Jainism is one of the most ancient religions based on non-violent and humanitarian approach towards all beings. It is an indigenous religion, which originated as a protestant religious movement against the oppressive and ritualistic later Vedic religion during the 6th century BC. The term ‘Jainism’ is derived from the root word ‘Jina’ meaning conqueror of senses, the spiritual victor, denoting asceticism and based on this its multiple propagators are known as Jainas. The Jainas worship the Pañca Parmēsthins or the ‘Supreme ones’, ‘Five worshipful ones’ they are- Arhat (Tīrthaṅkaras), Siddhā, Ācārya, Upādhyāya and sadhū. Of these, the Tīrthaṅkaras who are regarded as emancipated or liberated souls are the most popular objects of worship. Jinas and Tīrthaṅkaras conquered the senses and worldly desires and attained the perfect knowledge and eternal happiness through observing the right asceticism for welfare of all animate. They are the builders of the ford, which leads across the ocean of suffering.

Spread of Jainism:

During the lifetime of Mahāvīra the spread of his religion was restricted only to the areas visited by him. This roughly coincided with the regions of eastern Uttar Pradesh, Bihar and parts of West Bengal1. From the testimony of Jaina scriptures, it appears that Jainism had entered Central India by the 3rd century BC. Kuṇāla, son of Asoka, who was the governor of Ujjain had leanings towards Jainism. His successor Samprati, also governor of Ujjain, played a pivotal role in the spread of Jainism in
Central India. Just as Aśoka propagated Buddhism, similarly Samprati devoted himself completely for the propagation of Jainism. He was the disciple of a Jaina saint, Āryā Śuhāstim. He is said to have worshipped Jaina images in Ujjain, celebrated festivals and gave food and clothes to the monks. He is also said to have constructed Jaina temples at several places and installed images in them. He is credited with organizing several *samghās* (religious gatherings) at different holy places. When Ārya Śuhāstim visited Ujjain in order to worship the image of Jīvanta Svāmi, Avantī Sukumālī took to vocation of monk hood from him. After the demise of Avanti Sukumālī, a stupa was erected to commemorate him and an image of Pārśvanātha was installed in it. The sanctity of Ujjain among the Jainas is amply demonstrated by the fact that it was frequently visited by numbers of Jaina monks and ascetics such as Candragupta, Bhadrakagupta, Āryarakṣita and Ārya Aṣādha. Around the turn of the century, tradition speaks of the legendary king Vikramāditya of Ujjain of having embraced Jainism under the famous Jaina pontiff Siddhasenaṇādivākara.

The age of the Imperial Guptās witnessed further strengthening of the Jaina religion among the royalty as well as the layman. Notwithstanding the religious leaning of the Imperial Gupta rulers who were devout Bhāgwatas their tolerance of other religious sects was equally renowned and is attested by the Udaygiri Cave inscription of Rāmaguptā referring to the dedication of an image of Pārśvanātha. Among the most conspicuous archaeological finds are the sculptures from Durjanpur, near Vidisha, two of which have inscriptions mentioning their dedication by the Imperial Gupta ruler Rāmagupta in circa 370 AD. The Deogarh Jina image and the rock cut relief at Gwalior belong to the later Gupta period. The history of Jainism after the Guptās is obscure, the definite evidence of the Jainas are next recorded in the Pratihāra records of Deogarh belonging to the early-medieval period.
Thereafter there is near complete evidence to trace the growth of Jainism in Central India. Under the Chandelas Jainism reached the zenith of its glory around the ninth century. The Jaina temples of Khajuraho along with the sculptural and inscriptive evidence of the period indicate to the flourishing state of affairs of Jainism in the region. Under the rule of the Paramaras of Malwa many Jaina scholars were patronized.

With the advent of the iconoclast Islam, there was a setback to all religious sects and the fate of Jainism was no different. The Jaina monks were forced to seek shelter in the far off and dense jungles which not only gave security but also the necessary recluse to practice meditation.

Evolution of Jaina Iconography:

The most characteristic iconographic features of the Tīrthaṅkara images are their nudity and their distinctive standing posture- the käyotsarga-mudrā. It is the presence of these two features in any given image that helps us in identifying the image as that of a Tīrthaṅkara. It is very logic that has been forwarded for the identification of similar figures in the clay seals found from Mohen-jo-daro and a broken male torso from Harappa as those of Jaina Tīrthaṅkaras. If this may be the case then they will have to be regarded as the representation of Jaina Tīrthaṅkaras and also that the people in that remote era were also familiar with principles and tenets of Jainism. However, all these assumptions and theories will just be assumptions so long as the script of the Harappan civilization remains undeciphered. Apart from the evidence referred to above where authenticity is still ambiguous, we do not have any literary or archaeology evidence regarding any Jina image prior to Mahāvīra. Mahāvīra is never said to have visited any Jina temple or worshipped any Jina image.
It may not be unwise to refer here to the Jīvantasvāmi Mahāvīra image, which is believed to have been carved in the lifetime of Mahāvīra (6th century BC), hence called Jīvantasvāmi or Jīvitasvāmi. According to the Śvetāmbara tradition, it is believed that a sandalwood image of Mahāvīra was carved during his tapas in the palace, about a year prior to his renunciation. Since, at that time he was still a prince he was depicted as wearing mukuta and other royal ornaments. U.P. Shah¹⁰, the first scholar to bring the Jīvantasvāmi image to the notice of researches, accepts this literary tradition and believes that the Jīvantasvāmi image was not only carved but also worshipped during the lifetime of Mahāvīra. The Jaina Āgamas and the Kalpaśūtra do not refer to the Jīvantasvāmi image. The earliest references to these images are found in the later commentaries of the Āgamas (c. 6th cent. AD onwards) and other works such as the Vāśūdevāhīṇḍī of Sāghadasagnī, the Trīṣaṭṭīśalākāpuruşūcaritra (1169-72 A.D.) of Hemachandra etc. which reveal the existence of such images at Kosala, Ujjain, Dasapur, Vidisha, Puri and Vitabhayapattana¹¹. The Trīṣaṭṭīśalākāpuruşūcaritra of Hemachandra¹² mentions that Solanki ruler Kumarapala caused the excavation at Vitabhyapatīṭa and unearthed a Jīvantasvāmi image. However, literary and archaeological evidences at hand do not allow us to antedate the Jīvantasvāmi images before the 5th-6th century AD. Therefore, the Śvetāmbara tradition may be regarded only as a proof of the prevalence of such a belief during the Gupta period.

The earliest definite and unambiguous evidence of the existence of images of the Jaina Tīrthaṅkara comes from c. 3rd century onwards. A broken sculpture found from Lohanipur¹³, Patna and now presently kept in the Patna Museum is regarded as the earliest Jaina Tīrthaṅkara image owing to its nudity and the characteristic kāyotsarga-mudrā. The sculpture bears the
famed Mauryan polish and therefore has been dated to that period. Another early specimen is a grey terracotta figure from Ayodhyā\textsuperscript{14}. Another nude torso found also from Lohanipur has been dated by Debala Mitra to 'not earlier than first century BC'\textsuperscript{15}. Literary allusion to another Jaina image is found from the Hāthīgūmpha Inscription of Khāravela (1\textsuperscript{st} century BC). The inscription states that the Kaliṅgā-Śrī, which was taken away by the Nandarāja from Kaliṅgā was brought back by Khāravela\textsuperscript{16}. Based on the above archaeological and literary evidences one can safely fix the antiquity of the Jīna images to at least the 3\textsuperscript{rd} Century BC.

While there is no ambiguity regarding the Jaina affiliation of the above-mentioned images however, the definite identification of the Tīrthaṅkara represented in these figures can never be satisfactorily settled. The earliest identifiable Tīrthaṅkara images belong to Pārśvanātha. Two bronze images of Pārśvanātha variously datable to c. 2\textsuperscript{nd}-1\textsuperscript{st} Century BC are currently in the collection of the Chhatrapati Shivaji Maharaj Vastu-sahitya Mandir, Mumbai and the Patna Museum\textsuperscript{17}. The identification of the particular Tīrthaṅkara was enabled by the presence of five and seven snake hood canopy on the head of the Tīrthaṅkara respectively.

The advent of the Kuśāṇas breathed life and vigor into artistic creations of the master craftsmen who ventured confidently to create life-size figures of divinities as well as secular subjects. Mathura, which was one of the two schools of art that proliferated during the Kuśāṇa period, was also a stronghold of Jainism during the 2\textsuperscript{nd}-1\textsuperscript{st} century BC and continued to remain so till about the 12\textsuperscript{th} century AD. The Jaina sculptures from Mathura are of special iconographic significance, because they exhibit the different stages that contributed to evolution and development of Jaina iconography. The different forms of art objects that were fashioned in this school include the
Ayagapattas, independent Jina images, Pratimā-śarvatobhadrikā, Saraswatī, Naigameśi, narrative scenes from the lives of the Tīrthaṅkaras Rśabhanātha and Mahāvīra18 and yakṣa-yākṣi figures19. Of all these art vestiges, the Ayagapattas, datable to c. 2nd-1st century BC, merit special attention. The Ayagapattas represent the transitional phase in the development of Jaina iconography in which the worship of auspicious symbols was combined with the anthropomorphic representations of the Jina was in vogue. One such example of c. 1st Century BC, depicting the figure of Pārśvanātha seated in dhyāna-mudrā in the centre, is in the collection of State Museum, Lucknow (J-253). The rendering of the Jina in the dhyāna-mudrā and the representation of the śrīvatsa in the centre of the chest appears for the first time in the Śrūṅga-Kuśāṇa sculptures of Mathura.

Of all the Jinas, the iconographic attribute of Pārśvanātha was finalized first. The seven-headed snake canopy was associated with Pārśvanātha in c. 1st Century BC. Thereafter, in c. 1st Century AD Rśabhanātha was endowed with falling hair locks on the shoulders, as is evident from the sculptures procured from Mathura and Chausa. Neminātha was accompanied by his cousins Balarāma and Krṣṇa in the sculptural representations of the Kuśāṇa period. An image Neminātha found from Kankali Tila, Mathura, attests to this development. During the Kuśāṇa period, the image of other Tīrthaṅkaras like Sambhavanātha, Munisuvrata and Mahāvīra were also carved and they were identified by their names, which were inscribed on the pedestal of the sculptures. Of the aśṭaprātiḥāras, only seven were finalized at Mathura by the end of Kuśāṇa period; these were simhāsana, prabhāmandala, cāmaradhāri, garland bearing vidyādhara, tri-chatrā, caitya-vṛkṣa and devadundubī.20

The Gupta period proved to be a milestone in the development of Jaina iconography as some of the most significant iconographic features were
introduced during this period. A remarkable feature of the Gupta period was
the proliferation in the number of sites, besides, Mathura and Chausa, from
which images of the Jaina Tirthankaras were reported. These include Rajgir,
Vidisha, Varanasi, Durjanpur, Badami, Aihole, Akota etc21. In this period,
images of Rśabhanātha, Candraprabhā, Puspadanta, Neminātha,
Pārśvanātha and Mahāvīra were carved in large numbers. The Gupta period
is also credited with the first carving of a Śvetāmbara Jaina image, known
form Akota22. Yet another first for the Gupta period is the rendering of the
Tīrthankara images with their respective lāñchanas, yakṣa-yakṣī couple and
the aṣṭapratihāryas23. The images of the Tīrthankara Neminātha and Mahāvīra
respectively from Rajgir and Varanasi are earliest instances showing their
distinguishing emblems24. An image of Rśabhanātha from Akota is the
earliest Jina image to depict the yakṣa-yakṣī25. The representation of
miniature Jina figures at throne ends and all around the central figure also
was started in the Gupta period.

The Brhatsaṁhitā of Varāhamihira is the earliest text which enumerates the
iconographic features of the Jina images of the Digambara sect. (Brhatsaṁhitā 58. 45);

Ajanulambahuh Sravatsakah prashantamurtishca
Dīgvasastaruno rupavamsahca karyorhatam devah.
Mansara 55. 46, 71-95;

Nirabharansarvangam nirvastrangan manoharam
Samavakshah sthale hemavarnam srivatsalanchanam.

The post-Gupta period in North India witnessed further efflorescence of
Jaina art and architecture. The period saw the construction of large numbers
of Jaina temples with exquisite sculptural carvings often characterized by the
complexity of iconographic details. Gujarat and Rajasthan were the
strongholds of the Śvetāmbara sect while the Digambara sect appears to have had a more widespread geographical sweep. The complete list of the distinguishing cognizance of all the twenty-four Jinas were finalized in c. 8th-9th Century AD. The earliest textual references to this are found in the Khāvālī, Pravacanasaroddhāra (381-82) and the Tiloyapannatti (4.604-05). The cognizance of the Tīrthankaras of both the sects—Digambara as well as Śvetāmbara—are more or less except for certain exceptions. At the Śvetāmbara sites the mention of the names of the Jinas in the pedestal inscription was preferred to providing them with their respective cognizance, as is usually found in Digambara Jina images. The Jina images reached the final stage of iconographic development in c. 9th-10th century AD. The fully developed Jina images invariably depicted the following distinguishing emblems, yakṣa-yakṣī pair, Aṣṭapratihāryas, Dharmacakra with worshippers, diminutive Jina figures surrounding the central figure and at times navagrahas, vidyādharas, elephants lustraling the Jinas and some other figures. The rendering of the narratives from the lives of the Jinas was popular only with the Śvetāmbaras.

The instances of erotic figures, datable between 10th and 12th century, AD, are also known from Deogarh (temple 18), Śāntinātha temple at Narlai (Pali, Rajasthan), Ājīvanātha temple at Taranga (Mehsana, Gujarat) and Neminātha temple at Kumbhariya (Banaskantha, Gujarat). The presence of erotic figures at Jaina sites is in gross violation of the Jaina tradition which does not conceive of any Jaina god along with his saktī in alihgana pose. This was due to the Tantric influence in Jainism during the early mediaeval time (c.7th to 10th century A.D.).

The Jaina art and literature thrived most vigorously between the 10th and the 15th century AD. This period witnessed the building of large
numbers of Jaina temples with exquisite sculptural carvings. During the period the new forms and iconographic features (excepting that of the Jinas) of various deities were formulated. The angularity and flexion along with embellishments and ornamentation were other distinct features of medieval Jaina sculptures.

Jaina Images from Chanderi:

Tīrthaṅkaras

1. Ādinātha (Pl. 4.1a)
Measurement-180x52x43cm
Material - Red Sandstone
Provenance- Budhi Chanderi
Ādinātha is depicted as standing in Kāyotsarga-mudrā on a tri-ratha pedestal. The head of the Jina is depicted covered with curly hair and locks flowing down to the shoulder on either side. The halo at the back of the Jina's head is flanked by male attendants, one on each side, standing on a pedestal. The male figures are standing facing the halo. Their body posture suggests movement as their front leg is put forward. The top of the stale, above the head of the mūlanāyaka, depicts a triple parasol surmounted by a headless figure of a drummer. The tri-chatra is flanked by figures of flying vidyādhāras with garlands accompanied by their consorts. On either side of the feet of the Jina are depicted standing male cauri-bearers in triphaṅga pose and kneeling devotees. As the pedestal of the sculpture is buried within the podium it is difficult to describe in detail its composition. However, the cognizance of the Tīrthaṅkara, the bull, can be seen on the central projection of the pedestal. It
may be conjectured with reasonable belief that the lateral projections of the pedestal bear the seated images of the yakṣa-yākṣī of Ādinātha on the right and the left, respectively.

2. Ādinātha (Pl. 4.1b)
Measurement-172x89x64cm
Material – Red Sandstone
Provenience- Budhi Chanderi
An interesting headless image of Rṣabhanātha, carved on buff sandstone, is depicted on a tri-ratha simhāsana. The Jina is depicted as seated Dhyāna-mudrā on an ornate cushion. The cushion is decorated with a number of friezes. The bottom depicts the lotus petal motif followed by a frieze of kūrttimukhas. On top of it is a mala surmounted by lotus motif again. Unfortunately, the head of the mūlanāyaka is no more extant. The halo around the head shows an inner ring followed by a frieze of diamonds alternating with circles and finally the lotus petal motif with a beaded border. The central figure of the Jina is flanked by standing male cauir-bearers, one on each side, standing on the head of an elephant. Only the figure of the attendant to the right of the Jina is extant. He is may be identified as belonging to a royal lineage by his high crown and other ornaments adorning his body. The stele on either side of the halo, above the head of the cauir-bearers, depicts miniature tri-ratha pedestals, two on each side, one above the other. The lower pedestal depicts a Tīrthaṅkara seated in dhyāna-mudrā on a simhāsana flanked by Tīrthaṅkaras standing in kāyotsarga-mudrā. The pedestal above it depicts three Tīrthaṅkaras standing in kāyotsarga-mudrā. The central part of the stele, above the head of the mūlanāyaka, depicts a tri-chatra, adorned with garland, flanked by flying vidyādharas accompanied by their consorts. The tri-ratha pedestal of the image also bears interesting iconographic details. The central projection depicts two lions, facing front,
framed by pillars. The front of the central projection, between the lion figures, is occupied by a V-shaped projection. It has two bands of lotus petal motif with beaded borders. In the centre is the figure of a seated humped bull on a pedestal, facing right, the cognizance of the Jina. Below the pedestal is the kirttimukhas motif. Two devotees in aśīlā-mudrā, one each side, are depicted in front of the pillar. The right and left lateral projections of the pedestal bear miniature figures of yakṣa Gomukha and yakṣī Cakreśvarī, respectively. yakṣa Gomukha can be clearly identified from his horned cow head, while yakṣī Cakreśvarī is depicted seated on a flying Garuda.

3. Ādinātha (Pl. 4.1c)
Measurement-155x91x58 cm
Material – Buff Sandstone
Provenance- Budhi Chanderi
The buff sandstone headless image of Ādinātha seated in dhāya-mudrā on a tri-ratha simhāsana is similar in composition to the sculpture described earlier. Instead of repeating the similar iconographic details of the sculpture only the notable features the sculpture may be delineated here. The halo around the head of the mūlanāyaka shows the inner ring followed by a band of saw-end motif and finally by the peripheral lotus petal motif. Of the flanking caura-bearers, the one to the left is only extant. The lower pedestal flanking the halo depicts a Tīrthaṅkaras seated in dhāya-mudrā on a simhāsana flanked by Tīrthaṅkaras standing in kāyotsarga-mudrā. Above the head of each of the Jinas are depicted the chatrā. The halo of the seated Jina also depicts the leaves of his kevala-vṛkṣa on the sides of the halo. The pedestal on top depicts only the seated figure of the Tīrthaṅkara. A chatrā is also depicted above the head of the Jina and the leaves of his kevala-vṛkṣa along the edges of the halo. A miniature figure of a seated humped bull, the cognizance of Rśabhanātha, is carved on the floor of the central projection of the pedestal,
between the figures of the two lions. The lions are depicted facing front with one front-paw resting on the ground and the other upraised. Four-handed figures of *yakṣa* Gomukha and *yakṣī* Cakreśvarī are depicted on the right and left lateral projections of the pedestal. Contrary to the earlier sculptural specimen, *yakṣī* is depicted seated on a cushion and not on a flying Garuda. The V-shaped projection, hanging between the lions, depicts three *kīrttimukhas*, one in the centre and remaining two on either side in three-quarter profile. From the mouth of *kīrttimukha* in the centre hangs down a bell with chain in the centre and flowing scroll on the sides. The flowing scrolls on either side are then seen in the mouths of the lateral *kīrttimukha* which also show a chained bell and another scroll.

4. Ādinātha (Pl. 4.1d)

Measurement—98x82x59cm

Material – Red Sandstone

Provenance- Budhi Chanderi

The image depicts the Jina seated in *dhyāna-mudrā* in the centre of a *tri-ratha simhāsana*. He is flanked by two Jinas in *kāyotsarga-mudrā*, one on each side. Unfortunately, the *mūlanāyaka* and the Jina figure to his left are both headless. The hands and the legs of Ādinātha are also broken. In the absence of his cognizance, the bull, the central figure could be identified as the first Tīrthaṅkara, Rṣabhanātha, because of the depiction of locks of hair on his shoulders. The stele above the head of the *mūlanāyaka* has the usual combination of *chatra* surmounted by a drummer flanked by garland bearing flying *vidyādharas* with their consorts. A more or less similar composition, though in smaller dimension, is replicated over the heads of the flanking Jinas. However, here only the *vidyādharas* are depicted and that too along the edges of the stele. The figures of the standing Jinas are flanked by male *caurī*-bearers on either side. The central projection of the pedestal depicts two
lions their bodies in opposite directions, but facing front. The figures of the seated devotees are broken. The figures of yakṣa Gomukha and yakṣī Cakreśvarī, depicted on the right and left lateral projections respectively, have lion figures to their right and left respectively.

5. Ajītaṇātha (Pl. 4.2a)
Measurement-177X53X28cm
Material – Red Sandstone
Provenance- Budhi Chanderi
Ajītaṇātha, the 2nd of the 24 Tīrthaṅkaras, is depicted in kāyotsarga-mudrā on a lion throne. The head and the usṇiśa of the Jina are shown covered with curly hair and locks of hair are also depicted on the shoulders. The round prabhāmaṇḍala around the head is decorated with lotus petal motif. The halo is flanked by two male attendants holding what appears to be a kālaśa. The triple parasol surmounted by a figure of a drummer is no more extant but the flanking figures of flying vidyādharaś with garlands accompanied by their consorts and the elephants are clearly discernible. The image is flanked near its feet by miniature figures of male caurī-bearers and kneeling devotees. The cognizance of the Tīrthaṅkara, the elephant, is crudely carved on the pedestal. The lateral projections of the pedestal bear the seated images of yakṣa-yakṣī on the right and the left, respectively.

6. Ajītaṇātha (Pl. 4.2b)
Measurement-230x80x55cm
Material – Red Sandstone
Provenance- Budhi Chanderi
Another image of the Tīrthaṅkara is made on red sandstone, standing on the tri-ratha pedestal and on simhāsana. His cognizance, elephant is shown on the pedestal, moving toward right. The yakṣa-yakṣī are in sukhāsana on the
either side. Two Male pratihāri is shown on the either side of the god. They are in tribhaṅga-mudrā holding gadā in left hand and right hand resting on the waist and near their foot, two kneeling devotees are shown but head of the right figure is missing while of the left figure, only legs is extent. The head and the usnīśa of the Jina are shown covered with curly hair and locks of hair are also depicted on the shoulders. The round prabhāmaṇḍala without any decoration around the head is decorated. The halo is flanked by two male attendants holding kalāśa. The triple parasol surmounted by a figure of a drummer is no more extant but the flanking figures of flying vidyādhāras with garlands accompanied by their consorts are shown. Here the body of the god is well propionate and the śrīvatsa symbol on the chest.

7. Sambhavanātha (Pl. 4.3a)
Measurement-110X37X20cm
Material – Red Sandstone
Provenance- Bhadiya Kho
The image is of the 3rd Tīrthaṅkara, Sambhavanātha, he has been identified on the basis of the presence of a miniature figure of horse, his lāṅchana, on the pedestal. The Jina is shown in dhyāna- mudrā. Except hand from palm and some part of simhāsana is extended rest image is missing. Only his pedestal and cognizance help us to identify.

8. Padmaprabhā (Pl. 4.3b)
Measurement-85x65x34cm
Material – Red Sandstone
Provenance- Budhi Chanderi
The figure of the 6th Tīrthaṅkara, Padmaprabhā, is depicted seated in dhyāna- mudrā on a simhāsana. The Tīrthaṅkara can be identified on the basis of the depiction of lotus, his cognizance, on the pedestal. The tri-ratha pedestal has the depiction of two seated lions facing in opposite directions with a wheel between them. The ratha projections of the pedestal bear the seated figures
of the *yakṣa-yakṣī* respectively to the right and the left. The seated image of the Tīrthaṅkara is flanked on either side by standing images of Jinas. The head of the main Tīrthaṅkara has two halos while that of the flanking Jinas have a single halo. The head of the main Jina figure is covered with curls hair. The top of the stèle depicts garland bearing *vidyādhara* couples flanking an umbrella which was originally surmounted a figure of a seated drummer which is no more extant. Somewhat similar composition seems to have been present over the head of the flanking Tīrthaṅkaras also. Only a part of this composition is extant over the head of the Tīrthaṅkara to the left while its right hand counterpart is completely lost.

9. **Padmaprabhā (Pl. 4.3c)**

Measurement-145x48x39cm

Material – Red Sandstone

Provenance- Budhi Chanderi

Jina is in *sampāda-mudrā* on *simhāsana*. The halo part of the image is missing. Two *cauri* bearer are standing on the either side of the head of lord but their head is missing. The nose of the lord is partially mutilated. The *trī-ratha* pedestal has the depiction of two seated lions facing in opposite directions with a wheel between them. The *ratha* projections of the pedestal bear the seated figures of the *yakṣa-yakṣī* respectively on the right and left. The head of the main Jina figure is covered with curls.

10. **Supārśvanātha (Pl. 4.3d)**

Measurement-65X48x24cm

Material – Red Sandstone

Provenance- Bhadiya Kho

It is only image of the site which is little bit in good condition. The image is of seventh Tīrthaṅkara Supārśvanātha, seated in *dhyāna- mudrā* on *simhāsana*. He is ornamented with curly hair and long ear. God is surmounted by five
serpent hood which is flanked by two seated headless image of Jina. The hoods of the serpent are missing. Over the serpent hood a drummer is shown and either side two flying *vidyādhara* with garland are also depicted. Two *cauri*-bearers are also shown in either side of the God.

11. Candraprabhā (Pl. 4.4a)
Measurement-153X44X20cm
Material – Red Sandstone
Provenance- Budhi Chanderi
The figure is the representation of the 8th Tīrthaṅkara, Candraprabhā, whose cognizance the moon is depicted on the pedestal. As is the usual customary practice the Jina is depicted in *Kāyotsarga-mudrā* on a lion pedestal. The head of the image is no longer extant, the halo surrounding the head was decorated with lotus petal motif. It was flanked by male attendants holding *kalaśa* in their hands. This is surmounted by the usual composition of the triple parasol flanked by garland bearing flying *vidyādharas* accompanied by their consorts and the seated drummer atop flanked by elephants. Near his feet the Tīrthaṅkara is flanked by standing male *cauri*-bearers and kneeling devotees. The pedestal apart from depicting the lions also has the figures of the *yakṣa*-yakṣī respectively on the right and the left flank.

12. Candraprabhā (Pl. 4.4b)
Measurement-129X35x18cm
Material – Red Sandstone
Provenance- Budhi Chanderi
This is an incomplete image of Candraprabhā, his cognizant the is clearly delineated on the pedestal. The head and the *uṣṇiṣa* are shown overflowing with curly hair while locks of hair are also depicted on the shoulders. The accompanying images of *vidyādharas*, *cauri*-bearers, kneeling devotees, *simhāsana* and the Śāsanadevataḥ had not yet been carved. This image
127

unmistakably proves that Chanderi/Budhi Chanderi was also the manufacturing site of these sculptures.

13. Suvīdhīnātha (Pl. 4.4c)
Measurement-190X40X18cm
Material – Red Sandstone
Provenance- Budhi Chanderi
The 9th Tīrthaṅkara, Suvīdhīnātha is shown standing in kāyotsarga-mudrā on a lion throne (simhāsana), tri-ratha in plan. The Tīrthaṅkara has been identified on the basis of his cognitive symbol, the dolphin, minutely depicted on his pedestal. His head is adorned with curly hair and locks of hair are also depicted on his shoulders. The śrīvatsa adorns his chest. Near his feet on either side are male cauri-bearers and kneeling devotees. The prabhāmaṇḍala is flanked by male attendants, the attributes of their hands is no more discernible. The halo is surmounted by a tri-chatra flanked by flying vidyādharas carrying garland and accompanied by their consorts. Above the parasol appears to have been a seated figure of a drummer, now completely obliterated. The lateral projections of the pedestal bear the seated images of yakṣa-yakṣī on the right and the left, respectively.

14. Śreyāṁsanātha (Pl. 4.4d)
Measurement-110x55x45cm
Material – Buff Sandstone
Provenance- Budhi Chanderi
The figure of the eleventh Tīrthaṅkara is carved in buff sandstone. The Jina is standing in kāyotsarga-mudrā on a lion throne. A part of a cloth is depicted hanging down from the lion throne. A rhinoceros, the cognizance of the Tīrthaṅkara, is carved in shallow relief in the centre of the pedestal. The stele of image is missing.
15. Śreyāṃsanātha (Pl. 4.5a)
Measurement-135x110x55cm
Material – Red Sandstone
Provenance- Budhi Chanderi
Another interesting image of the Jina is carved on red sandstone in high relief. Śreyāṃsanātha is depicted seated in dhyāna-mudrā in center flanked by Mahavira in kāyotsarga-mudrā. Their respective cognizance is carved on pedestal and help us to identify them. The pedestal of the sculpture is a simhāsana, tri-ratha in plan. The prabhāmandala of the mūlanāyaka is flanked by Tirthaṅkaras in kāyotsarga-mudrā, one on each side. The central projection of the pedestal depicts a wheel in profile in the centre and lions on either side back to back, with one front-paw resting on the ground and the other raised up, the lions look to front. The stele of the sculpture is almost mutilated. The figures of yakṣa-yakṣi of the Tirthaṅkara are depicted respectively in the right and left lateral projections.

16. Vāsupūya (Pl. 4.5b)
Measurement-116X40X23cm
Material – Red Sandstone
Provenance- Budhi Chanderi
Here again the Tirthaṅkara is depicted in kāyotsarga-mudrā on lion throne. The Tirthaṅkara has been identified as Vāsupūya on the basis of the presence of a miniature figure of buffalo, his lāṁchana, on the pedestal. The head and the usnīśa of the Tirthaṅkara are covered with curly hair. The prabhāmaṇḍala is no more extant. The śrīvaṭsa adorns the chest of the Jina. He is flanked near his feet by male cauni-bearers and kneeling devotes in aṅjali-mudrā. The lateral projections of the tri-ratha pedestal bear the seated images of yakṣa-yakṣi to the right and the left, respectively.
17. **Vimalanātha (Pl. 4.5c)**
Measurement-173x55x43cm  
Material – Buff Sandstone  
Provenance- Budhi Chanderi  
The 13th Tīrthaṅkara, Vimalanātha is depicted standing in kāyotsarga-mudrā on a tri-ratha pedestal. His head is adorned with curly hair. The śrīvatsa adorns his chest. Near his feet on either side are male cauri-bearers and kneeling devotees. The prabhāmaṇḍala is flanked by male attendants holding kālaśa. The halo is surmounted by a tri-chatra flanked by flying vidyādharas carrying garland and elephants. Above the parasol appears to have been a seated figure of a drummer, now completely obliterated. The lateral projections of the pedestal bear the seated images of yakṣa Śaṅmukha and yakṣī Vairotyā seated in laññāsana to the right and the left, respectively.

18. **Kunthanātha (Pl. 4.5d)**
Measurement-129X36X30cm  
Material – Red Sandstone  
Provenance- Budhi Chanderi  
This sculpture represents the image of Kunthanātha, the seventeenth Tīrthaṅkara, standing in kāyotsarga-mudrā on a tri-ratha simhasana. His cognizance, the goat is depicted on pedestal. The head of the Tīrthaṅkara is adorned with curly hair and halo at the back of the head is decorated with lotus-petal motif. The halo is flanked by two standing attendants holding kalaśa in their hands. The tri-chatra above the head of the Jina is flanked by flying vidyādharas carrying garland and accompanied by their consorts. The top of the stele is broken. The lateral projections of the pedestal bear the seated images of yakṣa-yakṣī on the right and the left, respectively.
19. Kunthanātha (Pl. 4.6a)
Measurement-120x95x43cm
Material – Red Sandstone
Provenance- Budhi Chanderi
Another headless image of the Jina depicts him seated in dhyāna-mudrā on a cushioned seat placed over a lion throne. The both legs of the mūlanāyaka are also broken from the waist to the knees. His cognizance, the goat, is depicted on the pedestal. The central projection of the simhāsana depicts two lions, with a wheel in profile in the centre, framed by miniature pillars. His tutelary couple, yakṣa Gandharva and yakṣī Vijayā, are depicted on the lateral projections of the pedestal.

20. Aranātha (Pl. 4.6b)
Measurement-196x58x39cm
Material – Red Sandstone
Provenance- Budhi Chanderi
The figure of the 18th Tīrthaṅkara, Aranātha is carved on simhāsana, tri-ratha in plan. He is depicted in kāyotsarga-mudrā. The Tīrthaṅkara has been identified on the basis of his cognitive symbol, the fish, minutely depicted on his pedestal. His head is adorned with curly hair. The śrīvatsa adorns his chest. Near his feet on either side are male caurī-bearers and kneeling devotees. The prabhāmaṇḍala is flanked by male attendants holding kalaśa. The halo is surmounted by a tri-chatra flanked by flying vidyādharas carrying garland and elephants. Above the parasol appears to have been a seated figure of a drummer, now completely obliterated. The lateral projections of the pedestal bear the seated images of yakṣa Mahendra and yakṣī Vijayādevī seated in lalitāsana to the right and the left, respectively.
21. Munisuvrata (Pl. 4.6c)
Measurement-125x55x35cm
Material – Red Sandstone
Provenance- Budhi Chanderi

The 20th Tirthankara Munisuvrata is depicted in the usual kāyotsarga-mudrā on a lion pedestal, tri-ratha in plan. The śrīvatsa mark is clearly visible on the chest. The head and the uṣṇiṣa is covered with curly hair. The prabhāmandala along with the upper part of the stele is no more extant. He is flanked on either side of his feet by miniature caurī-bearers and kneeling devotees in aṇjali-mudrā. Lateral projections of the pedestal depict miniature figures of seated yakṣa-yakṣi to the right and left respectively. His cognizance is shown on the pedestal. The central projection depicts two lion figures facing opposite directions.

22. Munisuvrata (Pl. 4.6d)
Measurement-125x45x35cm
Material – Red Sandstone
Provenance- Budhi Chanderi

Another image of Munisuvrata is in the usual kāyotsarga-mudrā on a lion pedestal, tri-ratha in plan. The head and the uṣṇiṣa are covered with curly hair. The prabhāmandala along with the upper part of the stele is missing but flying two male attendant holding kalaśa is shown. He is flanked on either side of his feet by miniature caurī-bearers and kneeling devotees in aṇjali-mudrā. Lateral projections of the pedestal depict miniature figures of seated yakṣa-yakṣi to the right and left respectively. His cognizance is shown on the pedestal. The central projection depicts two lion figures in opposite directions. The right hand of the Jina from elbow is chipped off.
23. Naminātha (Pl. 4.7a)

Measurement-122X34X20cm
Material - Red Sandstone
Provenance- Budhi Chanderi

The image represents Naminātha, the 21st Tīrthaṅkara, who is identified by the crude delineation of the lotus on his pedestal. He is depicted in the usual kāyotsarga-mudrā, standing on a tri-ratha simhāsana. The śrīvatسا mark is clearly visible on the chest. The head and the usṇiśa are covered with curly hair. The halo on the head is no more extant but it appears to have been flanked by two figures, the lower portion of one being extant. Near his feet the Tīrthaṅkara is flanked by cauri-bearers and kneeling devotees. The lateral projections of the pedestal bear the seated images of yakṣa-yakṣī on the right and the left, respectively.

24. Neminātha (Pl. 4.7b)

Measurement-150x24X24cm
Material – Buff Sandstone
Provenance- Budhi Chanderi

This is the image of the 22nd Tīrthaṅkara, Neminātha who is recognized by the crude depiction of the conch, in the form of a spiral, on the pedestal. The image is in kāyotsarga-mudrā on a lion throne which is a tri-ratha pedestal. The front portion depicts two lions facing in opposite directions and there is a wheel between them. The Śāsanadevatas and the devī are depicted on the right and left projection of the pedestal respectively. The head of the Tīrthaṅkara is no more extant; however, the oval halo around the head is still extant. On either side of the halo are figures of standing Tīrthaṅkara s. Above the halo is the tri-chatra flanked by flying garland-bearing vidyādhārās accompanied by their consorts. Above the umbrella was possibly the figure of a drummer which is no longer extant. However, the two elephants on either
side, though much mutilated, are still extant. On either side of the feet of the main figure are small figures of standing cauri-bearers and kneeling devotees.

25. Neminātha (Pl. 4.7c)
Measurement-112x122x59cm
Material – Buff Sandstone
Provenance- Budhi Chanderi

Another buff sandstone image of Neminātha depicts him seated in dhyāna-mudrā on a cushion placed on a lion throne. A part of the sheet hangs down from below the cushion. It is decorated with lotus petal motif, diamonds, wavy panels, etc. Unfortunately the head of Jina, both legs from knee and head of flanking elephant is missing. His cognizance, the conch, is depicted on pedestal. The prabhāmaṇḍala along with stele is also missing. The lateral projections of the pedestal bear the figures of yakṣa-yakṣī seated in lalitāsana.

26. Neminātha (Pl. 4.7d)
Measurement-119x85x58cm
Material – Buff Sandstone
Provenance- Budhi Chanderi

Another image of Neminatha is carved on buff sandstone. The head of Jina is mutilated. The Jina is depicted seated in dhyāna-mudra on a cushion placed on a simhāsana. The mūlanāyaka is flanked by two Jinas in kāyotsarga-mudrā, one on each side. The prabhāmaṇḍala of Neminātha is surmounted by a tri-chatra flanked by flying garland-bearing vidyādhara accompanied by their consorts. Above the umbrella was possibly the figure of a drummer which is no longer extant. The central projection of the tri-ratha pedestal depicts two outward moving lions, facing front, with forepaws raised, between
two triple ribbed pilasters. The lateral projections of the pedestal bear the figure of yakṣa-yakṣī on right and left respectively.

27. Neminātha (Pl. 4.8a)
Measurement-114x75x52cm
Material – Buff Sandstone
Provenance- Budhi Chanderi
Another image of Neminatha is carved on buff sandstone. It has almost same feature as in above but here the prabhāmaṇḍala of mūlanāyaka is beautifully decorated with lotus petals. Here, the head of Jina is missing.

28. Pārśvanātha (Pl. 4.8b)
Measurement-160X35X26cm
Material – Red Sandstone
Provenance- Budhi Chanderi
The image of Pārśvanātha, the 23rd Tīrthaṅkara, depicts him as standing in kāyotsarga-mudrā with a snake canopy of seven snake heads on the top of his head. Unfortunately the head of Jina is missing. His chest is marked with the śīvatsa. His hair is arranged in spiral locks covering the uṣṇīṣa also. The coils of the serpent are depicted along the flanks of the mūlanāyaka. The serpent canopy is surmounted by the triple parasol. Flying vidyādharas holding garlands and accompanied by their consorts flank the parasol. There appears to have been another figure surmounting the parasol but is no more extant. Elephants flank this figure. The Jina image is flanked by male caurī-bearers and kneeling devotees near his feet. The entire composition is placed on a tri-ratha simhāsana. The right and left recess corners of the pedestal bear respectively the figures of yakṣa-yakṣī of the Pārśvanātha.
29. Pārśvanātha (Pl. 4.8c)
Measurement-152X40X21cm
Material – Red Sandstone
Provenance- Budhi Chanderi
Another image of Pārśvanātha is in kāyotsarga-mudrā with a snake canopy over his head. He is as usual ornamented. Here, three serpent hoods on right side are missing. On each side of the mūlanāyaka are male attendants decked with various ornaments and holding flywhisks and kneeling devotees near his feet. The central projection of the pedestal depicts two lions standing to the front on both sides of a wheel placed in the middle. On the recess corners of the pedestal are seated images of the yakṣa and the yakṣī Pārśvanātha, to the right and left respectively.

30. Pārśvanātha (Pl. 4.8d)
Measurement-162X47X26cm
Material – Red Sandstone
Provenance- Budhi Chanderi
The Jina is shown standing in kāyotsarga-mudrā on a simhāsana. The pedestal is tri-ratha on plan. The Tīrthaṅkara is represented as per the canonical parameters of the Diṅγāmbara tradition. The head and the uṣnīṣa are covered with curls. The srīvatsa mark is clearly delineated on the chest. The serpent hood of seven snakes unmistakably helps in the identification of the Tīrthaṅkara but only one in centre is remain rest is missing. He is flanked by standing miniature cauri-bearers on either side of his feet side. Two kneeling devotees, their hands folded in aṇjali-mudrā, are also depicted, one on either side of the Tīrthaṅkara’s feet. The lions depicted on the pedestal have their heads turned in opposite directions and a wheel is depicted in profile between the lion figures. The lateral projections of the pedestal bear the seated images of yakṣa-yakṣī respectively on the right and the left.
serpent canopy is flanked by a figure of Tirthankara. The triennial umbrella above the head of Pårśvanātha is surmounted by a mutilated male drummer who is flanked on either side by a flying vidyādhara carrying garland and accompanied by their consorts.

Fourteen more images of Pårśvanātha have been documented from Budhi Chanderi which are now displayed in the Chanderi site museum. The general compositions of these figures are similar to those described above and hence do not require repetition. However, some of the noteworthy elements are described below.

31. Pårśvanātha (Pl. 4.9a)
Measurement-85x60x45cm
Material – Red Sandstone
Provenance- Budhi Chanderi
A sandstone image of Pårśvanātha shows the pontiff seated in meditation on a lotus seat placed on the lion throne showing a discus in profile in the center flanked by outward moving facing lions with one paw raised. A part of the sheet of the lion throne with schematic folds covers the pedestal. The Jina has broad shoulders and somewhat muscular body. The head of the Jina is surmounted by seven hooded serpent but unfortunately hood of serpent and stele part of the image is broken. The serpent hood is flanked by three miniatures Jina of them one is seated in dhyāna- mudrā in centre and two kāyotsarga-mudrā images are shown on either side. His yakṣa Dharendra and yakṣī Padamāvatī is carved on lateral projection of the pedestal.
32. Pārśvanātha (Pl. 4.9b)
Measurement-185x90x55cm
Material – Red Sandstone
Provenance- Budhi Chanderi
Pārśvanātha is depicted standing in kāyotsarga-mudrā on a tri-ratha simhāsana. The seven-hooded serpent Kāmātha is depicted on the stele at the back of the Jina. The head of Jina is covered with curly hair. Two pilasters are carved on the stele between the serpent coils and the vyāla figures. The pilasters have circular shaft with an āmalaka surmounted by a lotus at the top. A pedestal showing an elephant is placed on top of the lotus. The elephant carries a water pitcher in his trunk, possibly for the ablution of the mūlanāyaka. The Jina has broad shoulders and somewhat muscular body. Above the snake hoods is the trefoil umbrella flanked by anointing elephants and perhaps topped by the divine drummer. On the proper right and left of the Jina stand gracefully slightly turned towards the pontiff Padmāvatī and Dharendara, the yakṣa-yakṣī, also canopied by triple snake-hoods which is broken. At the feet of Dharenendra is shown a small kneeling female figure in profile in añjali-mudrā, probably the donor of the images.

33. Mahāvīra (Pl. 4.9c)
Measurement-102X30X21 cm
Material – Buff Sandstone
Provenance- Budhi Chanderi
The 24th Tirthankara, Mahāvīra , is depicted standing in kāyotsarga-mudrā on a tri-ratha simhāsana. The stele behind of the head is missing. His right hand is also broken. His head is adorned with curly hair. His cognizance, the lion, is depicted on the pedestal. The śrīvatsa adorns his chest. Near his feet on either side are standing male cauri-bearers and kneeling devotees. His
Sasanadevatas and devi is shown on the right and left lateral projections. Kneeling devotees are depicted near their feet.

34. Mahāvīra (Pl. 4.9d)
Measurement-212x58x38cm
Material – Red Sandstone
Provenance- Budhi Chanderi

Another image of Mahāvīra depicts him standing in kāyotsarga-mudrā on a simhāsana, tri-ratha in plan. His head is adorned with curly hair. His cognizance, the lion, is depicted on the pedestal. The śrīvatsa adorns his chest. Near his feet on either side are standing male cauri-bearers and kneeling devotees. The prabhāmaṇḍala is flanked by male attendants, the attributes of their hands is no more discernible. The halo is surmounted by a tri-chatra flanked by flying vidyādharas carrying garland and accompanied by their consorts. Above the parasol appears to have been a seated figure of a drummer, now completely obliterated. The lateral projections of the pedestal bear the seated images of yakṣa-yakṣī on the right and the left, respectively.

35. Mahāvīra (Pl. 4.10a)
Measurement-110x59x47cm
Material – Red Sandstone
Provenance- Budhi Chanderi

Another image of the Jina which is broken from the knee only lower part is remaining. It was life size as shown by rest part. His cognizance, lion unmistakably helps in the identification of the Tīrthaṅkara as the last Tīrthaṅkara Mahāvīra. Lion is galloping towered to left. He was standing on tri-ratha lion thrown. His yakṣa-yakṣī, Mātanga and siddhāyiika are shown in lalitāsana on lateral projection of pedestal. The head of kneeling devotees which was shown on the either side near foot is missing.
36. Bāhubali (Pl. 4.10b)
Measurement-110x59x47cm
Material – Red Sandstone
Provenance- Budhi Chanderi
The image depicts Bāhubali in kāyotsarga-mudrā on a tri-ratha pedestal. The image has a round face, the nose, lips and the chin are damaged. The head and the usniṣa are shown covered with curls. Locks of hair are also depicted on the shoulders. The creepers entwining his body are demarcated on his limbs. The image is sculpted as standing on a pedestal below which are two lion figures, their heads turned in opposite directions. On either flank of Bāhubali, near his feet, are miniature figures of female, much defaced. The halo around the head of the image is a plain oval flanked by two male figures holding what appears to be kalaśa. The halo is surmounted by a triple parasol flanked by flying vidyādharas carrying garlands, their faces are also defaced. On top of the parasol appears to be a seated figure, again defaced, probably playing a drum. This seated figure is again flanked by elephants, one on each side.

Some unique sculptures from Budhi Chanderi:

1. Tirthāṅkara (Pl. 4.10c)
Measurement-65x90x52cm
Material – Buff Sandstone
Provenance- Budhi Chanderi
The headless image of Jina is carved on buff sandstone. He is depicted seated in padamāsana on an ornamental cushion decorated with lotus petals followed by bands of scroll and kīrttimukhas. The right hand of the deity is raised in abhāya-mudrā while the left hand rests on the left knee with the
palm-facing front and holding what appears to be a book. The central figure is flanked by headless male figures seated in māhārājalilāsana on pedestals and they are also holding similar book-like object in their hands. The right hand of these figures resting on their upraised knees also hold the same object as seen in the left hand of the mūlanāyaka. The flanked figures are depicted seated facing the Jina. Immediately below these figures kneeling devotees are shown holding cauris and paying obeisance before a ghaṭa. The upper part of stele is no more extant. The pedestal is adorned with kneeling devotee on the either side. Two kalaśas are depicted on either side of the asana and a lotus stalk is coming out from them.

2. Tirthaṅkara (Pl. 4.10d)
Measurement-85x58x48cm
Material – Red Sandstone
Provenance- Budhi Chanderi

Another figure with same features as described above is carved on red sandstone in high relief. Here the head of the Jina is surrounded by a plain circular prabhāmaṇḍala. The prabhāmaṇḍala is flanked by figures of Jinas seated in dhyāna-mudrā. The mūlanāyaka is depicted holding an unidentified object in his left hand while right hand is broken from the shoulder. He is seated in padamāsana on an ornamental cushion decorated with lotus petals followed by bands of scrolls and kirttimukhas. The halo is surmounted by a triple parasol (tri-chatra) flanked by flying vidyādharaś carrying garlands.

3. Tirthaṅkara (Pl. 4.11a)
Measurement-95x78x48cm
Material – Buff Sandstone
Provenance- Budhi Chanderi
A noteworthy sculpture carved on buff sandstone depicts a seated *mithuna-*
couple. The headless figure of the male to the right is depicted seated in
*sukhāsana*—the right leg is pendant while the left is folded on the cushion. His
consort, depicted to his left, is seated on his folded left leg. Her right leg is
folded while the left leg hangs down from the cushion. The right hand of the
male is broken below the shoulder while his left hand goes behind the back of
his consort and touches her left breast. The right hand of the deity is placed
along the shoulder of her consort and her left hand rests along her body. The
palm of her left hand is no more extant. Both the figures are dressed are
adorned with a number of ornaments. The lateral projections of the *tri-ratha*
pedestal bear figures of standing female *caurī*-figures. The top of the stele is
no longer extant. The extant portion of the stele on either side of the central
figures depicts miniature figures of standing Tīrthaṅkara s in two tiers. The
composition of the image, particularly the attitude of the central figures is
reminiscent of the Umāmaheśwara images of the Brahmanical pantheon. The
image is notable for its composition which is very rare in the Jaina art.

**Yakṣa- Yakṣī / Śāsanadevatās-Devī:**

1. Padmāvatī (Pl. 4.11b)
   
   Measurement-60X51X34cm
   
   Material – Red Sandstone
   
   Provenance- Budhi Chanderi
   
   The image depicts *yakṣī* Padmāvatī, the *śāsana-devī* of the 23rd Tīrthaṅkara
   Pārśvanātha, within a niche. The deity is depicted seated in *lalitāsana* on a
cushion. The head of the *yakṣī* is canopied by a five-hooded snake. She has
four arms holding *lotus* in the upper left hand while the lower hand hangs
down holding a water-pot and in the front right hands one hand depicts the *abhāya-mudrā* while the upper right hand holds a noose (*pāśa*).

2. Dharendra and Padmāvatī (Pl. 4.11c)

Measurement-56X42X18cm

Material – Red Sandstone

Provenance- Budhi Chanderi

Dharendra and Padmāvatī, the *sāsana-devī* and *devā* of the 23rd Tirthankara Pārśvanātha are shown in *lalitāsana* inside of the niche. A five-hooded serpent head canopies them. Both the figures are depicted holding child in their left hands. The faces of *yakṣa-Yaksī*, both child are mutilated. Tree is shown in between of *yakṣa* and *Yaksī* and Jina seated in *dhyāna mudrā* on the top. Five figures of devotee are shown on the pedestal. The image is made on red sand stone which is very crude. It may be due to stone weathering. The *yakṣa* and *yaksī* are ornamented with *hāra, kuṇḍala, karṇaka* and breast band for *devī*. A beaded *hāra* is falling in between breast.

3. Ambikā (Pl. 4.11d)

Measurement-37X56X20cm

Material – Red Sandstone

Provenance- Budhi Chanderi

Ambikā, the *yakṣī* of the 22nd Tīrthaṅkara, Neminātha, is depicted seated in *lalitāsana* on a lotus seat under a mango tree. The figure of Ambikā was originally a part of an architectural member of a temple. The figure is depicted between two pilasters. She has a pleasing and blissful look and wears a high crown. She is adorned with *kuṇḍala, hāra*, armlet and bangles. The two-handed figure holds a bunch of mangoes in her right hand while the left hand cradles her son sitting in her right lap. Another of her child is depicted sitting on the pedestal, probably holding a mango in his hand. On either side of her
head can be seen mangoes hanging from branches issuing from a tree depicted at the back of her head. The pilaster on the left is flanked by the head of a *makara-vyāla* on the top followed by a depiction of *gaja-śārdula*, a rampant lion trampling a couchant elephant.

4. Ambikā (Pl. 4.12a)
Measurement-50x45x27cm
Material – Red Sandstone
Provenance- Budhi Chanderi
Another image of the *yakṣī* depicts her as seated in *lalitāsana* with her child on her folded left leg. The head of the female as well as the child are lost. The right arm and leg have also suffered mutilation. The child is depicted with his right arm going around the neck of the *yakṣī* while the other hand and both the legs are broken.

5. Ambikā (Pl. 4.12b)
Measurement-64x70x34cm
Material – Red Sandstone
Provenance- Budhi Chanderi
Another image of the *yakṣī* depicts her seated in *lalitāsana* under a mango-tree on a lotus seat. She has a pleasing and blissful look and wears broad necklace, armlets and jeweled girdle, bracelets, and *uttariyā* and *adhovāstra*. Her son is seated on her lap and approaching her left breast with his right hand. With her left hand she is supporting her child. A couchant lion is depicted below her seat. Above her head is a miniature representation of Neminatha whose head is missing.
6. Śarvāhana and Ambikā (Pl. 4.12c)
Measurement-122x80x48cm
Material – Buff Sandstone
Provenance- Budhi Chanderi
The life size images of yakṣa Śarvāhana and Yakṣī Ambikā carved on the buff sandstone. Both are in tribhanga-mudrā standing on tri-ratha pedestal. The head of yakṣa as well as yakṣī is mutilated. They have two arms holding their childe in left hands and right hands are in abhya-mudrā respectively. The female deity is shown as wearing necklaces. One of these carves from over the breast and the pendent of the other falls from between the breasts. Śarvāhana is adorned with kankana, hāra and vanamālā. He is wearing diaphanous drapery. The tree is shown between two and branches over their head. Above the head of both is a miniature representation of Neminātha, seated in dhyāna-mudrā. Seven devotees are shown on the pedestal.

7. Śarvāhana and Ambikā (Pl. 4.12d)
Measurement-125x85x67cm
Material – Buff Sandstone
Provenance- Budhi Chanderi
Another life image of couple Śarvāhana and Ambikā is carved on buff sandstone but unfortunately most part of the image is broken. These are standing on tri-ratha pedestal in tribhanga-mudrā. The head of Śarvāhana as well as female deity Ambikā is loss. The hand of both and right leg from waist of Śarvāhana and from knee of Ambikā is missing. Śarvāhana holding child his left hand is completely missing only leg is remain similarly Ambikā holding child in her left hand is missing. The tree is shown in between two but upper part along with prabhāmandala is loss. The female deity is shown as wearing necklaces. One of these carves from over the breast and the pendent of the other falls from between the breasts. Two female cauri bearer is shown on the
either side, *prabhāmaṇḍala* is missing but the flanking Jina, one is *kāyotsarga-mudrā* and other one is in *dhyāna-mudrā*.

8. Śarvāhana and Ambikā (Pl. 4.13a)

Measurement-48x40x32cm

Material – Red Sandstone

Provenance- Budhi Chanderi

The *yakṣa-yakṣi* couple, Śarvāhana and Ambikā is shown in *lalitāsana* but unfortunately face of the Śarvāhana as well as Ambikā is broken. The right leg of Śarvāhana from knee and hand from elbow is missing. The right hand of Ambikā from shoulder and left hand from palm and her breast is mutilated. Their child is completely chopped off from the left hand. The tree is shown in between and branched over the head. One their child is climbing over the tree. The miniature representation of the Neminatha is shown over the head but his head is broken. One miniature form of female deity is shown on pedestal holding child on her left lap seated in *lalitāsana*. The round *prabhāmaṇḍala* are shown around the head of both. Interesting and noticeable royal scene is shown on the pedestal; the horse rider and elephant rider are moving towards left.

**Caumukhā:**

The four-fold Jaina image known as *pratimāsarvatabhadrikā* or Caumukhā is one of the earliest and most significant form of Jaina image. The term of *pratimāsarvatabhadrikā* or Comukhā means it is auspicious on all the sides.
1. **Caumukha (Pl. 4.13b)**

Measurement-60X35x36cm

Material - Red Sandstone

Provenance- Budhi Chanderi

The Coumukha depicts the Jaina Tirthankaras as seated in *dhyāna-mudrā* on all the four sides. The pedestal on four sides shows two rampant lions facing in each other. Since the image is much mutilated the individual, Tirthankara could not be identified but on the one end, Ajītanātha seated in *dhyāna-mudrā* his cognizance is shown on pedestal.

2. **Caumukha (Pl. 4.13c)**

Measurement-78x65x60cm

Material - Red Sandstone

Provenance- Budhi Chanderi

One more Caumukha is carved on red sandstone. It has been collected from Budhi Chanderi and at present displayed in the Chanderi site museum. It has also as usual feature four direction, four Jina is in *dhyāna-mudrā*, one is Supārśavanātha, his cognizance, five hooded serpent is canopied Jina. The hood of serpent almost is broken.

**Mānastambha:**

Mānastambha (Pl. 4.13d)

Material – Red Sandstone

Provenance- Budhi Chanderi

Chanderi Museum collection has a single specimen of a beautifully carved *mānastambha*. The pillar is square in plan but it culminates in a miniature curvilinear *śikhara*. Starting from the bottom upwards the lowest portion of the...
square pillar base has a representation of a seated Jaina Tirthaṅkara in the middle of the four faces. Immediately over it are four inches on the four sides surmounted by a tiered superstructure. Each of the niches bears the figure of a standing Tirthaṅkara. Thereafter the pillar becomes circular in plan. The circular plan of the pillar ends in a square abacus, which acts as base for the overflowing pūrṇa-ghaṭa motif. Thereafter the curvilinear superstructure comes of the pillar. This is divided in to two sections. The bottom section has four miniature sikhara on the four comers. These are replica of the main sikhara crowning the pillar. The central motif on each side comprises a miniature tri-ratha pedestal depicting a seated Tirthaṅkara in the central niche and figures of standing Tirthaṅkaras in the lateral niches. This entire composition is again crowned by a pediment of caitya-arches. Similar arrangement is exactly repeated in the upper section. This composition surrounds the base of the four tiered curvilinear sikhara that rises from the centre of the pillar. The entire thing is finally completed with an āmalaka.

Unidentified images:

1. Tirthaṅkara (Pl. 4.14a)
   
   Measurement-140x68x35cm
   
   Material- Red Sand Stone
   
   Provenance- Budhi Chanderi
   
   One of the most impressive sculptural specimens known from Budhi Chanderi depicts two standing Tirthaṅkaras flanking the image of a seated Tirthaṅkara. The identification of the seated Tirthaṅkara is not possible in the absence of his cognizance. On top of the halo, around the head, is a triple-parasol with a mutilated figure of a drummer on top. On either side of the umbrella are images of two flying vidyādharas carrying garland. The pedestal below the
central image has two figures of lions facing each other. The standing Tīrthaṅkaras on either side are placed on the side projections of the pedestal. The Jina image to the right can be identified as Sambhavanatha because of the depiction of his cognitive symbol, the horse, on the pedestal. On either side of the deity are miniature representations of standing cauri-bearers and kneeling devotees in namaskār-mudrā. The rest of the stele on upper portion is filled with miniature figures of seated Jinas in dhyāna-mudrā flanked by Jinas standing in kāyotsarga-mudrā in three rows.

2. Tīrthaṅkara (Pl. 4.14b)
Measurement-123X36X16cm
Material – Red Sandstone
Provenance- Budhi Chanderi
This is an image of a Tīrthaṅkara standing in kāyotsarga-mudrā on a tri-ratha pedestal. The curly hair on the head and long ear is carved in the image. The central part of the pedestal bears the depiction of two lions facing in opposite directions but most of the part of pedestal has been damaged. The right and left projections of the pedestal bears the seated figures of the yakṣa-yakṣī respectively is also some part is disappeared. The head is flanked by standing Tīrthaṅkaras. The halo part of the image is not extant now. Three row of standing Tīrthaṅkaras on either side are also shown in kāyotsarga-mudrā. The kneeling devotees flanking him are no more extant while the standing cauri-bearers though mutilated can be seen.

3. Tīrthaṅkara (Pl. 4.14c)
Measurement-125X42X22cm
Material – Red Sandstone
Provenance- Budhi Chanderi
It is an image of Tīrthaṅkara standing in käyotsarga-mudrā on lion throne. The pedestal below the central image has two figures of lions facing each other. The depiction of Sāsanadevatās and devī are on its two ends. He is flanked on either side by two female figure holding kālaśa in their hand.

4. Tīrthaṅkara (Pl. 4.14d)
Measurement-135X42X24cm
Material – Red Sandstone
Provenance- Budhi Chanderi
This is an image of a Tīrthaṅkara standing in käyotsarga-mudrā on a tri-ratha pedestal. The central part of the pedestal bears the depiction of two lions facing in opposite directions. The right and left projections of the pedestal bears the seated figures of the yakṣa-yakṣī respectively. The head was flanked by standing Tīrthaṅkaras but right side image is no more extant. Whole right side image up to neck has been damaged. Over the head, the halo and flying vidyādhara couple has been mutilated now. The kneeling devotees flanking him are shown and the standing cauri-bearers can be seen.

5. Tīrthaṅkara (Pl. 4.15a)
Measurement-146X40X27cm
Material – Red Sandstone
Provenance- Budhi Chanderi
This is an image of a Tīrthaṅkara standing in käyotsarga-mudrā on simhāsana pedestal. The central part of the pedestal bears the depiction of two lions facing each other. The right and left projections of the pedestal bears the seated figures of the yakṣa-yakṣī respectively. The oval halo around the head is flanked by standing Tīrthaṅkaras. Above it is the triple parasol flanked by
the flying \textit{vidyādhara} couple bearing garlands. The kneeling devotees flanking him are depicted and the standing cauri-bearers can be seen.

6. Tīrthaṅkara (Pl. 4.15b)
Measurement-124X40X15cm
Material – Red Sandstone
Provenance- Budhi Chanderi
This is an image of a Tīrthaṅkara standing in \textit{kāyotsarga-mudrā} on a \textit{tri-ratha} pedestal. The central part of the pedestal bears the depiction of two lions facing in opposite directions. The right and left projections of the pedestal bears the seated figures of the \textit{yakṣa-yakṣi} respectively. The most part of halo is totally damaged now. Image have curly hair, oval face and long ear. The halo is flanked by two standing image of Jina. The kneeling devotees flanking him are depicted and the standing cauri-bearers are shown.

7. Tīrthaṅkara (Pl. 4.15c)
Measurement-143X40x21cm
Material – Red Sandstone
Provenance- Budhi Chanderi
This is an image of a Tīrthaṅkara standing in \textit{kāyotsarga-mudrā} on a \textit{tri-ratha} pedestal. The central part of the pedestal bears the depiction of two lions facing in opposite directions. The right and left projections of the pedestal bears the seated figures of the \textit{yakṣa-yakṣi} respectively. The oval halo around the head is flanked by standing Tīrthaṅkara. Above it is the triple parasol flanked by the flying \textit{vidyādhara} couple bearing garlands. The kneeling devotees flanking him are no more extant while the standing cauri-bearers though mutilated can be seen.
8. Tīrthāṅkara (Pl. 4.15d)
Measurement-48X40X19cm
Material – Red Sandstone
Provenance- Budhi Chanderi
This is an image of the Tīrthāṅkara who is depicted as seated in *dhyāna-mudrā* on a *padmāsana*. The *tri-ratha* pedestal has the depiction of two seated lions facing in opposite directions with a wheel between them. The *ratha* projections of the pedestal bear the seated figures of the *yakṣa-yakṣī* respectively on the right and left. The seated image of the Tīrthāṅkara is flanked on either side by standing images of Jinas. The head of the main Tīrthāṅkara image has two halos while that of the flanking images have a single halo. The head of the main Jina figure is covered with curls while that of the flanking Jinas have flowing hair. On top of the main Tīrthāṅkara image is the depiction of garland bearing *vidyādhara* couples flanking an umbrella which originally had a figure of a seated drummer which is no more extant. Somewhat similar composition seems to have been present over the head of the flanking Tīrthāṅkara s also. Only a part of this composition is extant over the head of the Tīrthāṅkara to the left while its right hand counterpart is completely lost.

9. Tīrthāṅkara (Pl. 4.16a)
Measurement-54X42X24cm
Material – Red Sandstone
Provenance- Budhi Chanderi
This is an image of Tīrthāṅkara who is depicted as seated in *dhyāna-mudrā* on a *padmāsana*. The head of the main Tīrthāṅkara image has two halos while that of the flanking images have a single halo. The *ratha* projections of the pedestal bear the seated figures of the *yakṣa-yakṣī* respectively on the right and left. The seated image of the Tīrthāṅkara is flanked on either side by
standing images of Jinas. The head of the main Jina figure is covered with curls while that of the flanking Jinas have flowing hair. On top of the main Tirthaṅkara image is the depiction of garland bearing vidyādhara couples flanking an umbrella which originally had a figure of a seated drummer which is no more extant. Somewhat similar composition seems to have been present over the head of the flanking Tirthaṅkara s also. Only a part of this composition is extant over the head of the Tirthaṅkara to the left while its right hand counterpart is completely lost.

10. Tirthaṅkara (Pl. 4.16b)
Measurement-65X48X15cm
Material – Red Sandstone
Provenance- Budhi Chanderi
Tirthaṅkara, who is depicted as seated in dhyāna-mudrā on a padmāsana. The head of the main Tirthaṅkara image has two halos while that of the flanking images have a single halo. The ratha projections of the pedestal bear the seated figures of the yakṣa-yakṣī respectively on the right and left. The seated image of the Tirthaṅkara is flanked on either side by standing images of Jinas.

11. Tirthaṅkara (Pl. 4.16c)
Measurement-37X28X84cm
Material – Red Sandstone
Provenance- Budhi Chanderi
An architectural fragment probably jangha portion having caitya window and two Tirthaṅkara image in kāyotsarga-mudrā. Caitya-arch also having an image of seated Tirthaṅkara. Both image of Tirthaṅkara is carved out in between two decorative pilaster on either side. On the both end, there are makara-vyāla is shown.
12. Tīrthaṅkara (Pl. 4.16d)
Measurement-51X55X24cm
Material – Red Sandstone
Provenance- Budhi Chanderi
The present specimen depicts the Tīrthaṅkara as seated in dhyān-mudrā on a tri-ratha pedestal. The central projection of the pedestal bears the figures of two lions facing each other. There is a depiction of a wheel between the lions. The lateral projections of the pedestal bear the seated images of yakṣa-yakṣī respectively on the right and the left. The seated image of the Tīrthaṅkara is flanked by standing male caurī-bearers. On the top of the stele is the depiction of garland bearing flying vīdyādharas flanking the umbrella.

Architectural Fragments:

1. Lintel (Pl. 4.17a)
Measurement-172X55X20cm
Material – Red Sandstone
Provenance- Budhi Chanderi
This architectural member is the lintel of a doorway. The depiction of the lintel suggests that it may have formed part of the doorway to the garbha-griha. Although the main figures are no more extant yet it is absolutely clear that the central figure of the lintel was that of a yakṣī. The four-handed yakṣī was depicted in seated position. The head of the figure was surrounded by a double halo. On the top of the halo can be seen the figure of a seated Tīrthaṅkara flanked by flying celestial beings. On the left flank of the halo is the depiction of a standing Tīrthaṅkara. Though not extant a similar figure was possibly on the right flank also. The only extant hand on the left holds a...
chakra. This helps in the identification of the figure as that of yakṣī Cakreśvarī. The corner figures of the lintel though no more extant were without doubt figures of standing Tīrthāṅkaras. Over their heads are still extant the depictions of a tri-chatra flanked by garland bearing flying vidyādharas. Below them are figures of kneeling attendants probably holding kālaśa. Between these three main figures are the representations of the navagrahas i.e., the nine heavenly bodies. They are arranged in a line on either sides of the central yakṣī figure, beginning with the figure of Surya on the extreme right and ending with the combined figure of Rāhu and Ketu on the extreme left. The presence of yakṣī Cakreśvarī on the lintel of the doorway leads us to conclude that the lintel belonged to the Temple of the first Tīrthāṅkara Rṣabhanātha.

2. Lintel (Pl. 4.17b)
Measurement-175X58x25cm
Material – Red Sandstone
Provenance- Budhi Chanderi
Door lintel of Jain temple which is removed from their original context and placed on the later constructed door. Most part of lintel is badly deteriorated with water seepage. The central image is seated in dhyāna-mudrā on padamāsanā, his face is covered with moss and either side, and flying vidyādharas are shown. Either side images of Jina is depicted inside of niche which surmounted by temple śikhara like chaṭṭrāvalī, both side niche decorated with two pillar. This image also seated in dhyāna-mudrā on padamāsan. Between these three main figures are the representations of two females seated in sukhāsana, having kālaśa in their hands.
3. Lintel (Pl. 4.18a)
Measurement-155X48x24cm
Material – Red Sandstone
Provenance- Budhi Chanderi
The lintel of Jaina temple is placed on the later constructed doorway. The depiction of the lintel suggests that it may have formed part of the doorway to the *garbhagṛha*. The main figures are headless *Tīrthaṅkara* so it is not possible to identify that the temple belong to whom. The centre figure is seated on the *padamāsana* in *dhyāna-mudrā* and it is flanked by two *Jina* imaged on the either side. The images are in *kāyotsarga-mudrā*. The both hand of right corner image is not extent now. Over the center figure’s heads are still extant the depictions of a *tri-chatra* flanked by garland bearing flying *vidyādharas*. Between these three main figures are the representations of the eight *sthanaka* image of Tīrthaṅkara but their faced totally mutilated. They are arranged in a line on either sides of the central figure.

4. Lintel (Pl. 4.18b)
Measurement-135X38x24cm
Material – Red Sandstone
Provenance- Budhi Chanderi
This architectural member is the lintel of a doorway decorated with the image of Tīrthaṅkaras and their associate deities. The depiction of the lintel suggests that it may have formed part of the doorway to the *garbhagṛha*. The central figure of the lintel was that of a *yakṣi*. The four-handed *yakṣi* is depicted in seated position. The head of the figure is surrounded by a double halo. On the top of the halo can be seen the figure of a seated Tīrthaṅkara flanked by flying celestial beings. The only extant hand on the left holds a cakra. This helps in the identification of the figure as that of *yakṣi/Cakreśvarī*. The corner figures of
the lintel are four-armed goddesses, one on the left is headless while the one
to the right has lost its hands. The headless image to the left is of Saraswati,
holding vīnā in her hands. The female figure to the right is unidentified.
Between these three main figures are the representations six images of
Tīrthāṅkara in kāyotsarga-mudrā having kalaśa near their right side of feet.
They are arranged in a line on either sides of the central yakṣī figure, the
presence of yaksi/Cakreśvarī on the lintel of the doorway leads us to conclude
that the lintel belonged to the Temple of the first Tīrthāṅkara Ādināṭha.

5. Lintel (Pl. 4.19a)
Measurement-180x50x32cm
Material – Red Sandstone
Provenance- Budhi Chanderi
Lintel of Jaina temple dedicated to Ādināṭha. The center figure is of Ādināṭha
and his cognizance bull is depicted on the pedestal helps us to identify the
Jina as the first Tīrthāṅkara Ādināṭha. He is seated in dhyāna-mudrā on lion
throne. The central figure is flanked by Jinas in sthānaka-mudrā on tri-ratha
plan. At the right end image of Jina is headless. In between, there is a
navagraha panel and on the top flying vidyādharas. At the rare end, the lintel
is adorned with scroll design.

6. Lintel (Pl. 4.19b)
Measurement-170x49x30cm
Material – Red Sandstone
Provenance- Budhi Chanderi
Lintel of Jaina temple is dedicated to Ādināṭha. It has same features as
described above.
CONCLUSION:

The Tīrthāṅkara images conform in every respect to the norms of early-medieval art traditions. From point of view of composition, the sculptures may be divided into three parts- the crammed top and the base set-off against the relatively spacious central part. The images of the mūlanāyaka, being the central point of focus in the entire composition, have been made proportionately larger than the ancillary figures. They occupy approximately 3/4th of the entire stele. The rest of the composition is then crowded in to the remaining portions of the stele. In case of the flanking figures being Jinas, their sizes are comparatively bigger than the usual cauri-bearers. The top of the stele appears to be the most congested part in the entire sculpture. It almost seems that the individual figures are competing and jostling with each other for space. Here, the pride of place is given to the flying garland bearing vīḍyādharas. The scene becomes even more overcrowded when miniature figures of the Tīrthāṅkaras are also introduced here. However, to the credit of the stone carvers, despite the limited area of the stele, each of the individual figures is clearly delineated. The pedestal of the images comes a close second in terms of the depiction of different individual figures.

The angularity of the images, the most characteristic feature of the medieval sculptures of Central India, is clearly noticeable in these images. This feature is most discernible in the figures of the Tīrthāṅkaras. The round head gives way to the almost horizontal shoulder thorough the barely present neck. The shoulders drop sharply to extend into the hands on either side of the body. The resultant shape of the upper part of the body is a perfect rectangle. If the Jina is in kāyotsarga-mudrā the hands show no bends except at the wrist, however, in case of seated images there is a sharp bend at the
elbow and the lower parts slant in a straight line ending with the palms placed one on top of another in the lap. The torso also shows sharp lines and angles. The upper part of the torso narrows down to the waist to form a triangle and then again expands as it proceeds towards the hip, thus forming an hourglass figure. The legs also taper down in straight lines in case of the standing Jina figures. Thus, we find that with a few exceptions most of the central Jina figures betray predilection towards crisp and sharp lines, bends and angles. However, this is not to suggest that natural contouring of the body was completely negated. We do have figures with shoulders slanting from the neck and extending in to the hands in one lucid motion with no hint of abrupt angles. Greater fluidity of movement is suggested by the auxiliary figures—flying *vidyādharas*, *caurī*-bearers, *yakṣa-yakṣī*, animal figures etc.

From the point of view of composition and style the Jaina sculptures of Chanderi appear to follow the well-established central Indian art styles as observed from Jaina sculptures found from sites like Vidisha, Khajuraho, Kadwaha, Deogarh, Tumain etc and Malhar and its surrounding region in Chhattisgarh including the sculptures presently in the collection of the Raipur museum.
REFERENCES:


