We have noted that Bihar, part of the eastern U.P., have been the cradle land of Jainism. Mahāvīra is said to have been born at Kundagrama, a suburb of Vaisāli. Several sites in Eastern India have a long standing association with Jainism. Rājgrah was the birth place of the twentieth Tīrthaṅkara, Munisuvratara was a favourite resting place of Mahāvīra. There is another place called Pāwāpurī, which is the reputed site of Mahāvīra's death. Champā, the birth place of twelfth Tīrthaṅkara, Vasupūja, was a favourite resort of Mahāvīra. The place at least till the 8th century served as a centre of Jain pilgrimage. Mahāvīra is said to have spent a number of rainy seasons at Nālandā. In fact the entire region of this part of Bihar including the Rādha of Western Bengal is said to have been graced by his presence. It is said that Udāyabhāṣa the successor of Ajātasatru was a devoted Jain and built up a Jain shrine in Pāṭaliputra. The Nandas are

1 The Age of Imperial Unity, ed. R.C. Majumdar and Pusalkar, Bombay 1960, p. 29.
known as the great devotees of Jainism. It is believed that the first Jain council was summoned at Pāṭaliputra. Asoka is believed to be a great tolerant of Jain religion, and the famous Lomashraśī and Sudama caves made during this period are said to be the Jain shrines. The tradition is that one of his successors Samprati, was responsible to rear up a large number of Jain edifices. Unfortunately no archaeological evidence discovered so far testifies to this. The earliest Jain monument that has survived in this region, a rock-cut cave structure known as Sonā-Dhandar (Plate 1) at Rajgir, can not be dated earlier than the Gupta period. Architecturally this brings a close similarity with that of the Barābār cave-architecture.

Looking at the extant specimens of architectural and structural materials there is no doubt that comparing to the abundance of literary evidence and rich tradition of the religion in this region the Jain images and monuments are very rare. The Lohanipur torso (plate 1b) referred to above is probably the earliest image of Tīrthankara yet known. It belongs evidently to the Maurya period and recalls the well known statuette of red stone from Harappa. It is made of reddish brown sandstone
bearing distinctly which is known as the Maurya Polish, representing a nude male standing upright. The posture of the hands is suggestive of the Kayotsarga pose. It is now in the Patna Museum.

Some of the images of the Chausa hoard containing eighteen Jain bronzes found in accidental discovery may be taken up as the next step in chronological sequence. The discovery of this hoard rich in artistic quality opens up a new vista in the history of Jain art. Indeed, the hoard shows an artistic development from the Kuśāna period to the early medieval times. In addition to these diagnostic types of the Kuśāna, Gupta art specimens, the hoard shows the beginning of a style—naive, crude and almost clumsily made form, as if of the first stage. Devala Mitra considers that this trend possibly depicted a folk tradition. The importance of the discovery of the hoard is that it places the objects parallel to the major artistic traditions of the period. A Tīrthaṅkara image (plate IIa) found from this hoard characterised by a

2 N.R. Ray, Maurya and Sunga Art. pl. 28.

stoutely built body-form, broad chest, opened eyed round face, is an interesting piece. To a great degree the sculpture of this type has prevalent qualities characteristic of the Kushāṇa Mathurā school. The dependence on Mathurā as an important source explains that Mathurā played a vital role not only in the formation of art-form, but in the Jainism as well. It is known for certain that Kushāṇa influence extended up to Bihar and Bengal; equally known is the fact that many sculptures, carved from the characteristic spotted red sandstone, particularly Buddhist and Jain images found their way to eastern India. The evidence of this type of images in the Chausa hoard is not thus difficult to understand. But we have seen, not all the images are rendered in an uniform style. As a matter of fact the Chausa hoards provides an example of a continuous art-tradition. Of the specimens showing Gupta art idiom in a pronounced manner the most interesting one is the image of Rṣabhanātha (plate IIb). In form and style this small image is quite close in spirit to Gupta artistic idiom. The figure stands erect, with his hands in Kāyotsarga pose, the palms facing the thigh. The soft gliding line is reminiscent of Gupta plastic form. But interestingly the eyes are still open in the Kushāṇa manner. The surface of the body flexibly shown in a
naturalistic plastic idiom - indicates a Gupta product. Other example of the fully developed Gupta style may be demonstrated by a figure identified as Chandraprabha seated in dhyanāsana with crescent moon on top of the round beaded Śirasacakra plate IIIa. The large makara on either side of the throne however suggests of later date. It may be surmised that it documents a provincial tradition rather than the full scale adaptation of Gupta form. A fairly large number of images found from the adjoining region of modern Bhagalpur and Patna demonstrate the persistence of the Gupta heritage. An inscribed image of Tīrthankara Nemināth (plate IIIb) found in the ruined temple of Vaibhāra hill of Rājgṛha bearing an inscription of Chandra Gupta II suggests the finest qualities of the art during the Gupta period. The figure carved out of black basalt is shown seated in dhyānāsana on a raised seat. The high pedestal is engraved with a divine figure standing within a spoked stella, being flanked by two conches. Two Jina figures are shown seated at two extreme ends of the pedestal along with two rampant lions standing in two sides of the pedestal. Another image of Nemināth found from the same place with an inscription recording the dedication
by an Achārya named Vasanta namīn probably dates in the post-Gupta - Pre-Pāla phase. Some traces of Gupta style are still visible in the formal language though iconography by that time has become slightly codified. A long horizontal has relief representing five figures, each one empanelled separately, arranged in a symmetrical rigidity (plate IV ) relates stylistically to sculptures on this group. The relief is a perfect example of a type showing how inspite of highly conventional and stereotyped postures both standing and seated, adds a new dimension of freedom to apparently canonised icon. The artist seems to have achieved this not only by using different stances and postures within a regimented composition, but also by adopting a gliding linear treatment bringing out the volumes of each individual figure in full plasticity. In reality the relief shows a contrast of staticness and fluidity. Comparing to the figures of the Jinas who are standing and seated, the accessory ones such as the cauli bearers, the flying gandharvas are endowed with inner feeling of life who have enlivened the whole composition. The sculpture may be dated to the late 8th to the 9th century when Gupta influence still remained as a living current in this region. Typical of this post-Gupta pre-Pāla period, is
a torso of \textit{Pārśvānātha} from Kalwali Police Station Manghyr (Plate va,b), which was unearthed inside the old Manghyr fort. It is broken above the chest and up to the knees, measuring 110 x 36 cm. The snake, as usual comes up from the Jina's back. Bhagalpur museum and the town itself contain a number of early Jain sculptures. The image of \textit{Śaṅkaracārya} housed at Sri Campāpur Digambara Jain Siddhakṣetra, Nāthnagar, is a good example of this group of sculptures. Made of black basalt the Jina is seated in \textit{paryākkāsa} on a double petalled lotus pedestal in the centre of which is a \textit{dharmacakra}. Below it is the figure of a deer, the cognizance of the Jina. The image is flanked by the figures of two devotees with folded palms. The Jina has elongated ears, half closed eyes, curly hairs, round mole mark, halo behind the head and a \textit{Śrīvatsa} mark. The flying Gandharvas with long flowery garlands are depicted just by the side of the Jina's head, but the most striking feature is the presence of the \textit{Jyotikadeva} or stellar gods or either side of the Jinas. Among these subsidiary deities, \textit{Sūrya} or sun is represented in \textit{lalita-kāsana} holding two full-blossomed lotuses in both hands, \textit{candra} or moon in \textit{paryākkāsa} and \textit{Varadāmudra}, \textit{Maṅgala} or Mars holding a spear in left hand, \textit{Budha} or Mercury
with a sword in left hand, Bhagapati or Jupiter with an indistinct object, Sukra or Venus in paryankasana with rosary like object in left hand and varada mudra in right hand and Sani or Saturn in tribhanga pose with some indistinct object in hand. Rahu is also present with both hands in tarpasa-mudra. By comparing this relief to the torso discussed above, we can easily assume that in iconography the image shows an elaboration of an iconic form typical of the later times, but the definition of the features has a clear reference to the Gupta artistic tradition.

The region of Siyalpur-Champā, Sajāja-Mālandā has yielded interesting specimens of Jain art belonging to the 7th/8th century A.D. Two images of Rśabha and a proto-cubisi with Rśabha as the Central figure have been described by Sinha in the Jain Journal. The first image, made of ashy black stone and measuring 25.3 x 15.3 cm, shows him as standing in kāvotsarā posture on a simple pedestal marked by a gakra at the centre and flanked by two bulls. His elongated ears, half-closed eyes, tied hairs and a very simple trilinear umbrella over his head, the oval-shaped prabhavali behind his head and attending deities on both sides make the image quite distinctive. Among the accompanying deities mention may be made of
Cakresvarī, Gomukha, Kuvera and Bhṛkūṭi. This image is supposed to belong to circa seventh-eighth century A.D. The second one is in Khāḍjāśāna pose. Its Vṛtānandha-jaṭālūta or roundish hair style reminds us of the iconographic tradition of the late Gupta period. The sculptor appears to have followed the Śilpa guidelines laid down by Vasunandī. The physical proportion of the body has beautifully been carved out in ashy granite stone which measures 96.5 x 48.3 cm. It is also interesting to note that this image of Rāṣabha is not accompanied by any Yakṣa or Yakṣinī. The third one, namely, the proto-śaubisi with Rāṣabha as the central figure, measures 61 x 30.05 cm. Here Rāṣabha is seated on a double-petalled lotus with Cakresvarī and Gomukha near him and two flying Vidyāśāharas holding garlands over his head. His cognizance the bull, is carved out below the lotus pedestal. An elephant is depicted on the other side of the bull. In between the bull and the elephant is the goddess Ambikā seated in arha-parvaṅkāśana with a baby on her lap. The depiction of the goddess Ambikā with the image of Rāṣabha is rare from iconographic point of view. We have only similar example at the Archaeological Museum, Raipur, Madhya Pradesh.
Pala period, in so far as the Jain art and iconography is concerned is not as prolific as that of the Buddhist and Brahmanical art. But the images that are available belonging to this time provide a fairly well documented picture. The British Museum contains two images of Bihar of this period, one is stone and the other in metal. The one in stone is a crudely-executed image of a Tīrthaṅkara seated in śvyānasana under an umbrella and attended by a Caurī bearer on either side. The middle panel of the sculpture shows a male and a female probably representing the Yakṣa and Yakṣī of the Tīrthaṅkara seated side by side. The male holds a child on his lap and carries a flower in the left hand. The female, whose right hand is partly damaged has her one son seated on her right, and the other on the left lap. In the absence of any positive evidence it is not possible to identify these figures. The lowermost panel depicts five dwarfish figures in different moods and poses. A similar type of image may be found in the collection of Bhārat Kalā Bhavan. The cognizance of the bronze image which is badly damaged is not visible, but from his locks of hair flowing on the shoulder one may identify this image with that of Rāṣṭhakāśī. The Asutosh Museum of the Calcutta University has a nice
bronze statuettes from Manbhuma of Rśabhanātha (plate VI) in kayotsarga pose on a double petalled lotus with jatāmukuta and full emblazon, datable to the early Pāla period. The National Museum of New Delhi also exhibits an interesting piece of Rśabhanātha collected from Bhagalpur region belonging to this time. Another contemporary image (plate VII a) in black basalt from the same region shows a Tīrthankara Candraprabha standing on a full blown lotus in kayotsarga pose inside an arched niche. He is shown being flanked by two attendants. The two projected pillars in two sides bear on them the replica of twenty four standing Jina figures. The niche is topped by the three tiered steps forming the upper portion of a temple surmounted by an āmalakaśilā. His cognizance, a crescent moon is carved on the pedestal in front. An interesting Pāla image now housed in National Museum, New Delhi illustrates the parent of the Jina. Made in black stone, the images are shown seated at ease under a tree; on one of its branches a monkey is seated. The female figure is holding the child on her lap. Both the figures wear crowns and other

Dr. V.P. Dwivedi, Jain Sculpture in the National Museum, Lokrajya, Govt. of Maharashtra; June 1975, p. 12, fig. 7.
ornaments, which are characteristics of the time. Seven devotees are shown with folded hands on the base in front. Two Gandharvas appear on either side of the tree. The plasticity of the image leaves no room to doubt that art has attained a distinctive characteristic. Nourished in the heritage of the Gupta art tradition and coming in contact with various local forms the Jain iconography at this stage has contributed a definable school. There is no doubt that Jain images by that time became highly canonised and also conventional.

D.R. Patel has illustrated a number of icons, found from different parts of Bihar, more from Bhagalpur region. He though considers that some of the images are earlier than the Pāla period, but most of them are dated during the early Pāla phase. One such is a Caubisi of Rsabhanath, now preserved in Śrī Digambara Jain Mandir, Bhagalpur. It is carved out of rectangular black stone measuring 16 x 10 cm. divided in four tiers. The upper most tier has the figure of Rsabha seated cross legged with half closed eyes, elongated ears and locks of hair hanging on shoulders. He is

flanked by two attendants standing on his either side and with त्रिरथचोत्र and flying विद्याधरas holding garlands over his head. On the second tier from the top are carved seven figures of the Tirthankaras, all nude and standing in खड़गसेना. They are from right to left as their cogniscences imply, Ajita, Sambhava, Abhinandana, Sumati, Padmaprabha, Sūpārśva and Candraprabha. In the third tier from the top, as many as eight Jinas have been depicted identified on the basis of their cogniscences, from right to left, with Subidhi, Śītalā, Śreyamsa, Vāsupūjya, Vimala, Ananta, Dharma and Śānti respectively. In the lower most tier there are eight remaining Tirthankaras, namely Kunthu, Ara, Malli, Munisuvrata, Nemi, Nemi, Pārśva and Mahāvīra. Each of them have been provided with double-circled halo behind their heads. On the basis of analogous specimens from Bangladesh A.K. Sinha wants to assign it in the eleventh-twelfth century A.D.

In the Ādi Pārśvanātha Digambara Jain Mandir situated in Bazar of Monghyr, there are a few Jain sculptures, mostly modern. Among these, the one of the Śasanadevi Paschavati, carved out in white marble, measuring

6 Jain Journal, XVII, No.4, 1983, pp.129-30, fig.2.
12 x 6 inches, was installed in V.S. 1548, i.e., A.D. 1491, according to an inscription found on the pedestal. The goddess is seated in sarvāḥkāsaṇa in deep meditation, keeping a rosary in lower left hand, kusa grass like object in lower right hand, a noose in upper left hand and a gośī in upper right hand. She wears a long necklace and round kundalas and is canopied by the serpent which is her symbol. On the serpent hooded canopy is the seated Pārvatī in padmāsana and canopied by a five hooded serpent.

A few more sculptures have been reported from Bha-galpur by A.K. Sinha. Among these one belongs to a type which is called Adimithuna or Yugalī, the foremost feature of which is the presence of a couple either in standing or in sitting posture carrying children on their laps. Above the branches of the tree, on a lotus seat, is the Jīna seated in meditation. According to some, such sculpture shows the Jīna's parent while others try to identify them as Yakṣa and Yakṣī. One

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7 Jain Journal, XVII, No. 4, 1983, pp. 133-34, fig. 6.
8 B.N. Sharma, Jain Pratimāvijñā, New Delhi 1979, pp. 30, 53.
such image from Bihar is now in the British Museum, London. One from Rajaghat is displayed in Bharat Kala Bhavan, Benaras (Arch. no. 212). In the National Museum, New Delhi, we have one such bronze icon (Arch. no. 75, 196) from Bengal, one in stone (Arch. no. 74, 3491) from Northern India and at least two (Arch. no. 75, 3377) from Central India. The one noticed by Sinha in Bhagalpur, which was discovered from a dried tank at Campenagar, measures 30.5 x 15.3 cm. The couple, heavily ornamented and seated in sukhasana, looks like a royal pair. The Jina is seated in yoga mudra upon a well-decorated and ornamented throne. The seated Jina is said to have been Rasabha, while the couple is his parents.

With this group one may add a few stone images of the Tirthankaras from Palna in Mahrampur. The Patna Museum Catalogue describes some of these images, as follows:

9 D.N. Sharma, Jain Pratimāven, New Delhi 1979, p. 102.
10 Jain Journal, XVIII, no. 3, 1984, pp. 112-13, fig. 1.
Ajitañātha, is a nude image shown standing inside a trefoil niche. In front of him there are flat jambs. Attendant Yaksas with flywhisks are turning towards Ajitañātha. Jambs are carved with several rows, a device consisting of three Tīrthaṅkaras. The image as if stands in a temple of Śikhara type with three bhūmis and omalaka; the Vidyādharas are represented flying on the top from each side, while elephant and śārdula are shown standing on either side of the niche. The elephant stands between the figures of the donors in central pedestal with scroll and lions on the edges. Rough grey stone is highly weathered.

In addition to several other images Asutosh Museum contains an image made of dark grey stone of Sāntinātha (Plate VIIb) from Aluara in Manbhum district. It is a standing image with two attendants. The Jina is wearing a cap like object on his head. There is a Chattrā above; four standing Jina figures are engraved on either sides of the Stele. The site of Aluara has also yielded a hoard of metal images of the Jinas dating from the 10th/11th Century A.D. The images, whether of Mahāvīra standing on a four petalled Simhāsana with double Chattrā, or seated on lotus pedestal attended by nine figures, or of Pārśvanātha with seven hooded serpent either seated in padmāsana, or standing on lotus with serpent devotees, or
of the images of Rṣabhanātha with his bull emblem, confirm to the iconographic pattern established in Eastern India contemporaneously. The images of Neminātha, Kuntunātha, Candraprabha and of the female deities perhaps of Ambikā no doubt indicate that the Jain iconography by that time was canonised and fixed. Artistically thus such images have nothing new to offer except showing a rigid iconic group for catering the few Jain centres that survived through fighting against Buddhism and brahmanical Hinduism of the time.

Yet on studying the total pattern of Jain art of Bihar one can not overlook that though the general emphasis is for the iconometry based on fixed canons, the most interesting development occurs in regional characteristics showing not only religious and stylistic preferences of the populace, but emphasises the characteristics indicative of the main stream of Pala and post-Pala art tradition.

During this phase the spheres of influences of Jainism centre round almost all important religious institutions of Bihar, namely Patna, Monghyr, Bhagalpur, Purnia, Ranchi districts. Among the Jain images we may
refer here two images both representing Śaṅkhanātha found from Champāpur. The standing image (Plate VIIIa) carved in an indigenous stone of pink colour is a strongly built stocky form. Comparing to the Neminātha image of Veibhāra hill the image though indicates stylisation nevertheless shows an interesting artistic idiom emphasising the local elements. The seated Śaṅkhanātha (Plate VIIIb) is superbly executed art object, showing the impending Pāla trend but nursed and nourished by the classical Gupta tradition. The texture of the body almost gives a metallic impression.

What is interesting to note here is that this distinctive style of art has given way to the general style of the art of Bengal.

The reasons of such intercourse between Magadha and Bengal was facilitated by the expanding Pala realm, and secondly by a geographical configuration of this region in which Bihar and Bengal mostly of its western and northern part formed a part. But inspite of these influences, Bengal insofar as Jain art is concerned, was characterised by a distinctive trend, and hence we propose to take it up in a separate section. We are making here only a passing reference in order to record that Bengal occupies a distinct position in the Jain art and iconography of Eastern India.
Like Bihar and Bengal, Orissa seems to have been an important Jain centre from very early period. It is not known when Jainism stepped into this region, though it is believed that the place was visited by Mahāvīra. Be it or not, the fact is that the region as early as the second century B.C. came into the cultural orbit of Jainism. This is fully proved by the Nāthī-gumpha inscription of Khāravela which begins with an invocation to Arhats. But what is most interesting is the fact that Khāravela claims in this record that he had reinstalled Kaliṅga-Jīna on this sacred mount in which was earlier taken away from this place. From the scattered archaeological materials found from this region there is no doubt that Udaygiri-Khandagiri hill area was once a popular Jain centre. But looking at the architectural remains of the Jain establishment it is clear that the monastic retreats grew up in this area without any coherent plan. In fact the cells of the vihāras are located at convenient places according to the physical configuration.

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of the rock but not in a set pattern. An apsidal structure has been recently discovered which was possibly used as an altar (plate IXa). The circular sanctum is clearly visible. The cells are very small, hard and plain; the verandah running along the cells is richly engraved with sculptures, depicting mythological narratives perhaps connected with Jain stories. The art style reflects artists' mastery over forms (plate IXb). In style and technique it follows the contemporary narrative tradition of mid India. The method of arrangement of the scenes represented on the reliefs found on the friezes of Rani Gumphā (plate X.), show a high craftsmanship in flowing plastic consistency. But not all the sculptures are of the same aesthetic standard. The sculptures depicted on Mañcaspurī at Udaygiri, and Ananta Gumphā at Khāṇḍaṇgiri are marked by poor workmanship. A figure of Yakṣiṇī found from this place is an interesting specimen of art (plate XIq.,).

Orissa has yielded interesting specimens of Jain sculptures belonging to the early medieval period. The site of Khāṇḍaṇgiri seems to have been also a most important centre during this time. The earlier centres of the monks at Udaygiri were converted into shrine at this phase. One such is an inscribed one reading about a Jain saint.
called Khalla Subhacandra. There are seven Tīrthaṅkaras along with their respective Sāsana devī carved in low relief on its wall. Interestingly the Sāsanadeviśīs are found to have been accompanied by an image of Gopesa. In the cave of Barabuji interesting Jain sculptures are found (plate XIIa) of which Tīrthaṅkara Abhinandanātha and Sambhavanātha along with Yaksīśīs are important. We may cite here example of an image of Pārvanātha and Nemināth aw ith their Yaksīśīs below depicted on the walls of cave no. 3 (plate XIIIb). Interestingly the iconographic attributes found in association with the Tīrthaṅkaras do not follow the conventional form. Another image depicting richly jewelled Sāsanadeviśīs of Munisuvrata, is interesting since she is shown here reclining on a couch.

Devala Mitra has given a minute description of the relief in the Navamuni and Barabuji caves of Khandagiri. The Navamuni-Gumpha, has an inscription dated in the region of Uddyotakesari (11th century), but the sculptures engraved on the back wall of what was originally the right cell

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of this cave are carved in fairly high relief, a number of figures. The Tirthāṇkaras, seven in number seated cross-legged with high soles visible in yoga-mudrā within niches rounded at the top. Over their heads are the canopies of three-tiered umbrellas flanked by a pair of hands playing on symbols. On either side of the Tirthāṇkaras are standing fly-whisk bearers. Below each Tirthāṇkara is his Sāsana-devi, executed in medium relief, proceeded by the figure of Gaṇeśa. Besides, on the right wall there are two reliefs one of Pārśva and the other of Rṣabha. On the left wall is carved a small figure of Candraprabha seated on a lotus, below which is the representation of the moon. Beginning with the left:

1. Rṣabhanātha with his cognizance bull carved below his lotus seat; Cakresvārī seated in rāgasana on a plain seat, below which is her mount garuḍa with folded hands and a crane. Decked in ornaments she is ten-handed, nine of which hold different subjects and the tenth placed on the lap.

2. Ajitāṇātha with his cognizance elephant below his lotus seat. Four-armed ornamented Rohiṇī is seated in lalitāsana on a plain seat, below which is an elephant.
3. Sambhavanatha, with his damaged cognizance horse below his lotus seat. Two armed Prajñāpti with jatamukuta and ornaments is seated in lalitasana on a double-petalled lotus.

4. Abhinanda on a legged seat with a monkey below. Four armed Vajrasattva in lalitasana; below the seat is a monkey with folded hands; her lower left hand carries a child.

5. Vasūpūjya with buffalo below his seat. Four-armed Gandhari is seated in lalitasana on a plain seat below which is a peacock. Her lower left hand carries a child and the upper right a mātulunga.

6. Pārśvanātha under a seven-hooded canopy on a double-petalled lotus with his cognizance three hooded nāga. Two-armed three-eyed Padmavati is seated on a double-petalled lotus, below which is a crude beaked figure.

7. Neminātha on a plain seat flanked by a conch and a lotus. Ambikā under a mango-tree with a child in her left hand and bunch of mangoes in her right. On the left side is nude standing male.
In the Barabhuji-Gumpha the figure of Parsvañatha occupies the first place on the back wall, probably serving as the mulasayaka in this cave. The rest of the figures of the Tirthankaras are seated cross-legged with feet resting on thighs (Yogasana) on double-petalled lotuses supported by lions in Yogamudra beneath the trees under which they attained enlightenment. Above their heads is a three-tiered chakra. Flanked on either side by an attendant holding a fly-whisk, all except Parsvañatha, have a halo round their heads. The general appearance of all these figures is the same as if they were cast in the same mould. But for their distinctive jhanmanas carved below their lotus seats they would have been passed for only one Tirthankara. Beneath the Tirthankaras are, in separate compartments, their respective sasanadevis, all of whom, excepting two, are seated in lalitasana. Twenty of them are on legged seats and four on lotus, below which are their animal mounts. All, except Bahurupini and Padmavati, have also embellishment behind their heads. All are decked in ornaments. But in most cases their representations, especially in regard to the number of their hands and the article contained in them do not follow the dictation of the canon. On the left wall are the first five Tirthankaras with their sasanadevis. On the back wall are represented seventeen seated
Tirthankaras with their Sasanadevis, besides the standing figure of Parsvanatha who stands first in the row. On the right wall are represented the remaining two Tirthankaras - Parsvanatha and mahavira - with their Sasanadevis. On the left wall of the verandah is the twelve-armed Cakreshvarī seated in Lalitāsana on a double petalled lotus, below which are a Garuda and a devotee with a water-pot in between. Above her head is her Jina Rśabha with a bull below. On the right wall of the verandah is the twelve-armed Rohini seated in the same pose as Cakresvari with her bull below. Above her head is her Jina Ajitama with an elephant.

Among the stray Jina images from Orissa mention may be made of a beautiful Tirthankara image found from Mayurbhanj, datable in the 10th century A.D. (plate XIIIa). The Jina, seated in Dhyānasana on a plain pedestal placed along a similar plain back stella having one lotus on each side, gives an expression of supreme blissfulness. The perfectly modelled figure attuned with an expression/
of serenity based on prototypes of the classical art of the north India. But the wig and the crown worn by the Jina are interesting deviations from the usual type. Another interesting group of Jain sculptures is found in the famous Bridge collection of the Department of the Oriental Antiquities in the British Museum. Among these, a finely executed stone image shows Āśābhānātha and Mahaśāvīra standing side by side in kavyāsārāśa pose with hands hanging along the sides. Āśābhānātha wears a high ātāmukuta while Mahaśāvīra has his hair nicely arranged into small spiral curls. A couchant bull, the symbol of Rṣaḥṭha, and a lion the cognizance of Mahaśāvīra, are depicted on the base along with the tiny figures of Indra on his elephant. An attendant holding a fly-whisk stands on either side of the Jina. The nimbed figures are also interesting. Among the two images of Pārvatānātha, one illustrates the deity as standing in kavyāsārāśa against the coils of a serpent with its seven hoods shown above his heavily modelled limbs. The hair of the Jina is arranged in spiral curls and has a protuberance above the head. The nude Jina is flanked by a Cauri-bearer and also four planets on each side. The other image, though slightly damaged at places, shows a beautiful modelling of the central figure standing against the
horizontally arranged coils of serpent in the background.

All these images belong to the eleventh-twelfth century

16 The Musée Guimet Paris contains an eleventh century stone image of Raabhaneetha from Orissa standing in Kayotsarga pose with hands hanging along the sides. The Jina wears an elaborate jetamukuta with locks arranged in tiers. His hair falls on the shoulders and lobes of the ear are elongated. There is a plain circular prabha behind his head, and above it are shown a triple umbrella and the leaves of a banian-tree under which the Jina attained enlightenment. There is a miniature bull under the lotus pedestal. The central figure is flanked by a fly whisk-bearer standing in devotional pose. Eight planets with their usual attributes are depicted on either side of the deity.

Two Jina images from Orissa in stone are in the National Museum of New Delhi. One is of an unidentified Tirthankara (height 48 cm.) which is broken below the waist. The image is standing in Kayotsarga pose under a

16 *Jaina Art and Architecture*, III, pp. 540-41; for the twin figures of Raabh and Mahavira see 318 A.

17 Ibid., pp. 546-47, pl. 325 A.
triple umbrella against a trefoil arch, decorated with floral designs. His hair is arranged in small ringlets, forming a protuberance over his head. He is flanked by nine Gandharva musicians and Navagrahas. The image is dateable to the twelfth century A.D.

The Banpur hoard of Orissa, now in the Orissa State Museum, Bhubaneswar, contains at least ten Jina images, interesting for their artistic excellence. Each image is distinguished by its individual character. These images, as rightly observed by Mitra, seem to be 'donation of the votaries belonging to the Digambara sect. The neighbouring region of Chitreppur-Banpur appears to be quite rich in Jainsim. Among these images, four represent Āmra or Ambikā. These images have been described by Debala Mitra in details without omitting even their most minor aspects, and hence it will be wise for us to follow her description. The first one (acc. No. 288, Plate XIIIb) with a soft and tender oval face, half closed eyes, full lips and benignly calm and inward-looking expression, the warm

18 Debala Mitra, Bronzes from Achutrajpur, Delhi 1976, pp. 44-52.
and mellowed body with softly gliding contours, the dignified poise and the sensitivity of the luminous texture of the surface is reminiscent of the classical legacy. Dressed in a diaphanous shawl held by a girdle with a flower-shaped clasp and an uttariva partly covering the chest in an upavita fashion, the icon is elegantly bejewelled in anklets, valayas, a short beaded haram, armlets with a flower-shaped central piece, large ear-studs and a short mukuta. With a straight, but not stiff, stately poise, she is seated elegantly in a lalitaasana posture on the pericarp of a visvapadma, her right foot being pendant. With her left fore-arm supporting the back of a child seated on her left thigh, she holds with the artistic fingers of her right palm a twig with a bunch of mangoes. Close to her pendant right leg is a seated bejewelled boyish figure with locks of hair falling on sides and holding a circular object in its right hand. The visvapadma with rising stems rests on a footed throne with a moulded base, the central projection of the pedestal of which accommodates her lion-mount. Near the ends of the lintel is a somewhat kulaka-shaped member close to which is a beaded string hanging downwards. Above the lintel are mango-twigs laden with fruits. This image (14.5 cm in height) is supported to be somewhat earlier than the eighth century A.D. The
second one (acc. no. 263) shows an analogous treatment (Plate XIVa) in respect of the dress and ornaments with the preceding one, but its bodily features are comparatively stiff. The face is roundish with pronouncedly curved eye-brows and open eyes. With her left fore-arm supporting a child seated on her left folded leg she is kneeling on the knee. The right palm carries a mango twig; with her right palm of the child is placed against his chest. By the side of her right thigh is a grown up child, seated in parvankasana posture, with a mango in his right palm. Above her head rise two symmetrically arranged branches, the upper part of which takes a downward turn under the load of the abundant mangoes. Perched above the mango-branches is Neminatha in the yogamudra and seated cross-legged with both soles visible. This image (14.5 cm. high) is supposed to belong to the eighth century A.D. The third icon (acc. no. 289, Plate XIVb) resembles the preceding one in regard to pose, dress and ornaments. It has a narrow chin, smiling face, slim body, thin and high waist region. The second child close to her right leg, is pot-bellied, seated in maharajalila posture with its right hand extended up to the knee, holding an indistinct object. Unlike the preceding image, the goddess and
her Tirthankaras do not have separate haloes. Meant for both, the long halo, attached to the pedestal, has a trifocal upper part. The image (14.3 cm. high) does not appear to be later than the ninth century A.D. The fourth icon (acc. no. 279, Plate XVa) is similar to the third one in regard to external appearance. It shows a smiling face with wide open eyes and heavy lips. At the crown of the halo is the robeless Neminātha in Yoge-

mudrā. Above Neminātha is a styled Chatravali of three gradually diminishing umbrellas capped by a conical finial. From its lower part are seen hanging down streams or leaves. This image is 12.5 cm. in height and it does not appear to be later than the eighth century A.D.

Prominent also in this group are the Jina images. The image of Rāsbhanātha (acc. no. 257, Plate XVb) is highly interesting in view of its fine artistic qualities. With an oval face, full lower lip, elongated ear-lobes, half-shut eyes as if fixed on the tip of the nose an expanding chest this image of Rāsbhanātha shows him as seated cross-legged with the visible soles planted on the thighs on the lotus with a single row of petals. His hands are in the Yoge-mudrā with his right palm placed
on the left. The matted locks are arranged in a fairly high jatamukuta. Against the central part of the front side of the pedestal is a bull which is his cognizance. Behind the icon is a solid oval halo with a raised rim of three mouldings edged by closely-knot tongues of flames. At its crown is a floral motif, above which is a chatrovali mode of three gradually diminishing umbrellas. The image is 11.5 cm. in height and has been assigned to the eighth century A.D. The hoard has yielded two images of Chandraprabha, the eighth Tirthankara, the earlier one (acc. no. 254, Plate XVI) which has been very badly eroded is shown. Seated straight in the samaparyanka posture with both soles visible on the pericarp of a lotus, The nude Jina, with the broad chest and elongated ear-lobes, exhibits vamsamudra with his right palm placed on the left against the abdomen. The hair is gathered on the crown in a conical form. On the central part of the front side of the lotus with crescent moon which is the cognizance of the Jina. The image is 7.7 cm. in height and it does not appear to be later than the eighth century A.D. The second one (acc. no. 327) against of Chandraprabha (Plate XVIIb) with full roundish face, elongated ear-lobes, short-neck, broad shoulders, expanded chest, slightly-open
full lips and wide-open eyes shows some affinity with image of this type of Chau sa hoard. It is a standing image in kṣhvaṭsaraṇa pose with long hanging arms and fingers lightly touching the lowest part of the thigh. The hair is coiled and gathered on the crown. On the front side of the pedestal is the crescent moon. The icon is 10.2 cm. in height and does not appear to be earlier than the eleventh century A.D.

There is another image (acc. no. 265, Plate XVIIa) 13.3 cm. in height which is not earlier than four-ninth century. It represents the Jīna with his Yakṣa and Sāsana-devī, standing respectively for Kumāra and Gandhāra. The animal placed below the Jīna seems to be a buffalo, and as such the figure may represent Vāsupujya. The Jīna is seated cross-legged in Yogamudrā. At the base are the two-armed Yakṣa and Sāsana-devī seated side by side in mahārajaśīlā posture, burdened with ornaments. Against the front side of the pedestal are seen the defaced upper portions of seven male figures in a row. Another similar figure below the animal in the space between the Yakṣa and the Sāsana-devī. These probably stand for eight arhats. Two other
The Jina images are in the hoard, the cognizances of which are not represented on the pedestals. It thus makes difficult to identify them. The first one (acc. no. 295) is a robeless icon, with straight body and elongated ears, seated in parvankasana on a throne in Yogamudra. It is 6.5 cm in height and may be assigned to the ninth century A.D. The second one (acc. no. 316) is 14.3 cm in height and may be placed in the same period. While its face bears the traces of rubbing, the legs are corroded. With elongated ear-lobes, circular marks round the neck, navel indicated by circular depression and a prominent waist line above the abdomen, the Jina is seated straight with cross legs and soles displayed on a visvanadma which is on a trikatha pedestal of a throne. On either side of the seat of the icon is a male attendant standing in graceful flexions and fairly decorated with ornaments. While the pedestal has been left undecorated, the horizontal lintel and the vertical jambs of the back-rest of the throne are elaborately ornamented.

There are also a few other Jain bronzes in the Orissa State Museum, all belonging to the eleventh-twelfth century. Most prominent in this group are the figures of Rasabhanatha and Parsvanatha showing a smooth
flowing sensuous and subtle playing over the surface. Two images of Parsvanatha, one seated and the other standing, in this group, have been wrongly ascribed to Banpur by P. Banerjee in the Jnanpith volume. The image of Rasbhanatha and that of Santinatha, noticed and described by S.K. Saraswati, do not also belong to Banpur.

The Museum at Khiching, Mayurbhanj district, has in the collection a number of Jain sculptures in stone, discovered apparently from the neighbourhood. They are mostly damaged, and hence unidentifiable. Among the identified ones, a seated image of Mahavira in dhyanaasana on a throne with two lions at extreme edges of the pedestal deserves mention. There are two standing images of Rasbhanatha, each standing in kavotsarga, flanked by the usual attendants and recognised by the lanachana, the bull, shown on the pedestal. A standing figure of Parsvanatha can also be identified for the seven-hooded snake canopy over the head. The Baripada Museum of the same district has four Jain sculptures in metal collected from the vicinity.

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20 Ibid., Vol. II, New Delhi 1975, p. 274, pl. 160 B.
Three of them represent Tirthankaras, all standing in Kṣiyoterās. Of these, only the figure of Pārvatīnātha can be recognized from the seven-hooded snake-canopy over the head. Several twelfth century metal images from Kakatpur in Puri district have been recovered, some of which are now in the Asutosh Museum, Calcutta University. Among these, the image of Condraprabha is excellent. The Jina stands in Kṣiyoterās on a lotus supported on a square pedestal which bears his emblem, the crescent moon.

The British Museum contains a stone image of Ambikā found from Orissa. She stands gracefully in a flexed pose with a miniature figure of Tirthankara Neminātha on the top. Creepers carved on both sides of the goddess depict monkey etc. She wears a chignon, a broad necklace and an uttarīva covering her left breast and passing under the right arm. The transparent sari reaching above the knees is secured with a jewelled mekhala. Her elder son Subhaṅkara, standing on her right, is trying to pluck a mango from the bunch of the fruits held in the right hand of the goddess, while with her left she is supporting her younger child Prabhaṅkara.
A couchant lion and the figure of a donor of the image are shown on the base in front. The image which is assignable to about the eleventh century, recalls to our mind an almost contemporary image of the goddess from Orissa now preserved in the Stendahl Galleries, U.S.A. The Victoria and Albert Museum, London, also contains an Ambika image in stone from Orissa, belonging to the twelfth century. She is seated on a double petalled lotus with her left pendant and the right pendant and resting on a decorated base. Her curly hair arranged into a big bun at the back is decorated with bejewelled chains. She wears five ear-ornaments, a necklace of four strands and with a central pendant, and diaphanous sari secured with an elaborate girdle at the waist. The smiling countenance, full breasts, attenuated waist and broad hips characterize the feminine charm of her two sons one is shown on her lap and the other near her right foot. Her vehicle, a couchant lion, is depicted in front. An image of Neminatha with a big halo behind his head is shown seated in dhyana-mudra under an

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21 Jain Art and Architecture, Vol. III, p. 541, pl. 318 B.

22 J. Le Roy Davidson, Art of Indian Subcontinent from Los Angeles Collections, Los Angeles 1958, pl. XXXVI.
The National Museum of New Delhi contains a stone image of Ambika from Eastern India, 67 cm in height, which was made in the Pala period. The goddess is shown as standing under a mango tree on a lotus. In her right hand she holds a bunch of mangoes, while the child holds the forefinger of her left hand. Her other son is standing near her right leg. The goddess wears a tiara, necklace, anklets, bracelets, sacred thread and the lower garments. Two dancing figures are shown on her either side. An image of Jina, with two lotuses, is carved above the head of the deity. Her vehicle, the lion is carved on the base in front. An Ambika image in metal of twelfth century from Aluara in Munsbhum is in the Patna Museum. It is five inches in height, standing on lotus pedestal with two attendants with the mount lion below.

24 Ibid., p. 557, pl. 338 B.
25 Patna Museum Catalogue of Antiquities, pl. XXXII.
The Jain art of Orissa falls within the general sphere of the art and iconography of the eastern school of Bihar and Bengal. The affinities are to be seen not only in iconography format, but in respect of the eastern school. This school had its base on the classical Gupta idiom in its eastern version, though it is commonly known as eastern or Pala school. The Buddhist, Brahmanical and Jain images from Bengal and Bihar, and also from northern Orissa stylistically belong to this school, one differentiated from the other in respect of iconography only. So far as the Jain images are concerned, it was previously difficult to prove their stylistic identity for the paucity of images from Bengal, although the proposition was surmised long ago. But now when Jain images have been found in a considerable number in Bengal, though not abundant, the idea of stylistic and thematic identity has received a more solid basis. The images from Bengal will be dealt with in the next chapter.