CHAPTER VII.

JAINISM
Jainism received a new impetus during the rule of the Solankis, the Chalukyas, the Rashtrakutas and a few other dynasties. The Solankis were great builders like the Chandellas of Bundelkhand. A number of Jain monastic orders called gacchas, flourished in the twelfth century A.D. Adoption of the Apabhraśa language for propagation of Jainism by Jinasuddha Śūri, a Jain reformer and saint, gave new life to this religion. Haribhadra, Śālibhadra, Om prabha and Hemachandra Śūri carried the torch lighted by Āchārya Jindutta Śūri far and wide. The growth of the rich middle class of Vaishya merchants and traders found easy converts to this faith because of its emphasis on ahimsā. Industries and commercial activities go hand in hand with peace. The higher position, superior to the third rank allotted to them in the Brahmanical society was a temptation too great to resist. The rigid tenets had been slightly relaxed due to the influence of Tantric on Jainism. All these factors were responsible for the growth of Jainism during the period under review.

A - Tīrthaṅkaras: - There are many ways through which God can be realised.

God has different forms in different religions and all of them can be true of Him at one and the same time. This is known as Syādvāda or in other words Anekāntavāda which is the fundamental principle of Jainism. Considering the Twenty-four Tīrthaṅkaras, the traditional number given by the Jains, Jainism like Buddhism goes back to the dawn of human life on this earth. But it is not possible to prove the historicity of all of them for four reasons. Firstly because the number twenty-four does not seem to be an original one as the Buddhists and Hindus also give the same number for their respective incarnations. Secondly the mythically high age attributed by the Jains to their Tīrthaṅkaras does not seem convincing. No earlier records are found to give authentic data about the earlier Tīrthaṅkaras. Lastly the gaps or intervening periods between one Tīrthaṅkara and the other are also unbelievable. Yet real or fictitious, the Tīrthaṅkaras truly represent Jain elements and their origin is not due to any extraneous influences.

Amongst the Jainś, the Tīrthaṅkaras hold a position even higher to that of gods and goddesses. Hemachandra⁴ classifies the Jain divinities in two groups — (1) Devādēva and (2) Deva. Tīrthaṅkaras belong to the first group and also the purely Jain divinities. A large number of gods and goddesses borrowed from the Hindu Pantheon belong to the latter group. The images in a Jain temple are arranged in order of precedence. The Tīrthaṅkaras to whom the temples are generally dedicated are Kābābīr, Pārśvanāth and Mahābīr and any one of these, thus becomes the Kulanāyaka. Tīrthaṅkara images are shown in two postures only — Padmāsana with feet folded and hands kept over them one upon the other, or Kayotsarga i.e. standing erect² with hands hanging down on either side. All Tīrthaṅkara images² are alike in as much as they are all clean shaven, nude with no ornaments and also with no ayudhas. The Svetāmbaras⁴ have clothed images but clothes do not provide enough distinctions so as to enable one to identify them. To overcome this difficulty of mixing one with the other each Tīrthaṅkara has been given his distinctive Lānchhanas or symbol. The trilinearer umārella; a drum player surmounting it; a pair of elephants on two sides of the umārella; Dharmachakra symbol with either a pair of bulls or deer and a throne with lions underneath form parts of a Jain sculpture.

1. Adināth or Kāhabānātha

The first Tīrthaṅkara of the Jains is Kāhabānātha and his symbol is bull. He has also been given the dharmachakra as he was the first to propogate this faith. He attained Kevalāghāna under a banyan tree. The Gosukha Yakshe and Yakshi Chakravari or Apratichakrā are often shown with him. Sometimes two worshipers Shara and Nāmbali are also shown on either side of the Tīrthaṅkara. The śrīvarāta, Agni and Varaha, purāṇa mention Adināth as one of the incarnations of Viṣṇu⁵, although his symbol

Ball and his attaining Nirvåna at Mount Kailåśa tempt us to connect him with Śiva.

A large number of Šākta or Saḥabheṣṭhā images have been found. Most of these images standing in Kåyotsarga pose. His emblem Ball is drawn on the pedestal (Fig. 130 on right). Sometimes he is shown holding śakra in both of his hands to represent the fact that he was the founder of this religion and its wheel was first turned by him (Fig. 132).

His seated images in Padrāśana have also been found. One image depicts the remaining twenty-three Tirthaṅkaras in the Prabhāvalī with two worshippers fanning him.

2. Aśvatthāma—

His symbol is elephant or Gaja and the attained Kevalagñiga under the Septaparna tree. His accompanying Yakṣa and Yakṣi are Mahâyakṣa and Aśvatthāma and Sagarshakri is his charioteer bearer.

His images show him standing with the two elephants encompassing on either side of him or drawn on the pedestal. His seated images are found (Fig. 133).

3. Saḥāvānīthā—

His symbol is horse; Kevala Vṛkṣa; Saśa tree, Yakṣa and Yakṣī; Śrīmukhi and DaridhriDevi, and his charioteer bearer is Satyavīrya.

Saḥāvānīthā images have been found with his symbol horse drawn on the pedestal.

References:
1. Indore Museum (4 images, Entrance gate facing Chhattarī Galiwar Fort)
2. Entrance gate facing Chhattarī Galiwar Fort, Indore Museum, (Kanhot),
3. Udaipur Museum
4. Nalanda Museum, (Room 1), Sarvanavara Museum, Nagpur, Museum,
6. Calcutta, Ajmer Museum, Brama Shah T Mt, Abu, Binaal, Shah T Mt, Abu,
7. Allahabad Museum (In another image only attendants and not the 21 Tirthaṅkaras in the Prabhāvalī, Allahabad Museum,
8. Nalanda Museum, Empress Shah T Mt, Abu,
9. Lucknow Museum, Brama Shah T Mt, Abu,
Abhinasadasanithe has ape as his symbol; his Kovalavrikha
is 'Nyala' tree; Yaka is Sivarasa and Lakshipi-kukkuti, he appears in
Padmasana (i.e. standing like kavatsarya pose).

His images found are mostly seated.

5. Smatinbinthe

A coxswail or red goose (Krama in Sanskrit) is his symbol; PriyEMALE his Kovalavrikha; Tumburu and Mahendit his Yaka and
Lakshipi and Mitrevrini is his Chowrie bearer. Besides these a chakra
is also noticed on the pedestal of Smatinbinthe images.

Images of Smatinbinthe have been found with Krama symbol.

6. Padmaprabha-

His symbol is red lotus; Kovalavrikha - Chhattrabha; Kasum
and Yaka are his Yaka and Lakshipi and Chowrie bearer is the contemporary
king Kamsryati.

Images of Padmaprabha are found seated in Padmasana
with lotus on the pedestal (Fig. 15).

One (most probably a cvetimbara image) image shows the
right hand of the god in 'yakshiti mudra' and the left one hold
something which is now broken.

1. Rinal Shah and Bhana Shah T at Abu; Chauvarya T Un.
3. Bhar Museum; Lahore Museum; Calcutta Museum; Nagpur Museum;
    Ujwar Museum (Rana Shah T at Abu).
4. Bhar Museum
He has Svastika symbol, Bhūsha as his Kevalavākṣa; Matanga and Śatāt as his attendant Yaksha and Yakṣī and Dharmavīrya as his Chaurī bearer. Some of the texts give him an additional decoration of a serpent canopy with either nine or five hoods.

Images of Supārśvanātha under the Maha Canopy are found. His symbol Svastika is also there on the pedestal.

9. Chandranarāha

Crescent-moon is his symbol; Nilgakesara his Kevalavākṣa Yaksha, Vijaya and Yakṣī Śāṅkuntā or Jvalāśhīṅkī and the Chaurī bearer is called Dhanavīrya.

His images² have Crescent symbol (fig.131 Central image).

The image is shown standing on a Semi Circular pedestal representing Crescent held by lions.

9a. Suvādinātha Pashpadanta

A dolphin (Makara) or a Crab is his symbol; Kevalavākṣa Maiga according to some and Māli according to other texts; Ajitā and Satībrīdri Yaksha and Yakṣī and Chaurī bearer is Mahāvātaraṇājī.

Seated images of Svādināthā with Crab symbol have been found.

10. śīvēnātha

According to Digambaras his symbol is śivatā or Śambhū poplar tree and according to Śvetāmbaras it is Śrivatsadhīś Kevalavākṣa. ¹

Milva; Yaksha Bṛhadikī and Yakṣī Ashoka or Hanavi and his Chaurī bearer is Baja Śimangara.

1. Room 20 Gwalior Museum, Fort 4 Bhāma Shah T and Bimal Shah T Mt Abu.
2. Entrance gate facing Chhattari Gwalior Fort; Nagpur Museum, Hake Ram Aher Museum; Bhāma Shah T Mt Abu; Bimal Shah T Mt Abu.
Śīlāmāṭha image\(^1\) has been found sitting under the Peepal tree with Bahūmī Yāksha and Yākshini\(^1\) Aśokā.

Another image\(^2\) has Śrivāsa symbol on it.

11. Śīlāmāṭha-

Rhinoceros is his symbol; Kevalavikṣa Tumbara or Tindaka; Yāksha and Yākshini\(^2\) according to Digamba texts are Īśvara and Gaṇḍā and Yākshata and Gaṇavi according to Śvētāmbara texts; Rāja Tripīṭaka Vasudeva is his āchārya bearer.

Image with the rhinoceros\(^3\) symbol is that of Śīlāmāṭha the eleventh Kṛṣṇaśakara of the Jains.

12. Vāsūrās-

His symbol is buffalo; Pūtalika or Kadamba his Kevalavikṣa according to Abhidhāna Chintāmani and Uttarapurāṇa; Kaṇḍara and Chandar\(^4\) (Gandharvika according to Digambaras) are his Yāksha and Yākshini; āchārya bearer is Tripīṭaka Vīśuddeva.

Images of Vīśūpuyya with symbol not very clearly depicted have been found.

---

1. Bīnāl Shah T Mt Abu
2. Bīmān Shah T Mt Abu
3. Bīmān Shah and Bīnāl Shah T Mt Abu
   (Śīlāmāṭha is depicted like a Sardula).
13. **Vimalanatha**

Bear is his symbol; Kevalavrāja Jambu tree (or black banyan tree); Yaksha Sasmukha and Yakshini Vairoči (Vidita according to Svetāmbara); and churning bearer is the King Swayamkī Vāsudeva.

Images of Vimalanatha with his bear symbol have been found.

14. **Anantamati**

According to Svetāmbara texts his symbol is a hand, and a bear according to Digambara texts; Kevalavrāja is Āsvattha or Keepal and Pātala and Anantamati are the Yaksha and Yakshini. Svetāmbara texts mention the Yakshini as Akṣikā.

Anantamati image with hand or Śyema symbol and Anantamati or Akṣikā his Yakshini has been found.

Anantamati sitting under the Keepal tree has also been found.

15. **Dharmanatha**

Thunder bolt is his symbol; Dadhipara or Septachhandha the Kevalavrāja; Yaksha couple Kinnara and Kandarpa or Kānasi (latter according to Digambara texts) and fan bearer is Pundarikśa Vāsudeva.

---

1. Shiva Mahant and Bolitala the symbols
2. Bhauri shah and Himāl 4th at Abu Entrance Gate facing Ghattari Gwalior Fort.
Dharmendri image has been found at Mount Abu but his symbol is not very clear.

16. Santinath\-

His symbol is deer; Kevalavriksha, Sandi-true; Yaksha couple Kshiprasa and Sahnasasi (\textit{Avetebhara} couple is Garuda and Hirvan); King Purushadutta is the 

shobha bearer.

Standing images are those of Santinath\ in Kayotsarga pose with deer on pedestal.

Santinath\ is seated\ in Padmasana with two attendants.

17. Kunthendri-

His symbol is goat; Kevalavriksha, Tilak; Taru; Yaksha couple Sandhvara and Balk; and shobha bearer is Kunala.

Image with goat symbol\ can be none other but Kunthendri.

18. Arunat\-

Mandyavarta or a kind of Svastik is his symbol\ Some texts also give fish for his symbol. He attained Kevalaguna under the Mango trees; Yaksha couple is Lakhendra and Dharam and "Ovindarjik holds shobha" four him.

\begin{itemize}
\item[1.]
Shama shah and Bimal shah Te Mt Abu.
\item[2.]
Bhar Museum; Entrance gate Chhattari Gwalior Fort Room 20 and entrance to Museum Gwalior Fort; Allahabad Museum, (Chakra in both hands) Ajmer Museum.
\item[3.]
Allahabad Museum; (Avagrasa in Prabhavali) Nandiya Sahitya Parishad Museum, Calcutta; Bhavanesvara Museum; Shana Shah & Mt Abu.
\item[4.]
Shana Shah & Bimal Shah Te Mt Abu.
\end{itemize}
Standing image with fish symbol is that of Arasîtha.

Image of Arasîtha with the Śāndīkavarta symbol has also been found.

19. Mālinīthā:-

Symbol of Mālinīthā is water jar or the ghata. Kovalvyṣa is Aśoka tree; Yaksha couple Kubera and Dharanapriya (Digambar Aparajita); and the King Sulekha is his chowrīs bearer.

Image of Mālinīthā has been found with ghata symbol on the pedestal and two elephants are shown pouring water over him.

20. Mānuśuvrata:-

His symbol is Kurma or the tortoise; Kovalvyṣa Champaka; Varuna and Araduttā (Digambar Saḥurūpīṇī) is the Yaksha couple and King Ajita is the chowrīs bearer.

Mānuśuvrata is shown with his tortoise symbol.

21. Neminīthā:-

Neminīthā has blue-lotus or hitotpala as his symbol. According to Digambaras his Kovalvyṣa is Aśoka and according to Śvetāmbaras it is Baka; Yaksha couple is Bhūkuti and Vindhaṇḍa (Chinnamati according to Digambaras); and King Vijayarāja is the chowrīs bearer.

Neminīthā is shown with his lotus symbol (its colour red or blue cannot be shown in sculpture).

1. Entrance gate facing Chhattri Gwalior Fort; Ajmer Museum; Rana Shah and Kimal Shah 2 Mt Abu.
2. Rana Shah & Kimal Shah 2 Mt Abu.
4. Rana Shah & Kimal Shah 2 Mt Abu.
Another image shows Saminātha seated under a tree with the Yaksha couple Bharuti and Gāndhārī also there.

22. Saminātha -

His symbol is conch shell or Saṅkha; Kevalavṛkṣa is Mahāvem or Vesāsa; Yaksha couple Gomeda and Ambika (Digamba Kusumāndini) and Chowri bearer is king Ugrasena.

Saminātha image with conch shell symbol has been found.

Images of Saminātha seated in Padmāsana have also been found with the symbol depicted on the pedestal.

23. Pārvanātha -

Pārvanātha has snake symbol. Like Supārvanātha he also has a snake hood canopy with three or seven hoods. His Kevalavṛkṣa is Devadaru the tree and the Yaksha couple is Vādana or Dharanendra and Padmavati; King Ajīravīja is his chowri bearer. Phyllis Davids considers him as the true founder of Jainism. Largest number of Jain images found are either of Pārvanātha or Mahābīrī (Fig. 151 on left).

---

2. Entrance gate facing Chhatri Gwalior Fort; Vidisha Museum.
3. 
Pārvanath[1] is shown under the serpent hood canopy with the snake symbol on pedestal.

Pārvanath[2] images seated in Padaṁśana and having Nāga Canopy have also been found.

One Pārvanath[3] image in Padaṁśana- seated on a Simhāśana has been found.

Some of the images[4] show his hands held in YOGAMADRA while he sits in Padaṁśana.

He is shown[5] seated on a pedestal held by lions.


24. Mahāvīra —

Due to his religious and historical importance Mahāvīra is the lion among Jain Tirthaṅkaras. His symbol is lion; KEVALAVYDA, Sīla tree; Yaksha couple Mātanga and Siddhāyikā and the Magdhan King Missisāra or Śremaka is his chowki bearer.

1. Ajmer Museum; Jodhpur Museum; 2nd & 3rd Sanctum Parsvanath T Mt Abu; Kota Museum; Vastupal T Girnar; Also the Samvasarana of Vastupal T Girnar; Entrance gate ḍhattri Gwalior Fort; Kastakala Parsikshana Kendra Jhelum; Mahant Ghandi Dal Museum; Raipur; Delhi Museum; Mathura Museum; Lucknow Museum.

2. Lt out Devi T Osian; Mahabīra T Campus and Nīche Osian; Sanctum and Sanctum gate Parsvanath T Mt Abu; Shama Shah & Shinal Shah T Mt Abu; Entrance gate facing Chhattri Gwalior Fort; Entrance Gwalior Museum Fort; Athakhambe-Garspur.


Nabdvira images have been found with the lion symbol on the pedestal.

Nabdvira images seated in Padmaasana on a lion seat have also been found.

A chaumukha of Nabdvira image has been found.

A very interesting scene depicts the suspicious birth of Nabdvira. Four pairs of elephants are shown seated on the four corners and in between are depicted some houses. In centre stands a bed with nine Mangala Kalashas kept underneath; on the bed lies Trisula the mother of Nabdvira and the goddesses Chakrasvari and Gajalakshmi are worshipping her.

Another scene of the birth of Nabdvira was found at Osian but it is too faint to show all the details given above. The mother on bed, and elephant and some male and female figures can be seen however(Fig.135).

1. Ajmer Museum; Elephant on top) Ajmer-Museum
   Sanctum image Nabdvira T Osian; Shams Shah and Rinal Shah To Mt Abu;Room 1 Shuvaneesvara Museum; Sanctum and outside
   Maladevi T Gyaraspur;Bajra Math; Gyaraspur;Bajavirat T
   Campus Shagpur(30 ft tall image) Entrance gate near Chhattiri Gwalior Fort.

2. Ajmer Museum; Room 2 Kota Museum;Shri Jain T Chittor Fort;
   Room 2 Shuvaneesvara Museum;Entrance gate near Chhattiri Gwalior Fort;Vidisa Museum.

3. Vastupal T Churred

4. Peep Bimal-Shama Shah T Mt Abu

5. Mt out Nabdvira T Osian.
An image of a Jain Tirthankara has been found showing four hands—two of which are folded in Padmasana and the other two are in the Anantasana Mudra. This seems to be a rare image of a Svetabara Tirthankara for the Digambaras do not have four handed images of their Tirthankaras.

Adisvarasvam!

An image said to be two thousand five hundred years old is found in the Bimal Shah’s Temple at Mount Abu.

Shubhali Svasti

Image of Shubhali Svasti a famous Jain ascetic has also been found in Dhyana pose. It is said that he was so immersed in Dhyana that creepers wound round him and yet he did not feel their presence.

A Svetabara Jain devotee seated in Padmasana with his hand in anjali pose has also been found (Fig. 126).

Sima Kothari

A stone slab depicts Twentyfour mothers of the twentyfour Jain Tirthankaras each seated with a baby on her left lap.

2. Bimal Shah’s Mt Abu.
3. Lucknow Museum.
4. Raipur Museum.
5. Bimal Shah Mt Abu.
The Yakshas and Yakshinis are mythologically connected with the Jain Hirathaikaras. Thus there are twenty-four Yakshas and equal number of Yakshinis in the Jain iconography.

1. **Gosukhas—**

Attached to Rishabhend工期 the Yaksha Gosukha. He should carry vana, akshamala, pata or paresa in his hands. His vehicle in an elephant, an ox or a bull.

The Yaksha with vana, abbaya, akshamala and karanjal or vana with akshamala, karanjal, pata and pata can be easily identified as Gosukha Yaksha due to his bull face even though only vana and akshamala in his hands tally with the texts.

Gosukha Yaksha is also shown with abbaya, parigala, sarpa, and pata. According to Silparatnakara, he carries a Beejora which is unknown but sarpa in his hands cannot be justified.

One bull faced image has karan and pata in its upper two hands lower two are broken. Due to the bull face undoubtedly the image is that of Gosukha Yaksha but it is difficult to justify pata in his hands.

------------------------

1. "Jain Iconography" - B.C.Bhattacharya, Chapter 11, P.90-119.
2. Entrance gate facing Chhatri Swaller Fort.
3. Ajmer Museum.
5. Room 26 (Swaller Museum Fort, Hands not clear)Bhar Museum.
6. Route 26 (Swaller Museum Fort.)
One image of Gomukha Yaksha\(^1\) with the Yakshi\(^2\) Chakrapani or Apratishakira has also been found. The hands of this couple, however, are not clear.

2. Maharukha

Riding\(^2\) on an elephant having four faces and eight arms with yantra, canda, akshamala, pana in right hands and abhaya mudra, amrutsana and sakti in the left ones in the Mahâyaksha. He is the attendant of the second Jain Hrthaśakara, Ajitaśakha.

The Yaksha couple with elephant vahana having yantra and kamal, amrutsana, sakti and abhaya mudra in the hands of the male Yaksha and kamal in that of his consort can very well be identified with the Mahâyaksha and his Yakshini Ajita or Ajitabha.

5. Tumbara

Tumbara is the Yaksha of Sumanśita, the fifth Jain Hrthaśakara. Vahana of this Yaksha\(^4\) is Garuda and avadhana according to the Digambaras and Śvetāmbaras respectively should be sarpas, sarpas, phala and yantra and yantra, sakti, canda and pana.

In Hindu mythology Tumbara is a Gandharva and he is the musician of gods. He plays upon various musical instruments and sings for the gods. Adept in his art he is often compared to Mṛdaka another musician of the gods.

---

1. Image Museum.
Two images of Tumbara have been found in the Jain temples at Mount Abu. At here the sculptors have beautifully blended the Hindu and Jain concepts of this god. His depiction in the Jain temples connects him with Tumbara the Jain Yaksha and the *mudha* in his hands exclusively keep up his Hindu mythological aspect.

Seated image of Tumbara has *veena* in the first and third hands and *mangala* in the second and fourth.

The second image shows the ten handed Tumbara Yaksha supporting the roof with upper two hands, carrying *mala* and *chowra*, *phala*, *chunadana* (Censer pot) and an unique set of *ndanda* (two kept crosswise and one in the centre), Clarionet, *veena* and *ghanti* in his hands. Here the *phala* alone tallies with the Digambara *Ayudha* of this Yaksha all the rest justify him as the *śiśa* musician of gods.

6. *Kusum or Pushpa Yaksha*.

Padmaprabha has Kusum Yaksha as his attendant. The Yaksha rides on an antelope and has *varada*, *sakti*, *khetak* and *abhaya*, or *akshamala* and *akula*, according to the Digambara and Śvetambara texts respectively. His Yakshini is *śyāma* or *manavga*, so called due to her quick speed.

The *yaksha* and the consort of the Yaksha both connect him with *vīya* - the god of air and speed. The image found of this Yaksha couple does not carry *śikha* according to the Jain texts alone, but it is a peculiar combination of the Jain Yaksha and the Hindu god *vīya*.

16 2. Roof Shama *Śah* T Mt. Abu.

* Nigrodheshwar kuntavāravāsyakaraṃ Saṅkṣetabhāyanabhyam Saṅkṣetabhāyanabhyam
  * Syamāṁ bhagavān Dvājadvēṣyāyaṃ Sushpākkya Yakṣam Sanītarpatnapoś-
  * Kaṇḍir Kaṇṭahiśāvīdaḥ—Jain Manuscipī Meśikṣanta Meśikṣanta Bhavan Arak
The four handed image of Kusuma Yakshe with hand in varada pose has the Srivastava mark on the palm, dhyaja, dhyaja, and alingana pose in the remaining hands. The Deer vahana is shown below.

7. Matanga Yakshe

Matanga is the Yakshe of Sparshvanath. According to the Digambara depiction his vahana is lion and he carries danda, sakti, sthika and dhyaja. But according to Svetambara view his vahana is elephant and he holds bilva, phala, pase, nakula and akshusa.

Four handed image of Matanga with elephant vahana has phala, nakula and danda. This depiction combines the danda of Digambara text with other arudhas as given in Svetambara texts. An attendant with garlands, chowrie and ghata also stands beside him.

Six handed image of Matanga with elephant vahana has abhaya, manteera in second and sixth hands, asakusa, dance pose and vajra. Here vajra reminds one of the Hindu god Indra who also has asakusa and elephant vahana both. Manteera in the hands of Matanga can but be justified.

The eight handed image of Matanga has varada, caishastha, asakusa, vyakhyan, mudra, touching mukuta, abhaya, vajra, kausalam and Manteera in two of his hands. Two male and two female attendants are also shown.

---

1. Mt outside Parsvanath T Mt Abu.
2. 2nd sanctuary rt out Parsvanath T Mt Abu.
3. Faisal Bimal Shah T Mt Abu.
4. Reof Bimal Shah T Mt Abu.
10. **Brahma Yaksha**

"Attached to Śitalanāth is the Brahma Yaksha. He has four faces, three eyes and a lotus seat. According to Digambaras his image should carry chandrasa, danda, khetak, kharasa, varada pose etc. But according to Svetāmbaras his eight-handed image holds Matulīmakaśāla, gada, nāsa, abhaya, nakula, gada, akṣūsa and akṣarasala. This image in Jain iconography seems to have been derived from Brahmā Prajāpati as the four faces and lotus seat suggest.

Peculiarly blending the Hindu god and the Jain Yaksha together, the sculptors have given him a Bird for his vahana showing in his six hands—varada, with akṣarasala, abhaya, kṣīri, aruva, vairā and ghaṭa. "Arva" is justified in his hands due to his affinity with Brahmā and in place of akṣūsa (an yonisha carried by Indra in Hindu Iconography) he seems to have been given vairā by the sculptor.

11. **Īvāra Yaksha**

Śrayānabīth—the Eleventh Kīrtamankard of the Jains, has Īvāra Yaksha as his attendant. This Yaksha is taken from Śiva and Kṛtikāya of the Hindu pantheon. His vahana is bull and according

---

1. "Jain Iconography" B.C. Anattacharya, Capter, I P.90/119.


3. Raja Rana Shah T Mt Abu (Hands not clear).

to Digambaras his attributive weapons are *trigula*, *danda*, *akshamala* and *phala* while according to Svetambaras he has *nakula*, *akshamala*, *danda* and *phala*.

Combining the Hindu and the Jain texts the sculptors show *Līvara Yaksha* and *Yakshini Gaurī* with bull as his *vahana* having *khadga*, *khatvanga*, *Bhrī* and *alininga* pose in his hands. His consort has been given a *phala* in her hands. *Bhairava* carries *khadga*, *khatvanga* and *Bhrī* and *Bhairava* is a form of *Siva* hence this Yaksha carries the *śyāmaṇa* of *Bhairava*.

16. *Garuda Yaksha* :-

Śantināthā has *Garuda Yaksha* and *Nirmāṇi Yakshini* to attend on him. The Yaksha can ride either on a *beas* or an *elephant* and hold *kamal*, *phala*, *vātra* and *chakra* (according to Digambara depiction) or *phala*, *kamal nakula* and *akshamala* (according to Svetambara texts).

The image found of this Yaksha couple, shows elephant as their *vahana* and gives *gada*, *vātra*, *phala* and *alininga* in the hands of the Yaksha while his consort carries a *phala*.

---

2. 4th Sanctum Lt out Parswanath T Mt Abu.
3. According to Pravechanasārodhāra)" Jain Iconography"
5. (Both seated and standing images have been found) 2nd sanctum Lt out Parswanath T Mt Abu.
20. Varuna Yaksha —

Jain Tirthakaras, Munisuvrata is attended by Varuna Yaksha who has three eyes, matted hair and bull yahana. According to Digambara depiction the four handed image of this Yaksha can carry khetra, khedra, phala and varada while his eight handed image according to Svetambara texts would carry matulina, rada, bana, sakti, nakula, radra, charuasha and parasu.

The four handed image of Varuna found, shows phala, sakti, parasu and nakula in his hands.

22. Gosadha —

Gosadha massā, the twenty-second Tirthaṇḍaka of the Jain has Gosadha as his Saśānavatā. Yaksha Gosadha and Yakshi Gosadha have been very often depicted together as the Gosadha couple. Gosadha has three faces and six hands and rides on a Man. According to Digambara depiction his symbols are durgan(hammer), parasu, danda, phala, vair and varada while according to Svetambara they are matulina, parasu, chara, nakula, trimala and sakti.

The Gosadha couple is commonly depicted as seated under a tree each holding a baby on the left leg; or the god has matulina fruit and the consort has a baby.

In one image the Yaksha has a kasaal in right hand.

4. Dhubela Museum.
The couple stands under a mango tree and each of the two is shown carrying a trisula in their right hand and a baby in their left hands.

The Yaksha is also shown carrying phala in one of his hands.

24. Mātunga Yaksha

He is the attendant of Mahāvīra. He rides on an elephant and carries varada and matulīnga or nakula and matulīnga-phala according to Digambara and Svetāmbara texts.

The image of a Yaksha with elephant vahana carrying phala and nakula cannot be any other than Mātunga, the Yaksha of Mahāvīra.

C - YAKSHINIS AND SHUKADEVIS

Jain Yakshinis must have been borrowed from the Hindu pantheon just as most or practically all gods and goddesses other than the Tīrthaśākhas have been borrowed. While some of them retained certain Hindu traits of their iconography depiction, the others developed their individualistic characteristics peculiar to Jainism. We may well take the examples of Chakresvarī who is none but Hindu Vaishnavī and

---

1. Indore Museum.
4. Roof Malal Shah T Mt Abu.
who rides on Garuḍa and carries chakra in Jain depictions too.
Durūtari has ram or bird vahana and is connected with Agni by the Śvetāmbaras and with Sarasvati by the Digambaras. In the first case her ayudhas are also those of Agni; Gaurī in her Śvetāmbara depiction only retains the ayudha amkusa and the vahana lion of the Hindu Devi or one of her forms; Yakshinī Vijayā resembles Kauśīrī in as much as both have peacock vahana and sakti as one of their ayudhas; similarly Ambikā with lion vahana and the child on her lap and Siddhayikā who also has lion vahana betray their resemblance to the Hindu Ambikā and the Simhavati Durgā.

The Yakshinīs are twenty-four in number and each one of them attends one of the Tīrthaśkaras along with her male counterpart the Yaksha. Names of the Yaksha couple attending on the twenty-four Tīrthaśkaras have already been given. Here details of the ayudhas and vahanas of the Yakshinī images found would be given.

1. Apratichakrā or Chakresvarī —

She rides on the Garuḍa and holds chakra as her characteristic ayudha. Evidently she also derives her name from this ayudha. Her Digambara images have four or twelve hands. When four handed she holds chakra in at least two hands and in case of twelve hands she carries chakra in eight of her hands, astulīnga and vaneḍa with two vajras

1. "Jain Iconography" — B.C. Bhattacharya,
Chapter III, F.120-147.
in the reagining four hands. In her eight handed Śvetāmbara depiction she has varada, bana, chakra, nāsa, Dhanusha, vajra, chakra, and ankusa. Hence the Yakṣini images which carry chakra in two or more hands and sometimes also have varada as their vahana have been taken to be those of Chakresvari.

Most of the images of Chakresvari found are four handed but a few eight handed and one twelve handed image have also been found.

The four handed images show—

Chakra in all her four hands (Fig. 137).

Chakra, sakti, danda and fourth hand is broken.

Varada, chakra, chakra in the first three hands and fourth having gita, varada, kati, abhaya, sanka or phala (Figs. 138, 139 images on top left).

One image shows the goddess seated in Padmāsana with her first and fourth hands folded on feet and upper two having chakra.

---

1. Roof Eshma Shah T ; 2nd Sm T to the rt of Mahabira T Osian (3 hands broken) Jain T Chittor.
2. Upper frieze Mahabir T and seated image Sm T's rt outside same campus Osian.
3. 2nd Sm T on the rt of Mahabir T Osian.
4. Outside Samadhvessa T Chittor.
5. Outside Central T Girnar.
7. Roof Eshma Shah T Mt Abu.
8. 2nd sanctum rt out Parsvanath T Mt Abu.
9. (First hand has akshasala too) Sanctum roof Eshma shah T Mt Abu.
10. Roof Rimal shah T Mt Abu.
All eight handed images of Chakresvari, however, have Garuda as her vahana and hence can be more definitely identified.

The ayudhas in their hands are:

Varada¹, chakra, vyakhyana mudra, chakra, chakra, gyan mudra, chakra and sringhala(Fig.140) (chakra here are plain thin rings which look very much like bangles).

Varada², bana, chakra, pasa, ankusa, chakra, vajra and dhanusha. Two female chowrie bearers are also shown(Fig.141).

In the following two cases her vahana alone helps identification:

Varada³, pustak, broken, ankusa, rope pasa, vajra, dhanusha varada.

Hand broken⁴, big tarakasa for arrows, vajra, kumal, kumal dhvaja, dhanusha and hand broken.

This eight⁵ handed image has four of its hands broken but the remaining four in tact are holding chakra.

One twelve handed image of Chakresvari seated on Garuda⁶ has five of its hands broken and the rest are in varada mudra, holding pencil or lekhandi, chakra, ghanti, kumal, dhanusha and hand on knee.

1. Roof Shana Shah T Mt Abu.
2. (Garuda here is in half human form just like that of Vishnu) Roof Bimal Shah T Mt Abu.
3. Rt out Parsvanath T Mt Abu.
5. Lucknow Museum.
Four Jain Tirthankara images in Padmasana and one in Kayotsarga pose are shown in the Prabhavali.

2. Ajita or Rohini.*

According to the Digambara texts Ajita has an Iron Seat and varada₁, abhraya, samika and chakra in her hands, while the Svetambara texts give her bull vahana and varada₂, pasa, matulina and ankusa in her hands.

Goddess sitting on a Rock²ᵃ seat carrying trisula in her two hands may be identified with Ajita. In place of an Iron seat she might have been given a rock seat. Her symja trisula, perhaps represents her invincibility that her name signifies.

3. Duritārī or Prabhāpati.*

Digambara representation of this goddess has a bird vahana with parasa₃, chandra (Crescent moon) phala, khadga and varada in her hands. What she has in the sixth hand is not given. The Svetambara representation gives her a ram vahana with varada, aksamala, phala and abhraya in her hands.

Duritārī is shown sitting with her vahana ram beside her.

142. "Jain Iconography"—B.G.Bhattacharya, Chapter III, p.120-147.
22. Sm T on the Lt of Mahabira T Osian.
3. "Jain Iconography"—B.G.Bhattacharya, Chapter, III, p.120-147.
having \textit{varada}, \textit{akshamala}, \textit{abhaya} and \textit{phala}, \textit{varada}, \textit{vajra}, \textit{vajra} and \textit{phala} in her four hands. \textit{Vajra} in the hands of the goddess cannot be justified.

5. \textit{Mahakali} or \textit{Purushadatta}:

According to Digambara\(^4\) depiction she rides on an elephant having \textit{chakra}, \textit{vajra}, \textit{phala} and \textit{varada}. Svetashbara goddess sits on a lotus with \textit{varada}, \textit{pasa}, \textit{matilinga} and \textit{anakusa}.

\textit{Mahakali} sitting on lotus has \textit{varada}, \textit{anakusa}, \textit{sarca} and \textit{passi pasa}.

Goddess sitting with \textit{varada}, \textit{anakusa}, \textit{pasa} and \textit{phala} can also be \textit{Mahakali}.

All the following images of \textit{Mahakali} are shown with the elephant \textit{yehana}. Three of these are four handed images and two are six handed. Their description is:

\textit{Varada} with \textit{akshamala}, \textit{anakusa}, \textit{vajra} and \textit{ghata}.

\textit{Varada}, \textit{vajra}, \textit{chakra} and \textit{phala}. One image shows the upper two hands interchanged.

---

1. Rt out \textit{Parsvanath T Mt Abu}.
2. Sancom roof \textit{Bhama Shah T Mt Abu}.
3. (\textit{Varada with akshamala}) Central room Kimal Shah T Mt Abu.
5. Rt out \textit{Parsvanath T Mt Abu}.
6. Sancom roof \textit{Bhama Shah T Mt Abu}.
7. Sancom room \textit{Bhama Shah T Mt Abu}.
8. Sm Jain T Mt back of the Jain Group, Chittor Fort.
Abhaya, vajra, vajra and danda. The second vajra and danda in the hands of the goddess cannot be justified by the texts.

The six handed images have:

Abhaya, vajra mudra, gada, Supporting mukuta, vajra and phala.

Abhaya, sukusa, Supporting mukuta, pasa, vyakhyana mudra and phala.

6. Achyuta, Svāmī or Manovegā :=

Digambaras call her Manovegā. According to their texts she has horse vahana having khanda, sakti, phala and varaḍa mudra in her hands. Svetāmbara Achyutā or Svāmī rides on a Nān having in her hands varaḍa, veena, dhanusha and abhaya.

Seated image of Achyutā is shown with varaḍa, bana, dhanusha and abhaya. Bana in her hands can be justified by the text "Silparetnākara".

Manovegā is shown with Dhvajā too e.g. varaḍa with aśānala, dhvajā, dhvajā and phala. Or in her six handed depiction she has abhaya, chouri, dhvajā, dhvajā, chata and phala.

1. 4th sanctum Lt cut Farsvanath T Mt Abu.
2. Roof Zimal Shah T Mt Abu.
3. Roof Zimal Shah T Mt Abu.
4. 2nd sanctum rt cut parsvanath T Mt Abu.
6. Main Sanctum- Roof Brama Shah T Mt Abu.
7. Roof Brama shah T Mt Abu.
Dhvaja in her hands can be justified on the basis of the fact that she is the consort of Pushpa or Kusum Yaksha who holds dhvaja.

7. Sāntā or Kāli 1-

Digambara Kāli rides on a bull and carries trisula, phala, varada and ghanti. Svetāmbara Sāntā has elephant vahana and her ayudhas are varada, akshamala, sakti and abhava.

Depiction of Kāli and Sāntā both is found and both the Digambara and the Svetāmbara depictions have been given.

Sāntā is found seated on an elephant with varada 2 and trisula in her first two hands and akshamala and abhava in the third and the fourth. Trisula in her hands can be justified on the basis of Silparamāṇaka 3.

Images with bull vahana are shown having varada 4 with a ring like object, trisula, ghanti and ghata. Ghata in her hands is difficult to justify.

In this image she has ghanti 5 and sakti in first hand, abhava, pustak and phala in the rest. Here pustak in her hands can not be justified.

Two images of this Yakshini without her vahana have also been found and they carry-

1. See section 5 on Yakshas.
2. 2nd Sanctum rt out Parsvanath T M Abu.
4. Sa Jain T Chittor.
5. Upper frieze Mahārāṇ T Osadan.
6. Main sanctum roof-Phara Shah T Mt Abu.
Varada with akshamala, vajra, ghanti and abhaya.

The six handed image has-

Abhaya, holding mala and yan mudra, chowrie, Dance pose, ghanti and phala.

8. Bhrkuti or Jvalamalini -

Digambara Jvalamalini has a buffalo vahana having chakra, bana, paga, khetaka, trisula, khadga, dhanusha etc. in her hands.

Svetambara Bhrkuti rides on a cat or a swan and carries khadga, gada, sakti and parasu in her four hands.

Riding on a bird (wan) she is shown carrying khadga, gada, parasu and phala.

Riding on a buffalo she is shown with varada, dhanusha, trisula and shata or chakra, gada, ayudha not clear, dhanusha.

Varada, khadga, bana, khetaka, dhanusha and phala in her six handed image.

Riding on a cat, the goddess has been given varada, dhupadana, having fire, dhupadana with fire and phala. Here Jvala has been given in her hands to signify her name.

1. Main Sanctum roof Bham Shah T Mt Abu.
2. Roof Bimal Shah T Mt Abu.
3. 2nd sanctum rt out Paravamath T Mt Abu.
4.5. Sa Jain T Chittor.
6. Sm T on it of Mahabir T Osman.
7. Roof Bimal Shah T Mt Abu.
A sixteen handed image of this Yakshini has also been found with buffalo as her vahana showing in her hands varada with akshamala¹ phala, dharma chakra, mudra in second and thirteenth hands, bana, vajra, trisula khadga, rassi pasa, danda, khetaka, amkusa, vyakhwana mudra, dhansusha, gada and ghata.

9. Sutārā or Mahākāli:

Digambara Mahākāli rides on a Kūrma having vajra, gada, phala and varada. Svetāmbara Sutārā rides a bull holding varada, akshamala, kalasa or ghata and amkusa.

Seated on Kūrma the goddess is shown with varada², kasal or mushtika, chain and ghata. Chain in her hand cannot be justified by any text.

Seated on a bull she has varada³, amkusa, ghata in her three hands, fourth one is broken.

Or varada³a, kasal, kasal and ghata.

Or in her six handed depiction she has varada⁴, hand not clear, kasal, abhaya, akshamala and ghata.

10. Aśokā or Mānvi:

Digambara Mānvi rides on a hog having phala, varada, dhamusha etc. in her four hands. The Svetāmbara Aśokē is seated on a lotus having varada, pasa, phala and amkusa.

Seated on a lotus Aśokē has varada and is holding kasal⁵.

1. Roof Binal Shah T Mt Abu.
2. Smt Jain T Chittor.
3. 2nd sanctum rt out Parswanath T Mt Abu. 3a. Central roof Binal Shah T Mt Abu.
4 & 5. 3rd Sanctum back out Parsvanath T Mt Abu.
pressed between the fingers, amkusa, gada and abhaya. Gada in her hand cannot be justified.

The second image also seated on the lotus has varada, danda, pasà and ghata. Danda in her hand also can not be justified.

11. Gauri or Mānavi.

Digambara Gauri rides on an antelope having in her hands gada, padma, ghata and varada pose. The Śvetāmbara Mānavi rides on a lion with varada, gada, ghata and amkusa in her hands.

Three images of this Yakshini have been found and each is either seated on lion or has lion as her vahana. Their ayudhas are -

Varada with akbhamala, kamal, mushtika or a small gada and ghata.

Kati, trisula, sarpa and ghata. Her her ayudhas tally with the Hindu depiction of Gauri as a form of Pārvatī.

Hand on knee, kamal, kamal and the fourth hand is hanging. Here her ayudhas are those of Hindu Lakshmi and her vahana lion is in accordance with Śvetāmbara text.

13. Viditā, Vijayā or Vairoti—

Digambara Vairoti rides a snake and carries sarpa in two hands, dhanusha and bana in the remaining two. Śvetāmbara Viditā
or Vijaya sits on a lotus carrying *bana, pasa, dhanusha* and *sarpa* in her hands.

Images of Vairoti are shown without her *vahana* carrying:

* Bana, trisula, sarpa and dhanusha.

* Varada, sarpa, sarpa and abhaya. In this image the goddess is seated in Lalitāsana.

14. **Anantasati or Aiskūśa.**

Digambara Anantasati has a swan *vahana* holding in her hands dhanusha, bana, phala and varada pose. Śvetāmbara Yakshini Aiskūśa sits on a lotus with khadga, pasa, sakti and amkusa in her hands.

Three images of Anantasati and two of Aiskūśa have been found.

Two images of Anantasati who is seated with the swan *vahana* has varada, sakti, amkusa and whata.

Or her first hand is broken, khadga, sakti, and phala are held in her remaining hands.

---

1. Outside old T Girnar.
2. Su T on the it of Mahābhīr T Osian.
3. 2nd sanctum outside Parsvanath T Mt Abu.
4. 4th sanctum Lt out Parsvanath T Mt Abu.
Image with varada\textsuperscript{1} with akshamala, bana, dhanusha and phala does not show her wahana.

One image of Ankuśa seated on lotus shows varada\textsuperscript{2} with akshamala, ankuśa, pasa and phala in her hands.

Her image does not depict her wahana and the ayudhas are:

Varada\textsuperscript{3} with akshamala, bana, dhanusha, phala.
Khadga\textsuperscript{4}, ankuśa, khetaka and pasa. Khetaka in her hands can be justified by the text Silparatnakara\textsuperscript{5}.

15. Mānasā or Kandarpa\textsuperscript{6}(Pannagadevi):

Digambara Mānasā rides on a tiger and holds kamal, dhanusha, varada pose, ankuśa, bana and kamal. Svetāmbara Kandarpa rides on horse or fish having in her hands kamal, ankuśa, kamal and abhaya pose.

Seated on a fish Kandarpa is shown with varada\textsuperscript{7} pose and kamal in first hand, ankuśa, rasi, pasa and phala in remaining three.

Riding on a horse Kandarpa carries varada\textsuperscript{8} with akshamala, kamal, kamal and ghata. Ghata cannot be justified in her hands.

\textsuperscript{1} Sm Jain T open from all four sides Chittor.
\textsuperscript{2} Main sanctum roof Bham Shah T Mt Abu.
\textsuperscript{3} Sm Jain T open from all sides Chittor.
\textsuperscript{4} 3rd sanctum back out Parsvanath T Mt Abu.
\textsuperscript{5} "Silparatnakara" Sompura, P.430, V.56.
\textsuperscript{6} Mt outside Parsvanath T Mt Abu.
\textsuperscript{7} Main Sanctum roof Bham Shah T Mt Abu.
Riding on a Tiger, Kānasa has varada, kāmal, kāmal and kati pose - or varada, bana, dhanusha and ghata.

Seated on horse Kandarpā has varada, vairā, gada and kāmal. Here, two of her avadhās vairā and gada cannot be justified.

Kandarpā is like Vaiṣṇavī the goddess of learning and one image which shows her with her vahana horse holding ohhurika, danda, pustak and hand on knee depicts her as goddess of learning giving pustak in her hand.

A six handed image of this Yakshini has also been found with her vahana horse. She has Gajahasta pose, gyan pose, bana, supporting sūkta, dhanusha and ghata in her hands. Dhanusha and bana she carries according to her Digambara depiction.

16. Nirvāṇā or Mahānāsa:

Digambara Mahānāsa rides a peacock having chakra, phala, khadga and varada in her hands. Śvetāmbara Nirvāṇā sits on a lotus having Pustak, padma, kamandal and kāmal-kalī (or Lotus bud) in her hands.

---

4. Outside Central T Girnar.
2. 2nd Sm T on rt of Mahābir T Osian.
3. 3rd Sanctum back outside Pārvēntu T Mt Abu.
5. Roof Rimal Shah T Mt Abu.
Nirvāṇa is shown with gada, kamal, pustak and ghata in her hands. Here gada in her hand cannot be justified.

Seated on lotus Nirvāṇa carries gada, kamal, pustak and abhyaya.

One image of Mahāmatsī seated on a peacock has also been found carrying varada, kamal, kamal and phala or ghata.

17. Bala(Achvutā) or Vijaya:

Digambara Vijaya rides a black boar holding Sankha, khadga, chakra and varada while Śvetābara Bala has a peacock vahana having matulīnga, sakti, mukhandi and kamal in her hands.

Bala with her vahana peacock has been shown carrying varada, trisula, sula and phala (trisula she can carry according to Silparatnakara).

Or phala, trisula, kamal and ghata.

Goddess with varada, gada, chakra and sarkha—may be Vijaya.

1. Sanctum roof Bham Shah T Mt Abu.
2. Central roof Bimal Shah T Mt Abu.
3. Sm Jain T Chittor Fort.
4. Sm Bham T Chittor Fort (Peacock looks like an ordinary bird here as its tail is not visible).
5. Mt out Parsvanath T Mt Abu.
7. 4th Sanctum it out Parsvanath T Mt Abu.
8. (Vahana not depicted)Sm Jain T Chittor.
18. **Dhāranī or Tārā**

Digambara Tārā rides on swan holding sarpa, vajra, amra and varada. Śvetāmbara Dhāranī sits on a lotus having natulingga, kālal, kānāl and akṣamala.

Dhāranī is shown seated on a lotus having varada with akṣamala, kānāl, kālal and phala.

Or pasa, upper two hands broken and sarpa. Her pasa cannot be justified and even though her seat is a lotus given according to Śvetāmbara texts, her svuṣnas are in accordance with Digambara texts.

The third image has varada, kānāl, vajra and abhaya and may be that of Tārā as she carries vajra.

19. **Vairoti or Aparājitā**

Digambara Aparājitā rides on lion having natulingga, khadga, khetaka and varada pose. According to Śvetāmbara texts Vairoti's seat is lotus with varada, akṣamala, natulingga and sakti in her hands.

Two four handed images of Aparājitā have been found riding on a lion and she having varada, pose, abhaya, pose, sakti and hand broken.

1. 4th Sanctum of Parsvanath T Mt Abu.
2. 3rd Sanctum Back out Parsvanath T Mt Abu.
3. Main Sanctum roof Bhama Shah T Mt Abu.
4. Sm t Jain T Chittor Fort.
Or khadga\(^1\), akhamsala, khetaka and abhaya.

A six handed image of this Yakshini seated on lion shows abhaya\(^2\), khadga, akhamsala. Dance pose, khetaka and ghata in her hands.

Her twenty handed image shows varada\(^3\) with akhamsala, sarpa, gada, vyakhya mudra, anksa, danda, trisula, bana, swrnga, khadga, khetaka, kama, musala, dhanusha, pasa, vajra, sanka, parasa, abhaya and ghata. Two attendants on each side are also shown and she is sitting on a lion (Fig. 142).

20. Naradatta or Bahurupin\(\bar{\text{i}}\):—

Digambara Bahurupin\(\bar{\text{i}}\) rides a black snake having in her hands khetaka, phala, khadga and varada. Svet\(\bar{\text{a}}\)bara Naradatta is seated in Shadrasana with varada, akhamsala, matulanga, trisula or ghata (Urn) in her hands.

Bahurupin\(\bar{\text{i}}\) seated on a snake has varada\(^4\), abhaya, kama and phala in her hands.

Another image seated carried khadga\(^5\), khetaka, and phala or sarpa\(^6\) (which is her vahana) in her hands. One of her hands is not clear.

1. Central roof Bimal Shah T Mt Abu.
2.3 Roof Bimal Shah T Mt Abu.
4. 4th Sanctum Lt out Parvanath T Mt Abu.
5. Sa T in Mahabir T Osian.
Goddess with varada, gada, trisula and phala may be identified with Naraduttā as three of her avahās tally with the texts. Gada alone cannot be justified.

21. Gāndhārī, Chāmunda or Kusumanālinī:

Digambara Chāmunda or Kusumanālinī rides a dolphin (Makara) having akshamala, danda, khetaka and khadga. Svetāmbara Gāndhārī rides on swan having varada, khadga, satulinga and sakti.

Riding on Makara the image of Chāmunda has abhaya, vajra, vajra and danda.

Two images of Gāndhārī riding on Swan have varada, sakti, danda and fourth hand is broken.

Or varada with Akshamala, Sakti, Bird and Phala. Here Bird seems to have been given by a sculptor as it is given to Kausarī who carries Sakti.

22. Ambika, Kushmāndi or Amrāi:

Digambara Amrā rides a Lion and in her two hands she has a bunch of mangoes and a child. Svetāmbara Ambika rides on a Lion having a bunch of mangoes, Fāsa, Child and Aākusa, Fāsa and Aākusa she holds.

She holds as Devī holds in Hindu Iconography.

1. Sm Jain T Chittor Fort.
2. 4th Sanotum Lt cut Parsvanath T Mt Abu.
3. Sm T Mt Mahabira T Osian.
4. Main Sanotum Bhamā Shah T Mt Abu.
Two handed image of Ambikā (Fig.143) has a bunch of three mangoes and a baby.

Ambikā seated on lion has Bunch of Mangoes amkusa, pasa and baby.

Bunch of Mangoes in three hands and baby in fourth. Three male and two female attendants are also shown (Fig.144). She is seated on a lion.

The Lion Vahini Ambikā has Bunch of Mangoes, chakra, chakra and a Baby with five female attendants on each side.

23. Padmāvati:

Digambara Yakshi has either a snake or a cock vahana. She is also shown seated on lotus sometimes holding amkusa, akshamala, kamal and kunk kamal. Her six, handed image has pasa, khadga, sakti, chandra (Crescent moon) Gada and danda. Her eight handed image also has pasa in one of her hands; her twentyfour handed image has samkha, khadga, chakra, chandra, kamal, nilotpala, chanusha, sakti, Pasa, kusa, gras, granti, bana, danda, khetaka, trisula, parag, kunta, vastra, mala, phala, gada, stalk with Leaves and varada pose.

The Svetābara Padmāvati rides on a snake or cock and holds kamal, pasa, phala and amkusa in her hands.

1. 3rd Sanctum Back out Parswanath T Mt Abu (Both hands Broken)
   Allahabad Museum; Room 2 Kota Museum; Sa T in Mahabir T Campus
   Orissa: Bhubana, Gwalior, Vidisha and Raipur Museums.
2. 4th Sanctum Lt out Parsvanath T Mt Abu (1st hand broken)
3. Roof panel Bimal Shah T Mt Abu (2 hands broken).
4. Roof Shama Shah T Mt Abu.
Images of Pādāvatī on snake vahana have 1-

Varada 1 with kamal, amkusa, pasa and phala.

Varada 2 and akshamala, vaira, chanti and phala. She rides on a cock here.

Her six handed images with cock vahana have - abhaya 3 with akshamala, chanti, kamal, chakra, kamal, phala.

Or abhaya, chanti, gyan pose, vaira, Dance pose and phala

Mala 4, ghata, khadga, kamal, chanti, khetak.

Eight handed image has varada 5 with akshamala, trisula, chanti, ghata, bana, trisula, pasa and dhanusha.

Sixteen handed image of Pādāvatī under Nāga Canopy standing with Nāga and two Nāgis has-

Varada 6, hand resting on Nāgi, khadga, chanti, pasa.

trisula, chakra, sarna, sarna, khetak, danda, kamal, vaira hand is resting on Nāgi, sarna and ghata.

1. At out Parsvanath T Mt Abu; (No kamal in 1st hand)
2. Central roof Bimal Shah T Mt Abu.
3. Roof Shama Shah T Mt Abu.
4. Roof Bimal Shah T Mt Abu.
5. At out Maladevi T Mt Abu, palghatpur.
6. Sm Jain T Chittor Fort.
7. Roof Bimal Shah T Mt Abu.
24. Siddhāyikā 1-

Digambara Yakṣinī rides on a lion having varada and pustak in her two hands. The Svetambara Yakṣinī also rides on a lion and has pustak, abhaya, matulīṅga and veena in her hands.

Two images of Siddhāyikā seated on lion have varada, abhaya, pustak and ghata.

Or Varada with pustak, abhaya, amkusa and ghata. Amkusa in her hands cannot be justified.

The third image has no vahana but her ayuḥas identify her and they are-

Varada, danda, pustak and ghata.

Śrūtadevi 2-

The Jain Śrūtadevis are sixteen in number and goddess Sarasvati is at the head of them. According to Pratishthāvidhī, the Jain Śrūtadevi is at par with Brahmā. On Suklepaṅchami of Kartika (the fifth lunar day of October November) which they call Gyān-paṅchami, Jains worship the Śrūtadevis along with Sarasvati and Brahmā. It is said that through their worship the devotee gets many qualities.

Twelve Śrūtadevis are depicted in a panel or sixteen around the ceiling (Figs. 145 and 146).

1,2 & 3. Sm Jain T Chittor Fort.
4. Jain T Chittor, Mandap Rimal Shah T St Abu.
Sarasvati

See description in the section D of this Chapter.

1. Rohini

Digambara Rohini carries kalasa(urn), samkha, kamal, and phala. The Svetāmbara Ārtradēvi rides on a cow and carries samkha, akshamala, dhanusha and bana.

A two handed image of Rohini riding a cow carries khadga and khetak.

Riding on a cow Rohini is shown with abhaya, bana, dhanusha and fourth hand is broken.

Abhaya, dhanusha, bana and phala.

Abhaya or varada, bana dhanusha and samkha.

Along with varada pose she is sometimes given akshamala too.

One image shows varada with akshamala, kamal samkha and phala in her hands, here her vahana is not depicted.

1. 2nd Sm T on rt of Mahabir T Osian.
2. Sm T on it of Mahabir T Osian.
3. 34. 2nd Sm T on the rt of Mahabir T Osain.
5. 2 images rt out Parswanath T Mt Abu.
6. Central roof Bimal Shah T Mt Abu.
   (Dhanusha and Bana in 2nd and 3rd hands) Main Sanctum
   roof Bhana shah T Mt Abu.
7. Outside Sm Jain T Chittor Fort.
Her six handed image seated on cow shows - abhaya\(^1\), bana.
Supporting sakuta, chamusha, gan mudra and samkha in her hands.

2. Prajñāpati:

Digambara Prajñāpati has khadga and chakra. Svetāmbara has peacock vahana with kama\(^1\), sakti, varada, sakti or matulīnga and sakti in her two hands.

Four handed image of Prajñāpati is shown seated on lotus with abhaya, kama\(^2\), sakti and her last hand is not clear.

3. Vajraśrātikālā:

The Digambara deity has only a chain, but the Svetāmbara goddess has two forms. According to one she is seated on a lotus and carries chain and gada; but her four handed depiction has varada, chain kama\(^3\), chain.

Four handed images of Vajraśrātīkālā have been found seated on a lotus with -

Varada, chain or srāvakāla in upper two and gada in fourth hand (fig. 163) opposite Chakrāvarti.

Or chain in upper two hands and lower two are broken.

1. Roof Bimal Shah T Mt Abu.
2. 2nd Sm T on rt of Mahabilir T Osian.
3. (two images)\(^2\) of Bimal Shah T Mt Abu; Central roof Bimal Shah T Mt Abu.
4. 2nd Sm T on rt of Mahabilir T Osian.
4. **Vairākkusā**

The Digambara Śruta Devi drives an aerial car and carries ankusa and veena. According to Śvetāmbaras she rides an elephant and has khadga, vajra, khetak, sakti or varada, vajra, matulinga and ankusa.

She has been depicted with elephant vahana carrying-

*varada*, vajra, ankusa with the fourth hand broken.

*Varada*², ankusa, vajra and phala or ghata³ in fourth hands.

*Varada*⁴ with akshamala, ankusa, ankusa and ghata.

*Varada*⁵ with akshamala, ankusa, chakra and phala.

6. **Pursuhaduttā**

Digambara goddess rides on a peacock holding vajra and kamal in her hands. Her Śvetāmbara depiction has khadga and khetak if two handed, and rides on a buffalo when she has varada, khadga, matulinga and khetak in her four hands.

Images of Pursuhaduttā do not show any vahana and her ayudhas are in accordance with the Śvetāmbara text:

Hand is broken, khadga, khetak and phala.

---

1. 2nd Sm T on rt of Mahabir T Osian (Upper two hands interchanged) Sm Jain T Chittor Fort.
2. 2nd Sanctum rt out Parsvanath T Mt Abu.
3. Roof Bimal Shab T Mt Abu.
4. Sm Jain T Back out Chittor Fort.
5. Sm T on rt back Chittor Fort.
6. Sm Jain T Chittor.
Varada with akshamala, khadga, khetak and phala.

7. Kāli :-

Digambara Kāli rides on deer and has danda and khadga in her hands. Śvetāmbara goddess sits on lotus with gada and varada pose when two handed and akshamala, gada vajra and abhaya when four handed.

Kāli is shown seated on lotus with abhaya and akshamala in first hand gada in second.

8. Mahākāli :-

Digambara Mahākāli stands on a corpse holding dhamsha, khadga, phala and an unnamed weapon. Śvetāmbara Śrutadevi rides on a man holding either akshamala, phala, chanti and varada or akshamala, vajra, abhaya and chanti.

Images of Mahākāli are mostly shown seated or standing on a man with:-

Varada, vajra, vajra and phala.

Abhaya, chanti, vajra and phutamaṅgaṅga and hand placed on knee.

Abhaya, vajra, chakra and phala. Chakra here cannot be justified in her hands.

Abhaya, chanti, hand not clear and phala.

Abhaya, vajra, kamal and hand on knee.

Varada, chanti, chanti and phala.

1. Sm Jain T Chittor.
2-6. 2nd Sm T on rt of Mahabir T Osian.
7. Sa T on Lt of Mahabir T Osian.
8. 1st Sm T from front Mahabir T Osian.
9. 2nd Sm T from front Mahabir & Osian.
10. 2nd Santum outside parsvanath T Osian.
Varada\textsuperscript{1}, va\textit{dra}, gh\textit{anti} and ab\textit{hava}.

\textit{Vai\textit{ra}}, bana, dhanusha and \textit{chakra}.

11. Mah\textit{a}jw\textit{ala} or Jav\textit{al}\textit{amalini} :-

Digambara goddess rides a buffalo and has dhanusha, khetak, k\textit{hada} and chakra in her hands. The Svet\textit{ambara} S\textit{rutadevi} rides a cat or a boar\textsuperscript{3} but her \textit{ayudhas} are undescribed.

Image of \textit{JwaTal}\textsuperscript{4} is shown riding on a boar (according to \textit{Hirv\textit{n}akalika}) and has varada with akshamala, dhupadana, dhupadana and \textit{sr}ip\textit{hala} in her hands. She is carrying censer pots to justify her name, it seems.

12. M\textit{n}a\textit{v}i :-

The Digambara text \textit{Pratishth\textit{has}aro\textit{cdhara}} gives her \textit{shava} and \textit{trisula} while the two Svet\textit{ambara} texts give her a blue lotus or a twig seat with varada, akshamala and Bough of tree in her hands.

Seated on a lotus M\textit{n}a\textit{v}i is shown carrying \textit{trisula}\textsuperscript{5} in one of her hands, rest are not clear.

13. Vair\textit{oti} :-

Digambara Vair\textit{oti} rides on a lion and has a snake symbol.

\textsuperscript{1} 3rd Sanctum Back out Parsvanath T Osian.
\textsuperscript{2} Sm T Back outside Chittor Fort.
\textsuperscript{3} Cat according to Ach\textit{ara Dinakara} and Boar according to \textit{Hirv\textit{n}akalika} quoted in "\textit{Jain Iconography}" Chapter VI, P.163-177 (B.C. Bhattacharya).
\textsuperscript{4} Main Sanctum roof Vhama Shah T Mt Abu.
\textsuperscript{5} Upper frieze Mahakir T Osian.
The Svetabara goddess rides on a snake and carries khadga, sarpa, khetak and sarpa.

Seated on a snake Vairoti carries:

Khadga, sarpa, khetak and phala. Her vahana who is half snake half man, has folded his hands to worship her.

Hand on Kati, Second one on knee, khetak and sarpa.

Hand broken, khadga, khetak and sarpa.

14. Achyupta:

Digambara Achyupta rides on a horse and holds a khadga.
In her Svetabara depiction she rides a horse holding dhanusha, khadga, khetak, bana.

Achyupta is always shown with her vahana horse and in her four hands she has-

Bana, khadga, khetak and dhanusha.

Khadga, bana, khetak and dhanusha. Only the ayudhas are interchanged here.

1. Main Sanctum roof Bama Shah T Mt Abu;
   Central roof Rimal Shah T Mt Abu.
2. Upper frieze Mahabir T Osian.
3. 2nd Sm T on rt of Mahabir T Osian.
4. Sm T's back campus Mahabir T Osian.
With two hands broken she has khetak in third and holds the reins of her horse in fourth hand.

Varada, bana, dhamsha and chata.

Varada, khadga, khetak and chata. The goddess is seated in Lalitasana.

Bana, khadga, dhamsha and khetak.

Khadga, bana, dhamsha and khetak.

15. Mānasi:

Digambara Mānasi sits on a snake while Śvetábharā sits on a swan and has varada and vajra or she sits on a lion with varada vajra, akshamala and vajra.

Seated on swan with vajra in one hand Mānasi feeds the bird with her second hand.

In her four handed depiction she has abhaya, vajra, chanti, phala.

Varada with akshamala, vajra, vajra and phala. Here her vahana is missing.

147. 2nd Sm T on the rt of Mahbir T Osian.
2. Main Sanctum roof Bham Shah T Mt Abu; Central roof Bimal Shah T Mt Abu.
3. Sm Jain T Chittor Fort.
4. Outside Sm Jain T Chittor Fort.
5. 4th Sanctum Lt out Parshwanath T Mt Abu.
6. Sm T on "t of Mahbir T Osian.
8. Sm Jain T Chittor Fort.
16. **Mahāmānasī**

In Digambara depiction she sits on a swan and holds akshamala, varada, amkusa and rāsa. Śvetāmbara goddess rides on a lion with varada, khadga, kamandalu and fakta.

Mahāmānasī according to Silparatnakara carries varada, khadga, khetak and kundika.

Seated on lion the goddess has—

Abhaya with akshamala, khadga, khetak and kanal or some other object.

Khadra, khetak, khetak and hand on knee.

Khadga, abhaya, khetak, and abhaya.

**Āyāgapata**

An Āyāgapata is the Tablet of homage, an ornamental slab or some other object of worship. Some times it bears a large number of Jina figures. Large number of such beautifully ornamented Āyāgapatas are fixed in the roofs of the Shama shah and Bimal shah temples at Mount Abu (fig.147).

---

1. Silparatnakara-Somapura—P.488;V.97.
2/ Upperfrieze Mahabir & Osian.
3. Sm T to the Lt of Mahabir T Osian.
4. Roof Sanctum Shama Shah T Mt Abu.
At Gwalior Museum is kept a part of the broken octagonal pillar which like the Ayāgapaṭa was a dedicatory pillar. It contains figures of Jīna standing in Kayotsarga pose all around the pillar.

Similarly an Ayāgapaṭa in the Gwalior Fort where big Jīna figures are found shows three standing Jīnas in the centre with eight of them seated in Padmāsana on three sides of them (Fig. 172).

D- MISCELLANEOUS JAIN DEITIES.

A large number of Hindu deities were adopted by the Jains and in iconography their depictions also we find a clear illustration of this fact.

Sūrya and Consort:

Sūrya when depicted with two hands only has kāṣaṇā in both hands but his four handed images have a large variety of depiction. According to Viśvakārmāśastra the four handed image of Sūrya should have kāṣaṇā, kāṃdaṇā, ajkaḥaṇā, and kāṣaṇā.

On the basis of the above ayudhas given to Sūrya by Viśvakārmāśastra image having varāda, kāṣaṇā, kāṣaṇā and ghata can be easily identified with Sūrya. Similarly the female image with similar ayudhas on the other side of the Sanctum gate can be none other than Sūryāni the consort of Sūrya.

1. Museum Entrance Gwalior Fort.
2. Near gate facing Chhattri Gwalior Fort.
3. See Chapter on Sūrya.
5. Two sides of the sanctum gate Khana Shah T Mt Abu.
Ambikā—

The mother goddess worshipped in Ancient India as the goddess of fertility and vegetation, soon took the form of the Supreme Mother for the Jagadambikā. As such she is shown with a baby in her lap.

Jain mother goddess Ambikā is shown seated under a tree holding a bunch of Mangoes in her right hand and supporting the baby seated on her left folded leg with her left hand. To help her identification as a Jain image a Tirthaṅkara image is shown on top but her yahana lion is not shown.

Another image shows the goddess seated on lion supporting the baby but all her four hands are unfortunately broken.

Sarasvatī—

Sarasvatī, the goddess of learning is also worshipped by the Jains. The Svetāmbara Sarasvatī rides on a swan while the Digambara has a peacock and is depicted in various ways as follows:

Her two handed image is shown with pustak.

Four handed images have:

Abhaya, pustak, kamal, and phala.

Varada, abhaya with akshamala, kamal and pustak.

1. Delhi Museum. See Chapter on Devis.
2. "A Sa Jain figure at the head of the statue is the key note to recognise a Jain image." Jain Iconography, B.C. Bhattacharya, P. 24-25. 3. Indore Museum.
4. "Jain Sarasvati carries veena as given in Acharya Dinkara's Pustirakshabhidhi, as quoted by B.C. Bhattacharya, Chapt. VI P. 163-177.
5. Roof Sital Shah T Mt Abu.
6. List T in Mahabir T Campus Osian.
Veena, akshamala, veena and pustak. She rides on a peacock.

Veena, kamal, veena, akshamala, riding on peacock.

Akshamala, veena, pustak and ghata.

Six handed images of Sarasvati depict her with swan akshamala having in her hands varada with akshamala, ghanta, kamal, veena, ghanta and pustak (Fig. 143). Three hands of the other image are broken and the remaining three have veena, pustak and varada.

The two eight handed images of Sarasvati have:

Hirata (in two hands) ankusa, veena, akshamala, phala, pustak and ghata.

Varada, sankha, veena, pata, veena, lekhani, kamal and kamal. The goddess is seated on a ksun.

Gajalakshmi, Lakshmi or Sri:

Gajalakshmi in Jain temples is shown seated in Padmasana with abhay, kamal, kamal and ghata. On either side of her stands an elephant on kamal. According to Digambara and Svetambara texts also she rides on elephant and holds kamal in her two hands.

* Jain Sarasvati carries Veena as given in Achara Dinkara's Sutrakriti Vidyadhari, as quoted by B.C. Bhattacharya, Chapt. VI P.163-177.
1. Outside Central T Girnar.
2. Outside Old T Girnar.
3. Sm Jain T Chittor.
4. Roof Khana Shah T Mt Abu.
5. Indore Museum.
6,7 & 8. Roof Rimal Shah T Mt Abu.
Other depictions of Lakshmi are:

Varada, kamal, kamal and ghata. Sometimes her vahana elephant is also shown beside her.

One image shows her seated on lotus. She is shown wearing Sari in modern style. Her antehnas are not clear.

Lakshmi is also shown having varada, kamal, kamal and phala in her four hands.

Lakshmi riding on elephant, has in her hands kati pose and is supporting waist band.

THE DIKPÅLAS:

The Jains also recognise the Dikpålas. But to the list of eight Dikpålas of the Hindus they add Brahma and Agá thus bringing about the total to ten. This is corroborated by the following Sanctum gate panel in the Indore Museum.

(1) Indra rides on his elephant Airavata and holds vajra—his characteristic weapon.

Indra in the panel at Indore Museum is shown with vajra and ghata.

1. Sanctum gate Bhama Shah T Mt Abu Varada with akhasamala and vahana too) Outside old T Gîmâr: (ant hand also in varada pose) Vahana too outside Jain T Ghîtor.
2. Old T Gîmâr.
3. Main roof of sanctum Bhama Shah T Mt Aig Jain T Gîttor (She is seated on a elephant but her lower two hands are broken) Central T Gîmâr.
4. Old T Gîmâr.
6. Indore Museum.
(2) Agni according to Jain depictions rides on a ram and holds sakti. The Svetâbharas give him the dhansusa and bana. According to Digambara texts he also carries a sacrificial pot.

Agni’s image has been found having abhaya and ghata.

(3) Nairjiti rides on a goblin or a goblin according to the Svetâbharas and a goblin according to the Digambaras. Both the texts give gada in his hands, but the Svetâbharas Nairjiti can also have dhansusa, khadga and dharmara in his two hands.

The image of Nairjiti shows gada and chala in his hands.

(4) Isna rides on a buffalo and holds a danda.

The image of Isna has been shown with parasa and ghata.

(6) Varuna rides on a dolphin or on a fish. He always carries para.

The image of Varuna has been shown with para and ghata.

(6) Vâyu rides on a deer. The Digambara texts give him a wooden weapon but some of the Svetâbharas texts give him vajra and other a banner.

The god with dhvaja and ghata can be none other than Vâyu.

1. Indore Museum.
2,3,4,5. Indore Museum.
(7) Brahman has been included by the Svetabara Jains in the list of the Dikpala but his name comes in the end. Here in this panel he, somehow, has been inserted in the middle. Brahman is in charge of the upper regions, he rides a swan and holds pustak and karna.

But the panel shows him having abhaya and shata.

(8) Indra rides on a bull and holds dhanusha and trisula. But in panel here he has been given trisula² and phata in his hands.

(9) Kubera rides on a man or on the Pushapaka Vimana bearing gana and a gada.

Bearing the Hindu impact Kubera has been shown with Jambha³ and Nakula.

(10) Naga should be seated on a lotus holding a snake in hand. But the image found shows him holding karna and phala⁴ in his hands.

Another more or less complete depiction of Dikpala is in the roof of the Bimal Shah’s temple at Mount Abu. Varuna and Naga are somehow omitted here but all the following images are six-handed.

(11) Isana is riding on this bull with varada, karna, trisula, garas, shanti and phala.

---

² Indore Museum.
³ All round the roof Bimal Shah’s Temple at Abu.
(2) Indra seated on his elephant has varada, pustak, aukusa, vajra, pustak and ghata.

(3) Agni has ram vahana having varada, kamal, sruva, kamal pustak and ghata.

(4) Yama rides his buffalo with the first hand broken and second not clear, having kamal, danda, bird and pustak in his hands.

(5) Maivre rides a bear (which here looks very much like a dog). He has gada, kamal, danda, khetak, holding chain of his vahana and last hand is broken.

(6) Brahma's vahana is not clear. He has varada, abhaya, sruva, kamal, pustak and his sixth hand is broken.

(7) Vayu is on deer with varada, chanti, chvija, chvija, chanti and ghata.

(8) Kubera is on his elephant with varada, kamal, nakula, nakula, kamal and ghata.

Two more Dikpala depictions more or less complete have been found. That one at Osian¹ shows (1) Indra on elephant but his hands are broken; (2) Agni is on ram with flames of fire round his face having abhaya and ghata. (3) Brahma, whose vahana is not clear, has first hand broken; Sruva, abhaya with akshamala, and ghata in the rest; (4) Maivre rides on a bear holding the handle of a bodken sword; (5) Isana has ghata, trisula, samva and kati, his vahana is not clear.

¹ Rit out Mahabir T Osian.
(6) Yama rides a buffalo with first hand broken second placed on kati.
(7) Caś is Kubera with bowl and nakaṇa in his hands.

Girnar temples\(^1\) show Indra on an elephant with kanaṭ, yanaṇa, kanaṭ, kanaṭ.

Kubera is also on elephant with varada, nakaṇa, nakaṇa and ghata.

Two images of Yama riding on bull holding akhaṇaṇa, trisula kanaṭ and ghata or varada with akhaṇaṇa, trisula, sarpa and ghata have been found.

A separate image of Kubera on elephant shows his first hand on kati\(^2\), upper two holding nakaṇa and fourth in abhaya pose.

An image of Agni with his consort Sāgha has also been found. The god rides a ram along with his consort having varada\(^3\) sakti, censer pot and alincena. Sāgha also has a Censer pot.

\* DOUBTFUL JAIN YAKSHAS AND YAKSHINIS.

The chief Jain centres of medieval temples like Osian, Chittor, Mt. Abu and Girnar present a large number of enigmatic icons of Yakshas and Yakshinīs or Brata devīs. These icons are very difficult to identify, for if the vahana tallies with one Yaksha the svađhas tally with the other or with more than one at times. They may even present a very queer combination of svađhas and vahana remotely tallying

---

1. Outside old T Girnar.
2. 1st Sm T from the front Mahabira T Campus Osian.
3. 3rd Sanctum back out Parsvanath T Mt Abu.
with any one Yaksha, sometimes to the extent of one ayudha only.
Further more as the description of Shrutadevis and Yakshinis often
tallies it becomes very difficult to distinguish one from the other.
Taking some of these peculiar images in serial order their description
would be as follows:

1. Gomukha Yaksha who is most easily recognisable due to his
bull face. But the icon under consideration does not show his face like
that of a bull. Here he has varada, dharmaakra pose in second and
seventh hands, danda in two hands, Dance pose, pas, and two fingers
of the last hand are pointing below while some are folded. He has abhaya
kamal, Supporting mukuta, kamal, gyan, mudra and gata with bull vahana.

2. Mahayaksha identified as such only on the basis of the
vahana elephant. He is writing on a pustak with pencil and holds
khatvanga with a bird sitting on it, and a pustak in the third and fourth
hands.

5. Tumbara Yaksha has kartari, kartari, abhaya and sarpa.
But he may also be Gandharva or Dharamendra Yaksha as they too carry sarpa
which alone can be an identifying factor in this image.

6. Kusuma or Pushpa Yaksha identified so due to his vahana
deer. He has gajahasta, manjeera, amkusa, Dance pose, vajra and
manjeera. Manjeera given in his hands would be more suitable in the hands
of Tumbara Yaksha who in Hindu mythology is the musician of gods.

7. Mitanga Yaksha has lion vahana and the Yaksha with lion

---

162. Roof Bimal Shah T Mt Abu.  3. Ist Sn T on Lt of Mahabir T Osian.
4. Outside Central T Girnar.
5. Roof Bimal Shah T Mt Abu.
vahana having first hand broken\(^1\), second in abhaya mudra, kukkuta and varada pose in remaining two, is identified as such only due to vahana.

A few more enigmatic images of this Yaksha have been found with lion vahana and avudhas as follows:-

Varada\(^2\), nakula, nakula and ghata;

Trisula\(^3\), sarpa in upper two hands and fourth hand is not clear. This may also be śrī Pārvā or Dharmendra due to sarpa.

Aksamala\(^4\), trisula, bird and ghata;

Varada with aksamala\(^5\), trisula, khatvanga and ghata.

Varada\(^6\), aksamala, kama and pasa;

One image has elephant vahana with two hands in anjali pose\(^7\), trisula and sarpa in upper two.

This image has lion vahana on one side and elephant with the broken tusk on other side. His ten hands have phalas, pustak, hand not clear, lekhani or pencil, trisula, sakti, hand folded on something, gyan mudra, chakra mudra and varada with aksamala.

Yaksha Vijaya or Śyama with Consort Jvalamālini are is shown standing. Yaksha has varada\(^9\) and kama, Rasi pasa, chupadana and alingana. Yakshi\(^8\) has a kama in her left hand.

---

1. Outside Central T Girnar.
2,3,4,5,6,7. Outside old T Girnar.
8. Roef Bhama Shah T Mt Abu.
9. (One seated and one standing image) Rt out Parsvanath T Mt Abu.
11. Iśvara Yaksha identified as such due to his vahana bull—has kamal¹, kamal, aksamala and kamal in his four hands. In another image he is shown seated in Padmasana with abhaya² and aksamala, danda with something entwined over it, pustak and fourth hand is broken.

12. Kusāra Yaksha has been depicted like Skanda or Kusāra—the Hindu god. The Yaksha here rides on a Garuda and has khadga³, khetak, is feeding the bird and holding a flower in the fourth hand.

14. Two handed image of Pāṭilā Yaksha(due to his vahana Makara) is holding trisula⁴ or sakti and sarpa.

15. Kinnara Yaksha is shown standing with—

Danda⁵ vajra, vajra and abhaya;
Phala⁶, vajra, aṃkusa, danda combining in one the Digambara and Śvetāmbara aṣṭadhās.

His eight handed image has—

Varada⁷, dharmachakrapadmā in two hands, aṃkusa, Dance poses in two hands, vajra and vyakhyanpose.

16. Garuda Yaksha is shown with—

183. Outside old Tūrmar.
2. Terrace Kota Museum.
4. 1st Sn T near Mahabir T Oslan.
5. Gate Parasvanath T At Abu.
6. 3rd Sanctum back out Parasvanath T Mt Abu.
7. Roof Bimal Shah T Mt Abu.
Varada, chakra, chakra, ghata or phala. This can also be Vijaya Yaksha due to chakra in his hand. But two chakras cannot be justified.

These images show his elephant vahana with kamaś, khadga, sarpa and bird in his hands:

or with kamaś, kamaś, kamaś, bird and ghata.

Nātanga Yaksha wearing Makuta holding-

Elephant tooth and pastak. Two male worshippers are on either side of him and six females—two with elephant tooth, two with ghata and two in Dance poses, are also shown. Pastak in the hands of Yaksha may have been given as his consort Siddhāyika carries it.

Coming now to goddesses Yakshipis and Šrutadevis we find the same mystery enigma here.

Lakshmi:

Lakshmi or Śrī, the goddess of plenty, who is also worshipped by the Jains on the Dhanteras day.

Images showing the following ayudhas can be identified with her on the basis of the ayudhas that she carries in Hindu depiction.

Varada with akṣamaleś, kamaś, kamaś and ghata.

Lakshmi on elephant vahana having—

Varada with akṣamaleś, kamaś, Rassi pana and ghata.

1, 2 & 3. Outside old T Girnar.
4. Roof Bimal Shah T Mt Abu.
5 & 6. Outside old T Girnar.
Varada¹, Akshu (Sugarcane), gruva and ghata.

Lakshmi on lion (as found at Khajuraho) with varada², kamal, kama and ghata.

1. Chakreswari is shown riding on Garuda, in human form and holding varada³, chakra, chakra and akshamala.

2. Ajita—Due to her bull vahana and with first hand on kati⁴, kamal, kamal and ghata in other hands. The goddess may be identified with Ajita.

4. Vajraśaktihaka and Achyupti—A combined depiction perhaps as she is shown with horse—the vahana of the latter but holds—samsāra⁵, vyakhya mudra, bana, parasu, pasa, akusa, chakra, samkhala in upper two hands, aringa, danda, abhava, chanusa, vajra, gada and ghata in her sixteen hands (Fig. 149).

5. Purushadatta or Kali is shown on elephant vahana with akshamala⁶, gruva, pustak and ghata.

6. Achyuta, Sva or Hanovegā is shown riding on man though her ayudhas differ. She has varada⁷, and akshamala, chakra, kamal and phala. Varada⁸ with pustak, gada, chakra and hand broken.

In another image she is shown with a ram-like vahana which can be taken for deer. She has in her hands varada⁹ with akshamala, pasa, dhvaja and ghata.

¹, ², ³, ⁴, ⁵, ⁶, ⁷, ⁸, ⁹, ¹⁰. Outside Old T Girnar.

⁴, ⁵, ⁷, ⁹, ¹⁰. Outside Old T Girnar.

⁶. Roof Bimal Shah T Mt Abu.

⁸. Sn Jain T Chittor Fort.
7. Śāntā is on elephant with akshamāla, amsaṇa (which can't be justified) trisula and ghata.

Śāntā or Kāli on bull is holding pencil in first and manuscript on which she writes in fourth hand, mushtika and trisula in upper two hands.

8. Jvalamālinī has mala in first and third hands, kamal and dhyānāda in others.

9. Sutāra rides on bull and has abhaya mudra, kamal.
   Supporting sukuta, kamal, gyan mudra and ghata in her six hands.
   Her four handed images with vahana have varada with akshamāla, kamal, kamal and phala.

   Varada, vāra, pāsa and phala.

No vahana but she has varada, abhaya with akshamāla, kamal and ghata.

10. Asokā as the goddess has varada and pāsa in her hands.
    But here she has been given in her four hands varada with akshamāla, abhaya, pāsa and her last hand is broken.

---

1. Sa Jain T Chittor Fort.
2 & 5. Roof Rimal Shah Mt Abu. Sa Jain T Chittor Fort.
3. Roof Main T of Rimal Shah Mt Abu.
4 & 5. Roof Rimal Shah T Mt Abu.
6. Sanctum gate Parsvanath T Mt Abu.
7. Exit Parsvanath T Mt Abu.
11. Gauri is shown with varada⁴, hand not clear, gada and chata.

14. Akṣā or Anantamati has varada², khadga, khetak and phala. Khetak is given in her hands in Silparatnakara.

15. Kandarpa is thus identified due to her vahana horse but in her hands she carries varada³, trisula, samkha and chata which are not in accordance with the texts.

20. Naradattā has snake vahana but here she carries it in her hand. Thus having khadga, hand not clear, khetak and sarpa.

22. Ambikā is shown as the consort of Gomadha Yaksha.

This Yaksha alone carries a Hammer which his cons sort has been given in one of her hands.

Varada⁵ with akshamala, vajra, druchana(Hammer) and phala.

23. Padmavatī is seated on lotus having—

Varada⁶ with akshamala, trisula, trisula and chata.

One trisula can be justified in her hands but not two.

1. Lt out Sm T Mahabir T Osian.
2, 3, 5. Sm Jain T Chittor Fort.
4. Sm T Mahabir T Osian.
* Silparatnakara-Somapura- P.480, Verse 55.
Two images of Brutadevi is also found in this conglomerate of puzzling depictions.

2. Prajapati is shown seated with akhasa\(^1\) and sektis\(^2\).

15. Minasi has varada\(^3\), vajra, vajra and karal in her hands.

Along with these, mention may also be made of three Jogan figures found.

One is riding on a Ratha and hence may be called Rathe\(^4\). She has

- Varada\(^5\) with akhasala, kada, chakra and fourth hand is
  folded.\(^6\)

The second one has varada\(^7\) with akhasala, karal, darcana and
fourth hand is folded.

The third Jogan is dancing with Tumbi\(^8\) (Snake Charmer's)
Flute) held in her first and fourth hands while the second hand holds her
nail
chignon and fourth has a spada\(^9\).

Image of a Jain goddess holding karal\(^10\) in all her four hands
may be called Karaldhari\(^11\).