumber the Brahmanical and Buddhist texts devoted to her. Besides, the Jaina texts on the deity were composed through the centuries of the ancient and mediaeval ages indicating her uninterrupted popularity till the date. Sarasvatī appears to have entered into the Jaina pantheon almost directly from the later Vedic tradition and thus she is found to maintain almost all the iconographic features by which she is also known to her Hindu worshippers. No doubt, swan has been replaced by peacock by the Śvetāmbaras, but this seems to a minor point, particularly in view of the modification of the deity noted in the hands of the Buddhist. But that is a different story which is to be treated in the next chapter.