

SYMBOLS AND ICONS IN JAINA TEMPLES OF WESTERN INDIA IN EARLY MEDIEVAL PERIOD

*Dissertation submitted to
Jawaharlal Nehru University
in partial fulfilment of the requirements for the degree of*

MASTER OF PHILOSOPHY

SONAM

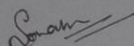


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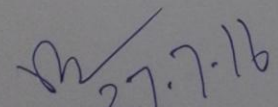
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I, Sonam hereby declare that the dissertation entitled "Symbols and Icons in Jaina Temples of Western India in Early Medieval Period" submitted by me for the award of degree of Master of Philosophy of Jawaharlal Nehru University is my own work. The dissertation has not been submitted for any other degree of this university or any other university.



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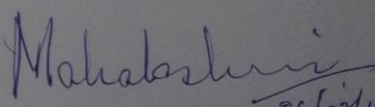
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

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in memory of my dadí jí

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Introduction

1. Theme

Jainism has been understood as the religion of Monks, Nuns, and *Tīrthaṅkaras*. All the other elements (mainstream Hindu deities and *Mātrkāṣ*, *Mahāvidyās* and symbols or motifs) occur due to borrowing from different religious traditions such as Buddhism, Brahmanism, and Taantricism. Many scholars have studied the assimilation of various cults, and the development of Jainism from different perspectives such as the role of patronage in the spread of Jain temples and faith, development of Jain iconography, assimilation and development and symbolism in Jaina religion, Jaina ethics and so on. Icons, symbols and ornamentation of the temple are correlated with each other, and that relation in Jain temples is still needed to be explored, which we shall undertake in this study. Symbols and motifs which are used in the temple and iconography acquired different meaning according to the time, space and context where these are used, either with icons or on the walls, pillars or ceilings of the temple. Similarly, the icons also needed to be understood in terms of their placement in the temple and their bodily appearance which can help us to understand their importance as well as their socio-religious function in a particular religion.

To understand this, I will treat the image or icons of the temple as images with a body and focus on the bodily appearance of these icons. Questions related to pose and postures, the colour of images of different categories, ornamentation of the body or icons, and that of the temple with the symbols and motifs will be taken into account, which can be analysed in the light of early medieval Jain temples and literature. To understand the social, religious functions of deities and the relation of symbols and icons with the temple, we need to understand the concept of body in art and also the idea of symbols and iconography and ornamentation.

2. Historiography

Various scholars have done a wide range of studies in the context of symbols and iconography from different perspectives, such as the concept of body in art, development of iconography and development of symbolism and so on.

2.1 Symbolism in Temple Art

It is generally accepted that iconography is a representation of certain kinds of natural force. An embodiment of natural force is shaped into icons and therefore certain icons themselves are symbols. “Brahma, Vishnu and Shiva the destroyer, gradually they had to invent all kinds of symbolical images to represent multifarious phenomena and activities.”¹ This concept is more visible in the symbolic representation of Sarasvatī (as a symbol of Knowledge) and Lakṣmī (as a symbol of beauty).

Vāhanas and weapons are also a symbolic representation of the characteristics of the deity. Heinrich Zimmer provides some examples where Śiva is depicted with bull and Gaṇeśa with the rat and elephant. Gaṇeśa is known as Vighneśvara (master of obstacle). Zimmer argues that Gaṇeśa is depicted with elephant in Indian art because “Gaṇeśa forges ahead through obstacles as an elephant. Elephant passes through the wilderness, treading shrubs uprooting trees”² and the rat, too is an overcomer of obstacles.

The author points out that all the vehicles and most of the deities are the embodiment of life energy, and their vehicles are saviours of life energy like Viṣṇu, serpent, lotus etc. All the above explanation indicates that most of the parts of temple art are based on symbolism from icons to attributes and each artistic motif symbolizing something.

¹ Asit .K.Haldar, ‘Symbolism in Indian Art and Religion’, *The Journal of Aesthetics and Art Criticism*, vol.9, No.2, December, 1950, pp.124-27. 125

² Heinrich Zimmer, *Myths and Symbols in Indian Art and Civilization*, Motilal Banarsidas Publisher, Delhi, 1990, p.70.

Karel Warner in work *Symbols in Art and Religion* points out that symbolism is equally used in literature and art.³ In order to prove it, he focuses on Hindu literature (*Vedas, Upaniṣads*) and Buddhist art (*stūpa, Bodhī tree, Venerated Objects*). He also focuses upon the symbolism of individual objects such as fire and weapons, according to him the essence of a symbol, its importance and meaning do not lie in itself but in what is symbolised. By Vedic literature, he argues that characters and terms used in this literature had symbolic meanings. For instance Aditya, a *Vedic* deity had a clue to the interpretation of her meaning in her name. Adī means boundless and absolute to worshipers, she is the symbol of freedom of bondage of guilt. She is assumed as the mother of the universe and “her motherhood is not limited to gods and other beings but extended to the entire universe in all directions.”⁴ This also can be understood from her name Aditī.

2.2 **Iconography:**

2.2 (a) **Icons as Social and Cultural Products:**

Art has been studied in various ways by various scholars. John Berger in his work *Ways of Seeing* suggests that the understanding of image or art depends on the sight of the viewer, and vision depends upon previous knowledge. He argues that “image is a sight which has been reproducing and reconstructed which has been detached from the time and place in which it first made its appearance.”⁵ He then points out that the “act of seeing is a matter of choice.”⁶

He focuses on the question of nude images in Western Art. He further points out, women are subject to art, or they are used as a theme of art. Many female figures are made in European art. According to Berger, men and women have different types of social presence regarding the degree of power. He talks about the surveyed and the surveyor in which “man acts and woman appear and seeing

³ Karel Warner (ed.), *Symbols in Art and Religion: The Indian and Comparative Perspectives*, Motilal Banarsidass Publishers, Delhi, 1991.

⁴ *Ibid.*, p.29

⁵ John Berger, *Ways of Seeing*, Routledge and Kegan Paul Ltd., London, 1972, P.9

⁶ *Ibid.*, p.7

herself as being looked at. The surveyor of women in herself is male, who surveyed female. Thus, she turns herself into an object and most particularly an object of vision: a sight.”⁷ So the historian tries to suggest that male is the viewer of these female figures and made these figures for his enjoyment. He particularly points out the issue of the male gaze and suggesting that male is the spectator of these figures.

Jenet M. Atwill in her article *Bodies and Art* focuses upon the question: what is art and tries to look at the factors which enforced an artist to perform any art. The author suggests that “art is a product of cultural forces that shapes subjectivity. Art is a body of social knowledge that socializes the bodies that engaged in it.”⁸ She suggests that art is a mode of knowledge. Practice and imitation is a basic “competitor” of art. I think the author tries to suggest that it is the practice and imitation which help the artist to improve himself. But her view about the relation between culture and art as well as art and imitation indicates that art is an imitation of society, and cultural force controls it. In her words “to construct an art is to decode a social practice and to decode a social practice is to be situated on its boundaries.”⁹ So the observation of the whole social surrounding inspires an artist to perform art.

Jeremy Tanner in his paper *Nature Culture and the Body in Classical Greek Religious Art* focuses on the “relationship between nature, culture and social action in cult statues in archaic and classical Greece.”¹⁰ Tanner throws light on the issue that how art works as a language and expresses things in different ways. To demonstrate this, he focuses on the different ways in which art is made in ancient Greece. One way is referred to as Naturalism (classical Greek), and other is the Archaic. The archaic tradition was one in which the artist provides an identity to figures by using the attributes related to that icon. For example, the archaic gods

⁷ *Ibid*, p.49

⁸ Jenet M. Atwill, ‘Bodies and Art’, *Rhetoric Society Quarterly*, Vol. 36, No. 2, (Spring 2006, pp. 165-170), p.166.

⁹ *Ibid.*, p.169.

¹⁰ Jeremy Tanner, ‘Nature, Culture and Body in Classical Greek Religion’, (World Archaeology), *Journal of Archaeology and Aesthetics*, vol. 33, No.2, (Oct, 2001, pp.257-275), p.257.

or “free standing female figures or *kore* can be distinguished only by attributes.”¹¹ Naturalism works as a language of art in which the icon is made according to its social role. For example, the goddess Demeter, Athena and Aphrodite are made according to “their religious function as the goddess of fertility, a virgin warrior goddess, and goddess of sexual love”¹².

Tanner also points out that art is based on the social and cultural scenario.” Images are imbued in a specific religious culture. Material frameworks related to this culture shaped the practice of viewing and apprehension of statues.”¹³ So in western tradition art is socially inspired and culture and society influenced the representation of the body in art. Natural elements are used with Icons to represent the power, such as trees, animals, etc.

From the above discussion, it appears that society works as an inspiration for the art and iconography. Though images are religious but in some cases, the ways these are presented are because of their social role. The mother goddess always represented nude. From some secondary sources, it is evident that the representation of goddess with God is presented in a calm and gentle pose because beauty and calmness are qualities of ideal women. But the images of independent goddesses are represented as a source of negative energy, as the social system always considered a women’s body as a source of dangerous magical powers. I think in the Indian context also, the body is used as a measure to show the power relations, particularly since women are considered weak as well as impure especially in the case of religion. The Digambara sect of Jain provides a whole discussion on it.

2.2 (b) Art/ Icon/ Body as Spiritual and Aesthetic Expressions:

In the Indian context, art is understood in the sense of pleasure and spirituality. Ananda K. Coomaraswamy in his work, *Dance of Śiva*, relates art with spiritualism and beauty. But at the same time he suggests that “beauty has a

¹¹ *Ibid.*, p.258.

¹² *Ibid.*, p.258.

¹³ *Ibid.*, p. 261.

distinctive meaning for everyone. Everyone choose his love of the object of beauty according to his own test,”¹⁴ and then he describes different kinds of *rasa* through which beauty can be achieved. He suggests that emergence of icon was the result of spirituality and imagination of artist. The desire of artist to assimilate with god actually gave a way to create the images because in this way the artist or the devotee could feel more close to the divine power. To prove this he refers to the *Yogasūtra* texts where it is given that “the lord is only as the other objects of contemplation, and without use of any image being implied; but the purpose of the lover is precisely to establish a personal relation with the beloved and the plastic art is created for this end”¹⁵

Vidya Dehejia in her work *Representing the Body: Gender Issues in Indian Art* illustrates on different aspects of art such as the contribution of women in the making of art and women as a subject of art.¹⁶ She argues that Indian art has its roots in spiritualism. She focuses on three different questions: “the representation of women in Indian Art, the question of spectatorship and women as artist”.¹⁷ She denied that female is subject to art and male is the viewer. She suggests that Indian art emerged from religious essence. It is depicted in temples and “worshiped by both male and female devotees”.¹⁸ So both men and women were considerable viewers of art. In her work, she provides a brief history of women contribution in Indian art. For instance, she describes a genre of painting known as *Rāgmālā*. In this genre, different *rāgas* were presented visually by specific artistic conventions. “The *rāga* known as Dhanasri is traditionally evoked by an image of a women painting a picture of, apparently her lover”¹⁹. She also took examples from literary works from 8th to 12th century which suggests that women were competent portraitists. For instance in “a play of Rajasekhara named Viddha Sālabhanjikā (which was written around 1000 AD) describes that women were

¹⁴ Anand Coomaraswamy, *The Dance of Shiva : Fourteen Indian Essays*, The Sunwise Turn Inc, New York, 1918, p.30

¹⁵ *Ibid.*, p.17

¹⁶ Vidya Dehejia (ed), *Representing the Body: Gender issues in Indian Art*, Kali for Women, New Delhi, 1997.

¹⁷ *Ibid.*, p. 1

¹⁸ *Ibid.*, p.12

¹⁹ *Ibid.*

especially renowned for line drawing.”²⁰ She tries to suggest that art do not just represent women but also liberates her.

Vidya Dehejia in another work *Indian Art* focuses upon the growth of Indian art. She suggests that each political power contributed to the development of Indian art. The “central Aryans, Persian Greeks Shakas and Turks Afghan, Arabs, Roman, etc. contributed to Indian art”²¹. She suggests that art and aesthetics centred upon the viewer’s role in the appreciation of art. “The aesthetic experience rests not with the work of art, nor with the artists who created it but with the viewer.”²² She also looks upon the various changes which came through the ages in Indian art and differentiated all stages on the basis of different political power and religious sects. She throws light on Hindu art and how it differs from that of Islam. Hindu art is full of motifs of animals and human figures while Islam rejects the use of human or animal images that are impact of religion on art but it could not restrict Islamic artists from decorating their monuments.

Flowers were used as a motif of decoration on the monuments because beauty is one of the basic elements of art in each and every culture.

So Dehejia suggests that element of the aesthetics is more important in the art, and what is beautiful can be defined by the viewer who enjoys the art therefore, the rasik plays an important role in art. She also focuses on the other factors which work as a source of inspiration for art and writes “art worked on the basis of both religion and myths.”²³ To support her view, she provides the example of the three-headed Śiva sculpture of Elephanta. She suggests that it was made not only to make the audience feel the emotion of wonder”²⁴ and represent myth through art form but also to heighten the religious experience.

²⁰ *Ibid.*, p.15.

²¹ Vidya Dehejia, *Indian Art*, Phaidon Press Limited, London, 1997, p.5.

²² *Ibid*, p.7.

²³ *Ibid*

²⁴ *Ibid*, p.11.

2.2. (c) **Myths, Society and Images:**

The connection between society and Indian art is well represented in *Erotic Sculpture of India* by Devangana Desai. She does not deny the spiritual inspiration behind erotic sculptures and devotes a whole chapter to it. But she points out that there could be some other causes behind the representation of all these images such as demand of patrons or representation of some social groups particularly that of prostitutes or female dancers who were engaged in patronizing temples and were closely associated with temple services.

Haripriya Rangarajan in a paper '*Feminine Beauty In Divine Figures in Indian Art*', throws light on various female figures in different traditions such as Vārāhi, Vāgdevī, Tārā and Sarasvatī. On the basis of many sculptures of these deities, she analyses the pose assigned to these figures and suggests that "artists were ambitious to exhibit her unique beauty along with multifaceted qualities in spiritual form."²⁵ In order to display her in these forms, certain poses are assigned to them. She points out that the expression showed in the eyes of these figures are according to the role played in the society by these figures. Such as in the representation of mother and child the artist represents motherly love. So the artist represents "bhāva in the eyes, limbs and the way of holding the attributes".²⁶ She then points out that these figures are influenced with the myths. All these myths also play a role in changes occurring in images. The iconography of the same figure changes from religion to religion because of changes in myths related to these religions.

2.2. (d) **Meanings of Multiplicity and Bodily Movements in Art:**

Ananda K. Coomaraswamy in his paper '*Hands and Feet in Indian Art*', provides an explanation of the role of body language rather than facial expression in Indian art. He refers to Leonardo DaVinci who suggested that an artist can represent two

²⁵ Haripriya Rangarajan, 'Feminine Beauty in Divine Figures In Indian Art', *Indian Art and Aesthetics*, Indian Art History Congress, Gauwahati, 2004, p.103.

²⁶ *Ibid*, p.103

different things in art “the man and the intention of soul.”²⁷ The former is easy to represent, but the initiation of “soul must be represented through the movements of limbs.”²⁸ So it is difficult to represent the intention of the soul. Coomaraswamy tries to mark out the importance of *mudrās* (the movements of limbs) in Indian Art and suggests that all these *mudrās* in Indian art tradition are taken from actual movements of daily life. He suggests that these gestures were the language of art and narrates the story behind that.

He gives the example of dance as an art form where various *hasta mudrās* are used to narrate the stories behind it. Then he comes to the point of plastic art, sculptures and paintings, and argues that gestures of the body play an important role in these too. He gives various examples from literature where the gestures of body are described in order to present the *bhāva* or *rasa* of the story such as in poetry, Bāṇa writes, "And why is this hand with its petal-like cluster of soft fingers, exalted into an ear jewel, as though it were a rosy lotus?"²⁹ Similarly the example of Kādambarī in love "seemed a prey to terror as she stretched forth her hand, holding the betel as if trying to cling to something under the idea she was falling". On the basis of these examples, he suggests that the description of gestures is used by the classical Indian authors to represent the *rasa* of the story and similarly it is used in the plastic art. For example, in Indian art “bones are not evident” smooth, soft limbs are admired and made in most of the cases. The soft gestures of hands and feet are used in Indian art and it increased over the period. In the “Kuşāṇa period hands are usually flabby but during the Gupta period it became more expressive,”³⁰ and soft limbs are presented in the art of Gupta period.

Doris Meth Srinivasan in her work *Many Heads Arms and Eyes Origin, Forms and Meaning of Multiplicity in Indian Art* suggest three different causes behind the multiplicity of hands and eyes in Indian art. The multiplicity of arms and eyes

²⁷ Ananda K. Coomaraswamy, ‘Hands And Feet in Indian Art’, *The Burlington Magazine for Connoisseurs*, vol. 24, No. 130, (pp. 204-207+ 211,) ,January 1914 , p.204 .

²⁸ *Ibid*, p.204.

²⁹ *Ibid*, p. 206.

³⁰ *Ibid.*, p.206

are used to differentiate mortal beings from divine higher power, while arms are multiplied to hold the attributes and also because they provide magical expression to the image. She argues that the multiplicity of organs is related to the cosmological work of a deity. The generation of cosmos is depicted through the multiplicity, and the credit of creation of cosmos is given to the male deities in Indian literature as well as in art. The seed of existence of cosmos is represented in the male deity.

Ananda K. Coomaraswamy in his paper 'Indian Images with Many Arms', focuses upon four different images as a case study, An image of *Mahiṣāsūramardīnī* (the form of Durgā slaying Mahisasura) , Gaṇeśa, Natarāja, Sambara, a tantric deity. He focuses upon the activities of these deities and suggests three different factors behind the multi-arms deities. He points out that if a single figure is of unique intension is like a poem then a group of figure or a many armed and many headed figure is a whole drama."³¹ According to him deities are made with multiple hands "to express its own motif in a form at once rhythmic and impassioned."³² In order to prove it he describes the image of *Mahiṣāsūramardīnī* and *Natarāja* and suggests that the image of Durgā here does not express anger but sadness, sadness of those who are wise, playing an inevitable part, but remaining at heart spectators. She has that re-collectedness, that non attachment in action". But the image of *Natarāja*: "It represents not the frozen movement but a thing going on again and again, the rhythm of spirit in movement of living things. Multi-arms suggest infinity and continuity."³³ He also suggests some other factors behind the multi armed images such as to represent the continuity of thought and actions, to suggest not one idea alone, but many. Secondly it is done to distinguish the divine beings from humans and to show them more powerful he argues that "images reflect their own world not ours."³⁴

³¹ Ananda K. Coomaraswamy, Indian Images with Many Arms , The Burlington Magazine for Connoisseurs, vol.22, No. 118), pp. 189-191+ 1994-196, January 1913, p.189.

³² *Ibid.*

³³ *Ibid.*, p.190.

³⁴ *Ibid*

The above readings are focused on the meanings of movement of the limbs and that of multiplicity of the limbs, but now I will move to the studies on iconography of some of the male and female deities which were common in Jain, Hindu and Buddhist tradition, such as river goddess (Gaṅgā and Yamunā), *yakṣas* and *yakṣī*, Lakṣmī and Sarswatī, *Mātrakās*, *Apsarās*, Gandharvas and *Vidyādharas*.

2.2. (d) Development of Iconography:

Steven Darvin in his paper '*Gaṅgā in Indian Art*' focuses upon the development of the iconography of river goddess Gaṅgā. He discusses different myths of Gaṅgā on the basis of various literatures such as *Atharva Veda*, *Lalitavistāra*, Kalidasa's *Meghadūta* etc. He then tries to connect these myths with the iconographic features of the river goddess. According to various myths Gaṅga is described as the consort of Śiva, she is also related with Viṣṇu and in some old traditions is described with Varuṇa. He suggests that these myths provided the base for the development of iconography.

He then focuses on the life-giving properties of Gaṅgā and her religious importance. He refers to various myths where "Gaṅgā is closely connected with the birth and fertility"³⁵. Gaṅgā is depicted as mother of Kārttikeya, Bhiṣma and Gaṇeśa according to myths. For instance, "At one time gods were powerless against the demon Tāraka who could only be destroyed by a child of Śiva born without the aid of women. According to their pleas Śiva finally released his seed first to Agni. But God of fire could not contain it so Śiva cast it into the Gaṅgā, from this union sprang Kārttikeya".³⁶ According to another myth of the origin of Gaṅgā, the river comes "down from heaven to restore the sons of the Sāgara"³⁷. He suggests that because "in her myths and theology she is presented as mother", probably therefore she is represented on the doors of the temples, as protector of life and as a mother.

³⁵ Steven Darian, 'The Gaṅga In Indian Art', *East and West*, vol.23, no ¾, September-December 1973,(pp. 307-325), p.309.

³⁶ *Ibid.*

³⁷ *Ibid.*, p. 311.

Reflection of Yakṣa and Yakṣīs are also pointed out by the author in the development of iconography of river goddess. He then argues that Gaṅgā and Yamunā and even the other Dvārapālas are represented on the door sides because they are seen to “possess certain kind of power- Physical, moral and spiritual” to prevent the evil from entering the temple. It is also done to beautify the entrance and to suggest the holiness of structure and also to distinguish it from the domestic place”³⁸

He connects the representation of Gaṅgā on the doors of the temples with the political power also, and suggests that Gaṅgā gets most prominent place in the temples only in the Gupta age because “Kuṣāṇa did not reach beyond Banaras, less than half way across the Gaṅgā valley”. It was neither the imperial image of Kuṣāṇas nor that of the Mauryans because their devotional interest was in the Buddhist religion. So according to him, Gaṅgā was, the symbol of Gupta supremacy.

To analyse the development of the iconography of Gaṅgā, he focuses on three different kinds of depiction of Gaṅgā in the temples, namely Gaṅgā as consort of Śiva, Viṣṇu and Varuṇa, and as mother of Kārttikeya, Gaṇeśa and Bhiṣma, and also the depiction of Gaṅgā as the Dvārpālā. In his work he mainly focuses upon the development of Gaṅgā as a theme of Iconography and describes her in various forms, which in my understanding can also help us to understand that Gaṅgā was depicted in various social idealistic forms (mother and consort of male deity).

C. Sivaramamurti in his work *Śrī Lakṣmī in Indian Art and Thought* works on the myths and Iconography of Lakṣmī. He demonstrates the representation of Lakṣmī and her attributes and symbolism. He also describes her association with other deities. He describes the different features of the iconography of the goddess and tries to mark out different stages of the development of the iconography. Like Darwin he also provides the credit for the iconographical development of Lakṣmī to the Guptas.

³⁸ *Ibid.*, p, 316.

From the above, we saw how the body was represented and interpreted in Indian art and religious art. Now we will focus on the Jain art particularly in the western region. Here it is noticeable that since artists were coming from the same pool of the society, certain icons and symbols are used simultaneously in all three religions.

Many historians have worked on the Jain iconography, but their focus is to locate the development of the Jaina iconography and the occurrence of different features of the iconography at different points of time. Most of the studies are based on specific set of temples and demonstrate the architectural and iconographic details of these temples such as temples of Khajuraho, Osian and temples of Kumbharīyā and Abu. All these temples are discussed by art historians and a wide analysis of iconographical details have been done but only few have focuses on the issues of how the male and female deities are depicted in the temples and what does it indicate in wider social context and thus there is a lacuna in the interpretation of the body in Jain art.

U.P Shah in his work *Jaina Rūpamaṇḍana: the Jain Iconography* focus on the same issue and provides a wide discussion on the development of the different iconographic features of Jain tradition. On the basis of literature (such as *Ādipurāṇa*, *Acāraṅgā Sūtra*, *Bhagavatī Sūtra Kalpa Sūtra*), various Jain canons and the plates from the temples (Khajuraho, Deoghar, Icons of Kankalitila) he suggests that many of things which are described in the literature are represented in Jaina art. He then suggests that different features of Jaina art developed slowly from *Kuṣāṇa* period onwards. He goes back to the view of the evolution of image in Harappan civilization.

Some historians suggest that image worship in Jain tradition started at Harappa age, but he focuses on the issue of symbols, images, and Aṣṭamaṅgalas, etc. and suggests that all these symbols did not exist in the iconography of *Kuṣāṇa* period, even *lakṣaṇas* came at the later phase of *Kuṣāṇa* age. *Aṣṭamaṅgalas* were absent in these figures, but the *catiyā* trees were available, and worshiped by the Jains as well as by the Buddhist devotees. So he points out the assimilation of Buddhist

features of art in that of Jaina. He then points out other features such as the representation of *Samavasaraṇa* (preaching of human and animals by Jains in sermon hall) and sixteen dreams of mothers of the Jina. The Jaina texts such as *Āvaśyaka Nirūkti* and *Triṣaṣṭī* describe representation of Samavasaraṇa so the literature was the main source of Iconography in this regard. But he points out that this kind of representation of dreams was already present in the Brahmanical and Buddhist tradition. He provides the examples from *Cāndogya Upaniṣad*, which speaks of the Prosperity that would come if a woman is seen in a dream. So he suggests that the Jainism borrowed the same Idea in literature as well as in art.

Murtinandan Prasad in his work *Elements of Jain Iconography* focuses on the chronological development of Jaina Iconography in north and west. He focuses particularly on the north (*Deogarh, Mathura, Khajuraho*) and compares it with the western region (*Kumbharīyā, Rajasthan*) wherever is possible. He points out that the symbols, recognitions and other auspicious marks gradually developed in the Jain iconography. Even the concept of *Yakṣa* and *Yakṣī* is absent in some of the early sculptures. He gave the example of many temples and discussed their icons in different chapters. In the case of three Jain temples of Khajuraho, he threw light on four hundred total sculptures.

Two hundred among these were the sculptures of Jains. He points out (in the case of Mahāvīra) that we don't found any symbols or recognition in some of the early sculptures. He suggests that one can judge them as these are images of Mahāvīra only by the inscriptions. Historians have found the evidences, that since Gupta period lion was in use as a symbol of Mahāvīra and the *Yakṣa* and *Yakṣī* came into depiction in art even after this. Most of the *Yakṣa* and *Yakṣīs* are not found before the 9th century. The Kubera is the only exception of this. An artistic form of Kubera is found in 6th century. Some other scholars focus on individual sculptures and the regional development of iconography. They try to understand how certain iconographic features occurred in the Jainism. Visnu Sisodia In his work *A Jain Goddess of Rajasthan* focuses upon the image of Triśālā and Mahavīrā where Triśālā is depicted as rejoicing the moment of the foetus.

He points out that Triśālā is depicted nude in this particular figure, whereas in most of the cases female figures are depicted at least with ornaments, and he points out that this can be an influence of tribal society, because nude goddess such as Aparnā and Savarā are worshiped by the tribes “Pulindās, Savars, Barbars.”³⁹

John E Cort in his work *The Śvetāmbara Muktīpujaka Jain Mendicant*, focuses upon the spiritual life of Jain mendicants and the fragmentation of their society. He focuses on Ghacchas, Samudāyas and Sādhus etc. He points out that after the initiation a mendicant would have to follow the five *mahāvratyas*, and brahmaçarya is one of these. But in case the person decided to walk the spiritual path he will follow the separation from the family life but his wife will be consider still married to the same person. This indicates a degree of freedom to men and women in society.

Alvan C. Eastman in his paper *Iranian Influences in Śvetāmbara Jain Paintings In Early Western Indian Style*, points out that “Jains already regarded the Sāhis as of Persian origin and so presented them in miniature.”⁴⁰ He compares Jain Iconographic motifs with that of Persian such as “textile patterns, jewellery, accessories and ornamental details prior to their appearance in Jain Manuscript.”⁴¹ He focuses on the Kaftan patterns found on the Iranian Ceramics and suggest that these are same as the patterns found in the miniature paintings.

A.K. Bhattacharya in his work *Historical Development of Jain Iconography* provides a wide study of Jain Iconography. He compares the north, west, east and south regions to find out the evolution of Jain iconography and assimilation of other religions within that. He marks out the evolution from *Kuṣāṇa* to *Gupta* period and the continuation of these features afterwards. For example *Kuṣāṇa* period is known for “single images” in the north, whereas the *Gupta* period is

³⁹ Vishnu Sisodia, ‘The Jain Goddess From Rajasthan’, *East and West* Vol.19, No. ¾(September-December), 1969, (pp.410-412), p. 412.

⁴⁰ Eastmen, ‘Iranian Influences In Svetamber Jain Paintings In Early Western Indian Style’, *Journal of American Oriental Society*, Vol. 63, No. 2, (pp.93-113), April-June 1943, p.94.

⁴¹ Eastmen, ‘Iranian Influences In Svetamber Jain Paintings In Early Western Indian Style’, *Journal of American Oriental Society*, Vol. 63, No. 2, (pp.93-113), April-June 1943, p.94.

known for the assimilation of various *Hindu* gods and symbols, and their recognition in the Jain Iconography.⁴² “From later *Kuṣāṇa* to *Gupta* period another iconographic feature can be noticed which is marked as a decorative and patterned geometrical design on the chest of Jain figures (*Śrī-vatsa*)⁴³”. So there were certain differences in the Images of *Kuṣāṇa* and *Gupta* period which marked out the development in the iconography.

He then points out different features of the Jain Iconography which occurred over a period. He suggests that most of these features are taken from the Buddhist and Brahminical Iconographical styles. To support his argument, he discusses many features of Jain Iconography such as “combination of two, five, seven, nine or twenty-four Jains”⁴⁴ (*dvi tirthī, pañca tirthī* etc.). Except for the combination of Jains he points out the representation of *navagrahas*, *Yakṣa* and *Yakṣī*, *Śāsanadevtās* and the representation of *Ambicā* and *Saraswatī* were assimilated in Jainism through Brahmanical influence. For instance, *yakṣa* and *yakṣī* are first described in *Harivaṁśa*, the Brahmanical text. Here “the term was applied to indicate the attendants of *Kubera*, the god of wealth”⁴⁵. He points out that with minor changes, these Brahmanical deities are adopted by Jainism. For instance in Jainism, *Gaṇeśa* is represented with “four, six, eighteen or even 108 hands.”⁴⁶

In Sehdev Kumar’s work *A Thousand Petalled Lotus: Jain Temples in Rajasthan*, there is a discussion on the various aspects of Indian religious art such as the purpose of art, the relation between myths and iconography, difference between iconography in *Śvetāmbara* and *Digambara* temples etc. But he emphasises more on the *Śvetāmbara* tradition. He focuses especially upon the Jain art in Rajasthan but also give examples from Ellora and some other temples. In his work *Jain Temples in Rajasthan*, he suggests “symbolizing myths, cosmographical details

⁴² A.K. Bhattacharyya, *The Historical Development of Jain Iconography: A Comprehensive Study*, Bharatiya Kala Prakashan, New Delhi, 2010, p.5.

⁴³ *Ibid.*, p.4.

⁴⁴ *Ibid.*, p. 5.

⁴⁵ *Ibid.*, p.8.

⁴⁶ *Ibid.*, p. 11.

and description as presented in the Jain and other canons”⁴⁷ are inspiration for art in various temples. He also focuses upon the other factors which played an important role in the making of temple art.

Mainly he describes how religious art is a symbolic representation of myths and how architecture is simply a replica of the cosmogonic and cosmological act. He compares the architect with the *Viśvakarmā* who is the creator of the universe. According to him there are many differences as well as similarities in art which belongs to Hindu, Jain and Buddhist religion. In his words “the iconographical treatment did differ to correspond to the mythological narrations, philosophical tenets and rituals of Jainism. The architects’ masons and craftsmen all came from the same pool. So the mythological representation varies from religion to religion but whole of the structure have some similar elements.”⁴⁸

He focuses on the temple structure and the architectural plan of three temples which includes *Vimalavasāhi* and *Lunāvasāhi* in *Abu* and *Ādīśvara* temple of Ranakpur. He stressed on the relation between myths and iconography and points out that temple architecture is the representation of cosmic myths that is myths related to the creation of the universe and religious myths such as five great events which includes “*Garbha kalyaṅka* the event of embryo.”⁴⁹ For instance it is given in the text that lotus is the representation of universe. “In India the universe has been conceived as many petalled lotus.”⁵⁰ Sehdev Kumar points out various ways in which lotus is used as a symbol in iconography such as it is also a symbol of spiritual liberation because it has that capacity of being detach from the water while it grows in it. Except the mythical or metaphorical symbol it is also used as “a principal decorative motifs on their halos and had become a principle seat for most of the deities.”⁵¹

⁴⁷ Sehdev Kumar, *A Thousand Petalled Lotus Jain Temples of Rajasthan: Architecture and Iconography*, Indira Gandhi National Centre for the Arts, New Delhi, 2001, p.23.

⁴⁸ *Ibid.*, p.65.

⁴⁹ *Ibid.*, p.120.

⁵⁰ *Ibid.*, p.31.

⁵¹ *Ibid.*, p.37.

Even the image of *Tīrthaṅkar* can be divided into three different sections according to the myth of three world concept; upper, middle and lower representing the heaven, the mid region and the earth respectively. He also points out the way in which female deities and other female and male figures are represented in various temples and suggests that these are not only the mark of worship but also represent an ideal or symbol of human skill such as *Saraswatī* is the symbol of knowledge. Sehdev Kumar cites Davis Kinsley's work *The Hindu Goddess* and says that "her realm is one of beauty, perfection and grace ...the realm of accumulated knowledge that human beings to continue cultural creations and civilized perfection."⁵² Similarly the goddess Lakṣmī who is known in two different forms, Śubha -Lakṣmī and Gaja- Lakṣmī are symbols of beauty and wealth. Ambikā symbolises motherhood and fertility. She is a mark of generation.

Another work which can help us to understand how the representation of the body is viewed in Western India can be seen in Jyotindra Jain and Eberhard Fischer their two volumes of *Jain Iconography*. They point out that Jain iconography is a replica of the Jain myths which are contained in various literature such as in *Kalpasūtra*, *Mahāvīrasvāmicarita*, *Trīṣaṣṭīśālākāpuruṣacarita* of Hemacandra. Then they present many examples of sculptures and temple architecture, decorative motifs such as divine figures, human figures, animals, trees and other motifs in order to suggest that these are a replica of the mythical narrations. In the second volume he has shown that cosmology is another aspect which inspired the Jaina iconography. Jainas believe in a higher degree of cosmology according to which there are many universes and a wide hierarchy of the gods. The structure of the Jaina temple and the body of the Jaina are both the representation of the cosmic order, which is sharply divided into three sections- higher world, middle world, and lower world. *Yakṣas* and *yakṣīs*, *gaṇḍharvas*, *kinnaras* and fly whisk, *dikpālas* are part of the lower world, Jaina, *Saraswatī* and *Lakṣmī* are part of the higher world, and human beings and *vidyā devīs* are part of the middle world and

⁵² *Ibid.*, p.120.

“personification of magic chants of some human figure are part of the *navagrahas* in western India.”⁵³

A wide range of research is also done in the Gujarat area in the context of Jaina temples. But in this area the research is based upon specific temples or particular regions or individual icons. Here, much attention has been given to the study of the development of iconography. But the relation between the representation of such icons and their social meanings have not been worked upon. For example, in the *Temples of Kumbharīyā* by U.S Moorti, he studies the different temples in Kumbhar and describes the historical development of iconography in this area. Although he provides details of various icons in the temple such as Saraswatī and Mahāvīra, Pārśavnātha and others, but he argues that how all these icons are depicted in these temples. He does not analyse these icons in the social context. So it is clear from the above argument that in western Indian art, the historians analysed the Jaina Iconography in order to find out the development of iconographic features.

John E. Cort in his work *Desert Temples* provides great detail on the patronage and its relation with an icon but does not elaborate the issue how a specific deity plays various roles among different social groups. Such as *Bherū* and *Sacciya* Mātā and *Bhomia/ Bhumia* play the role of lineage deity (*Kula-devī*), place deity as the protector of the place in Osian. But it is worthwhile to notice here that in Jainism female deities especially *Sacciya* are considered as place deity but no such place is given to any *Jinas*. As John E. Cort suggests “Mahāvīra is primarily an adorned deity. He is definitely not a lineage deity.”⁵⁴

What is interesting in all this description is that *Jinas* are considered as main deities in Jainism while female deities are little less in importance as a place deity on local level, she can be a deity of middle world as *Vidyādevī* and only in few

⁵³ Jyotindra Jain and Eberhard Fischer, *Jaina Iconography*, Iconography of Religions- Indian Religion Series ,Vol. 13: 12 and 13, Leiden, 1978, p.26.

⁵⁴ Lawrence A. Babb, John E. Cort, Michael W. Meister, *Desert Temples: Sacred Centers of Rajasthan in Historical, Art- Historical, and Social Contexts*, Rawat publications, New Delhi, 2008, p. 109 .

cases she is the deity of the upper world as Saraswatī (*Srutā devī*) and Lakṣmī. But *Jinas* are never assigned the role of a place deity. So there is a kind of hierarchy among *Jinas* and female deities. John E. Cort points out “whereas Sacciyā and other non liberated deities are understood by Jainas to be active deities who respond directly to the petitions of devotees, the *Jinas* are understood to be inactive and unresponsive. Only one or two paragraph of a chapter is devoted to such detail in his work. He is much focussed on the different kind of patronage which contributed a lot in the making of various temples in medieval times.

Thus to conclude it can be said that art historians have analysed the Jaina iconography in western India to find out the development of the iconographic features. They have also pointed out the relation between myths and icons, but no direct effort has been made to trace the reflection of the social position of men and women in the society with the help of these icons. The study of Iconography in western India is based much on the development of Iconography.

There are an ample number of works done on the topic of iconography dealt with the spiritual nature of art, and these works suggest that body is used in art as a means of spiritualism. Ananda K. Coomaraswamy, Vidya Dehejia and many other historians suggest this. The development of iconography is also discussed by various scholars. Myths, narration and multiplicity are seen as an inspiration behind the representation of the body in art. Their depiction with each other is not being seen in the social context, but certain efforts are made by Sehdev Kumar, John E. Cort and Fischer, Haripriya Rangarajan and Devangana Desai, but much of their work is also devoted to the symbolic representation of myths through the icons.

2.3 Case studies in Western India:

Abu Temples:

In a work *Dilwārā Temples*, published by division of Ministry of Information and Broadcasting, Government of India, the author provides wide information about the temple architecture and history of the Mount Abu. According to a 7th century

inscription, it was the seat for Hinduism. Jainism did not make its appearance there till 11th century. He traces out the holy appearance of the Mount Abu from the *Mahābhārata*, and suggests that it was the sacred abode of *Nāgas*. He points out a chronological down fall in Jaina tradition at Abu. From 11th to 13th century it was a stronghold of Jainism but then we don't find any trace of Jainism here till 15th century.

He describes the whole architectural plan of the temples *Vimalvasāhī*. He describes the domed porch which contains the ten statues of the Vimala and his family, patterns of human figures and animals. He suggests that the main feature of the decoration is the recurrence of the same motif, innumerable times.

R.G. Gyani in his paper '*Marble Temples of Dilwara*' attempts to elaborate the architectural structure and artistic motifs of *Vimalavasāhī* and *Lunavasāhī*. He points out that most of the motifs are a replication of the life events of *Jinas*. *Yakṣas*, *yakṣaṇīs* and floral designs etc. were also have a direct link with the Jain mythology. For instance, the walls of 42 cells of the *Neminātha* temple provides "the scene from the life of Neminātha, his marriage, deification and some impression of marching army, fight and the return home of victors."⁵⁵ He also points out the assimilation of Hindu gods in Jaina art tradition; motifs on the dome of the temples are also taken from Hindu mythology such as the motif of Kṛṣṇa. Both the above readings discuss an architectural plan of *Dilwarā* temples and provides an order to the pattern used in the decoration of the temple.

H. Bhisma Pal in his work, *The Jain Temples of Rajasthan*, provides a brief history of Abu region and temples by inscriptions and historical records. He traces the religiosity of this region from 600-800 B.C. while it was an abode of *Nāgas*. According to a record *Mahāvīra* visited this place in his lifetime but K.C Jain in his work argues that this inscription belongs to the later period so the authenticity of the inscription is not reliable. The historian provides details of Abu temples

⁵⁵ R.G. Gyani, '*Marble Temples of Dilwara*', *East and West*, vol. 6, No. 2, July 1955, (pp. 150-154), p. 154.

including Vimalavasāhi, Lunāvasāhi, Pillathāra, Comukhā and Temple of Kumārī Kanyā , Acleśwara temple , Śiva temple.

Vimalavasāhi:

“The temple is 98 feet long and 42 feet wide and is surrounded by a lofty wall with 52 cells, each of which contains an image of *Tīrthan̄kara*. The main shrine is devoted to Ādinātha and contained an image of about 57 inches.”⁵⁶ The work further emphasises upon architectural details of temples such as “the cells are screened by an arcade of carved pillars. Temple consists of an open portico and a vestibule formed by a simple grouping of pillars. The temple has an octagonal dome of the shrine and 52 sub shrines each of which contains an image of *Tīrthan̄kara*.”⁵⁷

Lunāvasāhi:

Bhisma Pal informs that Lunāvasāhi and his brother tejapal minister of Viradhawala, built another famous temple at Mt. Abu, it was devoted to Neminātha. It is also said that shrine was constructed by Tejpāla for the spiritual welfare of his wife Anupamā Devī and son Lūnnasimha. Architectural details are given in this work. For instance “it had domed shaped *Sabhāmaṇḍapa* with small cells on the right side. The roof of this temple is beautifully engraved with reliefs relating to Jainism.”⁵⁸

Kumbharīyā:

Temples of Kumbharīyā called “Arāsaṇa or Ārāsaṇākara”⁵⁹ in medieval times, the suffix ākara denotes ‘quarry or metal mine with references arguably to the ancient marble quarries in the hills situated north east of the settlement site.’⁶⁰ Before medieval times it was known as Aṇahillapāṭaka, “it is situated about fourteen

⁵⁶ H. Bhishpal, *Temples of Rajasthan*, Prakash Publication , Jaipur , 1969, p. 39.

⁵⁷ *Ibid.*, p.41.

⁵⁸ *Ibid.*

⁵⁹ M.A. Dhaky and U.S. Moorti, *The Temples Of Kumbhariya* , Manohar Publishers, New Delhi, 2001, p. 33.

⁶⁰ *Ibid.*

miles south east of Ābu road and nearly a mile from Ambājī in Banaskantha district of Gujarat State.”⁶¹ The antiquity of Arāsaṇa as a Jaina site does not go beyond the medieval period. “Daṇḍanāyaka Vimāla of Dilwārā was the first Jaina builder of Arāsaṇa.”⁶² From the time of Bhīmadeva I, Arāsaṇa formed a part of Solankī empire, and with the erection of Jaina temples it became a holy place, for Jains.

“According to the local folklore and legend; minister Vimāla had built 360 Jaina fanes at the site with the grace of the brahmanical Goddess Ambā. When, inquired by Ambā that by whose grace he had built these temples, Vimāla’s response was: through the grace of Gūrū “that angered the Goddess Ambā and she commanded him to run away and burnt down all the temples except five.”⁶³

The above story is similar to the local account of Osian, according to which some Local Rajputs were engaged in building a temple for their place deity Sacciya, but at the same time they put their faith in Jainism and followed a Jaina Gurū Ratnaparbhāsūrī, after knowing about their devotion towards Ratnaparbhāsūrī, the deity got angered. She commanded these Oswal Rajaputas to run away from the city Osian. These kinds of stories provide indication of disagreements between Hinduism and Jainism, but same accounts provides the stories of adaptation of Jainism by Hindus, accounts of conversion and assimilation are evident in various folklores.

Kumbharīyā is a group of five Jaina temples. The original temples to Jaina Rṣṭha /Ādinātha was probably founded in or before 1031A.D. Mahāvīra temple is the second in the chronological sequence, Śāntinātha temple, Pārsavanātha temple and Neminātha temple are constructed subsequently.

⁶¹ U. P. Shah and M.A. Dhaky, (ed.) *Aspects of Jaina Art and Architecture*, Gujarat State committee, 1975, p. 299.

⁶² *Ibid*

⁶³ M.A. Dhaky and U.S. Moorti, *The Temples of Kumbhariya*, Manohar Publishers, New Delhi, 2001, p. 36.

Temples of Kumbharīyā are widely studied by various scholars such as D.R. Bhandarkar, Muni Jainavijaya, S.K. Sarswati, M.A Dhaky J.M. Nanavati and so on.

U. S. Moorti in his work *The Temples of Kumbharīyā*, provides description of historical background of Jainism in Gujarat and then move particularly to Kumbharīyā. He focuses upon the chronological establishment of the temple building and then provides detailed study of architecture and sculptures of these temples.

Osian:

Devendra Handa in his work *Osian, History, Archeology, Art and Architecture* provides wide information about two different group of temples in western Rajasthan namely Sacciāmātā temple (surrounded by five other fanes) and Mahavīrā temples with seven shrines. He talks about three Harihara temples and seven Devakulikās and gives an architectural and iconographical explanation of all these structures. Beside this, he also focuses on the geographical features of this region, but the most important contribution of this work is the discussion of the iconography of these temples. The historian provides the description of each category of the sculpture which exists there in the temple and in the Museum. In the context of iconography the historian points out the major issues.

Firstly, he points out the assimilation of Hindu deities in Jainism then suggests that *yakṣas* are represented as devotees of Jins and try to suggest that how the whole structure of iconography provides an impression of hierarchy and power relation of Jainism and Hinduism. He suggests that most of the *Yakṣas* are taken from Hindu religion those were regarded as the presiding sprits over wealth in Indian tradition.”⁶⁴ Similarly, these were like Cakareśwarī. Ambikā are a form of Hindu deities. He then suggests that all these are treated as the attendants of Jainas. Similarly, the concept of “*Vidyādhāras*”⁶⁵ is borrowed from Hindu concept

⁶⁴ Devendra Handa, *Osian: History, Archaeology, Art and Architecture*, Sandeep Prakashan, Delhi, 1984, p. 102

⁶⁵ *Ibid.*, p. 203.

of iconography.

Asha Kaliya in her work *The Art of Osian* focuses upon Hindu Iconography in the temples of Osian, she puts light on the ornamentation, dresses, and heir dress of various images in the temples. She argues that this kind of dresses and ornamentation which is depicted in the temple represents the dressing of people of that time. She tries to find out the images of social elements, cultural elements and economy and religious element in the temple depiction. She devotes a full chapter to the religious settings and suggests that Vaiṣṇavism was so popular at that time.

On the basis of the above historiography, it can be concluded that there is an ample number of works done on the topic of iconography which have dealt with the spiritual nature of art, and these works suggest that body is used in art as a means of spiritualism. Ananda K.Coomaraswamy, Vidya Dehejia, and many other historians suggest this. Similarly, many scholars have focused on the development of iconography, myths; narration and multiplicity are seen as an inspiration behind the representation of the body in art. Their depiction with each other is not being seen in the social context, but certain efforts are made by Sehdev Kumar, John E. Cort and Fischer, Haripriya Rangarajan and Devangana Desai, but much of their work is devoted to the symbolic representation of myths through the icons.

It is against this background where we can easily notice that Jain iconography, particularly in the western region is looked regarding the development of iconography and architecture of temples, but the icons and symbols are not seen in relation to their social and functional value which need to be explored.

2. Primary Sources:

I will be looking at canonical and iconographical texts. Such as *Bhagavatī Sūtra*, *Kalpasūtra*, *Trīṣaṣṭīśalākāpuruṣacaritra* and *Rūpamaṇḍana*, *Mānasāra*, *Mayamatam* and *Aparājītāprecchā* as my primary sources, in addition to Jaina Iconography from western India.

3.1 Kalpasūtra:

Kalpasūtra is a text of 3rd Century BC, based on life events of Jaina *Tīrthaṅkaras* (Mahāvīra, Pārśva), the fourteen dreams of the mother of Mahāvīra, his birth, renunciation, enlightenment and death. Many of the art historians have looked at the *Kalpasūtra* to trace out different aspects of Jaina iconography, for example, B.C Bhattacharya in his work *The Jain Iconography* take examples from *Kalpasūtra* along with many other texts such as *Rūpamaṇḍana*, *Viṣṇudharmottara Pūrāṇa*, *Daśvaikālikasūtra*, *Pratiṣṭhā sārodhara* etc. He focuses upon all these texts and suggests that iconography is a replication of myths and many of the features of Jaina art came from the literary sources as well as from the Hindu and Buddhist art traditions. Although he devotes a separate chapter to each artistic theme such as *Tīrthaṅkara* and *Śāsanadevatā*, he uses these texts to understand the development of the features of iconography. He also suggests that these texts are written to provide supremacy to the *Tīrthaṅkāras* and to praise them, and it is possible that these texts were used as a source of iconography by the artists.

3.2 Rūpamaṇḍana:

Another source for my research topic is *Rūpamaṇḍana*. It was written by Sūtradhār Maṇḍaṇa, an architect to Mahārāṇā Kumbhā (A.D 1434-1469) of Mewār. Many images described in this text were made in Kumbhalgaḍh. The work deals with icon making and it contains six chapters. Each chapter contains a different type of iconographic description. In the context of Jaina iconography, it lists, the names of 24 Jins, their colours, emblems, *Nakṣātras* and birth *rāśīs*, their *Yakṣas* and *Yakṣiṇīs*. It is interesting to note that in the *Rūpamaṇḍana* only four colours of *Tīrthaṅkaras* are enlisted, which includes red, black, blue and golden.

3.3 Trīṣastīśalākāpurūṣacaritra

TrīṣastīśalākāPurūṣacaritra is written by Ācārya Hemacandra, it contains 10 *parvas* and it contains the life stories of 24 *Tīrthaṅkaras* and *Cakravartis* and nine *Vāsudevas* and nine *Baladevas*. The text is written in the form of poetry divided into 6 parts out of which some are translated into English, Hindi and Sanskrit. The text provides the life stories which are useful to understand the role of different

categories of Gods or heavenly beings in Jainism. This text also provides information about the symbols and motifs such as *swastika*, *srivatsa*, serpent etc. The text was written in 11th century and it is useful to identify that how these symbols were used in early medieval period, what social and religious value these symbols had.

3.4 Mānasāra

Mānasāra is a prescribed text among the *Śilpaśāstras*. The text is divided into three volumes. The text contains 74 chapters. The first volume is about the architecture of Hindu temples; the second volume is relevant to the decorative patterns and measurement of ceilings and *Toraṇas* of the temples, palaces and houses. The third volume contains prescription about the sculptures or icons of all three religious traditions namely Hindu, Jaina and Buddhist. Volume 2 provides useful description about symbols and motifs, it prescribes that how a temple should be ornamented and where such symbols and motifs should be used. Some motifs are rejected in ornamentation of the temple. This also provides description about idols of Jaina, *dikpālas*, and *māṭrakās* etc, description of many of these categories are similar as these are depicted in the Jaina temples of western India.

3.5: Bhagavatī Sūtra

The fifth Jaina Āgama, popularly called the *Bhagavatī Sūtra* is an encyclopaedic work. It is written in form of question –answer. The whole text is based on dialogue between Bhante and Gautama and it contains higher degree of philosophical issues. Among the various issues the text provides description of relation between *karma* and body. According to text people get birth and born in different bodies and different places on the bases of the *Karma*. The shape and colour of our body mainly depends upon our *Karmas*. This is helpful to understand the basic perspective of Jainism towards body and art, the text also provides immense description about minor categories of Jaina deities such as *Nāgakumāras*, *Asurākumāras*, *kinnaras*, *Yakṣas*, *Vimānikā* Gods (Laksmī, Sarasvatī and Varuṇa and some other Hindu deities) *Gandharvas* and so on.

3.6: Mayamatam

This text contains the details prescription about the iconography and architecture of South Indian houses and temples. The date of composition of the text is debatable to cola period or later cola period or later cola period. “The *Mayamatam*, like many other texts, is not a frozen text of particular fixed date and time, but it belongs much more to the stream of evolution and development of distinctive schools of architectural style.”⁶⁶ Many descriptions of this text are similar to that of *Mānasāra* especially the details of Iconography.

3.7 Aparājitāprcchā

This text is written by Bhuvanadeva, contains the details of four different issues, Music, Iconography, Architecture, Measurement and Architecture of houses and temples, city village etc. This is text written in Northern India in the last phase of 12th Century A.D. but it gives detailed information about the *Nagara* form of temples, Iconography and Ornamentation therefore it is useful for me, especially in Chapter second and third.

3.8 Iconography of Jain Temples: of certain sites which includes Mahāvīra temple and Saccīyā māṭa temple of Osian, Vimalavasāhī and Lunāvasāhī of Mount Ābu and Śāntinātha, Pārsavanātha and Mahāvīra temple of Kumbhaarīyā.

4. Chapterisation:

This research topic into three chapters, apart from introduction and conclusion. The first chapter is focused on the use of symbols and motifs in the ornamentation of temples. Here the focus will be upon the mobility of the meaning of symbols according to the place and time in which it is used. This is an attempt to identify what symbolic meaning is conveyed through a particular icon or artistic motif in a different context? Is there any mobilization in the meaning of the particular

⁶⁶Bruno Dagens, tr., *Mayamatam Treatises of Housing, Architecture and Iconography*, vol.1, Indira Gandhi National Centre of Arts, 1994, p. VII.

symbol? To find out the answers to all these questions, I will focus on the flora pattern and animal representations in the temples and various symbols from different categories such as *Aṣṭhamāṅgala*, symbols of dreams of mothers of *Tīrthaṅkaras* and symbolism of place as depicted in the temples.

The chapter is focused on symbols and motifs. The Motifs includes animals, birds and creepers and symbols including, lotus, *Srīvatsā*, *Swāstika* and *Nandyavarta*, *Kumbha*, *Cakra*. I will look whether the meaning of a particular symbols changes while it is used in different places such as an attribute, a motif on ceiling, pillars and doors, a vahana of deity or a motif on the pedestal or on the body of deity.

I will also focus upon if there are any changes or similarity in the role of symbolism played in literature and temple art.

Chapter two: In this chapter, I will focus upon the iconography of *Tīrthaṅkaras* and mainstream Hindu deities which are assimilated in Jainism such as various incarnations of Viṣṇu (*Varāhā*), *Narasimha*, *Kṛṣṇa*, *Rāma*), *Gaṇeśa*, and female deities of *Vimānika* category (*Lakṣmī*, *Saraswatī*) *Mātrakas* and 16 *Vidyādevī*.

In this chapter, I will focus on the bodily appearance of the *Tīrthaṅkaras* in comparison with male and female brahmanical deities and try to find if their bodily appearance and placement in the temple indicates their position in Jainism or any hierarchical order in social and functional sense. In order to explore this, I will focus upon the postures (*āsanās* and *Mudrās*) assign to deities and the attributes and ornamentation of the icons. How the body of icon itself indicates its socio religious function will also be a question to emphasis on.

Chapter Three: This chapter is a continuation of the discussion on iconography. In this chapter, I will focus upon the *Yakṣas*, *Yakṣiṇīs* who functioned as attendant of *Tīrthaṅkaras*. And then at the other lower beings for instance *Gaṇḍharvas*, *Vidyādharas* and *Apsarās* etc., The focus will be upon the *Mudrās*, *Āsanās*, ornamentation and placement of all these deities in the Jaina Temples. I will also look if there is any similarity or differences between the role played by these lower beings in literature and temple art.

Chapter 1

SYMBOLS AND MOTIFS IN JAINA TEMPLES

The meaning of ornamentation has been altered throughout the ages. Ornamentation has a wide implication, and it is necessary to understand the ornamentation in its wider sense before I begin to focus on the details of temple architecture and use of the symbol as part of ornamentation itself. I would like to discuss the meaning and origin of the term ornamentation and the connection between symbols, motifs, and ornamentation.

1.Ornamentation: A remarkable paper is contributed by Ananda K. Coomaraswamy namely *Ornament*. In his paper, he suggests that ornament does not mean something which is only used to beautify, and it is not only the equipment of adoration. Instead of just beautifying, decoration of an object or person was originally meant to show the necessary qualities of the object or person, and the aesthetic sense of the word was only secondary to its practical purpose.”¹ He further opines “whatever was primarily necessary to the completion of anything...whatever has once been essential to the nature of objects came to be regarded as an ornament.”²

Coomaraswamy provides a wide range of study and analysis of the linguistic changes in different countries such as India, Egypt, English or Latin, Greece. His study shows that all the terms which were used for the ornaments had a different meaning to what it has today. It had nothing to do with the aesthetics. He refers, for instance, to the term *Alaṃkāra* or *Ābharaṇa*. According to him, “These terms were used to in classical Sanskrit to refer to whatever increases the efficiency of thing or person with reference to which or whom they are employed.”³ Here he indicates that the “value of ornaments was not vain adornment in culture but

¹ Ananda K. Coomaraswamy, ‘Ornament’, *The Art Bulletin*, Vol.21, No. 4, pp.375-382, Dec-1939, p.376.

² *Ibid.*, 376.

³ *Ibid.*, 377.

rather metaphysical or magical.”⁴ Similarly the term *Ābharṇa* (ornament) literally means “assumption or attribute. this mode of operation is represented iconographically”⁵

Similarly, Devangana Desai in her work *Erotic Sculptures of India* provides a detailed study of erotic sculptures and their meanings in contexts. In the same work, she provides the concepts of magic in Ornamentation. Ornamentation on the house of God and also in the house of men was believed to be auspicious and something which promotes prosperity. *Alaṅkāra* was supposed to convey *māṅgalya* or auspiciousness.

I think that ornamentation of the temple perhaps had the spiritual aim, but it had social or worldly inspiration. The temple is not only the house of divine but also the mirror of society. So the ornamentation of the temple should be seen in the context of its spiritual, social and functional value.

2: Symbols and Motifs: Symbolism plays a major role in ornamentation and the whole temple art. By various historians, iconography is accepted as a representation of a certain kind of natural force. An embodiment of natural force is shaped into icons and therefore certain icons themselves are symbols. “Brahmā, Viṣṇu and Śiva the destroyer, gradually they had to invent all kind of symbolical image to represent multifarious phenomenon activities.”⁶ This concept is more visible in the symbolic representation of Saraswatī (as symbol of knowledge).

In the following chapter, I will look at these changes which came into the motif and symbols of ornamentation according to space and context where it is used. I will also look at the symbols which are used as part of ornamentation. I will try to focus on the following objectives and questions. I will try to compare the adorned motifs of same architectural structures from different temples to identify the changes that came in ornamentation throughout the ages and what remained the

⁴ *Ibid.*

⁵ *Ibid.*, 378.

⁶ Asit K. Haldar, ‘Symbolism in Indian Art and Religion’, *The Journal of Aesthetics and Art Criticism*, Vol.9, No.2, December, 1950, pp.124-27, p. 125.

same. Another pertinent question is what symbolic meaning is conveyed through a particular motif or symbol in different contexts.

To search the answers for above questions, I will focus on the flora pattern, plants, and creepers. In different sections of the Chapter, I will try to look for the symbols and motifs on architectural structure (ceilings, pillars, door frames, *Devakulikās*, temple walls and *Maṇḍapas*,) and as *vāhana* or attribute etc. I will try to find out whether any change came in terms of the symbolism of a particular art motif at different points of time.

2.1. Lotus: Here we will see the lotus in different scenarios.

2.1.1 On Ceilings of Temples

The ceilings of Jaina temples are phenomenal pieces of art. Motifs and patterns of the ceilings changed over the period with certain continuities. Ceilings of early temples are different regarding the use of material and architecture from that of the later one. The ceiling of central hall (main *maṇḍapa*) of Sacciyaṃātā temple and Mahāvīra temple is made up of sandstone in *Maru-Gurjara* style but the ceiling of Lunāvasahī and Vimalavasāhī are made of marble in dome shape. Both of the shapes already existed in the temple art tradition even before the early medieval phase.

But many differences and similarities occurred in the patterns of decoration and *Mānasāra* provides a direction regarding the roofs and entablatures. According to *Mānasāra*, “six varieties of entablatures are employed in the buildings of the six respective classes, namely the gods, the *Brāhmaṇs*, the kings, the crown prince, *vaiśyas* and the *śūdras*.” Height and ornamentation of the building also differed according to the classes. The temple roofs were directed to decorate with various kinds of images. According to *Mānasāra* “the corona (*kapota*), the small vestibule (*Kṣudra nāsī*) should be decorated with leaves and creepers, etc., and these are furnished with sharks and bees, etc”⁷ Another reference which is given in

⁷Architecture of *Mānasāra*, tr. Prasanna Kumar Swami, ed. N.C. Panda, Bhartiya Kala Prakashan, Delhi, 1979, verse 46, p.266.

Mānasāra is also valuable in this regard according to which “the image of *bhūtas* (demons), *gaṇas* (group of deities), *yakṣas* (demigods), *Vidyādhara*s (demigods) or of men should be carved at the theatre (*nāṭaka*), parts of temples etc. Images of *yakṣas* and *vidyādhara*s should be carved at the (theatre parts of the) palace of kings and in all other buildings and theatre part should be furnished with human figures.”⁸ The above references in *Mānasāra* makes it clear that *Gaṇas*, *Yakṣas* *Vidyādhara*s and leaves were major motifs of ornamentation. All these things were used as motifs of decoration in Jaina temples. For instance in Lunāvasāhī temple a full bloomed lotus is festooned on the ceiling, around the lotus cell 16 *Vidyādevīs* are made in standing pose with multiple numbers of hands along with their weapons and other attributes and under the pedestal of these *Vidyādevīs*, miscellaneous beings are depicted in sitting pose and different posture of hands.



Figure 1: Sixteen *Vidyādevīs* and Lotus depicted Raṅgamaṇḍapa ceiling, Vimalavāsāhī Temple(Abu), 030345, Photo Credit: AIIS.

⁸*Ibid.*, Verse 57, p.266.

Similarly, in Vimalavasāhi temple a lotus is engraved in the middle of four *Yakṣīs* at the corridor ceiling. In this depiction, Vajrāṇakuśhī, Cakreśhwarī, Prajñapatī, and Vajraśṛṅkhalā are engraved in four directions. Each of them is seated in *lalitāsana* and having four hands. Cakreśhwarī is holding *cakras* in her two hands and, her other two hands are in *varada* position, seated on a miscellaneous being. Prajñapatī is seated on a peacock, she holds a lotus bud in one of her hand, *vīṇā* in another hand, third hand is in *Abhya mudrā* and the, other is in *Varada Mudrā* position. Vajraśṛṅkhalā holds a *śṛaṅkhalā* by two hands around her neck and *gadā* in one of her hand, the other hand is in *Abhya mudrā*.

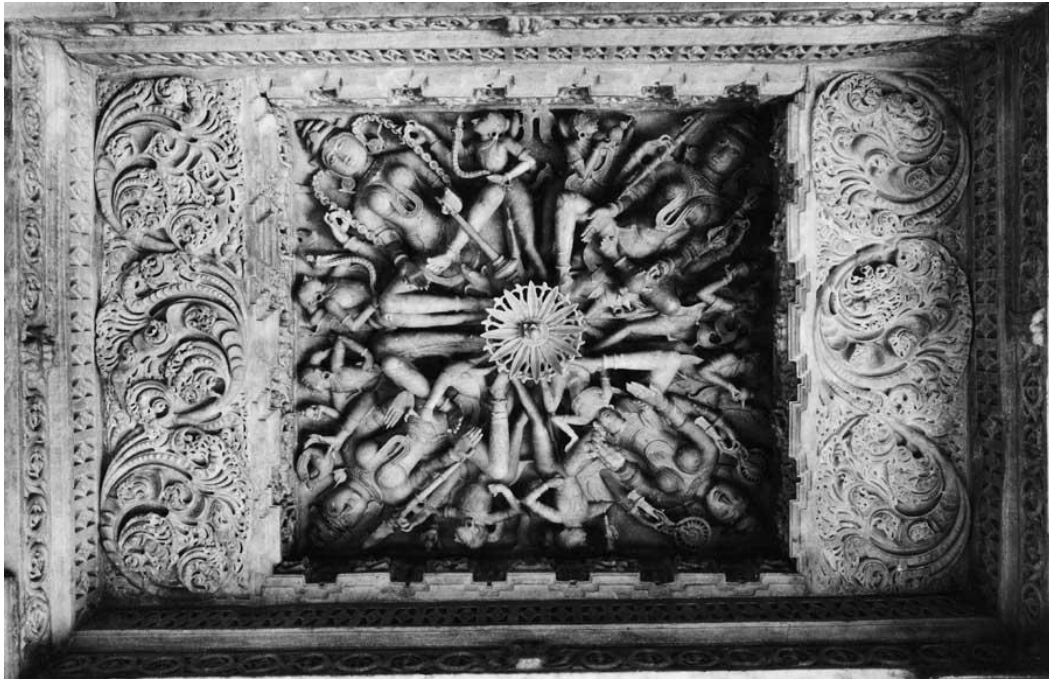


Figure 2: Lotus at mid of Four *Yakṣīs* at ceiling of Vimalavasāhi , Photo Credit, AIIS,030293.

The fourth deity is Vajrāṇakuśhī, she is having weapons in two of her hands, fruit in one of her hand at the left hand *Varada Mudrā*. In this representation lotus is depicted in the middle of all deities, left leg of all four deities is touching upon the lotus which shows a connection between lotus and the deities. Here it is useful to

notice that the center part is always considered as a point of emergence. It is given in many of the Hindu myths that the whole universe was born out from the navel of Brahmā as referred by Karel Werner in his work *Symbolism in Indian Art and Religion*. Lotus is also understood as a representation of life energy. Now coming to the female deities. Here it is difficult to know that whether these are yaksis or Vidyadevies but in both the cases these are personification of magic. Vidyādevīs were known for different *Vidyās* or the magical powers. All of them are understood as a personification of these *Vidyās*. So now on the basis of above explanation we can conclude that in above two cases lotus is used to represent the emergence of all auspicious *Vidyās* from a common source, maybe it is done in order to display the auspiciousness of the temple through the ceiling area and to convey the motive for their devotees that everything can be achieved under the arena of one temple. Another possibility is that it is done to represent the emergence of heavenly beings in the temple area which distinguishes the temple from the outer world and displays its sacredness.

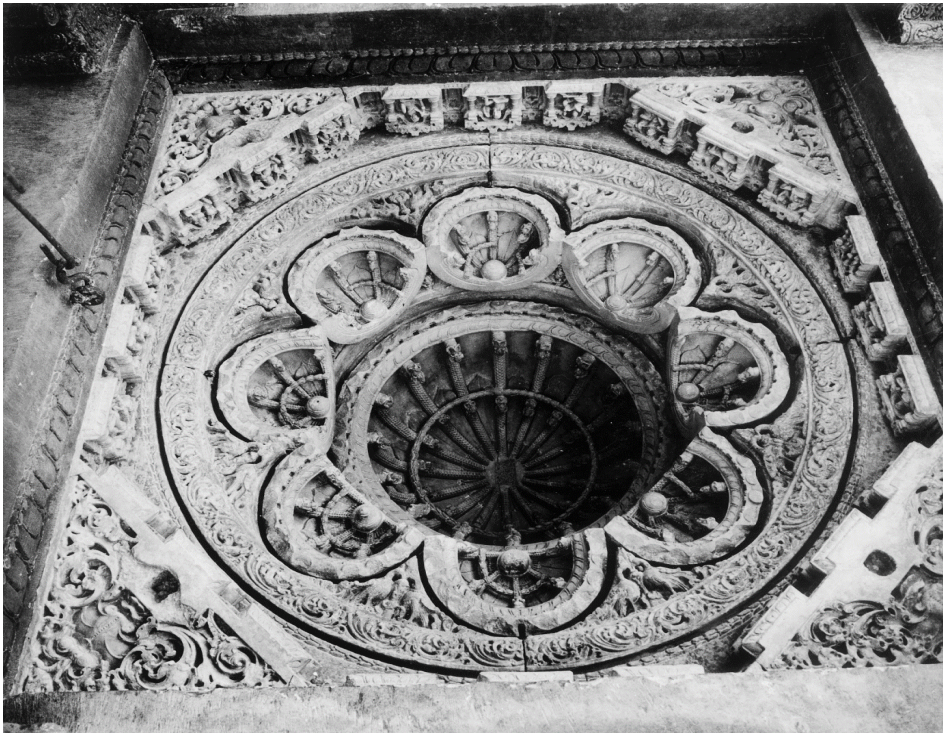


Figure 3: *Maṇḍapa* ceiling of Mahāvīra temple of Osian , AIIS,057527

Photo Credit: American Institute Of Indian Studies.

But all the *Maṇḍapa* ceilings do not convey the symbolic meaning; some of the temple ceilings are carved with simple decorative motif such as the ceiling of Mahāvīra temple. The temple ceiling is in square shape and made of sand stone in *Mahā- Maru* style. The bloomed lotus is not displayed on the roof as it is given in the other temples. A simple eight petals flower is engraved on the ceiling of the *Maṇḍapa* of Mahāvīra temple. The flower is carved in the middle of the square shape roof and, it is carved slightly deep upwards. So the pollen area or the centre part of the flower looks like a dome which has eighteen stick like shapes into it to show the pollen of the flower. The four sides of square shape roof are decorated with lotus petals. The whole square shape structure is divided into 24 sections. Each of these sections has a different figure but, it could be identified whether these figures represent the *yakṣiṇīs* or something else.

The ceilings of the *Mukha Maṇḍapa* of the Sacciyā mātā temple are almost similar to that of Mahāvīra temple.



Figure 4: *Mukhamandapa* ceiling of Sacciyā Mātā temple, AIIS,052878

Photo credit: American Institute of Indian Studies.

In this temple, again lotus pattern is absent from the central part of the roof and there are eight different sections into the roof structure. The central part of the ceiling is a simple floral image, and petal is used as a decorative motif in the second section. In the third section, the pattern of lotus petal is used to decorate the section. The fourth section is ornamented with semi petal motif, in the fifth section, we find the replication of lotus petal. The sixth section, some dancing figures are represented, and the seventh section which works as a base of above sixth is ornamented with the figures of *Yakṣa* and Gaṇeśa.

In the above case, it is noticeable that the ceilings of Jaina temples had two permanent features. First is that all the ceilings had floral motifs, and lotus remained a part of the ceiling of *Mukamaṇḍapa* in one way or other. Secondly, the *Yakṣas* and *Viyādevīs*' images became the part of ceilings. The full bloomed lotus is not used in the Mahāvīra temple and, the Saccīyāmātā temple which shows that it is a later concept included in art. Similarly the *yakṣas* were replaced by the *Yakṣīs* and *Vidyā devīs* in the later time period.

Now I will discuss some other architectural structures on which the lotus is depicted.

(b) Lotus on the Halo of the deities:

Lotus is being used on the *prbhāvalī* of Gods from a long time. In all three religious traditions, many of the gods are represented with the lotus shaped hallow. For instance, in Buddhist traditions, many images of Buddha are represented with lotus shaped halo. Halo is a symbol of enlightenment; that is why it is absent in Jīvantaaswāmī images of Jainas because the Jīvantaaswāmī images represent the period before the enlightenment of Jaina. In some of the early images in brahmanical genre, halo is depicted plain without any flower or creeper engraved over it but in some other images of the later period it is depicted with a carved lotus over images. It is probably done because the lotus has a quality that it remains above the water while it steamed into the water and this is the quality which a person gains after enlightenment, he gains a skill of detachment from the

worldly desires. Karel Werner in his work *Symbols in Indian Art and Religion* refers “lotus is a symbol of spiritual potential...just as the beautiful lotus blossom grows up from the mud and water, an enlightened mind develops out of the rank of ordinary beings.”⁹ In Jaina temples lotus halo is not depicted with the Jins, it is more likely displayed with the brahmanical gods which are incorporated in the Jaina religion. For example Vārāhī and IndrāṇīMātrākas in the *Maṇḍapa* of Sacciyāmātā temple of Osian are depicted with the lotus shaped halo. The half of the halo of Indrāṇī is broken but it can be identify as lotus on the bases of petals.

⁹ Karel Werner, *Symbols In Art And Religion: The Indian and Comparative Perspectives*, Motilal Banarsidass Publication, New Delhi, 1990, p. 90.



Figure 5: Indraṇī and Varāhī *Mātrakās* in the *Maṇḍapa* of Sacciyāmātā temple with a lotus shaped halo, Photo Credit: AIIS, 057718

Here the Lotus is perhaps not the mark of enlightenment but is a mark of their connection with Viṣṇu and Indra. Here, lotus is a replication of Viṣṇu himself. In Indian art, it is evident that consort of deities is many times displayed with them in

the shape of their *vāhana* or any other attribute. In this image, Indrāṇī is seated on the Ērāvata, the great elephant, which is a symbolic representation of Indra.

(c) Lotus in Hands of the Deities: In Indian art, the lotus is represented with various deities as an attribute. The Hindu deities such as Lakṣmī, Saraswatī and Viṣṇu holds lotus as an attribute. kālātrī is usually represented with Shoe flower, Gaurī holds a *Padma*, even in Buddhism Padmapāṇī is displayed with lotus in hand. In Jainism lotus is not depicted as an attribute with the Jainas but it is displayed with many of the Jaina Goddesses which are taken into Jaina cult from brahmanical tradition, such as Gaurī (who is worshiped in *Śāsanadevtā* category), Prajñapatī and *Yakṣī* of Supārśavanātha). The Prajñapatī is displayed with holding a lotus in her hand on the ceiling of Vimalavasāhī temple. She is the goddess of Knowledge and Gaurī has been worshiped for fertility. So the meaning of the attribute may also convey different meanings. It shows the power of creations while portrays with Gaurī and symbolize the sacred knowledge while depicted with Prajñapatī.

By these explanations, it can be suggested that the lotus works not only as an ornament motif in the temples but it also symbolize and conveyed some spiritual meaning. The symbolic meaning of lotus also changes according to different contexts. Sometimes it works as a symbol of enlightenment, liberation. It can also be the representation of god or goddess such as Buddha and Viṣṇu.

2.2.Kumbha or the full vase:

In Indian temples and rituals, *kumbha* keeps a major role. Indian tradition journally talks about four types of *kumbhas*. *Jala-kumbha*, *Vardha kumbha*, *Pūrṇa-kumbha* and sacrificial *kumbha* or the Mahāvīra pot. All four *kumbhas* are depicted in art in different context. *Jala kumbha* is a symbol of the cosmological power of water. It is the symbol of creation; *vardha kumbha* and *Pūrṇa kumbha* are a symbol of plenty of spiritual and material wealth, and its symbolism depends on the context. The *vardhamāna kumbha* is one of the *kumbha* given in the texts and finds a place on Jaina *Āyagapaṭṭas*. These are absent in the temple art though some of the motifs resemble with *vardha kumbha* pattern which is used on the

ceilings and pillars in Kumbharīyā temples and Abu temples, these are channels used to support the pillars, not the *vardha kumbha*. But these exactly look like a kumbha with a lid over it as described the *vardha kumbha*; this is also known as *vardhamānaka* or *vardhamāna*. It is one among the eight auspicious symbols as mentioned in *Anupapātikasūtra*. It is very surprising that *vardhamāna* was known as one of the types of the House architecture according to a description in the *Mayamatam*.

The Mahāvira pot or the sacrificial *kumbha* is defined as the pot of libration by Stella Kramrish. Stella Kramrisch in her paper, *Mahāvira Vessel and Plant Putika*, argues that “Mahāvira vessel is unbounded, Aditī is evoked to encompass. It contains ultimate knowledge of all times.”¹⁰ This explanation of Mahāvira vessel or the vessel of liberation is very similar to the explanation given by Peter Harvey in his paper, *Venerated Objects and Symbols*, in context of the Buddhist Stūpa. He compares the structure of the Stūpa with the shape of *kumbha*. According to him “the dome of the *stūpa* is a *kumbha* not only as a relic pot but also because of symbolic connotation of word itself.”¹¹ In this context he refers to a Buddhist text in which it is given that “the process of death of an Arhat, during which feelings grow cold and only relics remains is like a the cooling off of a *kumbha* taken from an oven with *Kapālinī* remaining.”¹²

Harvey tries to look at the other causes behind why *stūpa* dome are made like a relics pot and focuses upon the dome of *Amrāvātī Stūpa*. He suggests that the stupa shaped like a *kumbha* and symbolized the “vase of plenty.”¹³ This *kumbha* shaped *stūpa* is worked as a “symbol of the personality of someone who is full of *Dhamma*. the stupa dome is not a container of the Buddha’s relics and their power but symbolizes both the state of Buddha and the *Dhamma* he encompassed.”¹⁴

¹⁰Stella Kramrisch, ‘Mahāvira vessel and Plant Putika’, *Journal of American Oriental Society*, Vol. 1, 95, No 2, pp. 222-235, April- June 1975.

¹¹ Peter Harvey, *Venerated Objects and Symbols of Early Buddhism*, in K. Warner ed. *Symbols in Art and Religion: The Indian and Comparative Perspectives*, Richmond: Curzon Press, 2001, p. 84.

¹² *Ibid.*, p. 84

¹³ *Ibid*

¹⁴ *Ibid*, p. 85

Both the scholars have emphasized upon the *kumbha* as a symbol of liberation and knowledge.

But in the temple art, *kumbha* is depicted in many parts of the structure, especially on the pillars and door jambs. It is one of the possibilities that these are the mark of the liberation of the Jainas, or the another possibility is that it can be a mark of growth of auspiciousness. In this context, we can look upon the brahmanical goddess Śrī with whom the *kumbha* is displayed as a symbol of the growth of spiritual and material wealth. The earliest example of goddess Śrī with the *Puṇṇa Ghaṭa* is found at Bharut and Sanchi. Ananda Coomaraswamy discusses this in his work, *Yaksas: Essays In The Water Cosmology*. According to this description ‘the goddess seated on lotus and lotus rises from the *Puṇṇa Ghaṭa*.’¹⁵ In the other case from the same place a “*purṇa Ghaṭa* alone is represented with a mass of lotus flowers leaves rising from it.”¹⁶

In the Jaina art, *Ghaṭa* is a symbol of *Aṣṭamangalās*. It is depicted among the fourteen dreams of the mother of *Tīrthaṅkara*. According to *Trīṣaṣṭisalākāpuruscarita*, it was the eighth dream of Mārūdevī (the mother of Rṣabha). According to the description, she saw “a golden vase full of water and the lotus lives are coming out of it” here we can understand that the vase was a symbol of the birth of child full of good qualities. *Mānasāra* do not provide any information about the depiction of *kumbha* in the temple art. But many of the early midlevel temples shows the *kumbhas* engraved on the door jamb and pillars.

¹⁵Anada Coomaraswamy, *Yakṣas: Eassys in Water Cosmology*, Oxford University Press, New Delhi, 1993, p.161.

¹⁶*Ibid*



Figure 6: Kumbha depicted on the pillar of Mahāvīra temple, Photo Credit:AIIS, 057492

For instance, the above image from Mahāvīra temple shows that *Pūrṇa Ghaṭa* displayed on a pillar of the temple. Here three bloomed flowers are coming out from the *kumbha*, and some petals seem to fall on it. The mouth of the *kumbha* is full of the blooming lotuses. On the above and below sections creepers are shown. Here the *kumbha* has depicted alone. This kind of representation of *kumbha* here

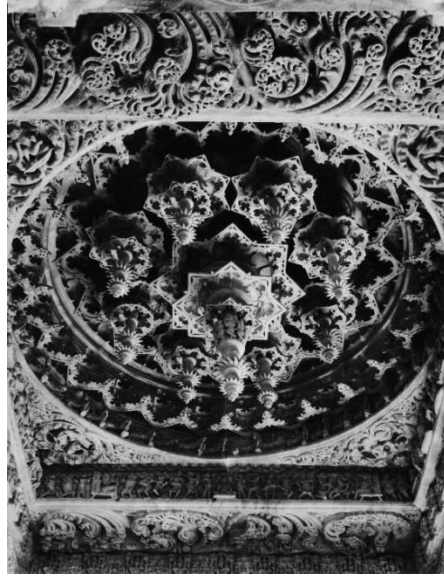


Figure 7: Depiction of Kalaśas on the ceiling of Lunavasāhī temple (Dilwara) , AIIS, 030216

can be understood either as an ornamentation or as a symbolism of the liberated being Mahāvīra. As mentioned above in the case of Buddhism *kumbha* is the mark of knowledge and liberation, various scholars mention that symbols were worshiped individually on behalf of *Jinas* for instance *Caitya vrkṣas* were worshiped in Jaina tradition as mark of *Jins*. So it can be applied in this context. In figure seven the *kalaśas* are depicted with bloomed lotuses. Again a *purṇa kumbha* motif is represented where *kumbha* is used as a base of full bloomed lotus flowers. But in the above image *kumbhas* are not only the source of sacred symbolization but also a part of art which provides continuity to the architecture.

Here the *kalaśa* are probably used to support the floral motifs and to fill the gap. So here it seems that purpose of carving *kalaśas* is to fulfill the architectural needs. Now I turn towards the Kumbharīyā temple; here we do not find any representation of *purṇa kumbha* and *vardha kumba*. But strikingly one can notice the scroll motifs which are in shape of *kumbha* with lid.

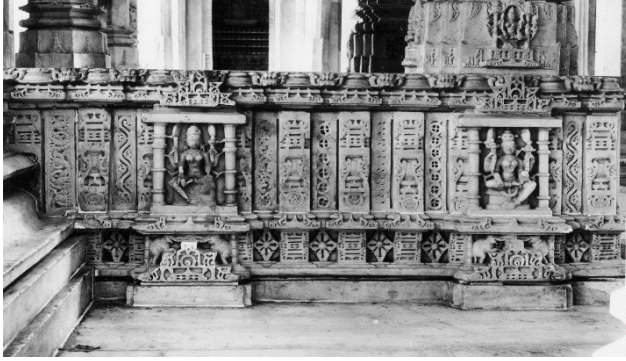


Figure 8: Kumbha shaped scroll Motif in Śāntinātha temple of Kumbharīyā, 031905.

But these are not proper *kumbha* images, only the shapes are visible. By this, it can be said that the use of *kumbha* motifs as a part of ornamentation was gradually declined. It was gradually removed from the temple art. Particularly *pūrṇa kumbha* were removed from the temple as a motif of ornamentation. In Mahāvīra temple and Sacciyāmātā temple, we find a representation of *pūrṇa kumbhas* on the Pillars but, Dilwārā temple and Kumbharīyā temples do not provide such depictions of these motifs. Though it was a source of inspiration for the ornamentation that can be concluded from figure Seven and eight where one can notice the motifs which are similar.

2.3. Śrīvatsa

The term *śrīvatsa* means the Vatsa of Śrī, the child of Goddess Śrī, who is known as the personification of auspiciousness. By the literal meaning of *śrīvatsa*, historians have tried to relate the origin of *śrīvatsa* with the goddess Śrī and argue that *śrīvatsa* emerged as a babe of Śrī and henceforth it was later considered as a

mark of fortune. To prove this, Prithi Kumar Aggrawal suggests that many of the early depiction of the *śrīvatsa* are in anthropomorphic shape, and even the later shapes drive from that. To prove this he “illustrates two terracotta female, from Lauria Nandan garh, showing fragmentary busts presumably of the mother goddess with a mite of a child on their shoulder. In a number of Maurya and Śungha effigies of mother goddess we find such a figure closer to her lap.”¹⁷

At the initial stage, it was an auspicious mark, and later it developed as a mark of great Person. A.L. Srivastava discusses this point in his work; *The Śrīvatsa symbol in Indian Art*, he discusses that how this symbol is found in various forms in, Sanchi, Bharḥut, Udayagiri, Sarnath, Amaravati and Mathura. It is widely demonstrated on the coins and terracotta seals. As a Mark of great person it is presented on the chest of Viṣṇu and Jaina *Tīrthaṅkara*. The first representation of *Śrīvatsa* like symbol is found on “Hittite pictographic inscription from Boghazkoy, (Central Anatolia, 14th century B.C.).”¹⁸ But in Indian context according to A.L. Srivastava, antiquity of *Śrīvatsa* in India goes back to more than 3000 year from today. The earliest representation of *Śrīvatsa* symbol is found so far in the *Śunga* art of Sanchi, Sarnath and Bharḥut.”¹⁹

In brahmanical literature, *Śrīvatsa* appears only in Post Gupta Period. In this regard the account of A.L. Srivastava refers to many brahmanical texts. In *Rāmāyaṇa*, it is given as a mark of great person. Srivastava refers to *Bṛhat - saṃhitā*, in which it is described that if an elephant has a *Śrīvatsa* mark on his tusk, it will be surely beneficial for the king who domesticates it.

Similarly, in Buddhist text, it is mentioned with *Cakra*, *Padma*, and *triratna*.²⁰ But in Buddhism, it is not used as a mark on the chest of Buddha, but it is represented in the other way. “In *Lalitavistāra* prince Siddhārtha's hair has been styled as

¹⁷Prithvi Kumar Aggarwal, *Śrīvatsa Babe of Goddess Sri Indian Civilization series*, Prithivi Prakashan, Varansi, 1974, p.19.

¹⁸Savita Sharma, *Early Indian Symbols: Numismatic Evidences*, Agam Kala Prakashan, Delhi, 1990, p. 81.

¹⁹A.L. Srivastava, ‘The *Śrīvatsa* Symbol In Indian Art’, *East and West*, Vol. 29, No, ¼, pp.37-60, December 1979, p. 52.

²⁰*Ibid.*, p.38.

Śrīvatsa. The same source narrates the story of Sujātā, where the girl cooked food *payasa* (a rice milk dish) all of the auspicious symbols formed in boiling water including *Śrīvatsa*.²¹

Now coming to the Jaina literature, “a Jaina *Upāṅga Anupapātika Sūtra* (verse 31), mentions eight auspicious symbols; here *Śrīvatsa* along with *Swāstika*, *Nandyāvarta*, *Vardhamāna*, *Kalaśa*, *Daṛpaṇa* and *mīn yugma* has been mentioned.”²² *Tiloyapaṇṇatti* mentions it in many of the Jaina temples along with the other symbols.²³

All of the above description made it clear that *Śrīvatsa* was taken from other earlier traditions in Jainism, and it was functioning in the same way in Jainism as it was in Brahmanism and Buddhism.

The Jaina tradition like others accepts the authority of this mark as an individual symbol which stands to denote the auspiciousness and great significance of the thing which it belongs. But a change which came in the shape and role played by the *śrīvatsa* in the art. The historian in *Babe of goddess Śrī* provides 69 different images and shapes of *śrīvatsa* which evolves over the period. He concludes that all these shapes and “later conventionalized pattern was derived through successive designing from the *vatsa* of the popular goddess *Śrī*.”²⁴

Though his implication cannot be accepted fully because some of the shapes of the *Śrīvatsa* in later period resemble for four leaves of lotus and not resemble the *babe*, some of these resemble the fish and other water animals. Lotus also works as an attribute of *śrī* but it is *vāhana* and not the *babe*.

A.L. Srivastava provides 35 different shapes of *śrīvatsa* according to the chronological order of their evolution from 14th century B.C. to 14th-15th Century

²¹ A.L. Srivastava, ‘The *Śrīvatsa* Symbol In Indian Art’, *East and West*, Vol. 29, No. ¼, (pp.37-60), December 1979, p.38.

²² *Ibid.*, p.37.

²³ *Ibid.*

²⁴ Prithvi Kumar Aggarwal, *Śrīvatsa Babe of Goddess Sri Indian Civilization series*, Prithivi Prakashan, Varansi, 1974, p. 20.

A.D. and few shapes from which last ten images resembles the shape of flowers and that of diamonds, especially in 11th -12th-century *śrīvatsa* was in diamond shape. I think the sources of inspiration for the evolution of *Śrīvatsa* were deferent at the deferent point of time. But its relation with the goddess Śrī can be admitted due the nomenclature of *śrīvatsa* which means that the *vatsa* of goddess Śrī as referred by Prithvi Kumar Aggarawal.

After the brief discussion of origin and evolution of the mark now I will turn to the use of this mark in the temple art. The *Śrīvatsa* mark was visible on the images of the Jinas in the temples of Osian which belong to 8th -9th century and renovated in the 12th century onwards. In Mahāvīra temple, we find the mark on the chest of the *Tīrthaṅkaras*, but it was strikingly in the shape of a diamond, here it is worth to notice that A.L. Śrīvastava notices the “Diamond shape *śrīvatsa* in 11th and 12th-century images of *Tīrthaṅkaras* from Mathura, Khajuraho images of *Narasimha Adheswara*.”²⁵ It indicates that these images of *Tīrthaṅkaras* in Osian were probably reconstructed or renovated in the 12th century. In Mahāvīra temple, we find one more type of *Śrīvatsa* on the *śikhara* of the main shrine which in the shape of four petals of a flower clustered on pollen.

At the left side of the figure, one can see four images of *śrīvatsa* placed in four columns organized in a horizontal row. Here the *śrīvatsas* are displayed as four-petaled flowers (probably lotus), and all the depictions are represented in different niches as similar as the niches of provided to the images of deities. It shows that *śrīvatsa* figure had a great spiritual value and not merely the part of the decoration. This type of *śrīvatsa* was also evident as a *vakṣa-lakṣaṇa* of the “image of Candraprabha which belongs to 6th century A.D, which is placed in Allahabad Museum.”²⁶ This indicates that this four pettalled shape of *śrīvatsa* was existed even before the 8th century and its presence over the *śikhara* remarks that this part was not demolished and renovated in 12th century. It is probably the original *śikhara* made in 8th-9th century A.D.

²⁵A.L. Srivastava, ‘The *Śrīvatsa* Symbol In Indian Art’, *East and West* , Vol. 29, No. ¼ , (pp.37-60), December 1979, p.59

²⁶ *Ibid.*

It does indicate that four petalled lotus shaped *śrīvatsa* was part of the temple art at least during that period. A similar kind of motif is also evident from the *śikhara* of the Sacciya Mātā temple. Here, an image of *Mahiṣāsurmardhinī* is projected in the middle with female attendants and just below the projection of the deity and attendants we find a panel in which ten diamond shape images are displayed in which eight lines are depicted like eight rays of the sun. Here, it is worth to suggest that Savita Sharma in her work, *Early Indian Symbols*, while talking about the relation among the shape of a *Swāstika*, *Cakra*, and *Sūrya*, she argues that these all emerged from a geometrical pattern of a number of rays. She provides a list of a large number of patterns of rays of *Surya*, which are found from the coins, potteries, seals rock shelters, etc.

But strikingly the pattern of the rays which is given on the *śikhara* of Osian temple resemble the pattern of rays given on the pottery found from the site of Chalcolithic period and the coins of western *Kṣatrapas*. All this indicates that this is probably a depiction of sun and not of *śrīvatsa* because it is projected on the diamond shape base with eight rays it can also be seen as a transition phase between four leafs lotus shaped *Śrīvatsa* and the diamond shape *Śrīvatsa*. If focus on the construction and deconstruction of a pattern one can easily recognize that if we deconstruct the top of the all four leafs, one will get the eight simple straight lines as depicted on the *śikhara*. And after removing it, one will get the diamond shaped base which was exactly like the *śrīvatsa* figure of the 11th and 12th century as represented in the Kumbharīyā temples. But to conclude it as *Śrīvatsa* or as *Sūrya* a more detailed study is needed.

Now turning towards Abu Temple and Kumbharīyā temples, I find various images of *Śrīvatsa* in these temples. In Kumbharīyā temple we find two different types of *śrīvatsa*. One is similar to above-discussed image in figure 6, and the other one is in a diamond shape.



Figure 9 : Śrīvatsa Motif at Śāntīnātha Temple, Kumbharīyā, Photo Credit: AIIS, 031933.



Figure 10: Śrīvatsa Motif on the pillar of Pārśavanātha Temple Kumbharīyā, Photo Credit: AIIS, 029813

All the above *Śrīvatsa* figure have different functions as a part of temple art for instance, in figure nine, the *śrīvatsa* has used as a symbol of the presence of

deities or spiritual beings but in figure ten it is used to separate each artistic figure from each other. Here it is used only as a scroll motif. It is working as a motif, not a symbol. It works differently according to its placement and accrued different shapes over a period but it has a particular meaning. It is the mark of greatness and auspiciousness; it does not lose its meaning according to the place.

2.4. Swāstika

The term *Svāstika* is a compound, it is the assimilation of two Sanskrit words “*su* (well) and *asti* (is) and *Ka* is a noun ending word which means it is well.”²⁷ “Of the many forms of the cross, the *swāstika* is the most ancient, its origin is unknown. It is probably classed as prehistoric.”²⁸ The simple cross has been used as a symbol in various cultures such as “Latin, Greek, and Andrew’s cross”²⁹ but the *swāstika* first evident on various findings from Indus valley. Various seals are found from “Mohenjodaro and Harappa”³⁰ site on which *Swāstika* and *Svāstika* are depicted. These two terms *swāstika* and *svāstika* are denoted and differentiated by Max Muller and Burnouf as referred by T. Wilson in his work *Swāstika*. “According to Maxmuller, the symbol was different according to the arm bent to the right or the left. That bent to the right he denominates the true swastika, that bent to the left he calls *suavāstika*”³¹, but he gives no justification for the statement.

Some scholars relate the origin of a *Svāstika* with the sun or the solar wheel.

Edward Thomas in his paper *The Indian Swastika and its Western counterparts* proposes that *Swāstika* and “various manifestations of this emblem resolve themselves into the primitive conception of solar motion.”³² “Four arms of *Swāstika* have been taken as the rotary direction of movements of the sun as the

²⁷Savita Sharma, *Early Indian Symbols: Numismatic Evidences*, Agam Kala Prakashan, New Delhi, 1990, p.61.

²⁸T. Wilson, ‘Swāstika’, in K.S. Ramaswami, (ed.) *The Brahnavadin*, vol.16, Oriental Publishers, New Delhi, 1973, p. 5.

²⁹*Ibid.*, p.3.

³⁰Savita Sharma, *Early Indian Symbols: Numismatic Evidences*, Agam Kala Prakashan, New Delhi, 1990, p.70.

³¹T. Wilson, ‘Swāstika’, in K.S. Ramaswami (ed.) *The Brahnavadin*, vol.16, Oriental Publishers, New Delhi, 1973, p. 5.

³²Thomas Edward, ‘Indian Swāstika and Its Western Counterparts’, *The Numismatic Chronicle and Journal of Numismatic Society*, New Series , Vol.20, vol.20,(pp. 18-48) , p. 19.

creator of east, west, south and north and the little marks at the end of the each mark suggests the movement of sun from one-quarter to another.”³³ But this view has no firm basis for conclusion.

The *Swāstika* was equally used in Brahmanical, Buddhist and Jaina tradition as a symbol of well-being. According to *Śvetāmbara* literature, *Swāstika* is mentioned as *lakṣaṇas* of Candraprabha, the eighth *Tīrthaṅkara* but the *Svāstika* is not represented on the idol of Candraprabha in the temples or anywhere else. According to *Triṣaṣṭīśalākāpuruṣacaritra*, *Swāstika* is counted into the personal description of Rṣṣha, the first *Tīrthaṅkara*. According to this, there were many marks on the body of *Tīrthaṅkara* along with “the *Svāstika* on the heels of the Master.”³⁴ This description shows that swastika was included as a personal mark of the *Tīrthaṅkara* in the literary tradition but in art, the *swāstika* was not represented as a personal mark of the *Tīrthaṅkara*. In temple art, it was more included in the architectural structures rather than on idols of *Tīrthaṅkara*.

In Kumbharīyā, we can see the *Swāstika* on the door, and a decorative motif is found on the floor which strikingly resembles a “Maltese cross”³⁵, a verity of the cross. This age perhaps finished the time of ornamental swastika because we don’t find any evidence of ornamental *Swāstika* in any of the temple. In Mahāvīra temple also, we found the representation of *Swāstika* on the door of the *Devakulikā* of Ratnaprabhasūrī, which was constructed later. No such evidence is found in Sacciyā mātā temple.

³³Savita Sharma, *Early Indian Symbols: Numismatic Evidences*, Agam Kala Prakashan, New Delhi, 1990, p.70.

³⁴Acharya Hemacandra, *Triṣaṣṭīśalākāpuruṣacaritra*, vol.1, (tr.) Helen M. Johnson, (ed.) B. Bhattacharyya, Gaekwad’s Oriental Series (vol. LXXVII), Oriental Institute Baroda, 1931, p.134.

³⁵T. Wilson, ‘Swāstika’, in K.S. Ramaswami, ed. *The Brahnavadin*, vol.16, Oriental Publishers, New Delhi, 1973, p.5.

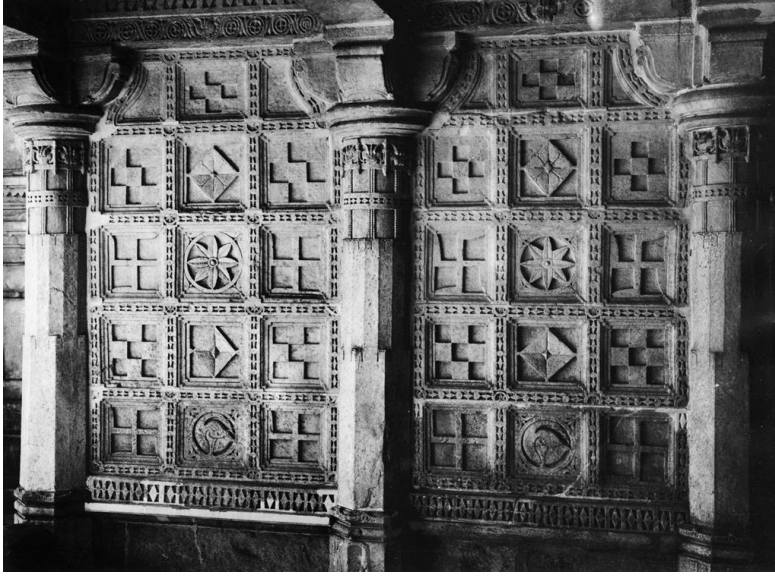


Figure11: Swāstika along with Srivatsa on the wall of Pārśavanātha Temple, Kumbharīyā

2.5 Cakra

“*Cakra* is noticed on Neolithic (one example), Chalcolithic and Megalithic potteries as painted symbol and also as a graffiti marks.”³⁶ The origin of *Cakra* symbol can also be related to the sun by some of the scholars such as Savita Sharma.

In Jaina literature, the *Cakra* was used as a mark on the body of *Tīrthaṅkara* and also as a symbol of the presence of *Dharma*. “The *Dharma-Cakra* indicates the preaching of *Dharma* or the establishment of true *dharma* that is why *Dharma cakra* has invariably been associated with Buddha and *Tīrthaṅkaras* right from the beginning of the *Kuṣāṇa* period.”³⁷

Trīṣaṣṭīsalākāpurūsacarita provides a description of *Cakra* as the body mark of Pārśavanātha along with many other symbols. “As if for removing the distress of those bowed (at his feet), the lord’s *Cakra* appeared, and the wreath, goad, and

³⁶Savita Sharma, *Early Indian Symbols :Numismatic Evidence*, Agam Kala Prakashan, New Delhi, 1990 , p.53

³⁷ *Ibid.*, p.45

banner, like those of elephant of *śrī* always present.”³⁸ In this account, it is clear that *Cakra* was used to remove the pain of the followers. It is same as used by Viṣṇu. So, *Cakra* is used to indicate the same meaning in the temple art. In temple art, we see *Cakras* in three different contexts. These are, *Cakra* on the Pedestals, *Cakra* as an attribute, *Cakra* as an ornament in Temple art.

Āyāgapata from Kaṅkāli tilā shows *Cakra* as the main figure. “On the front of the pedestal of image of the image of Jina from the same place is the figure of a wheel (*Cakra*) placed on a pillar carved in relief.”³⁹

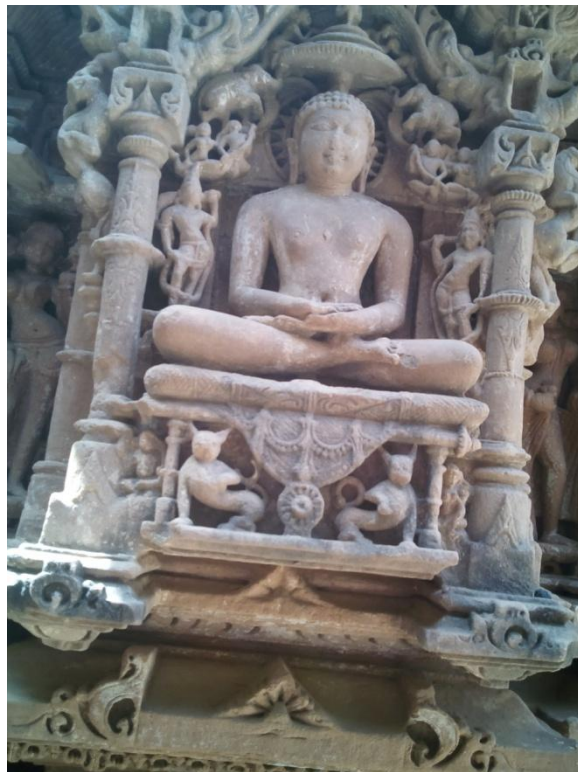


Figure 12: Cakra on the pedestal Of Mahavira Temple, Osian

³⁸ Acharya Hemacandra, *Triṣaṣṭīśalākāpuruṣacaritra*, vol.1, (tr.) Helen M. Johnson, (ed.) B. Bhattacharyya, Gaekwad's Oriental Series (vol. LXXVII), Oriental Institute Baroda, 1931, p.134.

³⁹ A.K. Bhattacharya, *Historical Development Of Jain Iconography: A Comprehensive Study*, Bhartiya Kala Prakashan, New Delhi, 2010, p. 18.

A same kind of depiction of Jina can be traced out from the Mahāvīra temple of Osian where a Jina is depicted in *Dhyān Mudrā*, with a *Chatra* over his head and two elephants anointing the Jina. On the pedestal, there are two animals and a *Cakra* is placed among these.

This is the representation of *Dharmacakra* and it is possibly displaced to show the *Tīrthaṅkara* as establisher of *Dharma*. It is evident from various sources that *Tīrthaṅkaras* are described as the establisher of *Dharma* in literary tradition. In *kalpasūtra* the chief of the gods *Sakra* gives reverence to *Tīrthaṅkaras* and address them as “givers of the law.”⁴⁰ But because *Tīrthaṅkaras* are not depicted with the attributes in hands, their pedestals are used to depict many of the things which belong to them. The pictures of animals and things which are usually describe as their cognitions such as *Cakra*, lion and deer etc are displayed on the pedestals. Here, in this figure one can notice the *Cakra* in the middle and *Vyālas* at both sides of the figure.

It is as if *Tīrthaṅkara* is protecting the universe because the universe is also described as *Cakra* in some cases but Jaina literature provides only one interpretation for *Cakra* that is the representation of *Dharma*. The most significant representation of *Cakra* as a mark of *dharma* used to depict in *Siddha cakra* (the circle of liberated one). It is the most popular *Yantra* of Jainas,⁴¹ according to *Śvetāmbara* tradition, “*Siddhacakra* includes principles of right knowledge, right faith, right conduct, and right penance.”⁴² *Cakra* is invoked for the destruction of sin and prevalence of prosperity.” The *Cakra* implies the same meaning as a weapon of Viṣṇu and indicates the destruction of evil. *Cakra* has various other meanings. “*Cakra* when symbolize creation, is known as *Brahmaṇḍa Cakra* or *Brahma Cakra* and as a symbol of sun or time it is known as *Kaāla Cakra* or

⁴⁰Bhadrbahu, *Kalpasūtra*, (tr.) Hermann Jacobi, Sacred books of the East, vol.22, Motilal Banarsidas Publication, Delhi, 2002, p. 224.

⁴¹The Digambaras considers it as a Navadevtā.

⁴²Jyotindra Jain and Eberhard Fischer, *Jaina Iconography*, Iconography of Religions- Indian Religion Series, Vol. 13: 12 and 13, Leiden, 1978, p. 2.

Jīvan Cakra....”⁴³ So the *Cakra* indicates various meanings which depends upon the object it belongs. But in Jaina temple it is only the mark of *dharma* and destroyer of evil.

3. Motifs in Temples

3.1.Plants and Creepers in Temple Art:

Now after seeing lotus as a Motif of ornamentation, I will turn to the foliage and creeper motifs in the temple art. The trees have been part of the sacred life of India from a long ago. All three religious traditions accept the sacredness of trees. It is difficult to trace the origin of the sacred trees, but the indication of that evident from a seal belonging to the Indus valley civilization. “It shows two branches of a tree at the right-hand corner with a nude figure with long hair standing in between the branches.”⁴⁴

Taittirīya Brāhmaṇa and some other brahmanical texts as referred by U.P. Shah in his work *Studies in Jain Art*, the *Taittirīya Brāhmaṇa* provides the description of seven holy trees. “The *Taittirīya Samhitā* mentioned that no one should injured these trees *nyagrodha*, *udumbara*, *asvattha* and *plākṣa* as these are abode of *Gāndharvas*, *apsarāsas* etc.”⁴⁵ Similarly the *Buddhayāna* holds a *plākṣa* tree so sacred and “*Kriṣṇa Yajurveda Samhitā* prescribed an animal sacrifices to the plant to remove obstacles in the attainment of offspring”⁴⁶ perhaps because of this trees were consider as a house of *Yakṣas*, the importance of *Caitya* trees for obtaining children was continued in Jainism as it was in brahmanical and Buddhist tradition.

⁴³ Savita Sharma, *Early Indian Symbols; Numismatic Evidence*, Agam Kala Prakashan, New Delhi, 1990, p.44.

⁴⁴ Savita Sharma, *Early Indian Symbols: Numismatic Evidences*, Agam Kala Prakashan, Delhi, 1990, p.123.

⁴⁵ U.P. Shah, *Studies in Jain Art*, Jaina Cultural Research Society, Banaras, 1955, p.65.

⁴⁶ *Ibid.*, p.65.

The Buddhist tradition used trees as a symbol of enlightenment and not only as that of vegetation. “The Buddha frequently recommended the roots of trees as places for his monk to meditate.”⁴⁷ Strikingly the Buddhist canons and the Jaina canons provide a similar kind of the list of trees in a different context. Coomaraswamy refers many Buddhist texts which give various trees. “tree which served Mahāmāyā a support is *Sāl* tree (*Nidinakathā*), Mango (*Asokāvadāna*), *Plākṣa*, and *Aśoka* tree (*Divyavdāna*).”⁴⁸

Similar kind of trees are enlisted in *Kalpasūtra*. According to an account, the Mother of Mahāvīra saw some of the flowers of these tree in her dream before the birth of Mahāvīra. It shows that *Sāl*, mango, and *Aśoka* were the marks of the arrival of spiritual being. The another form of tree worship is the worship of wishing tree/ *Kalpavṛkṣa*, the concept of wishing tree does exist in Vedic age and it continues thereafter.

The above description makes it clear that tree worship has been standing as a symbol of fertility, enlightenment and a source of fulfillment of all wishes.

The Jaina tradition assigns the tree worship in all three forms. It is given in *Kalpasūtra* that while the lord Mahāvīra was in the search of truth and while realize the reality, “he went right through *Kundapura* to a park called the *Shandavana* of *Gñātris* and proceed to the excellent tree *Aśoka* he caused his *pālankin* to stop, descended from his *pālankin*, he took off his ornaments, garlands and fiery with his own hands plucked out his hairs in five handfuls.”⁴⁹ This description suggests that trees are taken as a mark of enlightenment in Jainism. The flowers are taken as mark of arrival of spiritual being.

⁴⁷ Karel Werner, *Symbols in Art and Religion: India and The Comparative Perspectives*, Motilal Banarsidass Publication, Delhi, 1990, p. 71.

⁴⁸ Anada Coomaraswamy, *Yaksas*, Indira Gandhi National Center for Arts, New Delhi, 1993, p. 34.

⁴⁹ Bhadrabahu, *Kalpasūtra*, tr. Hermann Jacobi, *Sacred books of the East*, vol.22, Motilal Banarsidass Publication, Delhi, 2002, verse 115-116, p. 259

According to *Kalpasūtra* the, fifth dream of the Mother of Mahāvīra was “a garland interwoven with fresh *Maṇḍāra* flowers. It spreads the delicious smell of *Kampaka*, *Aśoka*, *Nāga*, *Punnāga*, *Priyaṅgu*....*Kunda Atimukta*, and *Mango*...”⁵⁰ The another incident is given in *Trīṣaṣṭīśālākāpurūṣacaritra*, according to which “Rṣabha incarnates as twin in *Uttarakurus* and ten kind of wishing tree always give to the people whatever they desire without any effort on their part.”⁵¹ Among these *Madyāṅgas*, *Bhr̥ṅgas*, *Tūryāṅgaks*, *Dīpaśkhas* *Jyotiśkhas* and *Citrarasas* were most significant.

All three incidents provide the impression that creepers and plants are taken as a mark of the presence of spiritual spirit, it is the mark of continuity of happiness and a source of fulfillment of all wishes and also a symbol of enlightenment.

The *caitya vṛkṣas* are worshiped from a long time as a house of the *yakṣas* as well as the mark of enlightenment of Jainas. The representation of *caitya vṛkṣas* has been found from various places. As A.K. Bhattacharya refer examples from Khaṇḍagirī caves, Mathurā. “The khaṇḍagirī caves of Orissa contains a brass-relief figure of goddess carved into the inner walls of the cave temples which show the tree very artistically.”⁵² Besides this a Jaina *Ayāgapata* found from Mathurā shows a “*Caitya* tree in a band and at its top encircled by railing as one of the four objects of worship, another of which at the bottom is a figure of Jaina.”⁵³ The trees were part of temple art as well in the early age because the *Mānasāra* (A sixth century text) provides a description of ornamental trees in fact it devotes a whole chapter to this subject. According to the description in *Mānasāra* different type of *Kalpa vṛkṣa* should be furnished for kings and Gods, it provides a long list of things which the trees should be furnished with.

⁵⁰ *Ibid.*, p.233-4

⁵¹ Acharya Hemacandra, *Trīṣaṣṭīśālākāpurūṣacaritra*, vol.1, (tr.) Helen M. Johnson, (ed.) B. Bhattacharyya, Gaekwad's Oriental Series (vol. LXXVII), Oriental Institute Baroda, 1931, p.117.

⁵² A.K. Bhattacharyya, *Historical Development of Jain Iconography: A Comprehensive Study*, Bharatiya Kala Prakashan, New Delhi, 2010, p.37

⁵³ *Ibid*

It includes the creepers, leaves, and bud of divine flower, roots of creepers et. According to the description, “They should also be furnished with new creepers, leaves etc., and with the buds of divine flowers.”⁵⁴ The *kalpa vrkṣas* unaccompanied were not shown in the Jaina temple in early medieval time as it was done in the early temples but this description takes me to think of the *Pūrṇa Kumbha* motif where a tree with creepers and buds comes out of the mouth of the vessel. This kind of *pūrṇakumbha* can be seen on the doorframes, pillars and the niches of the temple wall. The Mahāvīra temple of Osian represents various examples of *pūrṇakumbha* motif.



Figure13: Pūrṇa-Kumbha Motif on the back wall of Mahāvīra temple Osian.

⁵⁴ *Architecture of Mānasāra*, vol3, (tr.) Prasanna Kumar Acharya, (ed.) N.C. Panda, Bhartiya Kala Prakashan, Delhi, 1979, verse 26, p.819.

In above image, we can notice a *purṇa kumbha* is evident on the side pillar. A tree with two leaves and half visible bloomed flower is coming out of the mouth of the pitcher. A very noteworthy thing about this tree contained pitcher is that the base of the pitcher indicates a significance of this. The pitcher is placed on a seat carved with half lotus, and a quision is placed on the base of the pitcher. It shows the sacredness of the pitcher.

The creepers surround the whole kumbha. The roots of creepers are full of leaves and reached to the bloomed flower as given in *Mānasāra*. This is symbolic representation of enlightenment of the Jainas and the plant and bloomed flower is mark of growth of spirituality as discussed by various historians. The interpretation of *Kumbha* as a mark of enlightenment will be examined later. Here it is valuable to know that in temple of early medieval period *Kalpa vṛkṣas* were not represented and the ornamented trees are absent from the temple although a mango fruit is visible in the hand of Ambikā but not the mango tree beside her. The trees were scarcely used in the temple art. No *Kalpa -Vṛkṣa* is visible in the Mahāvīra and Sacciyāmātā temple but a revival of *vṛkṣa* worship and representation in temple art can be seen from 11th century onwards. In Kumbharīyā temple a tree is depicted.

In the image below we can notice that a tree is depicted with a fish and bird around it. Fish is a symbol of productiveness and bird is a symbolic representation of heaven according to Ananda Coomaraswamy. Along with this, there are three female figures at the left and one male figure at the right side of the tree. The right side male figure has an attribute in his hand while the female is represented as a devotee who contains water jar/ kamnadalu and hands of the female figure at extreme left is shown in the *añjanī* pose. Two boats are seen beside the tree; people are represented safe in the boat while the fish, serpent and tortoise are around them.

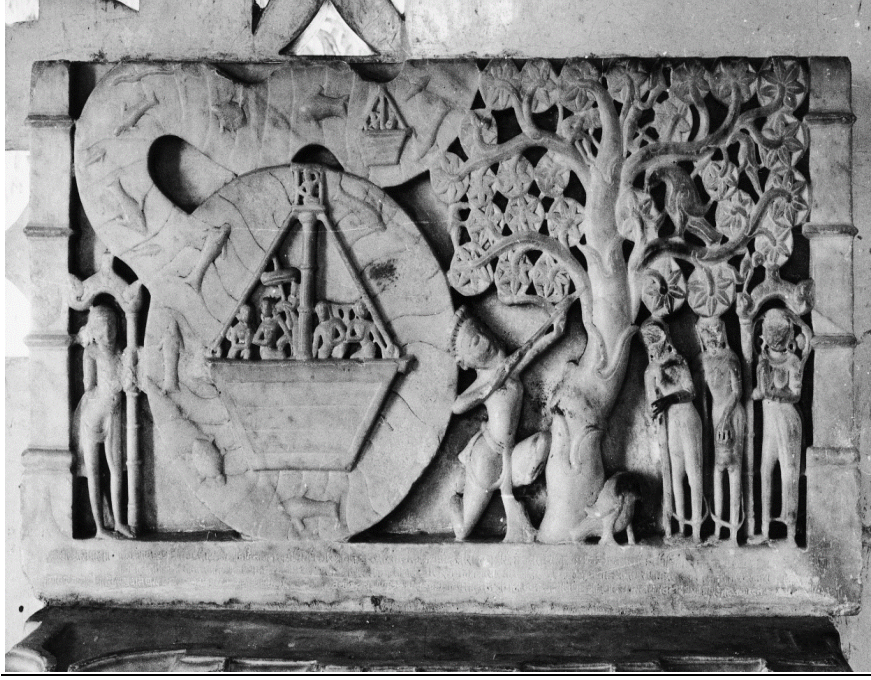


Figure 14: Kalpavṛkṣa motif in Śāntīnātha temple of Kumbharīyā, AIIS, 029879

These boats and serpent fish etc. are represented by a circle, and that circle is displayed with connected with the tree. Here it is noticeable that all the water animals which are represented are worshiped for the sake of fertility and the protection of the World. So perhaps this water and circle is a representation of world, similarly the tree also has importance to bring vegetation.

So it can be concluded that it is a collective representation of symbols of generative powers or the protector of the world, but the tree is not represented only by the symbol of fertility but also as a protector of the whole world and a symbol of enlightenment which can lead people from this world to another world. It can be concluded by three observations firstly. It is worthwhile to note that the world is connected with the tree as if tree maintain the whole world and on the other hand fish and bird are displayed on the both sides of the world which represent earth and heaven respectively. *Caitya vṛkṣas* are worshiped even by the *Tīrthaṅkaras*. Dilwārā and Kumbharīyā temples, instead of that the *pūrṇakumbha*

or a water jar (a pitcher without foliage) is shown but in Kumbharīyā temples even the *Kumbha* is absent.

The plants motifs are possibly replaced with the flower and creepers. Because the doorframes and pillars where we saw full vase in Osian Temple, these structures are ornamented with creepers rather than full vase in the Kumbharīyā temples and Dilwārā. The creepers have been used as an ornamental motif on the walls, doors base, roofs and so on from a long ago.

Different types of foliage motifs can be seen in the temple art. In most of the temple art scroll motifs are widely used in ornamentation, among all these foliage scroll motifs are also displayed in the temple art these foliage scrolls are used in various ways Thomas Donaldson in his work, *Decorative Scroll Motifs* focus upon various types of scrolls such as animals, foliage, leaves, etc. He points out that “scroll motifs act as a foil to enhance the figure sculpture or serve to delineate each architectural figure.”⁵⁵

He then suggests that in Indian context “scrolls not only beautify the temple but also protects it as in medieval times for the builder’s beauty and protection were synonyms.”⁵⁶ These are also known to “ward off evil and, the panel designed with the scroll motif was taken to be as sacred as a divine image.”⁵⁷ All these functions are also applied for the foliage scrolls. To understand various uses of the creepers or foliage scroll in the temple art, we need to focus on some representation.

⁵⁵ Thomas Donaldson, ‘Decorative Scroll Motifs on Orisian Temples’, *East and West*, Vol.28, No. ¼,, (pp.225-258), Dec. 1978, p. 225.

⁵⁶ *Ibid.*, p. 225.

⁵⁷ *Ibid.*, 226.



Figure 15: Foliage motif on the ceiling of Mahāvīra Temple, Kumbharīyā, Photo Credit: AIIS, 029817.

In the above picture, we can see a *Kīrtīmukha* is represented with the vegetation scroll motifs. Scrolls are not used here to indicate the sacredness it is used to fill the space around *kīrtīmukha*. The another function of the vegetation scrolls is evident in Kumbharīyā temples where creepers scroll are used to detach images and niches from each other.

3.2. Animals in Western Indian Temples:

Animal representations are important part of Indian iconography from a long time back. Animals can be seen in three different forms in Indian Iconography works as a *Vāhana*, part of mythical stories and attributes with the gods and goddess or as the decorative motifs. In some cases an animal itself individually becomes an object of worship for instance the *Nāgas*. K.C Jain in his work Jainism in

Rajasthan traced out the “existence of *Nāga* cult in western India from the period of *Mahābhārata*.”⁵⁸ Similarly, the bull is an individual object of worship. As proposed by K. Bhārtha in his work *Animals In Indian Sculptures*. Bhārtha trace out the animal (bull) worship from the Indus valley civilization period. Many archaeological evidences especially the Harappan seals are major evidence which indicates the existence and importance of bull.

There are some other animals which are used in association of gods and goddesses such as lion with Śaktī, Garūḍa with Viṣṇu and serpent with Śiva. Many of the birds and animals are used in that way commonly in Jainism and Hinduism. Even the Buddhist tradition provides importance to animals in their literature. Elephant is mentioned as one of the auspicious mark in the Buddhist tradition. The transition of auspicious dreams and animals continued in the Jaina religion also. In Jaina tradition all the *Tīrthaṅkaras*, *Yakṣas* and *Yakṣīs* are depicted with one or the other animal in literature as well as in art.

According to *Triṣaṣṭīśalākāpurūṣacaritra*, lion was the third dream seen by the mother of Mahāvīra. Here it is given that she saw “a dazzling white colour lion, strong, muscular and fat with all his members all properly round, rounded in most elegant way. He has a sharp well formed jaw, a mouth beautiful as periphery of lotus. A fine muscular lip, with a palate like red water lily, his teeth are round, well developed and are thick set and fierce while tip of his tongue is to be hanging out of his mouth like fine gold being poured out of a crucible.”⁵⁹

The bull is also mentioned as one of the dreams of the mother of Rṣabhanātha, the first *Tīrthaṅkara*. The white elephant is also one of the fourteen dreams. In *Kalpasūtra* provided almost the same description about dreams. This explanation suggests that animals were having a great importance in the Jaina tradition and holds an auspicious status like it does in Hinduism and Buddhism.

⁵⁸ K.C Jain, *Jainism In Rajasthan*, Jaina Sanskriti Samrakshka Sangh, Sholapur, 1967, p. 74.

⁵⁹ Acharya Hemacandra, *Triṣaṣṭīśalākāpurūṣacaritra*, vol.1,(tr.), Helen M. Johnson,(ed.) B. Bhattacharyya, Gaekwad’s Oriental Series (vol. LXXVII), Oriental Institute Baroda, 1931 , p.201.

The influence of Hindu and Buddhist tradition was perhaps one of the reasons of the presence of animals in Jaina literature and art. All the Jains have a cognition or *lakṣaṇa* in Jainism, which is described in the literature as well as in the temple art. Before going through the detailed study of the temple art, it is necessary to understand all the possible ways in which animals are depicted with the Jainas and other deities.

Tirthankara	Cognitions
1. Rṣabha	Bull
2. Ajita	Elephant
3. Sambhavanātha	Horse
4. Abhinandana	Monkey
5. Sumatinātha	Kruñca(Śvet)
6. Padmaprabha	Koka(Dig.)
7. Supārśvanātha	Lotus Svastika(Śvet.)
8. Candraprabha	Crescent Moon
9. Puṣpadanta	Crocodile(Śvetambara) Crab(Digambara)
10. Śītanātha	Śrīvatsa
11. Śreyāṃśanātha	Khaḍgi Gaṇḍa
12. Vāsupūjya	Buffalo
13. Vimalanātha	Boar
14. Anantanātha	Syena, Falcon Sahi and Bear
15. Dharmanātha	Vajra
16. Śāntinātha	Deer
17. Kunthanātha	Goat
18. Aranātha	Nandyāvāryta Tagara Kuṣuma

	Fish
19. Mallinātha	Water jar
20. Munisurvarta	Tortoise
21. Naminātha	Blue Lotus
22. Neminātha	Conch
23. Pārśvanātha	Snake
24. Mahāvīra	Lion

Table 1: Tīrthaṅkar and their cognitions, *Rupamandan*

The above table shows that many of the *Tīrthaṅkaras* had animals as their cognition or *Lakṣaṇas*. The literary meaning of *Lakṣaṇa* are qualities or virtues, and if we see it according to this, we can make out that these laksanas were perhaps given by the qualities of the *Tīrthaṅkara*. A.K. Bhattacharya in his work *Historical Development of Jain Iconography*, points out that a number of animals are represented as emblems because of two reasons.

“According to science of astrology these emblems and marks have their significance and there is a strong opinion prevalent among some scholars to accept them as such”⁶⁰ and there are other scholars who believe that “these marks are only indicative of the names of the family to which each *Tīrthaṅkara* was affiliated.”⁶¹

The former opinion is more agreeable because bull, lion, and elephant; all these animals are described there among the 14 auspicious dreams of the mothers of the *Tīrthaṅkaras* so all these animals must have some significance at that point of time not only in astrology but also in society. The description and interpretation of these dreams as given in the text displays the natural qualities of these animals in *Tīrthāṅkaras*. Nābhī: the father of Ṛṣabhanātha interpreted the dreams of his mother as follow.

⁶⁰ A.K. Bhattacharyya, *Historical Development of Jain Iconography: A Comprehensive Study*, Bharatiya Kala Prakashan, New Delhi, 2010, p.33.

⁶¹ *Ibid.*

You have seen the glorious white bull in your first dream; you will give birth to a child who will be strong like a bull and will be able to pull out the whole world towards *dharma*. These words show that the *Tīrthaṅkara*'s qualities are seen into the bull. But most of these cognitions are clearly taken from brahmanical tradition, for instance the bull, lion, garūḍa, elephant. All these already existed as the mount of brahmanical deities. Bull was known as the *vāhana* of Śiva it already existed in brahmanical literature and art.

Zimmer argues the same in his work myths and symbolism in Indian art and religion that *vāhana*, emblems and attributes which are given to the deities are replication of the nature of the deity itself. To Investigates the role of animals in Iconography we can put the representation of animals in three categories. Most of the scholars propose that the cognitions were not depicted with the Jainas before the later period of *Kuṣāṇas* and it became more prominent in Gupta age. Some of the above mentioned animals are known as the emblem of the Jainas in temples and these animals are depicted on their pedestals or close to their icon.



Figure 16: Elephants and lion on the back wall of eastern Devakulikā of Mahāvīra temple

(a) Elephant

In the above image, Jaina is depicted with two lions on the pedestal and one *Dharmacakra*. The *Dharmacakra* I have already discussed in the previous section of the paper. But if we focus on the animals depicted with the Jaina, it can be used to identify that the Jaina displayed here is Mahāvīra because animal symbol given on pedestal is lion which is recognition of Mahāvīra, and then above the Jaina a *chatra* is depicted with two elephants on both sides of Jaina in the same pose as these were depicted with the Gaja- Lakṣmī, elephants are sprinkling the water over the *Tīrthaṅkara*. It is questionable that why Mahāvīra is displayed here with elephant, it seems that elephants represented here can be a mark of the *yakṣa* Mātanga, who was a attendant of Mahāvīra and these elephants were performing duty as attendants.

But another more possible view is that these are similar to Gaja -Lakṣmī form and elephant are manifestation of purity. Although the elephant symbol with Gaja -Lakṣmī is interpreted in two different ways by the scholars. K. Bharta Lyer in his work *Animals in Indian Sculptures*, points out that “a pair of elephants pouring water over Lakṣmī, the goddess of abundance (originally mother goddess) symbolising the fertility and productive properties of water and its source, the cloud elephant.”⁶²

According to another view the pouring of water over Lakṣmī shows her auspiciousness and spiritual purity. The later interpretation can be similarly applied on the above image of Mahāvīra. The elephants sprinkling water over him perhaps symbolize the spiritual purity of Mahāvīra and elephant as a source of purity.

In another section of the same image, a large number of elephant are shown. The repetitive appearance of elephants shows that these are used here just as a decorative motif. In the same image, elephants are also shown as a part of the story. The story of *janma kalyāṇa* is represented on the wall of *devakulikā*, and the

⁶² K.Bhartha Lyer, *Animals In Indian sculptures*, D.B. Taraporevala, Bombay, 1977, p.45.

elephants are shown as part of the story as it is represented in *kalpa Sūtra* and *Triṣaṣṭiśalākapuruṣacaritra*.

C. Sivaramamurti in his work *Birds and Animals in Indian Sculptures* argues that “elephant is the embodiment of strength and yet a great symbol of restraint.”⁶³



Figure 17: Elephants on the south devakulika of Sacciyā Mātā temple

He points out that elephants are “inspiring depicted on battlefield”⁶⁴ in many of the artistic representations. According to him, these are the depiction of “righteous battle over the opponents by the one who is mounted on the elephant.”⁶⁵ I think this kind of depiction can be interpreted from southern *devakulikā* of the Saccīyāmātā temple. In the above image we can see *devakulikā* from westward face where elephants are depicted in the battle pose fighting over some human

⁶³ C. Sivaramamurti, *Birds and Animals In Indian Sculptures*, National Museum , Delhi, 1974, p. 11.

⁶⁴ *Ibid*

⁶⁵ *Ibid*

figures. May be this portrayal can be interpreted as the victory of *dharma* over *adharma* or of Jainism over the non believers.

All the above explanations can be concluded by saying that elephant works as a symbolic and functional motif in art.

Animals as Mount:

Many of the animals are represented as the mount of the divine powers, for instance, the lion is the mount of Durgā or Saccīya Mātā and Ambikā. Similarly *Makara* is mount of Gaṅgā.

Deity	Mount
1. Durgā	lion
2. Ambikā	lion
3. Maḥiṣāsurmardhinī	Buffalo
4. Viṣṇu	Eagle
5. Gaṅgā	Makara

Table 2: Mount of the Deities

In this context, I would like to focus upon Lion, Elephant, Garūda, swan as mount of Ambikā, Mātanga, Cakareśwarī, and Prajñapati respectively.

(b)Lion

Lion is depicted as a vehicle of goddess Durgā in brahmanical texts and it is described as the vehicle of Ambikā in Jaina tradition. *Mānasāra* also prescribed the “lion as the vehicle of men, gods and goddesses.”⁶⁶ According to this description “the lion should have whitish complexion but his mane should be red;

⁶⁶ *Architecture of Mānasāra*, vols.3, (tr.) Prasanna Kumar Acharya, ed. N.C. Panda, Bhartiya Kala Prakashan, Delhi, 2011, Chapter LXIII, Verse 23, p. 997

the interior of the mouth as also up to the end of the ear it should have thick redness. The nails resembling the teeth should be shaped like the infant moon”⁶⁷ similarly In *Triṣaṣṭīśālākāpuruṣacaritra*, white lion is described as one among the fourteen dreams of mother of *Tīrthaṅkara*. According to the description given in *Triṣaṣṭīśālākāpuruṣacaritra*, she saw in her third dream “a dazzling white colour lion, strong, muscular and fat with all his members all properly round, rounded in most elegant way. He has a sharp well formed jaw, a mouth beautiful as periphery of lotus.”⁶⁸

Both descriptions show that white lion keeps an important place in theology and art. In brahmanical tradition lion is mount of Śaktī or Durgā and it symbolize the “destructive fury of the goddess. the lion appears in association of *devī* only after the Gupta period by which time *Devīmahātmya* had become popular”⁶⁹ but in Jainism it is not only related to female deities but the *Tīrthaṅkaras* are also represented with animals. Lion was used in Jainism as *lakṣaṇa* of Mahāvīra, it is used to personified the qualities of the *Tīrthaṅkara*.

At eastern *Devakulikā* of Mahāvīra temple (see figure 6) one can notice that lions are depicted on the pedestal of *Tīrthaṅkara*. Lion symbolize the power of rule over the world. It is known as symbol of royalty. It is mentioned by K. Bhartha that Aśoka used the lion figure on his pillar to show his dominance over the world. In case of the temple art lion is, may be used as a symbol of spiritual dominance.

“Lion face has contributed to the evolution of *kīrtīmukhas* motifs which became very popular in India as well as countries like Java.”⁷⁰ *Kīrtīmukhas* are equally used by all three traditions in Indian. Lion was used in Jainism as *lakṣaṇa* of Mahāvīra, it is used to personify the qualities of the *Tīrthaṅkara*. Lion symbolizes the ruling power but in this case it is symbol of the spiritual domain. Here we can

⁶⁷ *Ibid*, verse 21-22.

⁶⁸ Acharya Hemacandra, *Triṣaṣṭīśālākāpuruṣacaritra*, vol.1, (tr.) Helen M. Johnson, (ed.) B. Bhattacharyya, Gaekwad’s Oriental Series (vol. LXXVII), Oriental Institute Baroda, 1931, p.215.

⁶⁹ K. Bhartha Lyer, *Animals In Indian sculptures*, D.B. Taraporevala, Bombay, 1977, p.66.

⁷⁰ *Ibid*, p. 68.

see that the nature of Mahāvīra and his spiritual dominance is being shown through his cognition lion. Lion are also emerged as purely decorative motifs in early medieval phase.



Figure 18: Lion Motifs on the Pillars on Mahāvīra temple of Osian

It can be traced out from Mahāvīra temple where roaring lions are engraved on upper side of pillar. Here two lions are illustrated on the corners of the upper part. Lions are shown as if these are roaring full of antagonism. Their tails are engraved in upward direction and they are facing each other by turning their face back. This kind of image was also found in temples of later medieval period. The “ relief from Raṅganātha temple, Bhatkal depicted a lion whose head is turned back and depicted roaring in anger is full of the ferocity of this beast.”⁷¹ The roar of lion is taken in various meaning in Hinduism in Jainism.

⁷¹ K. Bhartha Lyer, *Animals In Indian sculptures*, D.B. Taraporevala, Bombay, 1977, p.66.

According to Buddhist tradition, it is the roar of Buddha, mark of enlightenment. Now if we look at this aspect one can say that roar of lion was mark of enlightenment in Jaina tradition too. But here it is noticeable that in the above image a lion is roaring against lion. The image of Raṅganātha temple can be interpreted as roar of *Dharma* against evil but here because the lion is depicted alone but in case of Mahāvīra temple two lions are roaring at each other. So the above interpretation cannot be taken into account. It is more possible that it is just a decorative motif without any symbolic meaning or it does represent Mahāvīra himself and its spiritual dominance. This can be said because, this kind of motif is found only in the Mahāvīra temple.

This motif is absent in Vimlavasāhī, Lunāvasāhī and Sacciyā -Mātā temple. It can be a representation of the spiritual dominance of Mahāvīra because as we have seen lion depiction on the pillars was a way to represent the dominance over whole world or to show the position of the universal monarch (*cakravartin*). For instance, Aśoka established pillars with lion engraved on the top of it depict his position as universal monarch.

(c) Serpent: Animal Avoided in Temple Ornamentation

K.C. Jain in his work *Jainism in Rajasthan* traced out the existence of *Nāga* cult in western India from the period of *Mahābhārata*.⁷² *Nāgas* have been seen playing various roles in the mythical tradition and religious customs of India. Serpents are seen in many literary traditions, played various roles in the mythical tradition and religious custom of India. Serpents are seen as representation of fertility, these are also known as protector of life energy. Probably due to image of protector these were also seen as tutelary deities of the families as it is given by K.C. Jain in his work, *Jainism in Rajasthan* that Nāgārjuna was the tutelary deity of *Pāṇḍavas*.

According to Buddhist tradition, *Nāgas* were the source of the secret knowledge. It is well described by Jaen Duran in his paper *The Nāga Rāja: Symbols and*

⁷² K.C Jain, *Jainism In Rajasthan*, Jaina Samskrita Samrakshka Sangh, Sholapur, 1967, p. 11.

Symbolism in Hindu Art and Iconography, “Buddha realize soon after he began to teach that human beings are not ready to full import of its contents, so he gave secret of reality to a group of *Nāgas* and who were entrusted to keep it until such time as it could be to human kind.”⁷³ This description suggests that Buddhism took the serpent as symbol of storage of knowledge.

But in the case of Jainism, we find that serpent symbolized the role of protector of life. Serpents was also “worshiped to obtain children,”⁷⁴ *Nāga* has been associated with water and cosmic energy. The *Nāga* cult had strong association with *Yakṣas*. We also find the legend of *Dhāraṇa Nāga* offering protection to Pārśavanātha during the latter’s austerities.”⁷⁵ According to Jaina canons, Dhāraṇendra and Padmāvatī (*Yakṣa* and *Yakṣī* of Pārśavanātha) were *Nāga* king and queen. The images of Pārśavanātha are always depicted with Padmāvatī and Dhāraṇendra with serpent over the head of Pārśavanātha.

U.P. Shah points out this kind of representation we first found from *Kaṅkālī tīlā* (Mathura). Many of these images are removed from the original place and placed into museums. For instance, “in Sculpture from National Museum, Pārśvanātha, is shown in standing in *Kāyotsarga mudrā*. He is flanked with chauri bearers on both sides. The main figure is also surrounded with female *Nāgin* figure besides other male and female attendants. It belongs to Pratihāra period.”⁷⁶

All these explanation make it clear that *Nāga* is been widely used represented with Jainas as protector. Similarly, *Nāgas* are represented in as symbolic representation of fertility.

⁷³ Jane Duran, ‘The Nāgaraja Symbols and Symbolism in Hindu Art and Archaeology’, *Journal of Aesthetic Education*, Vol.24, No.2, Summer, 1990.

⁷⁴ U.P. Shah, *Jain Rupamaṇḍana: Jain Iconography*, Abhinava Publications, New Delhi, 1987, p. 211.

⁷⁵ *Ibid.*

⁷⁶ Shantilal Nagar, *Jaina Sculptures in Indian and world Museum*, Kaliga Publications, New Delhi, 2000, p. 40.

Besides the images, *Nagās* are represented in temples as a part of ornamentation of temple as well. The serpent figures are visible on the door side pillars of the *Devakulikās* of Sacciyā Mātā Temple and Mahāvīra temple in Osian.



Figure 19: Serpents on the pillar of Sacciya Mata Temple.

In this image of Sacciyā Mātā temple, one can easily notice the representation of the serpent figures on the pillars of the door side of *Devakulikā*. These serpent motifs are also evident from the Mahāvīra temple. Here, it is worthwhile to note that these serpent figures are not made on the any of the pillars of *Mukhamaṇḍapa*, *Gūḍhamaṇḍapa*, and *Brahmantikā*. These are displayed at the door- side pillars of some of the *devakulikās* which suggests that these are evidently represented as protectors of the *Tīrthāṅkars* and not that of temples.

Some more representations of serpent can be identified from the roof of Mahāvīra temple and sacciyā mātā temple where Kṛṣṇa is represented on the roof of the *Devakulikās*. In this figure, Kṛṣṇa is displayed as dancing above the many had serpent. It was possibly a result of assimilation of Hindu elements in Jainism.

The representation on the roof is known as a display of *Nāgapāśā*. In this particular myth of *Nāga* and Kṛṣṇa, *Nāga* was obviously taken as a symbol stands for monster and Kṛṣṇa won over the monsteris shown through the dancing.

It needs to be marked that these serpent motifs are absent in the Ābu temples and Kumbharīyā temples. Though it is difficult to trace the cause of absence in temple art but can be count a significant difference in the use and abundance of such motif in temple art which possibly indicates a decline in *Nāga* cult but much study is needed to conclude this. This absence of motif also indicates the change which probably came into the symbolic value and social acceptance of *Nāga* as a symbol of positive and negative energy.

It symbolized the power of creation as well as of demolition. This point is well described by Sehdeva kumar in his work, *Jain Temples of Rajasthan*, while discussing the image of Pārśavanātha, he points out that a serpent is benevolent, like Dharaṇendra, Śesa or Mucalinda, and malevolent, like Kāliyā or Mārā, Kāmāth or Vṛṭa. This present an unceasing struggle between the force of light and darkness, between good and evil and between life and death goes upon in the same body.”⁷⁷ Sivaramamurti, in his works which makes it clear that serpent stands as a symbol for both good and evil energy, perhaps this is one of the reasons behind their ignorance as a decorative motif at a later point in time.

Thus, one can say that some symbols and motifs attain different meaning according to different place, placement and time, such as lotus. But there are which are constant during the period of time, like *Śrīvatsa*. Also different patents of same symbol came out in course of evolution. Symbols were the source of such

⁷⁷ Sehdeva Kumar, *A Thousand Pettaled Lotus Jain Temple of Rajasthan*, Architecture and Iconography, Indra Gandhi National Centre For Art, Abhinav Publication, New Delhi, 2001, p.143.

decorative motifs and some of the symbols changed into the motifs during the time.

Chapter 2:

TĪRTHAṆKARAS AND HINDU DIVINE BEINGS

1. God in Jaina Literature

Jainism does not believe in any creator or the supremacy of the God. But Jaina temples and art is full of representation of divinity. This contradiction in Jainism demands a discussion on the place of divinity in Jainism. U.P. Shah in his work *Jain Rūpamaṇḍana* provides that according to Jaina philosophy “substances are real, characterised by structure and are six in number. This can be broadly divided into living and non living. As substance these eternally exist uncreated, with no beginning in time. As substance these are unchanging and eternal but their modifications are passing through a flux of change.”¹

“Their mutual corporation and interaction is explains all that is implied by the term creation” ² so Jainism rejects the “hypothesis that an eternal self subsistent God made this world.”³ According to Jaina view “physical world is ruled by Physical law and not divine law. If fire burns and water cools, it is not due to the will of God: it is due to their inherent quality”⁴ and therefore these substances cannot change their qualities at any time.

Jaina philosophy rejects the supremacy of God and denies any existence of the creator. Instead of Jaina believe that God exists in the soul of being, and it can be attained by cutting off the bond of *Karama*. In *Bhagavatī Sūtra*, it is given that “infernal or non-humans, humans or celestials, those who have performed non-righteous acts are not liberated without experiencing their effects.”⁵

In Jaina tradition, God is replaced by *Tīrthaṅkaras/ siddhas* or librated beings. “These are human souls themselves attain godhood by shedding away all impurities.”⁶ According to *Bhagavatī Sūtra* “when a living being has been able to end all karma effect and has held the body for the last time, when he has acquired

¹ Umakant P. Shah, *Jain Rūpamaṇḍana*, Vol. 1, Abhinav Publications, New Delhi, 1987, p. 8.

² *Ibid.*, p.8.

³ Dayanand Bhargava, *Jaina Ethics*, Motilal Banarsidas, Delhi, 1968, p. 25.

⁴ *Ibid.*

⁵ Sudharma Svami, *Bhagavatī Sūtra*, vol.1, (tr) K.C. Lalwani, Jain Bhawan, Calcutta, 1973, p. 66.

⁶ Dayanand Bhargava, *Jaina Ethics*, Motilal Banarsidas, Delhi, 1968, p.25.

and is in full command of knowledge and of fiat, has conquered inner foe and become a Jaina and omniscient, will be liberated.”⁷ Jainism do not provide the position of creator to God. But to them god exists in one’s soul and god is full of knowledge. They believe in librated beings rather than God. It is noticeable here that according to Jainism only librated beings are free from the bond of *Karama* but God is not free from this. He is born again and again in different spheres, as in *Ratanaprabhā*, *Bhavanavāsīs*, etc.

It is given in *Triṣaṣṭīśalākāpurūṣacaritra* that “Rṣbhanātha was born as God in his third birth before he incarnated as Rṣabha.”⁸ While, Hemacandra describes the sermon on the four types of *Gati*, he describes “four divisions of creatures: hell inhabitants, animals, men and God have great pain generally from the bondage of *Karma*.”⁹ It is described further “the empire of pain is present even among the gods when their wits destroyed by sorrow, anger, dejection, Jealousy... seeing the palaces, women, jewels, gardens and wealth of others, so as long as they live they burn by the flame of blazing jealousy.”¹⁰ So, the basic difference between Gods and *Tīrthñkaras* is that *Tīrthñkaras* are free from the bondage of *Karma*, they escape the cycle of rebirth, but the gods are reborn in different spheres. It is also noticeable that ‘only human can reach to the emancipation, Gods must be born again as mortals.’¹¹

1.1 Classification and hierarchy of Gods in Jainism:

Jainism describes a large number of gods and put them in hierarchical function according to their function and place of living. According to *Bhagavatī sūtra*, Bhante said to Gautama in response to a question that “Gautama! *Devas* are stated to be of four types, which are *Bhavanavāsīs*, *Vaṇavyantras*, *Jyotiṣkas* and

⁷Sudharma Svami, *Bhagavatī Sūtra*, vol.1, tr. K.C. Lalwani, Jain Bhawan, Calcutta, 1973, p. 69.

⁸Acharya Hemacandra, *Triṣaṣṭīśalākāpurūṣacaritra*, vol.1, tr. Helen M. Johnson, ed. B. Bhattacharyya, Gaekwad’s Oriental Series (vol. LXXVII), Oriental Institute Baroda, p.30.

⁹*Ibid*, vol.2, p. B-294

¹⁰*Ibid*, p.B-299.

¹¹*Ibid*, p. 299.

Vimānikas.”¹² Under these categories only *vimānikas* gods includes few of the mainstream Hindu deities (Lakṣmī, Saraswatī etc), but neither the *Mātrakas* nor the mainstream male deities (such as Viṣṇu, Śiva, Gaṇeśa etc), comes under these categories. This chapter will focus upon those mainstream male and female deities which are assimilated in Jainism and projected on the walls. It includes Viṣṇu and the incarnations of Viṣṇu, local deities (bharva Sacciya Mātā etc., *Mātrakas* and *Vimānika* goddesses such as Lakṣmī and Saraswatī.

There is a question by Gautam to Bhante that, when to assign the higher spheres and where the following are reborn, to which the former answered as, the unrestrained would be celestial beings are at the lowest, born among the *Bhavanavāsis*, and at the highest, in the *Graiveyaka vimānas*: the restrained pure are, at the lowest, born in the *Sudharma-kalpa* and at the highest living beings without mind are, at the lowest, born among the *Bhavanavāsis* and at the highest. Among the *Vaṇavayantras*; the rest are, at the lowest, born among *Bhavanavāsis*, and at the highest, as follows: the *tapas* as among the *Jyotiṣkas*, *Kāndarpikas* in the *Sudharma Kalpa*, the *Cakra Pribhrākas* in the *Brahmaloka*.¹³

In canonical texts also one can see a wide difference in description of gods and liberated beings. In *Triṣaṣṭiśalākāpurūṣacaritra* gods are depicted as paying homage to *Tīrthaṅkaras* and in the birth ceremony of *Tīrthaṅkaras*, Gods were playing different roles and paid reverence to *Tīrthaṅkaras*. In this context one can look upon a description of birth ceremony of the Rṣabhanātha “with a gracious mind *sakara* went to master presence. At the mere sight of the lord (*Tīrthaṅkara*), the lord of gods bowed. For the sight of master, a bow is the first present. Then after circumambulation the blessed one and his mother, *sakara* bowed again.”¹⁴

¹²Sudharma Svami, *Bhagavatī Sūtra*, vol.1, Book 2, (tr.) K.C. Lalwani, Jain Bhawan, Calcutta, 1973, p.205.

¹³*Ibid.*, p.48.

¹⁴Acarya Hemacandra, *Triṣaṣṭiśalākāpurūṣacaritra*, vol.1, tr. Helen M. Johnson, ed. B. Bhattacharyya, Gaekwad's Oriental Series (vol. LXXVII), Oriental Institute Baroda, p.114.

In one more description it is given that “the *Indra* of Aśāna made himself fivefold, like the king of *Sudharma* and took the lord of three worlds on his lap, of these one, one held over the lords head a camphor white umbrella. Two others fanned the lord of *Jinas* with *cauris* dancing from joy, as it were from the various movements of his body. Another, twirling a trident in his hand, went in front as if thinking to purify himself by the master’s glance.”¹⁵ A similar account is given in *Kalpasūtra*.

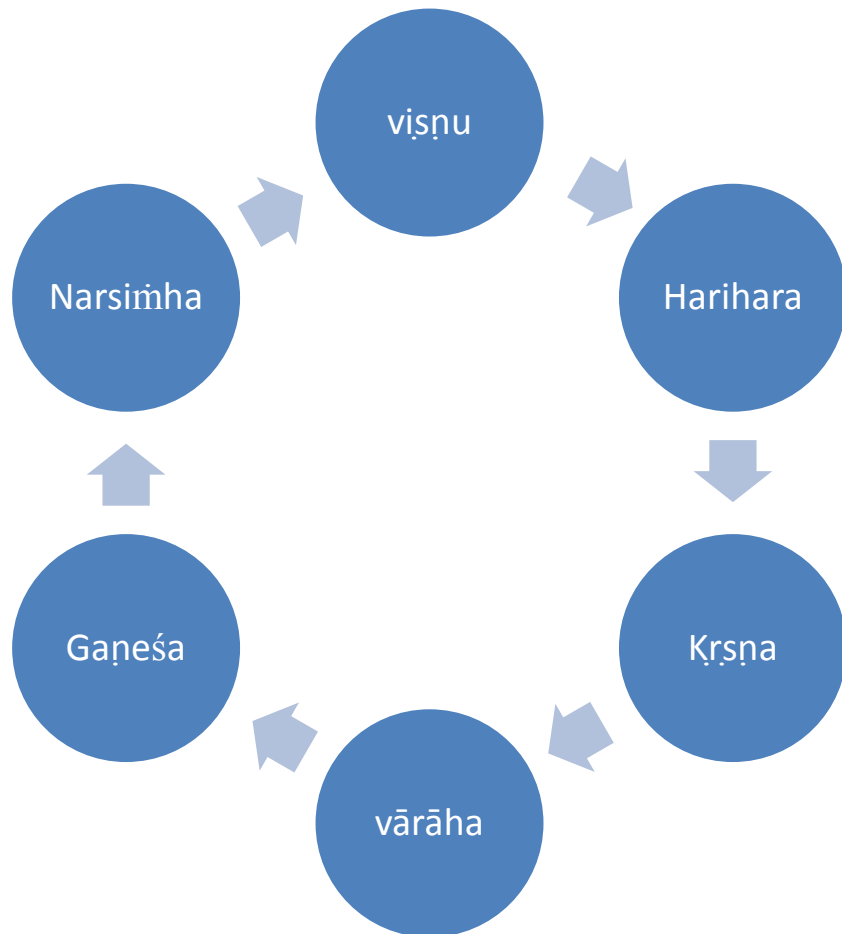
All this description shows that Jain theology keeps *Tīrthaṅkaras* above all and rejects the position of god as creator or Supreme Being above all the human beings. Effect they bring the librated being above the gods and gods are shown to pay reverence to these librated beings. In Jaina theory Gods are kept on the subordinate position, it is worth to notice that, “*Gods are considered Devas* whereas *Jinas* are called *Devādhideva*.”¹⁶

2. Deities in Temple Art:

In temple art, one can notice various images of gods depicted on the outer walls of *devakulikās*, *Mūlamaṇḍapa* and even on the pillars. Some of the deities are depicted on the door side, lintel and even on ceilings. In Jaina shrines, we find *Vayantra* gods, *Vimānikas*, *Dikkakumāras* and mainstream brahmanical deities such as Viṣṇu, Kṛṣṇa, Agni, Varuṇa, Indra, Brahma, Yama etc. But in temple art *Asurakumāras* are not depicted. Except all these deities, some local deities are also placed in temples such as Bhairava. Bhairava is not described in Jaina literature but incorporated in most of the early medieval temples in the western India. We find an image of Bhairava on the eastern wall of *Mūlaprasāda*, in Mahāvīra temple of Osian. Perhaps it was incorporated in the later period due to local influence. Some of the common deities which are depicted in temples of early medieval period are listed below:

¹⁵*Ibid.*, p.126.

¹⁶B.C. Bhattacharya, , *Jain Iconography*, Banarsidass Publishers, 1975p.31.



Directions	Deities
North	Kubera
South	Yama
East	Indra
West	Varuṇa
South – East	Agni
South - west	Nṛṛṭī
North - East	Isāna
North – west	Vāyu

Table 3: Directions and Deities, Source, Asha Kaliya, The Art Of Osian

Myths are one of the major source of temples art and the ornamentation of the temples. Jaina temples are hoards of art where one can find the stories of the Jinas and depictions of their life stories on the different part of the temple architectures. I noticed through that most of the myths of Jainas are depicted on the walls and ceilings of the temples. This tradition of depicting life stories on the walls and ceilings’ was equally shared by Buddhism as well as Hinduism.

2.1 Assimilation and Presence of Hindu Iconography in Jaina Temples:

The most interesting thing one can notice about Jaina temples (Osian) is that myths of Kṛṣṇa, Viṣṇu, Nārāyaṇa and Narasimha are well depicted on the temple walls and ceilings. All the Viṣṇu *avatāras* are depicted on these temples and the others are avoided. Depiction of Śiva can be observed in Sacciyā Mātā temple but in Mahāvīra temple, only *vaiṣṇava avatāras* are displayed.

This could be related to two different aspects one is that Viṣṇu, Rāma, and Kṛṣṇa were among the *Vāsudevas* and *Baldevas* in Jaina traditions and therefore there depicted is there in the temple and others are avoided for the same cause. But the other point accumulation of Hinduism was necessary for Jainism to influence the local people who adopted Jainism in early medieval period. These kinds of adaptation of Jainism by Hindus are given in many accounts. According to a description given in the local account of osian, 8,00,000 Rajputs adopted the Jainism during the establishment of Osian in the 8th century”. Although it can be an exaggeration, these accounts make it evident that Hindus were adopting the Jainism in large number.

Triṣaṣṭīśśālākāpuruṣcaritra provides a description of nine *Vāsudevas*, nine *Baladevas*, and nine *Prativāsudevas*. These three Categories Provides an example that how Hindu deities, especially Viṣṇu cult is being assimilated into Jainism.

Name <i>Vāsudevas</i>	Name of <i>Tīrthaṅkaras</i>	Name of <i>Baladevas</i>	<i>Prativāsudeva</i>
1. Triprsthā Keśava	Śreyāṁsa	Acala	Aśvagrīva
2. Dviprsthā	Vāsupūjya	Vijaya	Tāraka
3. Svayambhū	Vimalaswāmī	Bhadra	Meraka
4. Puruṣottama	Anantanātha	Suprabhā	Madhu
5. Puruṣasimha (Narasimha)	Dharmanātha	Sudarśana	Niśumbha
6. Datta	Ara and Malli	Ānanda	Bali
7. Nārāyaṇa	Muni and Nami	Nandana	Pralhāda
8. Kṛṣṇa	-	Padma	Laṅkeśa
9. Puruṣapudharīka	Ara and Malli	Rāma	Magadheśvara

Table 4: The list of Vasudevas and Baladevas on the Basis of Triṣaṣṭiślākāpuruṣacaritra.

Above table shows a clear evidence of assimilation of Hindu deities and characters in Jainism. *Prati vāsudevas* such as Bali, Niśumbha and Makara, Laṅkeśa are *Rākṣasas*. Similarly, it is notable that many of the *Vāsudevas* and *Baladevas* are incarnated forms of Viṣṇu such as Nārasiṃha, Kṛṣṇa, Rāma, Nārāyaṇa, Puruṣottama, Datta are forms of Viṣṇu. The term *Vāsudeva* and *Baladeva*, itself stands for Viṣṇu. Assimilation of brahmanical deities in Jainism can be seen in literature. Various stories of these Kṛṣṇa and Nārāyaṇa and Rāma are similar to that of brahmanical stories but these are playing different role in Jaina Literature and showed as subordinator to the *Jinas*.¹⁷ These are warriors and

¹⁷There are many minor differences in Brahmanical Ramayana and Jain version of this story such as in Jainism Rama(Padma) is considered as Baladeva and he is mentioned as son of Aprajita instead of Kaushlya. Sita worships Arthas during pregnancy period.

heroes who attained the place of *Ardhacakrin*, but not counted as gods. They did not have any magical power. But their attributes are similar to that of Viṣṇu, the Hindu deity. For instance Tripṛṣṭha/ keśava (one of the *Vāsudeva*) was described as “then drawn by merit, the gods gave Tripṛṣṭha; a divine bow (*Sārṅga*), a club (*Kaumodakī*), a couch (*Pāñcajanya*), a jewel (*causabha*), and a garland (*vanamālā*).”¹⁸ He is not described as multi-armed and multi eyes Gods, which suggests that these were merely the Kings and not the heavenly beings.

The interesting thing about Jaina temples is that all incarnations of Viṣṇu are depicted in Jaina temples are similar to that in Hindu temples, The Jaina literature provides various changes in the myths of Rāma, Kṛṣṇa, Viṣṇu, and Vārāha; but these changes are not focused in temple iconography. For instance, Jaina text, *Triṣaṣṭiśalākāpuruṣacaritra* provides a whole account of *purūṣasimha* (*narasimha*), the account focused on his birth, initiation, mendicancy, etc.¹⁹ However, the temple iconography does not give any depiction of these myths. In temples art, Narasimha is given in the typical form of brahmanical accounts.

This adaptation of Hindu elements in Jainism can also be traced in the iconography. It is well described by John E Cort that the Living Lord icons of Mahāvīra are very similar to that of Viṣṇu images found in western India. Many historians believe that the *Jīvantaswāmī pratimā* of Mahāvīra is actually influence of iconography of Viṣṇu in western India.

Devendra Handa has observed that Osian was a center for the worship of Viṣṇu, nearly one third portion of Sacciyā Mātā temple of Osian was devoted to various forms of Viṣṇu. “The door frame of one of the Viṣṇu temples within the Sacciyā Mātā complex, labelled by Handa as Viṣṇu Temple-five, has eleven standing Viṣṇu icons that also exhibit basic iconographical similarities with living lord

¹⁸Acarya Hemacandra, *Triṣaṣṭiśalākāpuruṣacaritra*, vol.3, (tr.) Helen M. Johnson, (ed.) B. Bhattacharyya, Gaekwad’s Oriental Series (vol. LXXVII), Oriental Institute Baroda, p.73.

¹⁹Acarya Hemacandra, *Triṣaṣṭiśalākāpuruṣacaritra*, vol.2, tr. Helen M. Johnson, ed. B. Bhattacharyya, Gaekwad’s Oriental Series (vol. LXXVII), Oriental Institute Baroda, p. 274.s

icons,”²⁰ but these are not visible now in the temple complex. He noticed Viṣṇu *partimā* in Kunjabihārī temple which is similar to the Mahāvīra iconography.

Cynthia Atherton(1977) said that, “the few sites in early medieval Rajasthan, the period from the sixth through ninth century CE, where there were *Vaiṣṇava* temples and icons can be attributed to the expansion of Gurjara Pratihāra dynasty from its original base in Southern Rajasthan to the northeast, where it eventually took over the imperial centre of Kanauj.”²¹



Figure20: Jivantaswami Pratima, Mahavira Temple, Osian

All this explanation suggests that western India particularly Rajasthan was a foremost centre of *Vaiṣṇavism*, and so *Jīvantasawāmī pratimā* was influenced by it. I noticed two *Jīvantaswāmī pratimās* at the entrance of Mahāvīra temple which resembles the image of Viṣṇu. Both are placed on the eastern gate of the temple which is recently build, the original entry of this temple was from north side and closed now. In this image the hands are broken so we don't find any attributes. But the crown of the icon resembles to the Viśvarūpa form of Viṣṇu, the griddle and garland also make it identical to Viṣṇu. But it has ten images of *Jinas* in

²⁰John E. Cort , *Framing the Jina: Narratives of Icons and Idols in Jain History* , Oxford University Press, New York 2010, p.177.

²¹ *Ibid.*

Padmāsana and *Kāyotsarga mudrā* which helps to conclude that it is the image of *Jina* and not Viṣṇu.

In Jaina temples of western India it is noticeable that only forms of Viṣṇu are depicted in the temple beside of *dikpālas* and Gaṇeśa. Other Hindu male deities such as Śiva and Brahmā are absent. The images of Hindu deities are used in Jaina temples on the ceilings and walls and Hindu myths are represented as part of ornamentation.

We find an image of Kṛṣṇa related to *Nāgapāśa* myth on the ceilings of *Devakulikā* in Mahāvīra temple as well as in Sacciyā Mātā temple. Same is represented in the Kumbharīyā. Same is identified from the Harihar temple 1 and 2. Presence of the *Nāgapāśa* image in many of the brahmanical temples indicates that it was just borrowed from the Hindu iconography and it was a popular motif due to the presence of *Vaiṣṇavaism*. Probably it was popular in the early medieval age (8th – 9th century) because many of the Kṛṣṇa stories can be seen on the Harīharā temple group and sacciyamata temple which was considered as Viṣṇu temple earlier according to Cort and Meister, and Sacciyā Mātā temple of the same time period.



Figure 21: Nāgapāśa Motif on the ceiling, Mahāvīra Jain Temple, Osian

Another image of Hindu deity vārāh is depicted on the back wall of eastern *Devakulīkā*. In this image, Vārāha is depicted with two hands, holding *Saṅkha* in left hand and right hand rest upon waist, *Bhumi devī*, the consort of Vārāha is depicted as resting upon his prod to whom he rescued from Demon. This Depiction of Varāha is slightly different from *Mayamatam*, the Iconographical text according to which “(Varāha’s) two hands make the bestowing gesture and that of absence of fear , he carries Vasuṇḍharā on his arm and his foot is set upon the head of King of Snakes . He is the colour of pure gold and wears a sacrificial thread and provided with all ornaments.”²²

Here it’s worth to notice that the description of Varāha in *Mayamatam* and depiction of that in the temple are almost similar, only a minor difference can be noticed that Varāha holds Saṅkha in the Depiction on temple wall. Another thing I would like to add here is that no Jaina Text (*Bhagavatī Sūtra* and *Kalpa sūtra*) provides description of Viṣṇu, his incarnations or any other brahmanical God. *Triṣaṣṭīśālākāpurūṣ* gives description of *Vāsudevas* but these were not the God but Kings. So it can be conclude that these icons were made in Jaina Temples under influence of *Vaiṣṇavism*, existence of *Harihara* temple of the same time

²²Bruno Dagens, (tr.), *Mayamatam Treaties of Housing, Architecture and Iconography*, Vol.1, Indira Gandhi National Centre of Arts, New Delhi, 1994, p.823.

period also evident which shows that *Vaiṣṇavism* was flourishing at that time. Except Viṣṇu and his Incarnations, Gaṇeśa was also a deity depicted in the Jaina Temples.



Figure 22: Gaṇeśa on the back wall of Mulaprasada of Mahavira temple Osian

Gaṇeśa is depicted here with two human worshipers on each side and holds paraśu (axe) in one hand and *taṅkā* in other hand. This depiction ensures the worship of Gaṇeśa in Jaina tradition.

But Jaina literature do not provides any clear description about Gaṇeśa which could ensure the role of this deity in Jainism. In Hindu tradition Ganpati or Gaṇeśa is known as Vighnēśvara which indicates “the deity presiding over obstacles: as such he has the capacity for doing both these things is evident from an account of *Līṅgapurāṇa* that *devas* prayed to the supreme god that he should

create a being, who would be a lord of obstacles, Vighnēśvara, and throw the obstacles in the ways of *Asuras*.”²³ In *Skandapūraṇa*, Gaṇeśa is mentioned as “chief of Vināyakas and *gaṇas*.”²⁴

Coomaraswamy connects the image of Gaṇeśa with the *Yakṣas* and suggests that elephant headed *Yakṣa* is found from Bharhut. He also points out that the big belly of Gaṇeśa is a common feature of *Yakṣa* figures as well. This explanation relates Gaṇeśa with *Yakṣa* category. Here it is also notable that Gaṇeśa has head of elephant and body of human this kind of depiction are common in *Yakṣas* such as *Harengamesi* in many of the paintings is with head of antelope and body of human and Gomukha is also with the head of horse and body of human. All these similarities indicate the connection between *Yakṣas* and Gaṇapati. But we should also remember that Gaṇapati is nowhere displayed in the list of *Yakṣas* in Jaina tradition, this deity is not assigned to any Jina as an attendant so it is more probable that Gaṇeśa is borrowed from Hinduism as other deities.

In Jaina temples Gaṇeśa is displayed on the walls at the same layer as the *Yakṣīs*. (Mahāvīra temple, see figure2). Except the walls, Gaṇeśa is also displayed at doors such as in Sacciyā mātā temple. Gaṇapati is in *varada mudrā* and *abhaya mudrā*.

2.1.1. Deities of Directions:

Kubera, Agni, Yama, Nṛrti, Varuṇa, Indra, Íśana, and Vāyu also played a very significant role in the Jaina temples who are borrowed from Hindu temples, but strikingly Jaina literature does not provide much information on the role of these deities. *Trisastīśalākāpurūṣcaritra* provides information about Indra and Kubera, but all the others are not mentioned. According to *Kalpa-sutra*, Indra ordered to remove the embryo of *Devānanda* and placed it into the womb of Trīśālā, royal women.

²³ T. A., Gopinath Rao, *Elements of Hindu Iconography*, Motilal Bnarsidas Publishers, 1993, p. 35.

²⁴ *Ibid*, p. 41.

Triṣaṣṭīśalākāpuruṣacaritra and *Bhagavatī Sūtra* provides the information about many Indras and Vāyu Kumāras, Agni- Kumāras and so on according to the narrative given in the text “the Vāyukumāras themselves, purged of pride, cleaned the surface of the earth for the *yojana*, the Megha-Kumāra sprinkled the earth for one *yojana*. The *Megha-Kumāras* sprinkled the earth with fragrant water.”²⁵ Another reference is given in the context of Indras “other Indras, Acyuta, and the rest, came there with troops of gods making great haste as if from the desire to be first.”²⁶ This account suggests that there was a whole range of *Vāyu Kumāras* and Indras, and these were not playing the role of protector of directions, and all of them are not enlisted into the Jina account.

According to *Bhagavatī sūtra* also, there are many Indras, Agni Kumāras, and Nāga- Kumāras. But Hindu text of Iconography provides the details of features of the *Dikpālas* and according to all of them; these are depicted in Jaina Temple.

3. Body of Gods and Tīrthaṅkaras:

The body keeps an important place in Jaina tradition. Especially cosmological myths of Jaina tradition are based on the body of Jina. The universe is compared with the body of Jina, whom upper part is considered as the heaven, middle as earth and lowers as netherworld. The body works as a scale to ensure who is eligible for salvation and who is not so. Padamnābha Jaini discusses it in his work, *Gender and Salvation*, and he refers to *Strī nirvāṇa Prakraṇa* to explore that how according to the prescribed norms of different Jaina sects (*Śvetāmbara*, *Digambara*, and *Yāpinī*) women are awarded by the different degrees of freedom to attain salvation and became a *Sidhha*.

Due to bodily impurities, *Digambara* tradition rejects the women as a deserving candidate for salvation. At least this work makes us understand that human body is used as a major scale in the Jainism, to find out whether someone is eligible to move on the religious path or not. These prescriptions cannot emerge in a vacuum.

²⁵ Acarya Hemacandra, *Triṣaṣṭīśalākāpuruṣacaritra*, vol.1, tr. Helen M. Johnson, ed. B. Bhattacharyya, Gaekwad's Oriental Series (vol. LXXVII), Oriental Institute Baroda, Description of *Samavāsārāṇa*, p.190.

²⁶ *Ibid.*

It also has a base, whether it is a mythological base or a sociological base.

If we look at the myths in Jaina tradition especially the cosmological myth, It is worth to suggest that the universe is compared to the body of Jina and no women has been considered as *Jina* (*Tīrthaṅkaras*), except Mallinātha. All other Jinās (liberated beings) were male. So the male body is meant as a scale to measure the whole universe.

These things enforced me to think about how the body is represented in myths and what does it indicates about society in the context of gender relation? What is the difference or similarities among icons of Gods, *Tīrthaṅkaras*, and Goddesses and how does it represent different Social Groups? In order to search the answer for these questions, I will focus on the Bodily appearance of *Tīrthaṅkaras*, gods, and goddesses.

3.1. The body of *Tīrthaṅkaras*:

In *Triṣaṣṭīśalākāpurūṣacaritra*, we find many description of bodily appearance of *Tīrthaṅkaras*. For instance, a description of Sambhavanātha is given as “his ears reaching his shoulders, bull shouldered, and long- armed, and broad- chest, lean bellied like a lion, his thigh resembling an elephants trunk. His feet arched and smooth soled like the back of tortoise, his figure straight the lord of the world shone exceedingly with youth like the full moon with autumn.”²⁷

Though *Tīrthaṅkaras* are described young it is difficult to understand, however it is notable that Buddha is also depicted young in sculptures. Jainism was a subsequently adopted many things from these two religions, so possibly youth depictions are also a borrowed element.

In Jainism Youth is considered as mark of emancipation. ‘*Mokṣa*’ contrary to *Saṃsāra*, creatures certainly do not suffer pain arising from being in embryo, Mental anxieties and diseases like arrows , scattered inside or out , the cause of pain, do not exist there. In it there is never old age, the advance messenger of

²⁷Acarya Hemacandra, *Triṣaṣṭīśalākāpurūṣacaritra*, Vol.2, (tr.) Helen M. Johnson, (ed.) B. Bhattacharyya, Gaekwad’s Oriental Series (vol. LXXVII), Oriental Institute Baroda, p.B.241.

Kṛtānta, the chief of wealth of splendour, the mother of dependence.”²⁸ On the basis of this it can be said that in Jainism youth and splendour was the mark of emancipation and perhaps therefore the bodies of *Tīrthaṅkaras* are represented youthful.

Youth and nudity are two basic marks of the body of the *Tīrthaṅkaras*. The nude body is taken as mark of “purity, vulnerability, truth” and it is also described as a source of magical powers in many religious myths. *Bhagavatī sūtra* and *Rūpamaṇḍana* do not provide any information on this issue but the connection between the idea of nude body and purity can be seen in *Kalpasūtra*. For instance, in Jaina canon *Kalpasūtra*, it is given in the context of state of renunciation of Mahāvīra that “The venerable Ascetic Mahāvīra for a year and a month wore clothes: after that time he walked about naked, for more than 12 years he neglected his body and abandoned care of it and suffered all pleasant occurrences arising from divine powers, men, and animals”²⁹ and through that Mahāvīra attain the state of “without wrath, without pride, without deceit, librated, composed free from temptation without greed without property had cut off all earthly ties.”³⁰ All this account makes it clear that carelessness towards body and uncovered body were two conditions which helped Mahāvīra to liberate himself from worldly ties. On the basis of this, it can be said that Jainism also believes in the concept of purity of nude figures and Jaina tradition see nudity as a mark of liberty from the worldly ties.

3.2. Nudity and Clothing in Gods and Goddesses:

It is notable here that nude figures are part of Indian temples, not only Jinas but many Gods and Goddesses are represented nude or semi-nude in the temples. It indicates that nudity is a mark of spirituality, and it represents the freedom from worldly ties, the essence of divinity.

²⁸*Ibid.*, Vol.1, p. 200.

²⁹Bhadrbahu, *Kalpasūtra*, (tr.) Hermann Jacobi, Motilal Banarsidas Publishers, 2002, Lecture 5, Verse 117.

³⁰*Ibid.*, Lecture 5, Verse no.118, 119-32.

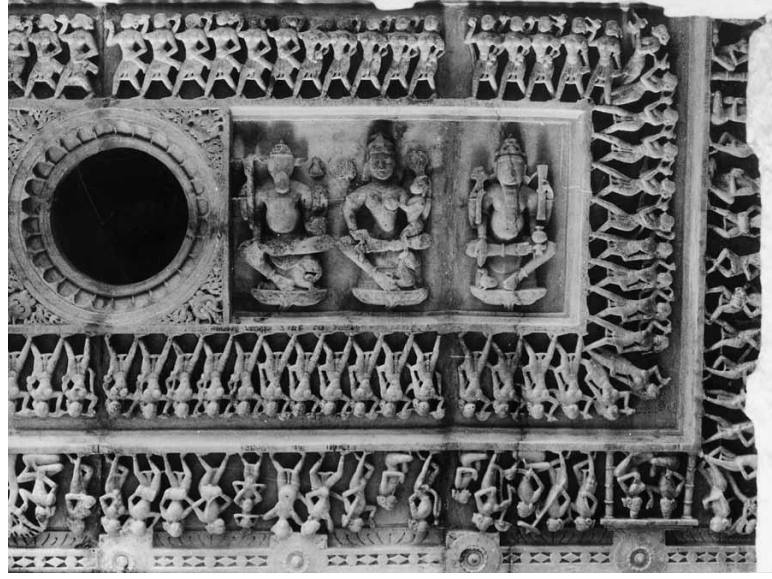


Figure 23: Ambikā in a samtala Ceiling of Mahāvīra Temple, Kumbharīyā, 029841.

But what is more interesting to note is that *Digambara* tradition neither found women fit for salvation nor allowed them to become cloth- less, whereas *Śvetāmbara* tradition which believes that clothes are not bondage in salvation, both sects represent nude figures of female deities in their temple. For instance, in the picture above Ambikā is depicted as seated in *lalitāsana* and she carries a child on her lap, but other human figures displayed on the ceilings are wearing *adhvastra* or the lower garment on their bodies. But the ornaments are evident on them.

The deity wears a Crown and anklets and an armlet band. Some historians suggest that ornaments are used in *Śvetāmber* tradition on behalf of clothes. But the question remains the same why clothes are not represented in the images of deity whereas these are used in the images of humans, was the temple tradition just imitating Hindu art tradition or spirituality and source of power, magical power was denoted through the nude body in Indian art?

In this context we can look at the study done by Larissa Bonfante in her Article, *Nudity as Costume in Classical Art*, she focuses upon how the meaning of nudity

changed for the Greek people over the period. According to this study, nudity stands for magical powers in many countries across the world. It is well discussed by Larissa Bofante. In her words, “phallic and priapic figures, amulets as well as obscene gestures still serve protection against the evil eye in many parts of the world.”³¹ She then suggests “In the realms of magic, nudity ward off a spell or other harmful form of magic, compels love, and gives strengths to one’s own practice of witchcraft and conjuring.”³² The same is also possible in the Indian context of the temple that celestial powers are shown nude because these are the embodiment of magic, these are divine. Here I would also include representations of nude female figures which are human and not celestial, Bonfante suggests in the context of nude female figures that “the most frequent connotation of female nudity in historical times seems to have been service rendered in the temple. For man, however, it was a sign of defeat.

As in *Old Testaments*, nudity refers shame, slavery, poverty and humiliation.”³³ So it can be said that we will have to see the nudity differently in religious and social context whereas nudity is a mark of shame in a social context, it becomes a mark of magic in the religious context. But more attempts are needed to understand this change into the meaning of nudity in a different context. In Indian art and religion, nudity is taken as a mark of spirituality, magic as well as maternity. As Ananda Coomaraswamy suggests in his work, *Yakṣas*, that figures of *Yaksīs* are depicted nude which because these were related to a fertility cult. The mother goddess image found from Harappan site is depicted nude. In this context, we can also take the example of *sapta mātrakās* which are depicted nude in most of the cases. The female and male deities in iconographical texts are described with the clothes of a particular colour. According to *Mānasāra*, “Sarasvatī should put on yellow clothes and similar jewels and pearl ornaments.”³⁴

³¹Larissa Bonfante, Nudity as Costume in Classical Art, *Journal of American Archaeology*, Vol.93, No. 4. (543-570), p. 545.

³²*Ibid.*

³³*Ibid.*, p.548.

³⁴*Architecture of Mānasāra*, verse 13, Vol. 3, (tr.) Prasanna Kumar Acharya, (ed.) N.C. Panda, Bhartiya Kala Prakasan, Delhi, 2011, p. 921.

Name of goddess	<i>Mayamatam</i>	<i>Mānasāra</i>	<i>Rūpmaṇḍan</i>	<i>Aparājitapṛcchā</i>
1.Sarasvatī	–	Yellow clothes		–
2.Lakṣmī	–	Clad in clothes made of Jewels		–
3.Māhī	–	Fine silk clothes		–
4.Gaurī	–	Silk garment or yellow clothes		–
5.Manonmā	–			–
6.Cāmuṇḍī	Clothed in tiger skin	Red bodice and a lather skin clothes.		Cloth of <i>Īyāghra Carma</i> (tiger skin)
7.Bhairvī	–	Black clothes		–
8.Vaiṣṇavī	Yellow garments	Reddish yellow cloth		
9.Vaārāhī	Dressed in black cloth or lather	bright blue clothes		
10.Brahmāṇī	Dressed in tiger skin			
11.Maheswarī	Clothes are not described			
12. Kaumārī	Clothes are not described			
13. Indrāṇī	wears a tiara			

Table 5. Clothing of Matrakas on the basis of Mansara, Mayamatam , Rupamandan and Aprajitaprccha

Above table shows that many of the Hindu deities (*Mātrakās*) are described as

wearing clothes of different colours in iconographical texts and these were not described nude as the fertility deity of the early period. But here it is also noticeable that most of these clothes were not represented in art, but many of the deities were clad in clothes, possibly after the installation of the image.

Only a few deities are depicted in clothes in the temple art such as “in the Sacciyaṃātā temple, goddess Pārvaṭī is putting a tight fitting *sārī* which goes up to her ankles”³⁵ similarly in Mahāvīra Jaina temples we lay women in *sārī*. But no deity is depicted in clothes in the Jaina temples. In the shrine related to Ambicā and Sarasvatī in the Mahāvīra Jaina temple of Osian, the deities are clad into the red and white clothes respectively. Probably this is done under the influence of Hindu tradition because in Hinduism *Māṭrakās* are shown into the clothes and clothes were prescribed for them in the iconographical texts such as *Mānasāra*, *Mayamatam* and all and here it is also noticed that Jaina texts do not focus upon the clothes of female deities. For instance, we find a description of Goddess Lakṣmī in *Triṣaṣṭīśalākāpurūṣacarita* but her clothes are not described.

According to the narration, Śrī was the fourth dream of the mother of the first Tīrthaṅkara, “the goddess whose resting place is a lotus and, with eyes resembling to a lotus, adorned with pitcher full of water lifted by the trunks of the elephant of the quarters.”³⁶ Similar account is given in *Kalpasūtra*. In Jaina temple of Osian, I found most of that *Māṭrakās* are showed with cloths. The image of Varāhī and Indrāṇī (figure 5, chapter 1) are displayed in light lower garment but the set of Vidyādevīs and Yakṣis are depicted nude (figure 2, chapter 1).

Here question arise why a different set of deities is clothed and the other is unclothed? Here I would like to include that in Jainism Śvetāmbara tradition does believe that clothes are not a hindrance in their emancipation so therefore clothes are worn off on the body by the Śvetāmbara monks unlike, Digambara tradition which do not allow women to uncover their body but find them unsuitable to get Mokṣa because of the bondage of clothes. Now here it is also worth to notice that

³⁵ Asha Kalia, *Art Of Osian: Temples Socio- economic and religious life in India, 8th to 12th Centuries A.D.*, Abhinav Publications, New Delhi, 1982, p.21.

³⁶ Acarya Hemacandra, *Triṣaṣṭīśalākāpurūṣacaritra*, vol.1, (tr.) Helen M. Johnson, (ed.) B. Bhattacharyya, Gaekwad's Oriental Series (vol. LXXVII), Oriental Institute Baroda, p. 101.

some scholars argues that clothes are replaced by ornaments in Jaina temple , but I don't find it right because we have seen some female deities are showed wearing clothes and others are not. *Māṭṛakās* are clad into clothes not only because *Śvetāmbaras* tradition allow women to be clothed but also because these are already prescribed to be clad with clothed in various iconographical texts such as *Mānasāra* provides that “Sāvitrī should be clad in a fine silk garment of yellow clothes”³⁷ and perhaps therefore some *Māṭṛakās* are made as they are wearing clothes, in Jaina Temples of Osian and elsewhere.

Except nudity and youth, the other significant mark of the body of female deities was a flashy body. In *Mayamatam*, *Vaārāhī* is described as having “a big body and her crown sparkles.”³⁸ The *Māṭṛakās* are possibly made flashy, to represent them as a mother and little different from the young virgin maiden. We need to explore more to conclude it but it can be a possibility. As only the *Māṭṛakās* and *Viṃānikās* (Lakṣmī) are depicted with the flashy body. The representation of *Vidyādevīs* is depicted slim comparatively.

3.3. Pose and Postures of *Tīrthaṅkaras* , Gods and Goddesses:

“*Tīrthaṅkaras*: Indian *Yogīs* practise the various *āsanas* to gain some control of the body,”³⁹ among all great religions of India, “certain symbolic positions of hands and legs form prominent parts of poses in spiritual contemplation. They are believed to be aids to mental concentration.”⁴⁰

Dayanand Bhargava in his work *Jain Ethics* refers to a text “*Subhacandra*, which mentions seven postures for *Dharma Dhyāna* which includes *Paryāṅkāśana*, *Ardhaparyāṅkāśana*, *Vajrāsana*, *Sukhāsana*, *Vīrāsana*, *Kamalāsana*, *Kāyotsarga*.”⁴¹ Another historian provides only five *āsana* such as *Paryāṅka*, *Ardhaparyāṅka*, *Vajra*, *Khaḍgāsanān* and *Vīra*. “These *āsanas* are also known as

³⁷ *Architecture of Mānasāra*, verse 18, Vol. 3, (tr.) Prasanna Kumar Acharya, (ed.) N.C. Panda, Bhartiya Kala Prakashan, Delhi, 2011, p. 921.

³⁸ Dagens Bruno, (tr.) *Mayamatam: Treaties of Housing, Architecture and Iconography*, Indira Gandhi National Centre of Arts, New Delhi, 1994, p.875.

³⁹ B.C. Bhattacharya, *Jain Iconography*, Motilal Banarsidass, Delhi, 1998, p.138.

⁴⁰ *Ibid.*

⁴¹ Dayanand Bhargava, *Jain Ethics*, Motilal Banarsidass, Delhi, 1968, p.199.

Mokṣāsana.”⁴² There is one more *āsana* which is called “*bhadrāsana* which has been defined as easy posture, the assumption of which make the mind motionless.”⁴³

Similarly, *Triṣaṣṭīśalākāpurūṣacaritra* provides a wide description of body postures suitable for monks, according to this account “*Ācārya Arindama* rejoicing in the supreme spirit, he saw there some monks in *Utkāṭikā* posture, some in *Padma* posture, other in *godohikā*, *vīra vajra*, *bhadra*, *daṇḍa*, *valgulikā*, *Krauñcha*, *Haṇsa*, *Paryaṇka*, *uṣṭra*, *Tārṣya*, *Kapālī Karaṇa*, *amarakubja*, *svāstika*, *daṇḍapadma*, and *sopaśraya* posture, some engaged in *kayotsarga*.”⁴⁴

Some of the above-mentioned *āsanas* are used in art to depict *Tīrthaṅkaras* and deities such as *Padmāsana* in which there is pressing together in the middle part of shin by shin, *Vīrāsana*, the left foot on the top of right thigh, and right foot on the top of left thigh, it suitable for heroes and not for inferior persons, if one foot only is placed on the thigh, it is *ardhapadmāsana*.”⁴⁵

Above description is given by the canonical text but iconographical text prescribed only two types of *āsanas* for *Tīrthaṅkaras* which include *Padmāsana* and *Kāyotsarga*. According to *Mānasāra* the image of Jaina “should be in a straight, erect, or sitting posture.”⁴⁶ The legs should be uniformly straight. And the two long hands should be in the same posture.”⁴⁷ Another description suggests “it should be in the sitting posture, the two feet being placed on the lotus seat in a straight pose and it being in a stiff attitude and bearing a meditative look on the supreme soul.”⁴⁸

Only these two postures (*Kāyotsarga* and *Padmāsana*) are used in the temple art for *Tīrthaṅkaras*. Others are prescribed for monks but not evident in art as used for the *Tīrthaṅkaras*. Figure 1 is an example of *Kāyotsarga* posture in which

⁴² B.C. Bhattacharya, *Jain Iconography*, Motilal Banarsidass, Delhi, 1998, p.138

⁴³ *Ibid.*

⁴⁴ Acarya Hemacandra, *Triṣaṣṭīśalākāpurūṣacaritra*, vol.2, (tr.) Helen M. Johnson, (ed.)

B.Bhattacharyya, Gaekwad's Oriental Series (vol. LXXVII), Oriental Institute Baroda, 1931, p.32

⁴⁵ *Ibid.*, p.32

⁴⁶ *Architecture of Mānasāra*, Vol. 3, (tr.) Prasanna Kumar Acharya, Bhartiya Kala Prakashan, Delhi, 2011, p. 941.

⁴⁷ *Ibid.*, p. 941.

⁴⁸ *Ibid.*, p. 942.

Jīvantaswāmī depicted in standing pose.

According to Vidya Dehejia, this is also known in “*Yoga as Tādāsana*, in which *Tāda* means mountain. The sculptured figure, it is a standing meditation pose. The earliest Jaina image in such pose is dated to the fourth century B.C.”⁴⁹

Kāyotsarga means engage oneself in *vyutsarga*.⁵⁰ It is practised for – “(1) such common unavoidable slightly fault as walking, eating, etc. (2) touching some living bodies, itching and discharging bodily excrements in an improper place.”⁵¹ Here the expression is used as a wayconfession or self-punishment for common faults.



Figure 24: Jaina Seated in Padmāsana Posture in Śāntinātha Temple of Kumbharīyā.

In *Kalpasūtra*, we find that *Kāyotsarga* was a pose in which *Mahāvīra* stands

⁴⁹ Vidya Dehejia, *Representing the body: Gender Issues in Indian Art*, Kali for Women, New Delhi, 1997, p.71.

⁵⁰ Dayanand Bhargava, *Jain Ethics*, Motilal Banarsidas, Delhi, 1968, p.188.

⁵¹ *Ibid.*

while he reaches to the Aśoka tree in search of truth, this was while he realizes and seeks for the true knowledge. It is adjoined that the figures of the Jinas such as “Ajitanātha, Sambhavanātha, and Abhinandan should be especially sculptured in the *Khaḍgāsana* according to B.C. Bhattacharya *Padmāsana* or the lotus seat is another posture used for the Jinas in Art (See figure 24). In this picture, Jina is seated with cross legs. In Mahāvīra temple of Ośian, we find large image of such kind. The earliest seated *yogī* dates to the 3rd millennium B.C. and is on well known Harappan seal.”⁵² We found large numbers of sculptures of Jinas in this posture, most of these are depictions of Pārśavanātha with a serpent hood (see figure 1 in chapter1). In *Padmāsana* or lotus pose, the legs are crossed and placed high upon thighs with soles turned up.”⁵³ Here, it is worth to suggest that *Padmāsana* is also considered as *Mokṣāsana*.

3.3.1 Āsanās of Female Deities:

Vidya Dehejia suggests that female deities such as Lakṣmī and Sarasvatī are depicted in *Padmāsana* and *Khaḍgāsana* in some temples, the Hindu God Śiva and the Goddess Lakṣmī when lusted by elephant, Pārvatī and several lesser figures of saints and teachers, all assumed in this classical posture.”⁵⁴

In *Mānasāra*, *Padmāsana* is prescribed for the iconography of Goddess Lakṣmī. According to the description “there should be a red lotus on the pedestal upon which she sits in crossed legged posture.”⁵⁵ Here it is notable that images of Lakṣmī in *padmāsana* posture are very rare in the Jaina temples. Only One image of Lakṣmī is depicted in Luṇavasahī temple in this pose (figure above).

But this image make it clear that not all the female deities are treated lesser than the *Tīrthaṅkaras* in art. *Vimānikā* goddesses share equal postures to the *Tīrthaṅkaras*. In literature, Lakṣmī is seen as a mark of fortune. Even Sarasvatī is declared as the Śrutadevī, eternal word of the *Tīrthaṅkaras* but none of the other

⁵²Vidya Dehejia, *Representing the body: Gender Issues in Indian Art*, Kali for Women, New Delhi, 1997, p. 77.

⁵³*Ibid.*, p.76.

⁵⁴*Ibid.*

⁵⁵Architecture of *Mānasāra* , verse 19, 3 vols., Tr. Prasanna Kumar Acharya, ed. N.C. Panda, Bharatiya Kala Prakashan, Delhi, 2011, p. 921.

female deities is depicted in *Padmāsana* or *Khaḍḍagāsana* (*Mokṣa Mudrās*). This suggests that there was a distinguish place and hierarchy imposed in art not only between male and female deities but in the deities of different stratum (upper world, middle world and lower world).

No lesser god is depicted in *Padmāsana* posture in Jaina temples. But, we do not find female figures in *Khaḍḍgāsana* or *Kāyotsarga* in Jaina temples most of the female figure are depicted in *Lalitāsana* and *Ardhapadmāsana*, some are displayed in standing posture but not in *Khaḍḍgāsana*. Iconographical text, *Mayamatam*, describes various *āsanas* for female deities. Many *Āsanas* are given for the deities which stands for different meanings, according to text “for those who seeks the mastery of self (the mother must be) in *kāmāsana*, for serenity, *Vīrāsana* and *Sukhāsana* posture shows that installation brings the satisfaction of all desires.”⁵⁶

Now here it is notable that *Vīrāsana* and *Sukhāsana* are prescribed for *Tīrthaṅkaras* and male gods as well as for female deities but no depiction of female deity is found in this pose in Jaina temple. *Kāmāsana* and *Sukhāsana* both words are related to fulfilment of worldly desires, which are given to female deities.

3.4. Ornamentation and Attributes of Gods, Tīrthankaras and Goddesses:

Tīrthaṅkaras are displayed without ornaments and clothes even in temples of *Śvetāmbara* tradition. Although secondary sources refer that some deities wear ornaments instead of clothes in *Śvetāmbar* tradition but in the case of *Śvetāmbara* temples of the early medieval period, I found that all the *Jina* figures are represented nude and no ornamentation is depicted on these images, see figure 24.

This is probably done because ornaments are the mark of worldly ties according to Jainism. There are two divisions of soul, liberated and trans-migratory. “The liberated souls are free from all corporeal and passionate association. The trans-migratory ones, on other hand are doomed to experiencing a succession of more or

⁵⁶Bruno Dagens, tr. *Mayamatam*, 2. Vols, Motilal Banarsidas Publisher, Indira Gandhi National Centre for the Arts, New Delhi, Chapter 36, verse 239-b, 240a, p. 879.

less happy or unhappy conditions of existence.”⁵⁷ So, no ornaments are placed on the body of *Tīrthaṅkara* except in the form of *Jīvantaswāmī*⁵⁸ images.

Only griddles are placed on the bodies of Jina in *Kāyotsarga* postures in few sculptures. But Jina’s pedestals are usually marked with *cakra*, and their cognitions are depicted on these pedestals and a parasol is displayed on over their head.

In the above figure, Ādinātha is depicted with a parasol, according to Coomaraswamy, parasol is a mark of spiritual domination. The similar meaning is evident from an account of *Triṣaṣṭiśālākāpu-rūṣacarita*, where the head of Lord is compared with umbrella and considered as a mark of Lordship. According to the description “the master of world’s head, gradually arched, revealed in appearance an umbrella with its face downwards. The round tall head- dress on head-umbrella of the great lord, indicating lordship over the three worlds.”⁵⁹

Except umbrella, *cakra* (see chapter 1) and animals are also depicted with *Tīrthaṅkaras*. In above case, we find elephant and lion on the pedestal of the *Tīrthaṅkaras*, beside animals’ *Yakṣa* and *Yakṣī* are also displayed on the pedestal. But no mark or ornamentation is displayed on the body of *Tīrthaṅkaras* except *Śrīvatsa*. The symbolic value of *Śrīvatsa*, *Cakra* and umbrella is already discussed in detail in chapter one. But the two animals; elephant and lion are depicted on the pedestal. A.K Bhattacharya in his work, *Development of Jaina Iconography*, suggests that generally, recognitions of *Tīrthaṅkaras* are engraved on the pedestals but here, we can see that lion and elephant both are engraved on a single pedestal of *Tīrthaṅkara* Ādinātha. None of these are recognition of the Ādinātha. The recognition of Ādinātha is Bull or *Vṛṣabha*.

On the other side, we can notice that some animals are there in the list of

⁵⁷Jose Pereira, *Monolithic Jainas: The Iconography of Jain Temples of Elora*, Motilal Banarsidass, Delhi, 1977, p. 34.

⁵⁸U. P. Shah informs that The *Jīvantaswāmī* image represents an image of *Mahāvīra*, fashioned as portrait in his life time before the great Jaina took to monk-hood. According to Hemacandra Vidunmālī had prepared the image after seeing the person of *Mahāvīra* standing in Pratima Dhyana at *Kṣatriya -Kunda -grama*)

⁵⁹Acarya Hemacandra, *Triṣaṣṭiśālākāpuruṣacaritra*, vol.1, (tr.) Helen M. Johnson, (ed.) B. Bhattacharyya, Gaekwad’s Oriental Series (vol. LXXVII), Oriental Institute Baroda, 1931, p. 158.

recognitions, but these are never placed on the pedestals of the *Tīrthaṅkara* such as goat, buffalo and boar, which are recognitions of Vāsujyā, Kunthunāth and Vimalanātha respectively. This shows that texts are not followed in every respect in the temples. In Mahāvīra temple, I noticed only three or four animals on pedestals such as lion, deer and elephant, so some recognition are fixed to the pedestals irrespective of *Tīrthaṅkaras* whom they belongs to. Here it is also worth to suggest that lion, elephant and deer all are a marker of establishment of *Dharma*, probably therefore these are depicted with the *Tīrthaṅkara*.



Figure 25: A Pedestal of Tīrthaṅkara ornamented with animals in Mūlaprasada of Mahāvīra temple, Osian.

3.4.1. Ornamentation and attributes of Gods and Goddesses:

Gods and Goddesses in Jaina temple are similar to their depiction in Hindu temples, as I have already mentioned above, the case of Viṣṇu *pratimās*. In Jaina

literature, Viṣṇu and the forms of Viṣṇu are depicted as *Ardhacakrins*, Kings and not the Gods but, these are described with the same attributes as Viṣṇu. In Jaina temples, Viṣṇu is not depicted as King Vāsudeva but as a deity and displayed on the temple with same attributes such as club, *Cakra*, *Vanamālā* etc. But it should be understood just the borrowed representation of Viṣṇu from Hindu temples.

But, the Place of *Vaiṣṇava* avatars was always lower to that of *Tīrthaṅkaras*, which could be seen in literature. All the *Vāsudevas* were placed as *Ardha Cakrins*, the lord of half of the world whereas *Tīrthaṅkaras* were said to have a *Cakravatins* (the Lord of the whole world) or even above the *Cakravartins*. Secondly, *Vāsudevas* are described lower in the strength than the *Tīrthaṅkaras*. According to the account of *Triṣaṣṭīśalākāpurūṣacaritra*, while Kṛṣṇa and Neminātha played a wrestling match “Viṣṇu raised his arm as long as a tree branch and Nemi bent it like a lotus stem.”⁶⁰

This lower status of Vāsudeva is also evident of early Jaina art. For instance in Hindu sculptures of Gupta period. U.P. Shah in his work, *Jaina Iconography*, observes the so-called image of R̥ṣabha, Mathura series (Kaṅkāli Tīlā), where he recognised, the two figures immediately to the right and left of the main figure as Balarāma with snake, canopy and plough and Vāsudeva with his usual attributes of conch, club or flute, *Vanamālā* and dice.”⁶¹

But in temples, we don’t find such depictions. Here, Vāsudeva has been depicted alone on the walls of temples. Gadā, Śaṅkha *Cakra* and the *Padma* are depicted in their arms; the flute is depicted with Kṛṣṇa, and but here the four arms of Vāsudeva cannot be taken as indication of godly status of *Vāsudevas*. Because they were referred as kings (*ardhacakrins* in *Triṣaṣṭīśalākāpurūṣacaritra*, these are not as Gods, so these four arms are maybe just imitation of Hindu images of Viṣṇu.

Kṛṣṇa is possibly depicted in all the temples because in Jainism, Kṛṣṇa is placed as brother of Neminātha. Kṛṣṇa was the ninth *Vāsudeva* as described in

⁶⁰Acarya Hemacandra, *Triṣaṣṭīśalākāpurūṣacaritra*, vol.5, (tr.) Helen M. Johnson, (ed.) B. Bhattacharyya, Gaekwad’s Oriental Series (vol. LXXVII), Oriental Institute Baroda, 1931, p.280.

⁶¹B.C.Bhattacharya, *Jain Iconography*, Motilal Banarsidass Publications, Delhi, 1998, p. 31

Triṣaṣṭīśalākāpurūṣacaritra. It gives more space to Kṛṣṇa than Neminātha, himself.

The story of Kṛṣṇa's birth,⁶² his childhood and marriage with Satyabhāmā and the battle with Kāṁsa is described in the text in detail. One of the childhood story of Kṛṣṇa is *Pūtanā- vadha*, according to the story "Sūrpanakhā's two daughters Śakuni and Pūtanā, unable to injure Vāsudeva went to Gokula, to kill Kṛṣṇa who was alone without Yaśodā and Nāṇḍa. Pūtanā thrust her breast smeared with poison into Kṛṣṇa's mouth. Instantly, the deities attending on Kṛṣṇa struck them both and killed them."⁶³

This account is depicted on walls of several temples of Osian, but not in Kumbharīyā and Dilwārā. So, here this can be said that that *Vaiṣṇavism* was incorporated in the Jaina literature and art because it was flourished in the society their motifs of Kṛṣṇa stories were popular and were possibly used to influence people who adopted Jainism.

Here, we need to understand the role of deities, their importance in society and their attributes according to their role. Let have a brief look at the attributes given to different male and female deities. According to *Mānasāra*, Brahmā should hold "the water pot (*Kuṇḍikā*) and the rosary should be held in his two left hands; and the two right hands should either hold sacrificial ladles , or be in refuge offering and boon giving postures. The rosary and water pot both are symbol of fertility. It is also state in the same text that the flowers or the earrings should be marked with crocodile (*Makara*) should be put on the ears. *Makara* again is a symbol of creative force.

It inhabits a realm between earth and water and is associated with mud and vegetation; it came to be thought emblem of fecundity and power."⁶⁴ So here it is clear that all the emblems are according to his role in the social structure. But here

⁶²According to the account of *Triṣaṣṭīśalākāpurūṣacaritra* on the night of eight day of Sravana, Devaki bore a son, black on whom gods attended destroying enemies by his glance, His partisans the gods put to sleep Kāṁsa's agents.

⁶³Acarya Hemacandra , *Triṣaṣṭīśalākāpurūṣacaritra*, Vol.5, (tr.) Helen M. Johanson, (ed.) B. Bhattacharya, Gaekwad's Oriental Series ,1931, Baroda, p.192.

⁶⁴J. E. Cirlot, *A Dictionary of Symbols* , (tr.) Jack Sage, Routledge and Kegan Paul, London , 1962, p.123.

it is worth to notice that Jainism does not believe in God as the creator of the world as I have already discussed above. So it can be said that the images of Gods are just borrowed from Hinduism and depicted with all the emblems. Similarly, the image of Narasimha is found in Osian, “he is shown as tearing open the belly of *Asura* chief *Hiranyakaśyapa*.”⁶⁵

The below table shows that only Sacciyā Mātā temple have all the depiction of incarnations of Viṣṇu. Only Kṛṣṇa is depicted in Mahāvīra temple and the in Vimalavasahi Temple we find a depiction of Narasimha. The attributes of Viṣṇu and his incarnations are usually club, conch, *cakra*, Padma, Gadā and *Vanamālā*, only Kṛṣṇa had flute as an attribute. The Viṣṇu is one of the trinity Gods and known as the maintainer of the world, the saviour of the life energy. Wheel indicates various meanings, depends upon its relation with different things which I have already discussed in detail in chapter one.

It is noticeable here that “Wheel is also a symbol of Sun and indicates the creative power of the same. It is the synthesis of cosmic force”⁶⁶ and sun is also related with Viṣṇu, similarly the lotus is symbol of cosmos. Conch indicates the removal of evil; the club is a cursing weapon indicates the “destruction”⁶⁷. The weapons are fixed into the idol according to the role played by that particular deity in the social religious structure. But while the deity transforms to another religion and its role transformed, the attributes does not change with it.

⁶⁵ Asha Kalia, *Art of Osian Temples : Socio Economic and Religious Life in India, 8th -12th Centuries A.D.*, Abhinav Publications, New Delhi, 1982, p.75

⁶⁶ J. E. Cirlot, *Dictionary of Symbols*, (tr.) Jack Sage, Rautledge and Kegan Paul, London, 1962, p. 426.

⁶⁷ *Ibid.*, p. 427

Gods	Attributes	Minor Hindu Gods and <i>Dikpālas</i>	Attributes or <i>vāhana</i>	
Viṣṇu and his incarnations				
1.Vāman	<i>Gadā, Saṅkha, Cakra</i> (SMT)			
2.Varāha	<i>Saṅkha, Cakra, Gadā</i> (SMT)			
3.Lakṣmī- Nārāyaṇa	<i>Padma, Saṅkha, Cakra</i> (SMT)			
4.Narasimha	<i>Gadā, Cakra</i> (SMT)			
5.Kṛṣṇa	(M.T, SMT, Santilal temple (Kumbharīyā), Vimalavasāhī(Dilwārā))			
		Agni (Mahavira temple)	Flame, Horse or ram	
		Yama (Mahavira temple)	A big buffalo	
		Nṛṣi (Mahavira temple)		
		Indra (Mahavira temple)	Elephant	
		Varuṇa (Mahavira temple)	<i>Makara</i>	

Table 6: Depiction of Hindu deities and their attributes in Temples

The female deities are of two Categories: *Mātṛakās* and *Vidyādevīs* and *Vimānikās*. *Mātṛakās* are not described in *Triṣaṣṭīśalākāpurūscaritra* and *Bhagavatī Sūtra*, it suggests that the incorporation of *Mātṛakās* in Jaina tradition is later than that of *Yakṣīs* and the *Vidyādevī* and therefore it is not incorporated even in the biographies of *Tirthāṅkaras*. *Mātṛakās* are described in *Mānasāra* and *Mayamatam* with their particular emblems holding in hands. *Aprājitapṛcchā* also provides the details of *Mātṛakās*. Varāhī, Indrāṇī, Cāmuṇḍī, Vaiṣṇavī, Gaurī and Brahmāṇī are well depicted in Jaina temples of western India. But Māhī is barely visible in these temples. Gaurī is also enlisted in category of *Vidyādevī*.

According to *Mānasāra*, “Varāhī should hold a plough with the lower right hand; her upper left hand should hold the net, and the right hand should be in refuge offering posture, and the other left hand in boon giving posture.”⁶⁸ An icon of Varāhī is found in Sacciyāmātā temple (see figure 5, chapter 1), here, she is holding a *Gadā* in right hand and *Cakra* in left hand. She is also wearing a *Vanamālā*. Here, it should be noticed that Varāhī is one of the mother goddess and her attributes expect *Cakra* nothing else provides the meaning of creation and most of her attributes are similar to that of Viṣṇu. This is also true for Indrāṇī who is displayed as seated on the elephant. The elephant is a symbol of creation only while it is depicted with clouds but here the elephant does not symbolize creation.

It is possibly just a replication of Indra. In other case, we can see that Ambicā is depicted with mango branch and child which symbolizes her position as a mother. It shows that some the attributes of the female deities are according to their role in society but some tributes are just replication of their male counterpart.

Thus, Jainism rejects the idea of supremacy of god. It is important to note that all the incarnations of Viṣṇu are considered as kings and not as *devās*. They all are described as worshipers of *Tirthāṅkaras* but possibly the flourishing of *Vaiṣṇavism* in that period forced the Jainism to assimilate the *Vaiṣṇavism* and *Mātṛakās* and therefore incarnation of Viṣṇu are depicted in Jaina temple similar to the Hindu temples. In temples these are depicted in Godly form and not as a

⁶⁸*Architecture of Mānasāra*, (tr.) Prasanna Kumar Acharya, (ed.) N.C .Panda, Bhartiya Kala Prakashan, Delhi, 2011, p. 928.

king. There are various differences in the description of Viṣṇu in Jaina literature and art. The goddesses were not treated on a secondary position to the male deities who are borrowed from the Hinduism. Both the male and female deities are equally adorned with the ornaments and the pose and posture are similar. But there is difference between the pose postures and placement of the *Tīrhaṅkaras* which help us to trace the hierarchy between *Tīrhaṅkaras* and Hindu deity. Depiction of their body was fixed according to their social role. *Mātṛakās* are depicted fat to indicate motherhood and *Tīrthaṅkaras* were depicted nude and young to show the detachment from the world.

Having saw the Hindu divine beings and *Tīrthaṅkaras*, let us look at the lower beings of the Jainism who acted as pillars of the temple in the context of iconography

Chapter 3:

LOWER BEINGS AND ATTENDANTS

Bhagavatī Sūtrā provides a wide range of beings and there are total 24 categories of beings in seven hells. The list includes “various beings from seven hells such as *Asurakumāras*, *Śāntikumāras*, immobile with one organ e.g. earth bodies, water bodies, air bodies, fire bodies and flora bodies, two three and four organ beings , non humans with five organs.”⁶⁹ All infernal beings belongs to ‘*Ratnparbhā* hell.’⁷⁰ *Asurakumāras* are stated to take innumerable forms. Minimum span is of the infernal, exception being that of the forms need to be reserve (as greed, deceit, pride and anger and not anger pride deceit and greed as in case of the infernal) all are endowed with greed.”⁷¹ In Jainism the beings of middle world and lower world are considered as lower being including *Yakṣas*, *Nāgas*, *Dik-kumāras*, *Nāgakumaras*, *Gaṇḍharvas*, *Kinnaras*, *Vidyādharas* etc.

1. The origin of *Yakṣas*, *Gaṇḍharvas* and *Vidyādharas*:

The word *Yakṣa* is first found in *Jaiminīya Brahāmaṇa* (III, 203- 272), where, however, it means nothing more than a wondrous thing. In the sense of a spirit or genius, usually associated with *Kubera* (The chief of *Yakṣas*) it does not appear before the period of the *Gṛhya sūtra*. In which, all are classed as *Bhūtas*.⁷²

In *Śatapatha Brahmaṇa*, “*Kūbera* is a *Rakṣasa* and lord of Robbers and evil doers.”⁷³ On the basis of this, Coomaraswamy suggests that *Yakṣas* were aboriginal deities assimilated in brahmanical cult. *Yakṣas* are ranked below *Devas*, but above the goblins and ghost and here distinguished from *Bhūtas*.

⁶⁹ Sudharma Svami, *Bhagavatī Sūtra*, vol.1, tr. K.C. Lalwani, Jain Bhawan, Calcutta , 1973, p. 299.

⁷⁰ Ibid, p.79.

⁷¹ Ibid, p.83.

⁷² Ananda Coomaraswamy, *Yakṣas*, vol.1, Indira Gandhi National Centre for Arts, New Delhi, 1993, p.5.

⁷³ Ibid, p. 5.

Yakṣas by name and by class are more familiar figure in the epics. In *Rāmāyaṇa* and *Mahābhārata*, *Yakṣa* worship evolved gradually and shared by all three religions Hinduism, Buddhist and Jainism. In *Rāmāyaṇa*, as referred by Coomaraswamy we find “Spirit hood (*Yakṣatva*) and immortality (*Amaratva*) together, as boon bestowed by a god or gods.”⁷⁴ In Buddhist literature, *Mahāvasthu* refers to three classes of *Yakṣas* namely “Karotpani, Mālādhara, Sadāmatta and Yambhāka”⁷⁵ But according to Jaina literature there were thirteen *Yakṣas* earlier and then the number increased to Twenty-four. The Jaina *Bhagvatī Sūtra* gives a list of Gods who are obtained like his children to *Visramana*. These are “*Puṇṇabhadda, Mānibhadda, Sāilabhadda, Sumanabhadda, Cakka, Rakkha, puṇṇarakha, Savvāna, Savvajasa, Samiddha, Amoha and Savvakama*.”⁷⁶ Here, it is noticeable that some of these are known as *Yakṣas* and such as *Puṇṇabhadda* and *Mānibhaddha* but others are not enlisted in this list.

Gaṇḍharvas also could be included into the list of lower beings. *Gaṇḍharvas* are similar to *Yakṣas* in certain sense. “The earliest reference about *Gaṇḍharvas*, we found in *Ṛg Veda*, there we find around dozen of references about them.”⁷⁷ According to Vedic tradition they belong to *Aṇṭarikṣa*, mid region between heaven and earth.”⁷⁸ In *Atharva Veda*, these are described “as the protector of *Soma* and the archers’.”⁷⁹

Another similarity was that they were also said to be against of Āryan in their early descriptions. N.G. Tavakar in his work, *The Essays*, throws light on *the Gaṇḍharvas, the Apsarās, the Yakṣas and the Kinnaras*, suggests that in certain passages of *Ṛg Veda* we find that *Gaṇḍharvas* were looked upon with hostility which suggests that these were from different tribe group or the non Āryan.

⁷⁴ Ananda Coomaraswamy, *Yakṣas*, vol.1, Indira Gandhi National Centre for Arts, New Delhi, 1993, p. 59.

⁷⁵ Ramnath Mishra, *Yaksha, Cult and Iconography*, Munshiram Manoharlal Publisher, New Delhi, 1981, p. 51.

⁷⁶ U.P. Shah, *Jain Rūpamaṇḍana*, vol.1, Abhinav Publication, New Delhi, 1987, p. 204.

⁷⁷ N.G. Tavakar, *The Essays Throwing light on the: Gaṇḍharvas, the Apsarases, the Yakshas and the Kinnaras, Fog of Myths and Legends Series-1*, Tavkar Prakashan, 1971, p. 2.

⁷⁸ Ibid, p.1.

⁷⁹ Ibid, p.4.

Yakṣas and *Gaṇḍharvas* both were from the warrior class; *Gaṇḍharvas* were known as protector of *Soma* as *Yakṣas* were the Protector of wealth of Gods.

Now turning to the *Vidyādhara*s, like the two above categories these are also classified as “demigods”⁸⁰, in Vedic tradition however they are never mentioned but Nandini Mehta refers to *Nāḍabindu Upaniṣada* which connects them with *Om*. “The *Upaniṣada* explains that the word *Om* has 3 ½ mores, of which ‘a’ is dedicated to Agni, ‘u’ to Vāyu and ‘m’ to Sūrya and the reverberation to Varuṇa. When a person meditates over the third more (m), he becomes Vidyādhara.

2. Activities of Yakṣas and Gaṇḍharvas and Vidyādharas:

Yakṣas played a role of attendant of *Tīrthaṇakaras*, protector, tautly deity, fertility spirit and magical beings who could fulfil any wish of materialistic world. Ramnatha Mishra in his work *Iconography of Yakṣas*, refers “Cunningham who explained the word *Kubera*, as *ku vira*, *Ku* meaning earth and *vīra* meaning hero, hereby, ‘hero of earth, according to this meaning *Kubera* can be interpreted as one who dominates the earth.”⁸¹

Ananda K. Coomaraswamy also provides in his work, *Yakṣas*, that people of *Rājas* class used to worship *Yakṣas*. This is also worth to note here that *Yakṣas* described as tautly deity of *Pāṇḍavas* in *Mahābhārata*, all this explanation suggests that *Yakṣas* were worshiped as a protector.

We have already seen the role of *Gaṇḍharvas* as protector of *soma* but besides a protector “they were also known for their skill of secret writing and prophecy in music.”⁸² Tavakar informs that the name of *Gaṇḍharava Veda* (a text on music) is known after them and Tavakar refers *Gṛahya Sūtra* which informs that students

⁸⁰ Nandini Mehta , *Vidyādhara*s in *Ancient Indian Art*, Harman Publishing House, New Delhi, 2004, p. 5.

⁸¹ Ramnath Mishra, *Yaksha, Cult and Iconography*, Munshiram Manoharlal Publisher, New Delhi, 1981, p. 59.

⁸² N.G. Tavakar, *The Essays Throwing light on the: Gaṇḍharvas , the Apsarases, the Yakshas and the Kinnaras , Fog of Myths and Legends Series-1*, Tavkar prakashan, 1971, p. 3.

had to pray *Gaṇḍharvas* and *Apsarās* to give him intellectual capacity and insight in the studies.”⁸³

*Vidyādhara*s: *Vidyādhara*s are those who possessed *Vidyās*, they had magical powers and which they acquired through the meditation. But brahmanical tradition does not inform much about them. Similar to *Yakṣas* and *Gaṇḍharvas*, they also belonged to warrior class. “The *Vaṇipuraṇa* says that *Vidyādhara*s are brave and undefeatable in battle, sky goes and assume different forms at will.”⁸⁴

The above lines explain that there were many similarities between *Gaṇḍharvas*, *Yakṣas* and *Vidyādhara*s. They were belongs to the category of demi-god, they possess magical power and could change their forms at their will, they were represented as kings and the possessor of royal life, the only difference between them was that they all had some different skills. *Yakṣas* and *Gaṇḍharvas* are described as fighter and protector and of wealth and *Soma* respectively but *Vidyādhara*s are described as fighter only. *Yakṣas* and *Vidyādhara*s are connected with the cut of fertility in brahmanical tradition. *Gaṇḍharvas* had wonderful music skills and *Vidyādhara*s could gain all kind of *Vidyās*.

3. Yakṣa, Gaṇḍharvas and Vidyādhara in Jaina Literature:

Bhagavatī sūtra provides important description of *Yakṣas*, according to which these are considered as *Bhavanavāsis*. In *Kalpa Sūtra*, it is described that *Sakaras*, chief and kings of gods calls Haringamesi, “the divine commander of foot troops”⁸⁵ and commanded him to remove the embryo of Devananda. It should cause the Venerable Mahāvīra, to be removed from the brahmanical part of town *Kuṇḍagrāma*, from the womb of *Brahmāṇī Devananda*, to the *Kṣatriya* part of town *Kuṇḍagrāma* and too be placed as an embryo in womb of *Kṣatriyāṇī Trisalā* of the *Vāṣiṣṭha gotra*.⁸⁶ Thus he reflected and called Harinegamesi, the divine commander of the foot troops, having called him, he spoke thus: “well now,

⁸³ Ibid, p. 5

⁸⁴ Nandini Mehta, *Vidyādhara in Ancient Indian Art*, Harman Publishing House, New Delhi, 2004, p. 5.

⁸⁵ Bhadrabahu, *Kalpasūtra*, (tr.) Hermann Jacobi, Motilal Banarsidass Publishers, 2002, p. 227

⁸⁶ Ibid, p. 226

beloved of Gods go now and remove the venerable and ascetic Mahāvīra from brahmanical part and place the embryo in the womb of Trisalā.”⁸⁷

After hearing this the *Yakṣa*, Harinegamesi went to Kuṇḍagrāma and “he transformed through his magical power, and starch himself out for numerous *yojanas* like a staff, and then again he transformed himself into a definitive form (which gods adopt, on entering the world of men) and passed to the house of Rṣabhadatta and removed the embryo of Devānandā.”⁸⁸

A similar account is given in *Triṣaṣṭīśālākāpurūṣacaritra*, according to which during the time of Birth of Rṣabhanātha, “the lord of the first heaven instructed his general of infantry, Naigameṣin: ‘in the middle division of Southern Half of Bhārata in Jambūdvīpa, from the wife of Patriarch Nābhi, Marudevā, a son is born, summon all the gods for Birth-bath.’”⁸⁹

All this explanation suggests that *Yakṣas* were the attendant of gods, and not that of *Tīrthaṅkaras*. In *Bhagavatī sūtra* and *Kalpasūtra*, *Yakṣas* are not mentioned directly in the service of *Tīrthaṅkaras* or messenger of *Tīrthaṅkaras* as given in *Triṣaṣṭīśālākāpurūṣacaritra*. *Yakṣas* were shown as following the command of Gods here; Heringamesi follows the command of *Sakara*, the king of gods. It is also noticeable that these, *Yakṣas* had magical powers to change their forms like gods but their status was below *Tīrthaṅkaras* and gods and then they merely transferred as attendant of *Tīrthaṅkaras*. Seven nurses allotted for then *Tīrthaṅkaras* which were *dikkumārīs* and not the *Yakṣas* or *Yakṣīs*. All this suggests that may be concept of *Yakṣas* were added to *Tīrthaṅkaras* and it was borrowed from the gods.

Yakṣas, *Nāga* and *dikpālas* were described as door-keepers and *chauri* bearers. According to an account during the birth celebration of *Tīrthaṅkara*, “Supported

⁸⁷ Ibid, second lecture , p. 227

⁸⁸ Ibid, 228

⁸⁹ Acarya Hemacandra, *Triṣaṣṭīśālākāpurūṣacaritra*, vol.1. , (tr.)Helen M. Johanson, (ed.) B. Bhattacharyya, Gaekwad’s Oriental Series, Oriental Institute Baroda, 1931, p.130.

by Mahendra with chauris held by *Yakṣas*, with Dharaṇendra acting as door-keeper, with an umbrella held by Pracetas (Varuṇ).”⁹⁰

<i>Yakṣas</i>	<i>Yakṣiṇīs</i>
1. Gomukha	Cakreśwarī
2. Mahāyakṣa	Ajitaḥāḷā
3. Trimukha	Durītarī
4. Yakṣeśvara	Kālikā
5. Tumburū	Mahākālī
6. Kusuma	Śyāmā
7. Mātāṅga	Śāntā or śānti
8. Vijaya	Bhrūtī
9. Jaya	Sutārikā
10. Brahmā	Aśoka
11. Yakṣeta	Mānvī
12. Kūmāra	Caṇḍī
13. Sanmukha	Viditā
14. Pātāla	Aṅkuṣī
15. Kinnara	Kāndarpi
16. Garūda	Nīrvāṇī
17. Gaṇḍharva	Bala
18. Yakṣeta	Dharini
19. Kubera	Dharnapriya
20. Varuṇa	Naradatta
21. Bhrakutī	Gandharva
22. Gomedha	Ambikā
23. Pārśava	Padmāvati
24. Mātāṅga	Siddhāyikā

Table7: List of *Yakṣas* and *Yakṣīs* according to *Rūpamaṇḍana*:

⁹⁰ Acarya Hemacandra, *Triṣaṣṭiśalākāpuruṣacaritra*, vol.1. , (Tr.) Helen M. Johanson, (ed.) B. Bhattacharyya, Gaekwad's Oriental Series, Oriental Institute Baroda, 1931, p. 158.

In Jainism, it is very clear that they don't give the status of God to the mainstream Hindu Gods such as Viṣṇu, Śiva and Kṛṣṇa as we have already seen into the previous chapter that these Hindu Gods were degraded to the status of *Ardhacakrins*, or *Vāsudevas* placed even below to the *Cakravartins*. So are depicted *baladevas* such as Rāma, but Rāma is not depicted in these temples under study. In Jainism, God is understood as magical beings and *Yakṣas*, *Gaṇḍharvas* and *Vidyādhara*s all comes under this category.

In *Triṣaṣṭīśalākāpurūṣacaritra*, *Gaṇḍharvas* are as mentioned among the *Vayantra* Gods along with the *Yakṣas*, *Rākṣasa* and *Kinnaras*, but the *Vidyādhara*s are not mentioned in this list of *Vayantras*. Gītarati and Gītayaśas are called the lord of *Gaṇḍharvas*. But *Gaṇḍhavas* are scarcely mentioned in the Jaina texts. In *Kalpasūtra*, one can find only reference to the *Gaṇḍharvas*. *Gaṇḍharvas* are described as playing music in the celestial abode which was the twelfth dream of mother of Mahāvīra.⁹¹ In *Triṣaṣṭīśalākāpurūṣacaritra*s, we find references to *Gaṇḍharvas* named Vāsava and Tamburū. Vāsava is described in as an attendant, protector and at the same time he is described as musician. During the time of Birth bath of *Tīrthaṅkara*, “musical instruments being played by *Gaṇḍharvas*.”⁹²

According to an account, “Vāsava instructed the *Ābhiyogika* gods, “Proclaim loud to the four classes of gods, if anyone thinks anything unfavourable to *Arhat* and *Arhat*'s mother, his head will split into seven pieces like a cluster of blossom of arjaka.”⁹³ Along with the protector *Gaṇḍharvas* are mentioned as attendant of *Tīrthaṅkara*, who helped him in birth-bath, smeared oil on his body, placed the master near his mother and ...put the jewel earrings on the lord.”⁹⁴

⁹¹ Bhardabahu, Kalpasutra, Tr.Hermann Jacobi, Motilal Banarsidass Publishers, Delhi, 1884, p. 253

⁹² Acarya Hemacandra, *Triṣaṣṭīśalākāpurūṣacaritra*, vol.1, Tr. Helen M. Johanson, ed. B. Bhattacharyya, Gaekwad's Oriental Series, Oriental Institute Baroda, 1931, p. 151

⁹³ Ibid, p.151.

⁹⁴ Ibid, p.150.

4. Bodily appearances of Yakṣas, Gaṇḍharvas, Kinnaras and Vidyādhara:

Canonical texts do not provide any details of bodily features of the *Yakṣas*. But Ananda Coomaraswamy in his work, *Yakṣas*, suggests some characteristics of their body in which he includes the big belly. He argues that “Gaṇeśa is undoubtedly a *Yakṣa* type, by his big belly and general character.”⁹⁵ He also suggests that these nude and fat bodies are assigned to be plump because these are worshipped for the sake of fertility. “In the early sculptures (reliefs on the pillars of the gateways and railings at Bharhut, Bodhgaya, Sāncī and Mathurā) the female figures were associated with the trees are voluptuous beauties, sanctity clothed. Same features are traced out from pre-Maurya terracotta figures of fertility God.”⁹⁶

On the basis of such explanations it can be concluded that nudity and fat belly symbolise fertility here and the features indicate roles of *Yakṣas* as fertility spirit but here I would also like to add that depiction of the body of icons partly becomes permanent even if the role of a particular character changes in the literature, the fundamental features of the image does not change. For instance I have already discussed Heringamesi. The *Yakṣī*, Heringamesi is described as a troop of foot army of Gods in *Kalpasūtra* but in his depiction, his fat belly is visible and the *Yakṣa* is not appeared as troop in terms of her bodily feature only the dressing indicates the role of *Yakṣa* as a troop. In this figure that myth is represented where Heringamesi is removing and replacing the Mahāvīra from Devānandā's womb to that of Triśalā. According to the account, Heringamesi is a troop of god's army.

⁹⁵ Ananda Coomaraswamy, *Yakṣas*, vol.1, Indira Gandhi National Centre for Arts, New Delhi, 1993, p.7.

⁹⁶ *Ibid*, p. 32.

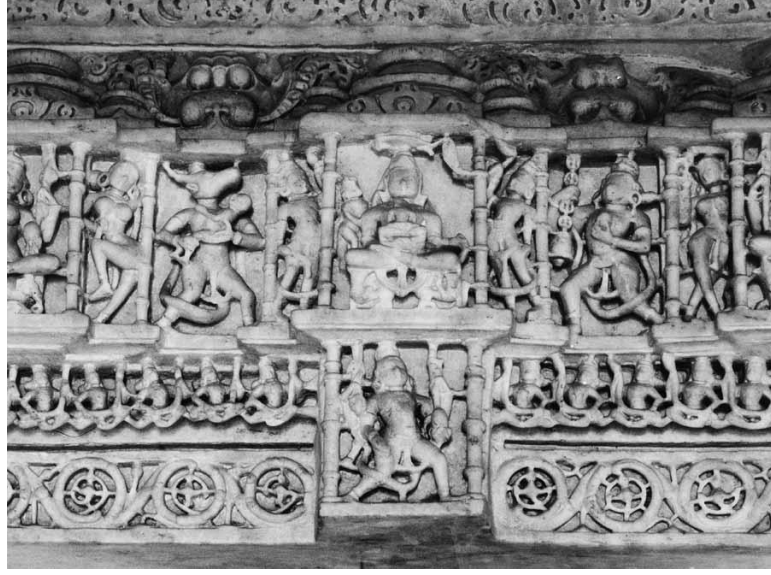


Figure 26: Haringamesi on the ceiling of Mahāvīrā Temple of Kumbhariya, 029867

4.1. Mudrās and Āsanās of Yakṣas, Gaṇḍharvas and Vidyādharas:

According to a description in *Mayamatam*, Kubera, “chief of all *Yakṣas*, must be adorned with a crown and others ornaments. He has the glow of pure gold and one of his hands makes the gesture of bestowing the other, absence of fear, mounted on a ram, he has a sword in his hand and has two legs, riding a man, he is surrounded by Śaṅkhanidhi and Padmanidhi.”⁹⁷ In *Kumbharīyā*, we find an Image of *Vīrasavaṇṇa* as if he is mounted on ram but the images of Śaṅkha and Padmanidhi are absent.

4.1.1 Āsanās:

According to another description given in *Mānasāra*, the “*Yakṣas* should be made in the erect or the sitting posture, their right leg should be in the *swāstika* (cross like) pose and the left should be bent.”⁹⁸ This kind of representations can be seen in temples or early medieval age. In Mahāvīra temple of Osian, Śāntīnātha temple of Kumbharīyā and Vimalvasāhī temple, we find many depictions of *Yakṣas* but

⁹⁷ Dagens Bruno, tr. *Mayamatam*, Treaties of Housing, Architecture and Iconography, vol.2, Indira Gandhi National Centre for Arts, New Delhi, 1994, Chapter 36,, Verse 154b-156, p. 856

⁹⁸ Architecture of *Mānsāra* , (tr.) Prasanna Kumar Acharya, (ed.) N. C. Panda, Vol.3, Bhartiya Kala Prakashan, New Delhi, 2011, Chapter LVIII , Verse 12, p. 960.s

all the 24 *Yakṣas* are not visible in the temple art. Mainly only four *Yakṣas*: Svraṇabhūti Kubera, Harīti, Heringamesi and Gomukha are depicted in temple art.

According to *Mānasāra*, the right leg of *Yakṣas* should be in *swāstika* pose (bent like a cross) and left should be bent. In all the temples *Yakṣas* are depicted like this (see figure 26). Same pose is considered for *Vidyādhara*s. Nandini Mehta tries to explain the meaning of *swāstika* postures. In this regard she refers to Benerjia, who suggests that *swāstika* pose with left leg bent applies mainly to the *Yakṣas* and not to the *Vidyādhara*s.”⁹⁹

And he also argues that in *Mānasāra* the term *swāstika* pose is used to refer some other meaning, “*swāstika* pose describes the flying pose in a very characteristic way; it means ‘with ploughshare like legs in front of back.’”¹⁰⁰ Here, I would like to add that *swāstika* pose was not limited to the *Yakṣas*, *Vidyādhara*s and *Gāndharvas* are also displayed in the same pose in early medieval temples (see figure 25 and figure 26).

⁹⁹ Nandini Mehta, *Vidyādhara*s in Ancient Indian Art, Harman Publishing House, New Delhi, 2004, p.6

¹⁰⁰ *Ibid*, p.6



Figure 27: Yaksha in Svastika asana on the pillar of Mahāvīra temple Osian, AIIS, 057729



Figure 28: Vidyadhara vikirna vitana in the ceiling of Śāntinātha temple Kumbhariyā, AIIS,029823

It is agreeable that this pose is perhaps depicted to display the flying posture in regard of *Yakṣas*, *Gaṇḍharvas* and *Vidyādhara*s because *Gaṇḍharvas* are known as spirit of nature, connected with clouds and mountains.”¹⁰¹ In Jainism, *Yakṣas* and *Gaṇḍharvas* both are considered as *Vayantra* gods, these are the resident of same level of cosmology. But it is also possible that this posture is assigned to indicates their position as lower or to distinguish them from the other deities. Because the *swāstika* posture is not assigned to any of the deities in the shrines, it is also not given to the female *Yakṣīs*, even those *Yakṣas* who are depicted in the niches or in shrines are not displayed in this pose.

Here, it is notable that *Gaṇḍharvas* and *Vidyādhara*s are always depicted musician and attendant of gods but *Yakṣas* were not only the attendants of *Tīrthaṅkars* these were themselves object of worship in Jaina temples. *Gaṇḍharvas* and *Vidyādhara*s are mostly depicted in *swāstika* pose but *Yakṣas* are depicted in *Lalitāsana* while these are placed to worship in shrines or displayed in niches. This particular pose is assigned to the *Yakṣas* and *Vidyādhara*s, *Gaṇḍharvas* only while these are depicted on the ceilings or at the side of the pillars or at the door of the shrine.

As I mentioned above that in some other cases *Yakṣas* are found in the similar pose of *Yakṣīs* and *Vidyā devīs* that is called *Lalitāsana* (see figure and). This is also called a posture of royal ease. A figure of *Svarṇabhūti* and *Mātāṅga* is found in this pose. But here, it is noticeable that none of these are depicted in ease pose or *Padmāsana*; those are reserved only for *Tīrthaṅkara*s.

Female deities have also been found in *Lalitāsana*, along with *Yakṣas* and *Yakṣīs*, in the temple. Among the male deities, apart from *Yakṣas*, only *Gaṇeśa*, have been described to erect in *Lalitāsana* in Jaina temples. One more thing can be noticed here that all the *Yakṣas* and *Gaṇḍharvas* are given only seated postures. The standing posture as *Kāyotsarga* is not assigned to them. It was possibly done to confirm their position as lower being in the temple.

¹⁰¹ *Ibid.*, p.4

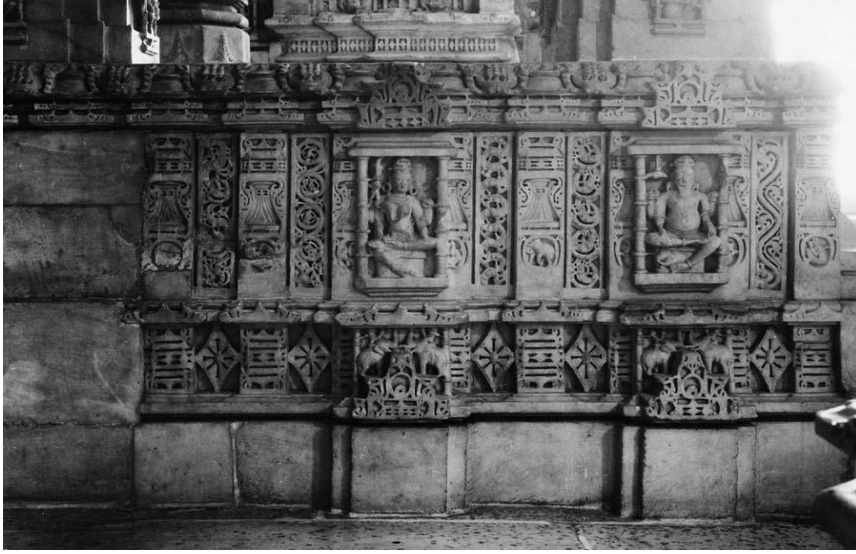


Figure 29: Mātanga Yakshas in Boon Giving Pousture in Mahavira Temple Of Kumbhariya.



Figure 30: Svarnabhutī in laltiāsana posture in Sāntinātha temple of Kumbharīyā, AIIS,029869

4.1.2. Mudrās:

In most of the depictions *Yakṣas* are shown with two hands and they have attributes in both hands and *Hasta mudrās* are not represented to them. In (figure 1) *Svarṇabhūti* is having one fruit in right and a *mūsala* (or a *aṅkuśa*?) in the left hand. But among all these depictions in temples, only *Mātaṅga* is depicted in *Varada Mudrā* (boon giving posture). In this pose, palm of left hand, with the figures pointing downwards is exposed to the observer, as fully opened and empty.”¹⁰²

According to *Rūpamaṇḍana*, “*Rṣabha*’s *yakṣa*, *Gomukha* is of golden hue and is elephant faced. He holds one hand in *Varada Mudrā* and in other hands; he holds *akṣamālā*, *pāśa*, and *bījapūraka*.”¹⁰³ Here it is worth to note that boon giving posture is commonly used with all those male and female deities in Jaina art who are worshiped for fulfilment of worldly desires or materialistic needs. It is slightly used in depictions of *Yakṣas* but usually used in the depictions of *Yakṣiṇīs*. According to *Rūpamaṇḍana*, *Gomukha* is of goldan hue. He holds one hand in *Varada Mudrā* and in other hands holds a fruit. *Ambikā*, *Gaurī*, *Vajraśṛṅghalā* and *Mahākālī*, all are depicted in this *mudrā* from *Mahāvīrā* temple of *Osian*, *Vimalavasāhī* and *Śāntīnātha* temple of *Kumbharīyā*.

5.Ornamentation and attributes of *Yakṣas* , *Gaṇḍharvas* and *Vidyādhara*s:

Rūpamaṇḍan provides a descriptions of many *Yakṣas* and *Yakṣiṇīs* and there attributes. According to *Rūpamaṇḍana*, “*Mātaṅga* rides an elephant. In his right hand he holds *Nakula* and a *Bījapūraka* in his left hand.”¹⁰⁴ *Bījapūraka* (citron) is a kind of fruit, and it is the symbol of life energy. Fruits are commonly used by *Yakṣas* and *Yakṣiṇīs* in their depictions, which defend them as a fertility spirit and holders of cosmological power. According to the *Dictionary of Symbols* fruits are

¹⁰² T. A. Gopinath Rao, *Elements of Hindu Iconography*, Motilal Banarsidas Publisher, 1998, p.14

¹⁰³ Sutrādhar Mandana, *Rūpamaṇḍana*, tr. R.P. Hingorani, Kishor Vidya Niketan , Varansi, 1978, verse.17, p.24.

¹⁰⁴ Ibid, verse. 22, p.27

symbol of origin. “The centre of fruit is the seed which represents the origin. It is a symbol of earthly desires.”¹⁰⁵ *Yakṣas* and *Yakṣīs* equally share their status as fertility spirit and this is depicted through fruits in their hands. In Śāntinātha temple, *Svraṇbhuti* image is depicted on the ceiling carrying a fruit, a goad, a noose and a fruit in hand and riding an elephant”¹⁰⁶ as referred by Moorti Nandan Prasad in his work *Element of Jaina Iconography*.

Gaṇḍharvas and *Vidyādhara*s are displayed with as the flute, drum and other attributes in their hands which indicate their role as musician in the temple and the *Gaṇḍharvas* are also displayed as the Garland bearer, chaouri beares in some figures. But we don’t find any depiction of *Gaṇḍharvas* and *Vidyādhara*s which represents them as a protector or “the people of military class.”¹⁰⁷

6. Yakṣī and Apsarās:

Ambikā also depicted with a branch of mango fruit which is clearly a symbol of fertility and prosperity. Since the days of *Purāṇas*, the *Ām* (Mango) tree has been portrayed alongwith various gods, goddesses and spirits. It is said that, in *Ām Vṛkṣa*, Lakṣmī, Goverdhana, *Gaṇḍharva* and fertility gods reside.”¹⁰⁸ “Mango leaves are widely used in marriage ceremonies are these are termed as *Kāma* and fertility god.”¹⁰⁹ The goddess is displayed with Mango branch as attribute in her hands. For example, in Khajuraho sculpture depicting standing *Ambikā*, “two armed is available at Pārśavanātha temple assignable to c.10th -11th Century A.D. Crowned with ornaments, a necklace, she holds a child by the left hand and with right display a bunch of mango fruit below which stands another child looking towards the goddess.”¹¹⁰

¹⁰⁵ J. E. Cirlot, *Dictionary of Symbols*, Tr. Jack Sage, Routledge and Keigen Paul, London, 1962, p. 170.

¹⁰⁶ Maruti Nandan Prasad Tiwari, *Elements of Jain Iconography*, Indological Book House, Varansi, 1983, p.117

¹⁰⁷ N.G. Tavkar, *The Essays Throwing New light on the Gandharvas, the Apsaras, the Yakṣas and The Kinnaras*, Fog of Myths and Legends Series -1, Tavakar Prakashan, P.4

¹⁰⁸ Gautam Chatterjee, *Sacred Hindu Symbols*, Abhinav Publications, New Delhi, 1996, p.106.

¹⁰⁹ *Ibid.*

¹¹⁰ A.K Bhattacharya, *The Historical development of Jain Iconography: A Comprehensive Study*, Bhartiya Kala Prakasan, New Delhi, 2010, p. 52.



Figure 31: Ambikā Seated in Lalitāsana in the samtala Ceiling of Lunavasāhi Temple, AIIS, 030228

A similar depiction of the goddess can be found in Luṇavasāhī on ceiling. A neatly arranged semi circular pattern formed by bunches of mango is an order adorns the composition forming a frame as it were, of a halo that ends at two sides with a longer stalk. Ambikā holds these mango branches by her hands. She is seated on the lion and a child is depicted on her lap, another child is depicted beside the lion. Here all her attributes are mark of motherhood, the role in which she functioned in society and temple.

Padmāvatī is another *Yakṣī* depicted in temples. According to *Rūpamaṇḍana*, Padmāvatī of the colour of red hot iron, and astride a cock, she is four armed and holds padma, *pāśa*, *aṅkuśa* and *bijapūraka*.¹¹¹ Padmāvatī always depicted with the snake hood over her head which is not described in *Rupamaṇḍana*. Padmāvatī and Kāmankari both are displayed with serpent hood over their head. Padmāvatī and Kāmankari depicted in Mahāvīra temple.

Here, it is worth to suggest that lotus is a symbol of Cosmology; it shows a power of creation and evolution. Similarly, *Bījapūraka* is also a symbol of fertility, it is a fruit and symbol of vegetation, *pāśa* is symbol of good fortune. This description

¹¹¹Sutradhar Mandana, *Rūpamaṇḍana*, tr. R.P. Hingorani, Kishor Vidya Niketan, Varansi, 1978, verse 21, p.25.

shows that all the attributes given to these *Yakṣas* and *Yakṣis* are according to their role in society as giver and protectors of off-springs. The *Yakṣas* are also known as tree dwellers. In *Triṣaṣṭīśālākāpurūṣacaritra* we find that “*Yakṣas* are depicted with *Vaṭa* tree as *lakṣaṇa*”¹¹². “The *Vaṭa* or *Banyan* tree is considered as immortal,”¹¹³ it is the symbol of immortality in Hindu tradition. *Yakṣas* are also called immortal in *Rāmāyaṇa*. Ananda Coomaraswamy refers *Rāmāyaṇa* where two words are given together, *Yakṣatva* and *Amartva* “spirit-hood and immortality”, together as boon bestowed by god or gods.’¹¹⁴ In Jainism and Hinduism groves are accepted as abode of *Yakṣas* and *Gaṇḍharvas*. The term *Caitya* is used to denote the place of *Yakṣas* in Buddhism, Hinduism and Jainism and it appears from texts that term “*caitya* sometimes means no more than a sacred tree, or a tree with an alter.”¹¹⁵ It is given in epics that “such holy trees or *caityas* should not be injured in as much as they are the resort of *Devas*, *Yakṣas* and *Rākṣasas* etc.”¹¹⁶

Here it is worth to note that tree and tree deities are connected with human life and productivity. To prove this, Coomaraswamy refers the example of mother goddess and river goddess which are usually represented with the trees. “Very often they hold with one hand, a branch of tree under which they stand, sometimes one leg is twined round the stem of the tree.”¹¹⁷ This explanation clarifies that trees were symbol of fertility and procreation and that is why these were connected to the *Yakṣas*. The depiction of child with *Yakṣas*, fruits (*bījapūraka*) in their hands, *Akṣamālā* in their neck and tree such as *Vaṭa* *Vṛkṣa*, mango around them does signify their role as fertility spirit. The serpent and *Cakra* (with *Padmāvatī* and *Cakreśvarī*) are symbols of protection. So probably the attributes given to these *Yakṣas* are clearly evidence of their role and expansion of role in society from fertility spirit to totem deity and the protector.

¹¹² Acarya Hemacandra, *Triṣaṣṭīśālākāpurūṣacaritra*, 6 Vols, (tr.) Helen M. Johanson, ed. B.Bhattacharyya, Gaekwad's Oriental Series, Oriental Institute Baroda, 1931, p.383.

¹¹³ Gautam Chatterjee, *Sacred Hindu Symbols*, Abhinav Publications, New Delhi, 1996, p. 100.

¹¹⁴ Ananda Coomaraswamy, *Yakṣas*, vol.1, Indira Gandhi National Centre for Arts, New Delhi, 1993, p.5.

¹¹⁵ *Ibid.*, p. 18

¹¹⁶ *Ibid.*, p. 18

¹¹⁷ *Ibid.*, p. 32

In *Aprājitapṛcchā*, we find a large list of *Yakṣas*, *Yakṣīs* and their attributes which can be summarize as follow:

<i>Yakṣī</i>	Attributes/ <i>vāhana</i>	<i>Mudrā</i>	<i>Yakṣa</i>	Attributes/ <i>Vāhana</i>	<i>Mudrā</i>
1.Cakreśvarī	<i>Cakra, Bījapūraka/Garūḍa</i>	<i>Abhaya-mudrā</i>	<i>Gomukha</i>	<i>Aksasūtra, pāśa, mātuliṅga/ bull</i>	<i>Varada-mudrā</i>
2 Rohiṇī	<i>Śaṅkha, cakra/ seated on Iron throne</i>	<i>Abhayamudrā, Varda Mudrā</i>	<i>Mahā-yakṣa</i>	<i>Akṣasūtra, pāśa, aṅkuśa, śakti, Mātuliṅga</i>	
3 Prajñapti	<i>Phala, candramā, Praśu, Utpala Kamal</i>	<i>Abhaya, varada</i>	<i>Trimukha</i>	<i>Praśu, akṣasūtra, gadā, cakra, śaṅkha</i>	
4.Vjraṣṅkhalā	<i>Nāgapāśa, akṣa, Phala,/ haṁsavāhinī</i>	<i>Varada mudrā</i>	<i>caturānan</i>	<i>Nāga, pāśa, vajra, aṅkuśa/ seated on haṁsa</i>	
5. Naradattā	<i>Cakra, vajra, phala</i>	<i>Varada mudrā</i>	<i>Tumburū</i>	<i>Two Sarpa, phala/ garūḍa</i>	<i>Varada-Mudrā</i>
6. Manovega	<i>Asni, cakra, , phala/ aśva</i>	<i>Varada mudrā</i>	<i>Kusum</i>	<i>Gadā, Akṣa</i>	
7. kālīkā	<i>Triśūl, pāśa, aṅkuśa, dhanuṣ/bāṇa, cakra/ seated on buffalo</i>	<i>Abhaya mudrā, Varada mudrā</i>	<i>Mārtanḍa</i>	<i>Gadā, Pāśa</i>	
8. Jwālāmālīnī	<i>Ghaṇṭā, Triśūl, Phala/ seated on bull</i>	<i>Varada mudrā</i>	<i>Vijaya</i>	<i>Pāśa, Praśu,</i>	<i>Abhya, Varada</i>
9.Mahākālī	<i>Ghaṇṭā , Triśūl,Phala/ seated on Kūrma</i>	<i>Varada mudrā, abhaya mudrā</i>	<i>Jaya</i>	<i>Śakti, Akṣa, Phala</i>	<i>Varad</i>
10. Mānavī	<i>Pāśa, Phala,seated on śukra</i>	<i>Varada mudrā</i>	<i>Bṛhmā</i>	<i>Pāśa, Aṅkuśa</i>	<i>Varada</i>
11.Gaurī	<i>Pāśa, Aṅkuśa, Padma/ black dear</i>	<i>Varada mudrā</i>	<i>Yakṣas</i>	<i>Triśula, Pāśa</i>	<i>Abhaya Varada</i>
12.Gāndhārī	<i>Phala, Padma, Makarāsina</i>		<i>Kumāra</i>	<i>Bāṇa, Dhanuṣa, Phala</i>	<i>Varada</i>
13.Virāṭā	<i>Khaḍga, Khetaka, Dhanuṣa, Baṇa</i>	<i>Varada mudrā</i>	<i>Sanmukha</i>	<i>Vajra, Bāṇa, Dhanuṣa, Phala</i>	<i>Varada</i>
14.Anatamti	<i>Dhanuṣa, bāṇa, phala, Haṁsāsana</i>	<i>Varada mudrā</i>	<i>Kinnara</i>	<i>Bāṇa, Dhanuṣa, Aṅkuśa, Pāśa</i>	<i>Varada</i>
15.Mānasī	<i>Triśula, pāśa, cakra, damarū, phala/ seated on Vyaghra</i>	<i>Varada mūdra</i>	<i>pātāla</i>	<i>Bāṇa, Dhanuṣa, Aṅkuśa, Phala</i>	<i>Varada</i>
16.Mahāmānāsī	<i>Bāṇa, dhanuṣa, vajra, cakra, Garūḍa</i>		<i>Garūḍa</i>	<i>Aṅkuśa, Phala, Pāśa</i>	<i>Varada</i>

17.Jaya	<i>Vajra, cakra, pāśa, aṅkuśa, śukra</i>	<i>Varada mudrā</i>	<i>Gaṇḍharva</i>	<i>Padma, Phala,</i>	<i>Varada, Abhaya</i>
18.Vijaya	<i>Vajra, cakra, phala,ugra sarpa</i>		<i>Yakṣas</i>	<i>Vajra, Arimastak, Dhanuṣa</i>	<i>varada</i>
19.Aparājita	<i>Khaḍga, khetaka, phala</i>	<i>Varada mudrā</i>	<i>Kubera</i>	<i>Aṅkuśa, Phala</i>	<i>Varada</i>
20.Bahurūpa	<i>Khaḍga, Khetaka? Seated on snake</i>		<i>Varuṇa</i>	<i>Aṅkuśa, Pāśa, dhanuṣa, Bāṇa, sarpa, Vajra</i>	
21.Camuṇḍā	<i>Śūla, khaḍga, muddr Pāśa, vajra, Cakra, damrū, Akṣasūtra/ seated on monkey</i>	<i>Varada mudrā</i>	<i>Bhṛkuṭī</i>	<i>śūla, Śakti, vajra, Khetaka, Damrū</i>	<i>Abhaya</i>
22.Ambikā	<i>Phala, varada mudrā, a child on lap, Lion</i>		<i>Pārśava</i>	<i>dhanuṣa, Bāṇa, Phala</i>	<i>Varada</i>
23. Padmāvatī	<i>Pāśa, aṅkuśa, padma, Kukkutasthā(seated on cock)</i>	<i>Varada mudrā</i>	<i>Mārtanḍa</i>	<i>Phala</i>	<i>Varada</i>
24. Siddhāyikā	<i>Pustaka, abhayamudrā</i>	<i>Abhaya mudrā</i>	<i>Gomedha</i>	<i>bījapūraka</i>	<i>Varada</i>

Table8: Attributes and mudras of Yaksas and Yaksis according to Aprajitaprchha,

The above table shows that all the attributes related to them are actually represent their role in the society for what these are worshiped.

The *Apsarās* are counter part of the *Gaṇḍharvas*, unlike the *Mātrakās* and *Yakṣīs* “these are depicted slim and proportionate with a slender waist and apper to be in the prime of their youth.”¹¹⁸ In *Triṣaṣṭīśalākapurūṣcaritra*, *Apsarās* are described as nurses of Jinas. The *sakaras* appointed five *Apsarās* at the time of birth of Rṣṭhanātha. But the Jina temple doesn’t provide any depicteion of *Apsarās* as nurses of *Tīrthaṅkaras*. These are the embodiment of the “physical and psychological elements of an edolesent female.”¹¹⁹ Rekha Rao in her work *Apsaras in Hoysala Art*, argues that these *Apsarās* were not the celestial beings rather “these are the depiction of the dancing girls of the temples because in the Hoysala period many womens were appointed as the dancers in the temples.”¹²⁰

This view is slightly agreeable because *Apsarās* although considered as the *Gaṇḍharva* stries but *Apsarās* accured their own space in the temple art and these are used to butify the temple. These are not depicted with the *Gaṇḍharvas* in the Art. In most of the cases these are just depicted in the dancing postures usually in *Tribhaṅga* pose but in some cases these are displaced in with many attributes which expose them as a representation of royal women. For instance, in Osian we find the female figures ingaged in archery and self adoration. In some cases these figures are depicted with the attendents who are helping them in dressing. So *Apsarās* can not be considered just as a representation of dancing women but they could be the representation of royal women as well.

¹¹⁸ Rekha Rao, *Apsaras in Hoyasala Art*, Aryan Books International, Delhi, 2009, p.21

¹¹⁹ *Ibid.*, p. 21

¹²⁰ *Ibid.*

Cocclusion: In the brahmanical literature we find that *Yakṣas*, *Gaṇḍharvas*, and *Vidyādhars* play identical role and these all beloged to the army class, these were the attendents of gods, *Gaṇḍharvas* and *Yakṣas* were described as protectors and troops but the *Vidyādhars* were described as fighter only. The *Gaṇḍharvas* had musical skills and *Vidyādhars* could possess all kind of *Vidyās*. In Jaina Literature all they were described similarly but the *Yakṣas* are described as messenger of *Tīrthaṅkars* in the Jaina literature. Also their attributes, ornamentation and bodily appaerence are displayed according to their role in the society.

Conclusion

Symbols play a major role in Temple art and it adds a meaning to the religion. Over ages this gives power and authority to the people to maintain in the sphere of social, economic and political. Likewise in the field of religion it shined so exclusively that they provides an identity not only to the icon but also to the place where we use it. The meaning of symbol is not stagnant, in most of the cases a symbol attains the meaning according to the place and body where we use it. For instance the lotus works as mark of liberation, Knowledge, enlightenment and creation while used with different deities. This view is accepted by various scholars such as Kerl Werner, Henrich Zimmer and Savita Sharma. But some other symbols have a fixed meaning such as Śrīvatsa. No variation comes into the meaning of Śrīvatsa according to its placement in the temple at different places or

with different things. Different patterns of same symbol came out in course of evolution.

To Sum up, we can say that some symbols and motifs attain different meanings according to different place, placement and time. For instance the lotus works as mark of liberation, Knowledge, enlightenment and creation while used with different deities. But some other symbols have a fixed meaning such as Śrīvatsa. No variation comes into the meaning of Śrīvatsa according to its placement in the temple at different places or with different things. Different patterns of same symbol came out in course of evolution. For instance different shapes of Śrīvatsa and Kīrttimukha could be noticed on the temples of early medieval period. Symbols were the source of such decorative motifs and some of the symbols changed into the motifs during the time. For instance one can easily notice the *Cakra*, Swāstika and Śrīvatsa on the walls, niches and Śikhara of the temple which were once used as ornaments of deities.

The Jainism rejects the idea of supremacy of god and therefore the *Vāsudevas*. All the incarnations of Viṣṇu are considered as kings and not as *devās*. They all are described as worshipers of *Tīrthaṅkaras* but possibly the flourishment of *Vaiṣṇavism* in that period forced the Jainism to assimilate the *Vaiṣṇavism* and *Māṭrakās* and therefore incarnation of Viṣṇu are depicted in Jaina temple similar to the Hindu temples. In temples these are depicted in Godly form and not as a king.

There are various differences in the description of Viṣṇu in Jaina literature and Jaina art. In literature they are described as king and worshipers of *Tīrthaṅkaras* but in the temple they are depicted as Gods. It was possibly done because

Vaiṣṇavism was in flourish condition in the early medieval period and also because artists were coming from the same pool and they were not fully aware of Jaina literature. The study of literature and art provides two different views in terms of position of divinity in Jainism. Literature gives more space to the male deities and *Māṭrakās* are not mentioned in *Triṣaṣṭīsālkāpurūṣcaritra*. *Vimānikā* goddesses are mentioned but their names are not given but on the basis of this we cannot conclude that female goddesses are less important in Jainism.

John E. Cort in *The Desert Temples of Rajasthan* suggests that goddess were treated on secondary position in the Jainism and worshiped only as *Kuladevīs* or to fulfil materialist desires. Although, it is true that female divinities are subordinated to the *Tīrthaṅkaras* but these were not treated secondary to the male deities who are borrowed from the Hinduism. The whole concept of supremacy of divinity is rejected by the Jainas and that can be a reason behind the subordination of deities but in comparison to the male deities these were in high place which can be noticed through their placement in the temple. There are individual shrines for female goddess, as devoted to the *Vimānikā* goddesses in the temple. In fact, in literature also only female deities are considered in the category of gods and the male gods are described as *Vāsudevas*, the King of $\frac{3}{4}$ of the world even lesser than the *Cakravartin*.

Both the male and female deities are equally adorned with the ornaments and the pose and posture are similar. But there is difference between the pose postures and placement of the *Tīrthaṅkaras* which help us to trace the hierarchy between *Tīrthaṅkaras* and Hindu deity. In Jaina temples *Khaḍgāsana* is given to the *Tīrthaṅkaras* only, no hindu deity is depicted in this pose.

Depiction of their body was fixed according to their social role. *Māṭrakās* are depicted fat to indicate motherhood and *Tīrthaṅkaras* were depicted nude and young to show the detachment from the world.

In the brahmanical literature we find that *Yakṣas*, *Gaṇḍharvas*, and *Vidyādharas* play identical role and these all belonged to the army class, these were the attendants of gods, *Gaṇḍharvas* and *Yakṣas* were described as protector and troops

but the *Vidyādharas* were described as fighter only. The *Gaṇḍharvas* had musical skills and *Vidyādharas* could possess all kind of *Vidyās*. In Jaina Literature all they were described similarly but the *Yakṣas* are described as messenger of *Tīrthaṅkars* in the Jaina literature.

In temple art we can see that the attributes, ornamentation and bodily appearance of *Yakṣas*, *Yakṣīs*, *Vidyādharas* and *Gaṇḍharvas* and *Apsarās* are displayed according to their role in the society. *Yakṣas* and *Yakṣīs* are fertility spirit so these are depicted with some common attributes as *Mātrakās*. These are Depicted nude and scarcely clothed and hold a fruit in hand. Their *mudrās* also denote them as the deities who fulfill the worldly desires. The *Yakṣīs* similar to the *Mātrakās* find more space in the temples rather than the *Yakṣas*. *Vidyādharas* and *Gaṇḍharvas* are even seems less important. The *Vidyādharas* and *Gaṇḍharvas* are placed only on the walls and ceilings and no shrine or sub shrine was devoted to them in the temple. These are often displayed as musicians or chauri bearer. If we see the *Apsarās*, they have a significant place in the temple art. These are not depicted with *Gaṇḍharvas* but found their own space in the temple, *Apsaras* are not depicted as an attendant of *Tīrthaṅkaras* as they are described in the temple art. In art they are depicted as dancing figures as well as engaged in royal activities. *Apsarās* are used not only to beautify temple but also represent the royal women of that time as indicated by Rekha Rao in their works *Apsaras in Hoysala Art*. In temple *Apsaras* were having their own space and they were not limited to their divine status, their depictions indicate the society more than divinity.

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