ICONOGRAPHY OF THE JAIN IMAGES IN THE GOVERNMENT MUSEUM
CHENNAI (MADRAS)

Dr. R. KANNAN, Ph.D., I.A.S.,
Commissioner of Museums
&
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Curator for Education Section

General Section - New Series - Vol. XVI. No. 1, 2001

Published by
The Commissioner of Museums,
Government Museum, Chennai - 600 008
on behalf of the Museum Publication Fund
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Government of Museum,
Chennai - 600 008.

Price : Rs. 200/-

This publication is partially sponsored by
M/S P&O Travel India Ltd.,
Bangalore, India.

Front cover
Tirthankara
Thirumalai, Polur Tank, North Arcot District, Tamil Nadu,
Circa 12th Century AD

Title Inner
Shanthinatha
Mysore Region,
Circa 12th Century AD

Back cover
Yakshi Ambika
Siganikupam, Tindivanam, South Arcot District, Tamil Nadu,
Circa 13th Century AD

Printed by:
Chennai Printers Industrial Co-operative Society Ltd.,
Chennai - 600 005.
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FOREWORD

South India is the cradle of civilisation. The earliest civilisation postulated here dates back to more than 10,000 – 15,000 years from the present. The land has had successive layers of different civilisations both existing side by side and also superimposed one on top of the other in different time periods. This has resulted in a highly advanced civilisation, which has spawned its famous temples, which serve as repositories of architecture, art and culture. The sculptures, bronzes paintings and even the murals show by their highly stylised features that they are the flowers and fruit of this highly evolved civilisation.

Some of the works of art of this culture, which were either buried in the soil or found neglected due to the passage of time have been collected and deposited in the Government Museum, Chennai (Madras). They are rotated between display and the reserve collection.

Documentation of these collections with reference to their origin, history and the religious and cultural milieu, which created them, is an important work of the Museum as purveyors of original knowledge. Each new find gives an entirely different direction to the knowledge on the subject. The Government Museum, Chennai has a tradition of such original and path breaking publications to its credit. Some of the notable Indologists like Dr.George Bidie, Dr.Aiyappan, T.N.Ramachandran, C.Sivaramamurti and others worked
in this museum and wrote books which have become standard reference material for any scholar in their respective fields.

This monograph on Jain Iconography documents all the Jain Sculptures and Bronzes in the collection of the Museum. It includes hitherto undocumented new pieces which were received after the decade of 1950 AD, when the last standard scholarly book ‘Bronzes of South India’ by P.R.Srinivasan was written. There is exhaustive reference to Jain philosophy, theosophy, literature and other research works on sculpture etc., which have been used to describe and analyse the underlying thought behind each piece. There is also an attempt to put the Iconography into a comparative context by comparing with similar strands of thought in the other ancient religions of Indian origin, Hinduism and Buddhism. The presentation of photographs of each sculpture and bronze in the collection is valuable both for historical purposes and to scholars in far away places.

Two books, one on ‘Documentation of Cannons in the Collection of the Government Museum, Chennai’ and another a new theory of ‘A Holistic Approach to Dating in Ancient History’ have been written by Dr.R.Kannan Ph.D., I.A.S., the Commissioner of the Department of Museums, Government of Tamilnadu within the past year. In keeping with this prolific output, this third book has been brought out. I complement Dr.Kannan and the co-author Thiru Lakshminaryanan, Curator of the Government Museum, Chennai for writing this book. I am sure that it will be a valuable reference work in the field of Jain Iconography in the years to come.

1-1-2001 AD.
Fort St. George,
Chennai- 6000 09.

(S. RAMAKRISHNAI, I.A.S.)
PREFACE

The collections of the Government Museum, Chennai (Madras) especially the sculptures and bronzes have achieved world-wide renown. Books on these collections giving the background of history and culture, which gave, rise to these sculptures, bronzes and other works of art have been written after careful research. These have been written by the staff of the Museum and others and published by the Museum. These books are also as famous as the collections themselves or even better known. Indeed Bruç Foote, Edgar Thurston, F.H.Gravely, T.N.Ramachandran, C.Sivaramamurthi, P.R.Srinivasan etc. are some of the names in Indology and Sciences who have authored pioneering works in their field. Their books are regarded as standard reference material for any scholar who wishes to do any worthwhile work in the respective field.

‘Bronzes of South India’ written by P.R.Srinivasan is a landmark work on the bronzes in the Government Museum, Chennai. It still remains a benchmark for research on South Indian bronzes. It mostly covers Hindu bronzes. T.N.Ramachandran has written an excellent book on the output of Jain religion and culture covering Jain Art - sculpture, bronzes, paintings etc. But this book is about Jaina Kanchi and is called ‘Tirupparuthikunram and its temples’. It was published by the Government Museum, Chennai in 1934. This book has used a careful selection of Jain religious and other books as source material. It remains the best reference book available on the subject even today. However this book covers only the bronzes, sculptures, paintings etc. under worship in Jina Kanchi (Tirupparuthikunram). It explains the philosophy and religious thought that underlie these works of art, mostly under worship, found in these temples.
There is a considerable collection of sculptures and bronzes in the Government Museum, Chennai (Madras). There has been no exclusive documentation of this collection with reference to their historical background and their underlying philosophical and theosophical thought. In order to remedy this lacuna, this work has documented the Jain sculptures and bronzes, their special features, which make for artistic excellence, their philosophical and theosophical basis that reflects in their iconography. Use has been made of Jain literary works and of scholarly books on Jain religion, culture and art. Seventy-three Jain sculptures and bronzes have been documented in this work which covers the entire collection in the Government Museum till the date of publication (October 2000 AD). The new receipts as a result of donation or Treasure Trove collections from 1939 till 2000 AD are also included in this monograph. It is hoped that the documentation along with the explanations on Jain iconography would go some way to enable understanding of Jainism, its origin and the manner of its spread in South India especially Tamilnadu.

Government Museum,
Egmore, Chennai-8
Dated 1-1-2001 AD.

(Dr.R.KANNAN)
To

The memory of late Sri T.S. Padmanabha Iyer (Retd.) Superintending Engineer (P.W.D) British India & Composite Madras State, my grandfather on his centenary (1901-2001) and my uncle late Sri P. Subramanian. Also to Ms. Lalitha, my mother, Mrs. Seetha, my wife, Master Sridar Padmanabhan, my son and Ms. Sreekala, my daughter for their encouragement and help.

Dr. R. Kannan Ph.D., I.A.S.

To

My parents Thiru R. Kandasamy & Tmt. K. Chandra and my teachers

K. Lakshminarayanan

Acknowledgements

We acknowledge the help rendered by Curators Thiru R. Balasubramian, Thiru J.R. Asokan and Dr. V. Jeyaraj. Thiru Muthukrishnan and Thiru Girija Sankar, Photography section, Tmt. Sasikala and Tmt. Tara, personal staff of the Commissioner also rendered valuable assistance.
ICONOGRAPHY OF THE JAIN IMAGES IN THE GOVERNMENT MUSEUM, CHENNAI (MADRAS)

ABSTRACT

The collections in the Government Museum, Chennai (Madras) are renowned throughout the world for their large number as well as uniqueness and antiquity. This monograph catalogues the Jain collection of sculptures and bronzes in the Government Museum as at the end of 2000 AD. It attempts to explain the iconography in the light of the origin of Jainism and its philosophical and theological evolution.

The iconography of Jain images is placed in the context of Jain mythology with its world period (Yuga) which starts from time immemorial, goes on to known historical periods and personalities and ends with the last Tirthankara Mahavira. This monograph narrates some of the stories associated with Jainism, which account for its religious beliefs like Ahimsa or non-violence and strict vegetarianism. The theology of Jainism believes in rebirth of the soul due to the Karma theory like Hinduism but does not say anything about the existence of God unlike Hinduism. This is due to its Protestant character to Hinduism. It evolved more and more like Hinduism which in turn adopted some of the Jain principles like vegetarianism. Partaking of the character of Hinduism is shown in the use of the symbols of Hinduism like the Chakra (wheel), conch etc usually associated with God Vishnu. But giving them different meanings also shows the Protestant nature of Jainism. Ultimately, after the 9th Century AD, even the sacred thread of Brahminism is found depicted on the icons. There are characteristics of Mahayana Buddhism in Jain mythology as could seen in the reincarnation of the Tirthankaras and their adversaries the evil forces through several births much like the reincarnations of the Bodhisattva before he became Buddha. Similarly after enlightenment for the Jina or realised soul, there is no rebirth. Division into two main sects Svetambara and Digambara also reflects a Buddhist type division viz. Hinayana and Mahayana. The theological basis of this division is also explored in this work. The iconography of the Jain images have to be studied in the context of this exchange of religious and philosophic thought among the three ancient religions of India, viz. Hinduism and its Protestant offshoots Jainism and Buddhism. It uses history, legends and literature to explain Jain philosophy, theology and iconography.

Several famous works on Jains like Tri-sasti Salaka Purusha Charita etc are referred to in this monograph. A detailed account of the features of each image is also given along with the methodology adopted for their identification. The most common features are the Bha Mandala (Aura), Mukkudai (Triple Parasol) etc, which are described along with the unique features of each icon in detail.

This work it is hoped will help scholars interested in Indology to understand the Jain images in their entirety by adopting a holistic approach. In the language of Participatory Rural Appraisal, the different routes to knowledge of knowing from the people and the land is adopted – 'Anekananta Vata' ((Sanskrit)-viewing from different angles to get at the truth).

INTRODUCTION

Jainism is the first religion of the world to preach non-violence, not merely to other human beings but also to all living creatures. Vegetarianism originated with this religion. It is one of the oldest living religions of the world and the second ancient religion of India. In its
pristine form, it did not mention the existence of a God, but merely set out a mode of life for its followers. Like Buddhism, therefore, it was initially agnostic or even atheistic. It arose as an effort to counter the perceived flaws that had crept into Hinduism or the Vedic religion viz. over emphasis on rituals with sacrifice of animals as part of the rituals Circa 800 BC. It is a Protestant religion to Hinduism. It has largely succeeded judging by the spread of the doctrine of non-violence. The fact that Hindus are the largest vegetarian population group in the world, with their vegetarianism anchored in their religious tenets is largely due to the influence of Jainism, though even in the Vedic period vegetarianism among selected groups like Rishis (saints) was in vogue.

This monograph attempts to explain the iconography of the Jain sculptures and bronze icons in the collection of the Government Museum, (Madras) Chennai. It does this by relating the iconography of Jain images to the mythology of Jainism, its literature and history. Parallels are also drawn with monuments and sculptures of Buddhism and Hinduism.

MYTHOLOGY OF JAINISM

The mythology of Jainism states that the first preacher of this religion in the current world period was Adinatha Tirthankara (or Rishaba Deva). He is mentioned in Vishnu Purana and Bhagavata Purana as belonging to a very remote past. The Yajur Veda mentions him along with two other Tirthankaras, Ajitnatha and Neminatha. Adinatha lived thousands of years ago, according to Jain mythology. To Jains their religion is timeless and continues for many World Periods. The World Period roughly corresponds to Yuga or the period after each Pralaya (Great Flood). In the Jain cosmic cycle the World Periods swing like a pendulum. The downward swing represents the era which has been described as Avasarpini Era (anti clockwise) during which conditions gradually deteriorate from utmost happiness to utter unhappiness. The upward swing, the Utsarpini Era (Clockwise) represents a steadily improving condition from utter unhappiness to utmost happiness. Two consecutive World Periods consisting of Utsarpini and Avasarpini eras constitute a Cosmic Cycle. In every cosmic cycle 48 Tirthankaras emerge, 24 for the Avasarpini era and 24 for the Utsarpini era (Doshi, Saryu, 1985, p.86). In spite of this elaborate religious tradition, we get historical references only for the last three Tirthankaras (Kalghatgi, Dr T.G., 1976, p. ix).

There are references to the 22nd Tirthankara Neminatha in the epic Mahabharata. According to the descriptions found in that epic, Neminatha lived in the region of Mount Girnar in Saurashtra and was the cousin of Lord Krishna. The historicity of the 23rd Tirthankara Parsvanatha is widely accepted. He lived in the eighth Century BC (Shah U.P., 1987, p.1). According to Jain Puranas (epics), Parsvanatha was born in Benaras as the son of king Asvasena of the famous Ikshvaku family and his wife Vama (Glasonapp, Helmuth Von, 1999, p. 24). The sermons of Parsvanatha form the basic doctrines of Jainism. His ascetic followers threw away all the fetters of love and hatred, of family, of possession and convention and dedicated their whole life to the attainment of super mundane salvation. They were called as Nirgranthas (the unfettered ones). Their religion was known as Chaturyama Dharma and it preached four sorts of activities: Ahimsa (Non-violence), Satya (Truth), Asteya (not taking what is not given voluntarily) and Aparigraha (non-possession of worldly objects). At the age of one hundred years Parsvanatha breathed his last. At the time of his Nirvana, his congregation consisted of 16000 monks, 38000 nuns, 64000 laymen and 3,27,000 laywomen (Doshi, Saryu, 1985, p.118).
JAINISM AND MAHAVIRA

The 24th Tirthankara Vardhamana Mahavira was the son of Kshatriya Siddharta. He was born in Kundagrama, a suburb of Vaisali to the north of the present city of Patna. Siddharta was related by marriage through his wife Trisala to royal families. Trisala was the sister of King Chetaka of Vaisali. Chetaka's daughter later married the powerful king, Bimbisara of Magadha. Vardhamana married the beautiful Yasodha and had a daughter from her, Anojja (Priyadarshana). Anojja later married a nobleman, Jamali and became the mother of a daughter, Sesavati. When he was twenty-eight years old, Vardhamana wanted to renounce the world. But his family dissuaded him from doing so. After two years Vardhamana obtained his elder brother Nandhivardhana's permission and became a monk. But according to Digambara tradition, Vardhamana never married and lived the life of an ascetic. According to it, his parents were alive when he became a monk.

After his attainment of Kevala Jnana (omniscience), Vardhamana was called as Mahavira (great hero). Mahavira developed Parsvanatha's doctrine and added celibacy to it (Jain, Sagarmal, 1997, p.21). Brahmacharya (celibacy) became a fifth vow in addition to Parsvanatha's four principles of: non-injury, truthfulness, not taking what is not given voluntarily and non-possession of worldly objects. He insisted that the moral precepts of Parsvanatha must be adhered to without making any changes.

JAINISM AFTER MAHAVIRA

It is traditionally believed as stated above with a minor variation, that Mahavira had 14,000 monks, 36,000 nuns, 1,59,000 laymen and 3,18,000 laywomen as his followers (Glassenapp, Helmuth Von, 1999, p. 39). Each of these four groups was led by learned and worthy teachers (Acharyas). Eleven Ganadharas (sect leaders) guided the monks. Nine of them attained Nirvana in Mahavira's lifetime itself. The Chief Ganadhara, Gautama Indrabhuti was considered to have become omniscient on the night on which Mahavira passed away. So, the remaining Ganadhara, Sudharma headed the order after Mahavira. Sudharma was succeeded by his disciple Jambuswami. Jambuswami was the last of the three Kevalins (omniscient teachers). Those monks who became heads after Jambuswami did not become omniscient, but had precise knowledge of the doctrines proclaimed by Mahavira. Five teachers who had such knowledge succeeded one after another. They are called Sruta Kevalins. Those who became the heads of the monks after the Sruta Kevalins knew only a part of the canonical works (Glassenapp, Helmuth Von, 1999, p. 40). This legend concerning Kevala and Sruta Kevala teachers and their number are the points of dispute between the two major divisions of Jainism, the Digambaras and Svetambaras.

SCHISMS IN JAINISM

Digambaras and Svetambaras

As tradition describes and inscriptions from the Karnatak region attest, in the third Century BC, the Jain teacher Bhadrabahu forecast twelve years of disastrous famine in Magadha, which was the seat of Jainism. The two cults of Digambara and Svetambara had not come into being at this point of time. He migrated southward with his disciples including Chandragupta, (considered to be the Mauryan Emperor) and settled at Sravanabelagola in the Mysore region. The Jain monks who stayed at Magadha under the care of Sihulabhadra could not observe strictly the holy instructions. Due to severe natural calamities, Canonical
knowledge diminished considerably. In order to save it from total loss, under the guidance of Shulabadhra the surviving Magadha monks convened a Jain Council in Pataliputra and codified the canons.

After the famine Bhadrabahu with some of his disciples returned to Pataliputra. When they saw the monks in Magadha using clothes, they were terribly shocked. It was to them a great violation of the fifth tenet of non-possession. Further the recension of the Jain canons compiled in Pataliputra Council was felt to be unacceptable and they declared them as heretical and proclaimed themselves as Mula Sangha, the true Jains. Thus Jainism was split into two sects, the Digambara, the most conservative and staunch advocates of nudity for Jain ascetics and Svetambara, the ascetics clothed in white. Some of the Digambara sources state Ujjain instead of Pataliputra as the place where the split took place. They also narrate that the final division occurred in Vallabi in Gujarat in the 6th Century AD. On the other hand, Svetambara tradition states that Bhadrabahu did not go to the South and was in Nepal during the famine period. According to them, the split occurred in 82 AD when an order of naked monks was founded by Sivakoti, a Jain monk of Rathavirapura in present Mysore region (Shah U.P., 1987, p.6). The presence of Jainism in South India from Circa 300 BC or even before is evident from the inscriptions found on the caves of Tamilnadu, where Jain monks lived in those days. Tamil classics like Silappathikaram and Manimegalai describe the influence of Jainism on Tamilnadu during its hey-day. The stay of Bhadrabahu and his disciples in Sravanabelagola in Mysore region made it a nodal point for the propagation of Jainism further down in South India.

Kundakunda, the fourth in the line of succession after Bhadrabahu was the most famous Jain Pontiff of South India. Every line of Jain ascetics in the South claimed to have belonged to the lineage of Kundakunda (Desai P.B. from Ramaswamy Ayyangar, M.S., 1982, p.43). Desai states that Kundakunda’s secular name was Padma and he belonged to Nandi gacha or Gana. Kundakunda is credited with the authorship of many Jain canonical works like Samayasara Panchashikaya, Pravasanasara etc. Prof. A. Chakravarti Nayyar identifies him as the author of the famous Tamil ethical literature Thirukkural (Ramaswamy Ayyangar, M.S., 1982, p. 43).

Yappaniyas, a separate sect

In the South, besides its two major divisions, Jainism witnessed the emergence of another sectarian division, the Yappaniya or Yavanika Sangh. The sect is claimed to have originated in 148 AD (Vikrama Samvat 205) and seems to have existed up to 14th Century AD (Shah U.P., 1983, p.84). The Hoskote Copper plate inscription of the Pallava King Simhavishnu (Rao, Krishna B.V., 1942) has a reference to this sect. Harisena refers to this sect as the third big Jain division of those days (Shah U.P., 1987, p.6). The 9th Century AD inscription found on a slab near the boulders in Kirapakkam of Chengalpattu district refers to one Amaramudalguru, who constructed a Jain temple there. His teacher Mahaviraguru belonged to the Yappaniya Sangh (Annual Report of South Indian Epigraphy, 1938, p.10). The Copper plate grant issued by the Kadamba King Mrigeshvarman on his eighth regnal year declares his donation of lands in Palasiika Nagarag (modern Halsi in Belgaum district, Karnataka) to ‘Yappaniya Nirgrantha Kurchakam’ (the Kurchakanam order of monks of the Yappaniya Nirgrantha sect). Further the grant states that the Yappaniya ascetics should be fed during the four months of the rainy season from the proceeds of the grant.
The Yappaniyas were the followers of the Middle Path. They did not refuse the authenticity of Swetambara canons but retained the practice of nudity. They also believed in the possibility of attaining Nirvana by women. The 13th Century AD Sanskrit inscription of the Aditya chieftain (a minor chieftain who ruled present Dharmapuri district) Vidukathazhakiyaperumal refers to one Yavanika king as his predecessor (South Indian Inscription, 1991, p.35). It seems reasonable to infer that the term Yavanika has some relevance to the Jain sect, Yavanika. This sect is said to have emerged in Vikrampa Samvat 205 (148 AD) and seems to have existed up to 14th Century AD (Shah U.P., 1983, p.84). Yappaniya ascetics kept a brush of peacock feathers and ate food by using their open palms. They did not use leaves or plates.

Dr. U.P. Shah describes the peculiar images of unclothed Jain ascetics holding a single small piece of cloth covering their nudity, depicted in the Jain sculptures produced in Mathura (Uttar Pradesh) during the Kushana period (2nd century AD), as ardhapalakas (monks with partial covering) and speculates that these figures might be yappaniya monks (Jaini P.S., 2000, p.297). The earliest usage of the terms ardhapalaka and yappana together is found in the Digambara Jain narrative called the Bhadrabahu Kathanaka of Brhat Kathakosa of Harisena (circa 931 AD). A Kannada version of this legend (with some variations) finds place in the vattaradhane of Sivakoti of 10th century AD (Jaini P.S., 2000, p.298).

The events that led to the formation of yappaniya sect are described by Harisena in his Bhadrabahu-Kathanaka. He narrates that while Bhadrabahu was wandering for his alms in the city of Ujjaini, it was revealed by divine forces that twelve years of drought were likely to follow. So he sent Jain monks in groups in different directions. The group that went to the country of Sindhu under Ramilla suffered a lot on account of severe drought. On their returning (to Ujjaini (modern Ujjain)) they reported the following events that took place in Sindhu.

During the severe famine, the poor people of Sindhu who could not get food gathered at the doors of householders and made a lot of noise. The householders could not eat their food during daytime and started eating only at night, because of this disturbance. These householders requested the monks to collect their food during night time and consume them in the day in the residence of the host, who was a layman. The acharyas and other monks fed themselves accordingly.

On a particular night, an emaciated monk visited a Jain house with his bowl in hand. The sight of this naked monk frightened a young pregnant women who consequently aborted. As the result of this sad episode the laymen of the town approached the heads of the monks and requested them to order the monks to cover themselves with at least a piece of cloth, while visiting houses during night for collecting alms. They also pleaded that this practice could be adopted temporarily till the drought was over. They would then undertake appropriate expiatory measures. On hearing these words of the householders, the monks acted accordingly (Jaini P.S., 2000, p.299-300).

Gunaratna, the fifteenth century AD Svetambara commentator on Haribadra’s Saddarsana samuccaya, considers the Yappaniyas as a sect of the Digambaras and gives additional information that they were also known as Gopayas. The word gopaya, in the present context may mean a person who hides his nudity. This interpretation is in accordance with the narration of Bhadrabahu Kathanaka described above.
Every religion starts out with a single line of thought. Most major religions prevalent today including Hinduism are monotheistic at the philosophical level. Advaita (Absolute Monism) argues that all living beings (Jeevatmas) are part of the Universal Soul (Paramatma). But after a religion stabilises and grows, differences develop among the followers, which manifest as theological disputes. In the case of Hinduism, Advaita was challenged by Vishishtadvaita and Dvaita, which argued that the soul in the living being and the Universal Soul are different. Similarly, Christianity developed the Roman Catholic Church version and Protestantism and other sects from the original single faith. In Islam, it is Sunni and Shia. In Buddhism, it is Mahayana sect split from the original, which came to be called Hinayana. The split in Jainism follows a similar trend. The Digambaras consider themselves as followers of a more pristinely pure form of Jainism compared to the Svetambaras.

**JAIN PHILOSOPHY**

According to Jain Philosophy the primary division of the world is into two kinds, the Jivas (living beings) and Ajiva (non-living objects). The Jiva or soul is a unit of consciousness and the souls are innumerable.

A living being (Jiva) is a complex of sentient and non-sentient qualities. Thinking, acting and experiencing are the qualities of a sentient being which is referred to as the Soul in religions of Indian origin. The non-sentient material particles, which are inseparably attached to the soul, are Karma. They are subtle matter as compared to the gross body (Surana, Dilip, 1996, p.369). Subtle matter cannot be perceived by our eyes, which are part of the gross body. A person goes on accumulating Karma every moment of his life and the present and future lives are determined by the net quality of this accumulated Karma. At each birth, the soul gets a fresh gross body, but the Karma continues to cling to the soul birth after birth. Surana feels only Purusharta (motivated self effort) three fold action mental, verbal and physical consciously undertaken by the soul can help to get rid of the clinging Karma. Purusharta as seen below alone can help the soul to get rid of Karma both Good and Bad (Surana, Dilip, 1996, p.369). These thoughts have their roots in Hinduism which also states the same theory of Soul and Karma in the Vedas, Upanishads, Brahmanas, Bhagvad Gita and in the different schools of philosophy like Advaita etc.

The Ajiva or non-living substances are further divided into Pudgala (infinite matter), Dharma (principle of motion), Adharma (Rest), Akasa (space) and Kala (time). All these substances exist eternally with no beginning in time. They are unchanging in essence. But they are constantly modified, as they pass through changes wrought by time, space etc. Their mutual co-operation and interaction produce all that is implied by the term creation.

The very essence of the Jiva is consciousness (Chetana) and it is endowed with infinite vision (Ananta-Darsana), infinite knowledge (Ananta-Inana) and infinite power (Ananta-Virya). These original faculties of the Jiva are suppressed in the case of mundane Jivas because they are bound by subtle matter - Karma. This bondage causes the cycle of birth and death, pleasure and pain. By cultivating pure thoughts and actions, the influx of Karma matter clinging to the Jiva is stopped and the already binding stock of Karma is destroyed by rigorous religious austerities. When the Karmas are completely destroyed, the Jiva becomes liberated manifesting all the qualities of pure knowledge, infinite power etc. This liberated and perfect Jiva becomes the embodiment of infinite power, knowledge and bliss. He (a woman is capable of attaining salvation only according to Svetambaras and Yappaniyas) then becomes a Jina (conqueror). When a Jina establishes and organises the Sangha (Thirtha) he
is a Tirthankara. A Jina or an Arhat is the highest state of human existence and deserves respect and adoration. A Jina (Arhat), when his soul leaves the human body is completely liberated and he becomes a perfect Siddha (Shah, U.P. 1975, p.42).

As the ultimate goal of every Jain is the attainment of Nirvana or liberation of soul from the bondage of Karmas, there is no emphasis on worship of God in Jainism. In fact Jainism rejects the existence of God as the Supreme Being responsible for creation and distribution of happiness, misery and fruits of actions. Hence image worship in Jainism is not God worship but adoration of liberated Souls. The evolution of the soul is based on the fact that man is not perfect but can improve and achieve perfection. By his spiritual nature he should control his material nature. When the material nature is completely eliminated, the soul attains perfection. In that condition, the exalted soul enjoys its true and eternal character, the four infinities – infinite perception, infinite knowledge, infinite power and infinite bliss. Jainism teaches the worship of all souls, which have advanced in their spiritual journey irrespective of the level of their achievement. Here the worship is impersonal. It is the accumulation of the qualities that is worshipped rather than any individual personality. In its purer form, Jain worship is based on pure Bhakti (devotion to Jain philosophy). This Bhakti is not for reward, but for self-purification. In essence, it is more psychic than material. It is for the sublimation of human thoughts and instincts and not for getting any material rewards.

The spiritual journey of the human soul as described in Jain theology has five stages. They are in ascending order-the stages of Sadhu, Upadhyaya, Acharya, Arhat and Siddha. Sadhus are ascetics. They have 28 chief qualities according to Digambaras and 27 according to Svetambaras. Upadhyayas are teachers who teach Jain scriptures and are endowed with 25 chief qualities. Acharyas are the heads of the groups of monks. They practice fivefold achara (conduct) and teach others the rules of achara and are endowed with 36 qualities. Arhats are living embodiments of the highest goal of Jainism. Tirthankaras come under this group. Siddhas are disembodied and cannot be appealed to or approached by humanity. These five Supreme Souls are referred to as Pancha Parameshees. Their worship occupies an important place in the life of Jains (Shah, U.P. 1975, p.41-42).

LEGENDS & LITERATURE OF JAINISM

Literature supports and supplements the study of History of Art as well as religious philosophy. It gives clues to understand abstract ideas embedded in the attributes (features and embellishments) of religious icons and rituals. In the case of Jainism also, literature plays this role even more than is usual. Encompassing a vast body of collections of literary works, Jain literature reveals the inner thoughts and ideas of an exceptional group of minds from a distant epoch. Jain literature can be broadly classified into two groups, Sidhanta (Canonical) and Non-Canonical. A large number of non-canonical literary works comprising of epics, poetry, legends, stories and fables serve to elucidate and elaborate the canonical texts. Often the difference between the two genres becomes thin.

The twelve Angas (limbs of Jain Canons), their Upangas (sub limbs of their Canons), ten Painnas (scattered pieces of Jain Canons), four Mula Sutras (basic sayings of Jainism), six Cheda–Sutras (elaboration of the basic sayings) and Anuyogadvara (the conception of the Universe according to Jain philosophy) are placed in the Sidhanta or Agama group. They belong to the early period.
The *Digambara* Jains classify the sacred works of their sect into four sections as follows:

1. The *Prathamanuyoga* (lives of *Tirthankaras* and other great men)
2. The *Karananuyoga* (cosmological works such as the description of the geography of the Universe)
3. The *Charanarauyoga* (Rules of conduct for monks and laymen)
4. The *Dravyanuyoga* (Philosophical works)

Of these four, the *Prathamanuyoga*, which contains *Puranas*, is important for our purpose viz. to identify Jain icons. Biographies of 63 great men (*24 Tirthankaras*, the 12 emperors who are their contemporaries and 27 other heroes) of great antiquity are called as *Puranas* (epics) by the *Digambara* and *Charitras* (biographies) by the *Svetambaras* (Winternitz, Maurice, 1996, p. 477). The *Puranas* and *Charitras* often served as an outline within which all sorts of tales of adventures and fables are introduced. The mythological framework functions as a supplement to the Canon and becomes an effective agent in religious education and edification. They provide a fascinating insight into the essence of Jainism. The *Puranas* contain the biographies of *Tirthankaras* and sages. In this sphere, the distinction between fact and fiction becomes irrelevant and the dividing line between the two is conspicuously absent. In the legends of historical figures such as *Mahavira* and *Parsvanatha*, history and myth are intertwined. In the *Kalpa-Sutra*, a 4th Century AD canonical text of the *Svetambaras*, there is a section that narrates the stories connected with the last three *Tirthankaras* viz. *Neminatha*, *Parsvanatha* and *Mahavira* and the first *Tirthankara* *Adinatha* (Doshi, Saryu, 1985, p. 103). *Kalpa Sutra* is otherwise known as the Sutra of 12000 slokas (Psalm usually in Sanskrit). It is written in prose and contains three parts – *Jina Charita* (Biographies of 24 *Jinas* or *Tirthankaras*), *Sthaviravali* (names of the leaders who founded numerous sub-sects) and *Sadhu Samachari* (code of conduct to be followed by the monks and nuns during the rainy season).

*Tri-sastilakshna Maha Purana* (an epic of the 9th Century AD) by *Jinasena* and his disciple, *Gunabhadra* is the earliest *Digambara* work of its kind. It is popularly known as *Maha Purana* and has two parts, the *Adhi Purana* and *Uttara Purana* . Of the 47 chapters of the *Adhi Purana*, 42 were written by *Jinasena* and the remaining five chapters and the second part *Uttara Purana* by *Gunabhadra* (Winternitz, Maurice, 1996, p.478). The *Adhi Purana* contains the story of the first *Tirthankara*, *Adinatha* and his son *Bharata*, the first Emperor who ruled India and from whom the name *Bharat* is derived for India and his more powerful younger brother *Bahubali*. It ends with the *Nirvana* of *Adinatha*. *Uttara-Purana* narrates the lives of the rest of the 23 *Tirthankaras*. It has been later rendered into *Apabhramsa* language (a language spoken in present Maharashtra and Gujarat area) by Pushpadanta in his *Tri-sasti Mahapurusha Gupalankara* (10th Century AD). In the 14th Century AD, a Tamil version of the *Maha Purana* was written by a Jain poet. This *Maha Purana* owes its origin to *Tri-sasti Salakapurusha Charitra* (12th Century AD) by the famous monk *Hemachandra* in Sanskrit. It is the most important work for the *Svetambaras*. Jain poets also wrote many *Charitras*, which describe the life of individual *Tirthankaras*. The biographies of *Adinatha*, *Santinatha*, *Neminatha*, *Parsvanatha* and *Mahavira* are the most popular themes of their narrative poetry. The *Bharata* episode shows the interlinkage between Jain and Hindu religions and mythology.

Next to *Puranas* and *Charitras*, *Stutis* and *Stotras* the religious lyric poetry occupies an important place in providing insights for iconographic studies. The earliest known hymn of this category is *Uvasaggahara Stotra*, a hymn to *Parsva* in five stanzas ascribed to
Bhadra Bahu. Sobhana Stuti (10th Century AD) by the poet Sobhana is the most celebrated hymn. It is in praise of all the 24 Tirthankaras.

In Tamil there are many literary works composed by Jains since the period of the Third Tamil Sangam {Circa 300 BC – 200 AD according to earlier knowledge; now considered to be 2800-500 BC (Kannan Dr. R., 2000, p.47). The first and the oldest Tamil work now available is Tolkappiam. It is an authoritative grammar for all later Tamil literary productions. It contains traces of Jain thoughts, particularly on its Anu (Atom) concepts. The vast Tamil literary works authored by Jains could be classified under various groups such as didactic works, grammar, Kavyas (epics) minor literary works and other treatises. Thirukkural, a masterpiece in Tamil, containing ethical principles for an individual, a society and a country that have stood the test of time, emphasises the basic principles of Jainism, viz. non-violence and vegetarianism. On this score, Tamil Jain scholars like Prof. Chakravarti Nayar claim that the author of the work, Poet Thiruvalluvar was a Jain monk. As already seen, he identifies Thiruvalluvar as Kundakunda, a great Jain ascetic well versed in Sanskrit and Prakrit, who preached Jainism in Tamilnadu in about 1st Century AD (Ramaswamy Ayyangar, M.S., 1982, p.43). The other two didactic works Naladiyar, an anthology of poems containing 400 quatrains in 40 chapters and Pazhamozhi Nanuru have been written by Jains. The former work was written by various Jain monks and the latter by a Jain Chieftain Munnuurai, a feudatory of the Pandya King (Ramasamy Ayyangar, M.S., 1982, p.92).

Silappathikaram, Jivaka Chinthamani and Valayapathi, three of the five major epics of Tamil literature have been authored by Jain poets. Thanks to Tamil exponents like Salem Ramasamy Muddaiyar and Dr. U. V. Swaminatha Aiyar, the grandfather of Tamil, now we are able to get the full versions of these two epics. They contain many Jain principles woven into the story that they narrated. Thiruthakkadevar, (Circa 11th Century AD) the author of Jivaka Chinthamani, has written another celebrated piece of literature Nariruttam.

Silappathikaram composed by the Chera Prince Elangovadigal, is a storehouse of information on social and religious conditions of Tamils as it prevailed at that time. The creation of the character of Kaunthi Adigal, a female Jain ascetic and hymns on Jain ascetics (the Pancha Paramesheets) in that epic clearly indicates the influence of the Yappaniya division of Jainism, which recognised that women were also equally capable of attaining liberation.

Jivaka Chinthamani (Circa 12th Century AD) is the greatest of the Jain works in Tamil. Its author Thiruthakkadevar has explained the chief tenets of the Jain faith in this epic. It narrates the life of a King, Jivakan from his birth till he attains bliss. The various incidents that occurred in the life of the hero, as recounted by the poet, are intended to preach Jain principles.

Besides this great epic, Thiruthakkadevar is credited with a small but significant work, Nariruttam consisting of 50 stanzas. It contains some of the noblest thoughts of Jainism. Its style is very charming and appealing. The story, a series of tragic deaths, illustrates the transitory nature of human wishes and impermanence of wealth and enjoyment. The story in short is this: A brave hunter wanted to kill a wild elephant, which destroyed the crops in the field. He released his arrow at the animal when it rushed upon him. Struck by the powerful arrow, the elephant fell dead on the spot. Disturbed by this commotion, a cobra from a nearby anthill came out and bit the hunter. Before his demise, he cut the snake into two. A Jackal, which was observing all this from a safe distance, came out with great joy for its
sumptuous feast. On approaching the body of the hunter, the Jackal bit the string of the nearby bow unknowingly and the bow straightening with all its force struck the Jackal killing it on the spot.

In later periods, Puranas, Kavyas and Stotra songs were composed on Jain Tirthankaras and other great Souls. Vamana Munivar's Meru – Mandara Purana (14th Century AD) describes the life history of the Jains heroes, Meru and Mandara. In the next Century, the famous work Sri Purana (a mythological story in prose) in Tamil Manipralava (mixture of Sanskrit and Tamil) style was written. Devendra Mamunivar of this same Century wrote Jiva Sambothana, a treatise on Jain philosophy. This work narrates the life history of twelve Jain heroes. Their souls attained a higher state of evolution on their journey on the path of salvation due to the heroes following the twelve principles prescribed in the canonical works. The Purathirattu, an anthology of ancient Tamil poems, compiled in the beginning of the 19th Century AD, narrates the names of Jain hagiographical works like Naratha Charithai, Pingala Charithai and Vamana Charithai.

With the emergence of minor literary forms as literary works in Tamil literature during the time of the Vijayanagar-Nayak period (14-16th Century AD) works on Jain heroes in those forms appeared. Avirothi Nathar of 14th Century AD composed Thiru Neottrandathi and Thiru Embavai on the style of Hindu Thiruppavai and Thiruvembavai. Uchithi Deva wrote Thiru Kalambagan (15th Century AD) and Adinathar Pillai Tamizh (a poem) in the same Century. Poems in Anthathi and Pathikam forms on Parsvanatha and Neminatha were also written. Thiru Merthisai Anthathi was written on Parsvanatha of Thiru Narunakondai temple near Ulundurpet. Appandai Nathar Ula, Siriram Darumadevi Unjal, Darumadevi Sobana Malai are some of the minor works of the later period, Circa 16th to 18th Century AD still preserved in the Jain temples of South Arcot and Thanjavur districts. Appandai Nathar Ula (17th Century A.D) authored by Ananda Vijayar gives the list of Jain temples in Thondai Mandalam (present Chengalput, North Arcot and part of South Arcot district).

ICONOGRAPHY

Jain iconography has a subtle philosophical base. The iconographic representation of Pancha-Parameshtees is a unique creation designed to bring this out. Pancha - Parameshtees (five supreme ones) are superior to all other objects of worship in Jainism. Throughout the history of the Jain religion, they are worshipped. They are invoked by the Pancha-Mangala Maha Sruta Skandha. It is variously known as Pancha Namaskara, Pancha Parameshtee Namaskaram and Namokkara (Navakara Mantra) (Shah U.P., 1975, p.41).

PANCHA PARAMESHTHEES (Holy Pentad)

Sadhu, Upadhyaya, Acharya, Arhat and Siddha are collectively referred to as Panchaparameshtees. Sadhus are learned and virtuous persons, who have renounced worldly life and possessions. They strive to realise their pure self. It is believed that this pure self has the same nature as Kevalajnana. Upadhyayas are in the second stage of development. Generally, Upadhyaya means teachers of religious texts. According to Jain tradition, they are expounders of Vidyas (several kinds of knowledge) and of their contemporary tenets. They possess most of the qualities of Acharyas. An Acharya is a religious teacher and spiritual preceptor. He is the person who administers religious vows for practice by the disciples initiated by him. At times an Acharya is called as Ganadhara, if he is the head of a community of monks (Yati Samudaya).
Arhats are well-developed spiritual personalities, who are in the fourth stage of development. The word Arhat generally means a worthy, able, accomplished holy sage, who has attained salvation. In Jain texts, the term Arhat is used as a synonym of Jina, Conqueror – Conqueror of anger, conceit, delusion and avarice. (Joshi L.M., 1981, p.54). Siddhas represent the final stage of development. They symbolise the changeless and eternal state of perfection, the supreme ideal of holiness. A Siddha is without any shape, size, colour and smell. It is devoid of body and is neither female nor male. In short it is a formless reality (Joshi, L.M., 1981 p. 58). An Arhat becomes a Siddha after discarding his physical frame.

Images containing the figures of Pancha-Parameshhees can be seen in Jain temples. They are invariably in the shape of Chakras. Within the Chakra is a lotus with eight petals. Each petal on the four cardinal points has a seated figure carved on it. In the centre of the lotus is the seated figure of an Arhat or Tirthankara flanked by Chhamaras (a bushy bunch of white hairs from the tail of the cow or yak used to fan Kings in the court - fly whisks), Mukkudai (triple-parasol), Bha Mandala (halo) and the like. The figure just above the Arhat is a Siddha and the figure just below the former is an Upadhyaya. The figures on the left and right sides of the Arhat are respectively an Acharya and a Sadhu. The Chakra with the figures of these five Supreme Souls is referred to as the Siddha Chakra.

The elaboration of the Siddha Chakra is the Nava Devatas (Nine deities). In Nava-Devata or Nava-Pada figure, the five Supreme Souls occupy the central and four cardinal points of the lotus. In the remaining four petals are depicted in clockwise order the Dharma Chakra (wheel of law) followed by Sruta (scripture), Chaitya (idol) and Chaityalaya (temple).

The image of a Siddha is represented by an empty space cut in metal. Even if an image is made, it has no distinguishing mark (Upadhyaya A.N., 1974, Vol.I, p.44). The twenty-four Tirthankaras, whose biographies are elaborated in Purana literature, belong to the category of Arhats. The 24 Tirthankaras have been allotted Sasana - Devatas (attendant angels) who are also known as Yakshas and Yakshis. Images for the twenty-four Tirthankaras and their Sasana Devatas i.e. Yakshas and Yakshis had been evolved by the end of 5th Century AD. Sculptures from the early period Circa 1st Century BC to 1st Century AD from ancient sites like Kangali Tila, Mathura do not represent all the twenty-four Tirthankaras. Between the 8th and 13th Century AD, the detailed features of the iconography of the Salakapurushas (the Great Souls) was finalised (Tiwari, Maruti Nandan Prasad, 1995, p.19). According to Jain tradition, the famous Salakapurushas of the present era are 63. The list of Salakapurushas or Great Souls includes 24 Tirthankaras, 12 Chakravartis (emperors), 9 Baladevas (considered to be the close associates of Vasudevas), 9 Vasudevas (they are considered as equal to half an Emperor) and 9 Prati-Vasudevas (adversaries of the Vasudevas).

Of the 63 Great Souls, the 24 Tirthankaras occupy the most prominent place and are venerated as Devadi Devas (God of Gods). They belong to the ascetic group among the 63 Great Souls. They are in a sense the religious prophets of the Jains. The ancient holy doctrine of the Jains, whose origin is lost in the myriad of time is revealed by them to the people. They lead the people to redemption by their preaching and exemplary life style. This conception of the holy doctrine being timeless and of non human origin, and only revealed to the Great Souls closely follows the Vedic concept of the Vedas, which are also considered as of non human origin revealed to the Rishis (Vedic sages) called Apouresheeya.

The word Tirthankara denotes that he helps people like a boat to cross the ocean of Samsara, the sea of worldly life. But Jains define the term differently. They understand the
Tirthankara as one who has created the four Tirthas (orders) of the Jain community viz. monks, nuns, laymen and laywomen.

A soul attains the position of a Tirthankara after doing good actions and having become ripe for it. Every Tirthankara, before getting his enlightenment had to go through numerous births in different forms. Once he becomes capable of being a Tirthankara, he is first reborn in one of the heavens of Devas (angels) from where he returns to the earth after a long period of super mundane enjoyment and enters a queen’s womb. All the Tirthankaras are born in a royal family. The future birth of the prophet is revealed to the mother by sixteen dreams according to Digambaras (Doshi, Saryu, 1985, p.18). Svetambaras however believe that the mother has fourteen dreams. The sixteen dreams according to Digambara tradition are:

1. A white elephant
2. A white bull
3. A white lion
4. The Goddess of beauty resting on a lotus
5. Two wreaths of beautiful fragrant flowers
6. The shining moon
7. The shining red sun
8. A banner of two fish fixed to a golden staff decorated with peacock feathers
9. A golden vessel with pure water
10. A lotus pond with ducks, fish and other water animals
11. An ocean of milk
12. A throne embellished by gems
13. A Viman (tower above the sanctum)
14. A palace of an Asura (enemy of Devas or demi-Gods)
15. A heap of jewels
16. A fire, shining white.

Every Tirthankara has a Yaksha and Yakshi to attend on him as seen above and a Ganaadhara (main male pupil) and his counterpart an Arya (main female pupil). In sculptures, he is depicted with his Yaksha, Yakshi, and the symbols of divinity. The five important events in the life of a Tirthankara are depicted in the temples and Purana works. The five important events are the birth, renunciation, realisation or attaining Kevala Jnana, the first sermon and the Nirvana or release. According to Jain Puranas, the Tirthankara after obtaining Kevala Jnana delivers a sermon in a specially designed audience hall called Samavasravana. The parallel in Saivism to this hall is called as Devasiriya Mandapa as can be seen in Tiruvanur Temple (erstwhile Thanjavur district).

All Tirthankara images, so far found are either in sitting or standing postures. Most of the South Indian Tirthankara sculptures in sitting postures are depicted in Ardha-Padmāsana (seated in half lotus pose) or Ardha-Paryankasana (half normal squatting pose while sitting used by ordinary people in South India) while similar sculptures from North India are in full Padmāsana (seated lotus pose) with both legs crossed (Shah U.P., 1975, p. 468). Jain canonical works have mentioned postures of various Tirthankaras at the time of their Nirvana (Salvation). Twenty-one Tirthankaras have obtained Nirvana while engaged in meditation in Kayotsarga (standing) posture. The other three Tirthankaras - Adinatha, Neminatha and Mahavira obtained Nirvana while sitting in the Dhyana (meditative) posture. However, the convention that the Tirthankara images should be depicted in these respective
postures is not adhered to in actual practice. This has been observed in the collection of Jain images in the Government Museum, Chennai.

As per Jain traditions in every period age, a set of 24 Tirthankaras appear and expound Jaina dharma. The 24 Tirthankaras of the present age, their cognisance and Yaksha - Yakshi are given in Appendix I.

The following are the 24 Tirthankars of the immediate past age (Atitakala Tirthankaras):

1. Nirvana
2. Sagara
3. Mahasadhu
4. Vimalaprabha
5. Sridhara
6. Sudatta
7. Amalaprabha
8. Uttar
9. Angira
10. Sanmathi
11. Sundhu
12. Kusumanjali
13. Sivagana
14. Utsha
15. Jnanaeswara
16. Parameswara
17. Vimaleswara
18. Yasodhara
19. Krishna
20. Jnanamati
21. Sudhamati
22. Sribhadra
23. Atikrantha
24. Sanka

This list of the Tirthankaras of the past age had been obtained by T.N.Ramachandran from the scripture Jayama a kept in the possession of the temple priest of Thiruparuthikundram temples (Ramachandran T.N. 1934 p. 190). Very little is known of the iconography of these Tirthankaras of the immediate past age. We get a lot of iconographic details only for the Tirthankaras of the present age.

**JIVANTASVAMI**

Like the Bodhisatva images of Buddhism, there is a Tirthankara image of Jivantasvami adorned in princely style with ornaments. Attempts were made to worship the portraits of Mahavira even during his lifetime. A portrait in sandalwood was supposed to have been prepared when Mahavira was standing in meditation in his palace about a year prior to the final renunciation. Hence his image was depicted with a crown, ornaments and lower garments. Being a portrait image made during his lifetime it was called as Jivantasvami Pratima. Later, all images of this iconographic type are referred to as Jivantasvami Pratima. Two Jivantasvami bronzes were obtained in the Akota (near Baroda) hoard. One of them is
inscribed and datable to 550 AD (Shah U.P. 1981, p. 25). The first author saw these recently on display.

**BAHUBALI**

In Jain literature Bahubali is mentioned as one of the kamadevas. In the South, particularly in Sravanabelagola region, Bahubali is better known as Gomatiswara. Though his name is in the list of Jain Kamadevas, his fame among Jain worshippers is not as a kamadeva, but as a great sage who was engrossed in deep meditation for years together. In this respect, he is described as the Jain counterpart of the conception of Valmiki (Shah U.P., 1987, p.62). So far no find of a sculpture depicting Bahubali is reported from the famous ancient Jain site, Kangali Tila at Mathura. The absence of the sculpture of Bahubali in the Kangali Tila finds at Mathura shows that the worship of Bahubali had not yet started in the first two centuries of the Christian era. His worship began to develop in the post Gupta period (Shah U.P., 1987, p.62).

Bahubali is the son of the first Tirthankara Adinatha. Adinatha married two princesses viz., Yasasvati and Sunanda. Yasasvati bore Adinatha a hundred sons and a daughter named Brahmi. The eldest son was Bharata. Sunanda bore one son called Bahubali and one daughter named Sundari. Adinatha taught his children various arts. Bharata studied arthasastra and nritya sastra. Bahubali learnt warfare and medicine. At the time of his renunciation, Adinatha appointed his son Bharata as king and Bahubali as the next in command.

On the day, Adinatha attained kevala-jnana, two more auspicious events occurred for Bharata. He received news that his queen had given birth to a son and heir and also that a chakra-ratna had appeared in his armory (Doshi, Saryu, 1985, p.99). The appearance of the chakra ratna in the armory of the king meant that he was destined to become a chakravarti, a conqueror of the world. He was destined to conquer the six continents (the world was comprised of six Dvipas-island continents according to Jain cosmology) of the earth. Accordingly, Bharata embarked on his campaign of world conquest. After traversing various regions, Bharata returned to Ayodhya. Much to his shock and surprise, the chakra-ratna, which had moved along with his successful army so far, stopped outside the city gate and did not enter the city. On enquiry, Bharata learnt the reason for this unusual happening. The chakra-ratna did not enter the city because his conquest of the world was incomplete. He had not yet subjugated his brothers. When Bharata learnt this, in anger, he sent messages to his brothers to accept his supremacy. All his brothers except Bahubali, renounced their kingdoms and joined their father as monks. Bahubali challenged Bharata to war. The armies of the two brothers assembled and were poised for attack. At that moment the ministers of both the brothers suggested to them to settle the matter through duel instead of causing the death of countless innocent soldiers. Both the contending brothers readily agreed to decide their question by three duels namely drishti-yuddha (looking at each other without winking), Jala yuddha (throwing water on each other’s face) and Malyuddha (wrestling). Bahubali won the first two duels. During the third duel also his superiority was evident. As he lifted Bharata in his arms to dash him to the ground, Bharata called for his chakra-ratna. But instead of harming Bahubali, the chakra-ratna went around him and stood still on his right side. At that moment Bahubali realised the futility of his actions. He gently put Bharata down. Though he was the victor, he was full of remorse. He begged his brother’s forgiveness and went to the forest to perform penance. There he assumed the Kayotsarga pose and remained in meditation for such a long period that creepers wound themselves
around his body and anthills developed over his legs. In spite of this severe penance, Bahubali failed to attain Kevalajñana. Perturbed by his brother’s condition, Bharata sought the advice of his father, Adinatha Tirthankara. He stated that Bahubali still suffered from pride and resentment. On hearing this Bharata then went to Bahubali with his two sisters. The sisters whispered to Bahubali, “Dismount from the Elephant”. In a flash Bahubali realised that his sisters referred to the elephant of pride. By this realisation, he attained Kevalajñana (Doshi, Saryu, 1985, p.101).

The deep meditation of Bahubali in Kayotsarga pose and the final stage of his realisation on the utterance of his sisters Brahmi and Sundari became a favourite theme for the Jain sculptors of South India. We have several Bahubali sculptures in this pose in Ellora, Sravanabelagola, Karkal and Varkala. In Tamilnadu also, many cave Jain temples of the medieval period have sculptures depicting Bahubali with his sisters.

**YAKSHA & YAKSHI (SASANA DEVATAS - Attendant deities)**

The gradual growth of the importance of the Yaksha and Yakshi in Jainism is quite interesting. Though in the very early stages (100 BC – 100 AD) Yaksha figures are found with those of Tirthankaras, the nature of their association with the Mula Nayaka (Main Tirthankara) is unclear. In the next stage (6-9th Century AD), a number of Yakshas and Yakshis gained popularity. The role of Dharanendra Yaksha was established in the 6th Century AD at Badami though his cult importance remained fluid for quite sometime. The images of Chakresvari, the Yakshi of Adinatha, Garuda the Yaksha of Shantinatha and Jvalamali (with Tantrik elements) Yakshi of Chandraprabha were developed in this period (Settar S., 1981, p.54). Between the 9th and 12th Century AD, Sarvahana Yaksha and Yakshi Ambika became prominent in Sravana Belagola (Settar S., 1981, p. 55).

According to Jain belief, Indra (the chief of the Devas, demi-Gods common to both Hinduism and Jainism) appoints a Yaksha and Yakshi to every Tirthankara to serve as attendants. The Yaksha-Yakshi pairs possess semi-divine attributes and symbolic meaning of various kinds is ascribed to them. On the basis of the literary and archaeological evidence known so far, it is surmised that the Yaksha-Yakshi pairs for the 24 Tirthankaras evolved sometime in 8-9th Century AD.

The earliest list of these 24 Yakshas and Yakshis is given in the work Abhidana-Chintamani written by Hemachandra (refer Legend & Literature above). The same author describes the iconographic forms of the Yaksha-Yakshi in another work of his Tri-sasti Salakapurusha Charitra. The earliest sets of the different Yakshis known so far come from Navamuni Cave, Orissa (Circa 9th Century AD) and from the temple No.12, Deogarh Fort, Madhya Pradesh (Circa 9-10th Century AD) (Shah U.P. 1961, pp.141-152).

Though all the iconographic details of all the Yaksha and Yakshi figures have been dealt in the Jain iconographic texts from Circa 11th Century AD, only the forms of Gomuka-Chakresvari (attendants of Adinatha), Sarvanubhuti or Kubera-Ambika (of Neminatha) and Dharanendra and Padmavati (of Parsvanatha) are seen in sculptures with independent forms. The Yaksha and Yakshi of Tirthankaras, Suparsvanatha, Chandraprabha, Shanthinatha and Mahavira also sometimes exhibit their special iconographic forms. The Susana-Devatas associated with all other Tirthankaras generally display identical features (Tiwari, Maruti Nandan Prasad, 1983, p. 58).
The names and iconographic details of the Yakshas and Yakshis display the influence of Hindu and Buddhist deities. The deities borrowed from the Hindu pantheon to the group of Jain Sasana-Devatas (Yaksha-Yakshi group) may be classified into three groups. The first group has minor divinities who are not known to have been related to each other before their adoption in Jainism as a pair. The second group comprises the pairs who are related to each other such as the attendant pair of Sreyamsanatha, Isvara and Gowri. It seems to be an attempt to establish a relationship with Saivites. The third group includes the pairs who represent different sects. The Yaksha and Yakshi of Adinatha, Gomukha and Chakresvari have the features of Nandi, the sacred Bull of Lord Siva and Vaishnavi respectively.

The Dharanendra and Padmavati pair of Parsvanatha exhibits the fusion of Naga Cult (serpent worship) with Jainism. The Nagaraja temple in Nagarkoil (near Kanyakumari) is a good standing example for this. This temple in the southernmost town of Tamilnadu has become a Hindu Naga shrine only after the time of King Bhutanlava (Udaya?) Udaiyar Martanda Varma Raja Circa 1750 AD. Udaya appears to be more appropriate because Nagercoil is in erstwhile Travancore State. Before this conversion even the officiating priests of this temple had typical Jain names such as Kamalavahana Pandita and Gunavira Pandita (Soundara Rajan K.V., 1981, p.110). Of the six images in the temple three are seated figures of Mahavira. Two are Parsvanatha one in seated posture and the other in Kayotsarga posture. The sixth one is the figure of Padmavati. The temple has two latter period brass images of Standing Parsvanatha and Padmavati with hooded cobra (Soundara Rajan, K.V., 1981, p.110). Nagercoil is the ancestral town of the first author of this work. He has heard about the Jain origin of this temple from his mother and grandfather.

YAKSHI CULT

A special striking feature of medieval South Indian Jainism is the development of Yakshi worship as a powerful movement within their religious cults. This was to parallel the Sakhti worship of Hinduism during the medieval period. Even the Digambara division, which strongly believed that women could not attain Kevalajnana in their birth and have to take another birth as a male to attain the Summum bonum of the birth, had to yield to the worship of Yakshi on par with the worship of Tirthankaras. Independent figures of Yakshis were made for their worship. Separate sanctums were built within the temple complex. Unlike the case of North India, where the worship of Yakshi never surpassed the secondary level of importance to the worship of Tirthankaras, in South India, Yakshi cult gained great support and wide popularity. Perhaps this maybe due to the interactions of Jains with Saivite Nayannars and Vaishnavite Azhvars, who extolled the grace of the Mother Goddess and with various Sakhti cults of Hinduism in Tamilnadu and Deccan. During the period of Early or Western Chalukyas, Saptamatrika (Seven Mother Goddesses) worship developed in the Deccan and spread to Pallava and Pandya territories.

Of the twenty-four Yakshis, Chakresvari (the Yakshi of Adinatha), Ambika (the Yakshi of Neminatha), Padmavati (the Yakshi of Parsvanatha) and Siddhayika (the Yakshi of Mahavira) form the most popular quartet. At some places the Yakshis of Suparsvanatha, Chandraprabha and Shanthinatha are also depicted with independent iconographic forms (Tiwari, Maruti Nandan Prasad, 1983, p. 59). Jvalamalini, the Yakshi of the eighth Tirthankara Chandraprabha occupies an important place in Tantrik worship.

There are a good number of Jain monuments and temples in Tamilnadu with independent figures of the above mentioned five Yakshis. An eighth Century AD inscription at Tiruppan
Malai rock (Pancha Pandavas Malai—the hill of the five Pandavas) in Walajah taluk, North Arcot District records the cutting of the figure of Ponniyakkivar (female or golden Yakshi according to view point—a female Yakshi would be a tautological description to stress femininity) in the presence of the Jain Pontiff Neganandi Kuravar by one Naraman, son of the Maruttuvar (Doctor) of Pugalalai Mangalam (a nearby place). This event took place in the 50th regnal year of the Pallava King Nandivarman II in 780 AD (Krishnan K.G., 1981, p. 112).

Dr. K.V. Raman identifies this Yakshi as Jvalalamalini (Raman K.V., 1978, p. 125). P.B. Desai (Desai P.B., 1957, p.40) and Tiwari (Tiwari, Maruti Nandan Prasad, 1983, p. 60) see her as Siddhayika, the Yakshi of Mahavira. However the identification made by V. Vedachalam seems more reasonable. He identifies this Yakshi as Yakshi Ambika (Vedachalam, V., 1989, pp.62-64). Tiwari explains the meaning of the name Ponniyakkas as a Tamil expression for golden Yakshi and on that basis he took the Yakshi as Siddhayika who is golden in complexion. P.B. Desai (1957, p.40) took the three miniature figures below the figure of the Jain monk Naganandi in the sculpture panel as devotees. But Vedachalam correctly identifies them (three miniature figures) as the two children and the maid of Yakshi Ambika and thus establishes his argument.

A late period (1733 AD) inscription from the Adinatha temple in Ponmur, Wandidwash taluk, North Arcot District narrates that the image of Yakshi Jvalalamalini should be taken out in a street procession along with that of Parsvanatha Tirthankara every Sunday during the time of the weekly worship of Helacharya (the Pontiff of the Jains) (Krishnan K.G., 1981, p. 128). One Jayankonda Chola Muvendavelan, an official of Raja Raja Chola I, commissioned a sculpture of Yakshi Ambika in seated posture for a Jain temple, which stood Circa 10th Century AD on the bank of a Palli Urani (water tank) near the village Sembattur of Pudukkottai district (Ekambaranathan A., Dr., 1998, p. 60).

**JAINA TANTRIK CULT**

The worship of Yakshis in course of time gave way to Tantrik practices. In fact the growth of Jain Tantrik worship practices were a natural outcome of the early medieval age, which witnessed the spread of Tantrik worship in all religions of wholly Indian origin. In that age, people in general believed in supernatural agencies for the fulfilment of their temporal and spiritual aims. The Jain preceptors began to advocate Tantrik worship practices and made full use of magic spells and amulets. They systematised occult lore in their scriptures. The Niruykhis (Jain scriptures) of Circa 300-500 AD state that the Jain monks acquired food with the help of magic spells (Singh, Ram Bhushan Prasad, 1975. p.56).

A fully developed system of Jaina Tantrik cult was evolved in Karnataka in the 10th – 11th Centuries AD. Indira Nandi’s Jvalini Kalpa (10th Century AD) and Mallisena Suri’s Bhairava Padnavathi Kalpa (11th Century AD) marked the perfection of the Jain Tantrik system, which contains almost all the main characteristics of Tantrik worship such as Mantras (utterance of specific syllabic words), Yantras (geometric figures inscribed on metal or precious stones), Mudras (special position of fingers and movements of hands) and Nyasa (imaginary placing of the deities on different parts of the body of the worshipper).

Jvalini Kalpa contains descriptions of Mandalas (magic circles), which play a leading role in the Tantrik form of worship. Magic circles are drawn on the ground with mystic figures of
deities to summon evil spirits. The fourth chapter of this work describes the use of magic circles for averting the influence of evil spirits (Singh, Ram Bhushan Prasad, 1975, p.59).

The Bhairava Padmavati Kalpa explains the appropriate methods and insists on the correct knowledge of different directions, time, bodily postures and special positions of fingers and movements of hands for attaining desired results. The utterance of Mantras, which have special significance in the Tantrik form of worship are also given in it. Jvala Malini and Padmavathi Yakshis were the prominent Tantrik deities during this period.

SIXTEEN MAHAVIDYAS

The sixteen Mahavidyas form a group of Jain Tantrik Goddesses. Both Digambaras and Svetambaras accord the most favoured position to them. Almost all the iconographic works of Jainism from Circa 8th Century AD onwards give the description of individual iconographic forms of the Mahavidyas. But their depiction in sculpture or painting in the Digambara temples of South India is not seen so far. The North Indian Svetambara temples in Gujarat and Rajasthan have the figures of the Mahavidyas. The Mahavira temple at Osian, Rajasthan built by the Prathihara Vatsaraja (8th Century AD) has the earliest known depictions of Mahavidyas, as temple decorations (Tiwari, Maruti Nandan Prasad, 1983, p. 79).

The sixteen Mahavidyas found in the later traditions of Digambara and Svetambara sects are:

1. Rohini
2. Prajnapati
3. Vajrasrunkala
4. Vajrankusa
5. Chakresvari or Aprati Chakra (S. i.e. Svetambara) Jumbunanda (D i.e. Digambara)
6. Naradvari or Purushadatta
7. Kali or Kalika
8. Mahakali
9. Gauri
10. Gandhari
11. Sarvastra-Mahajvala or Jvala (Svetambara), Jvalamalini (Digambara)
12. Manavi
13. Vairotya (S) Vairoti (D)
14. Acchupya (S) Achyuta (D)
15. Manasi
16. Mahamanasi

The great souls other than the twenty-four Tirthankaras are twelve Chakravartis or Universal Emperors, nine Baladevas, nine Vasudevas and nine Prati-Vasudevas. These great men did not renounce their worldly life. They belong to the non-ascetic group. They are human mundane souls but great in life and have superior status and attainments. Every Chakravarti gets his high rank on account of the good deeds of his previous births and on account of the wishes cherished in his earlier life. They are depicted as having a golden complexion and are said to belong to Kasyapa Gotra (descendants of Rishi Kasyapa and hence Gotra). This again shows the connection with Hinduism. According to both Digambara and Svetambara traditions every Chakravarti gets the possession of 14 Ratanas (kinds of wealth and power)
and 9 Nidhis (kinds of wealth) (Glasenapp, Helmuth Von, 1999, p.283). The 14 Ratnas are divided into Ekendriya Ratnas (they consider a Ratna as a living being possessing only the sense of touch – i.e. Eka Indriya or one sense) and Panchendriya Ratnas (these are animals and human beings who possess five senses).

The seven Ekendriya Ratnas are:
1. Chakra embellished with jewels
2. Danda, a splendid staff with land boring (drilling) and body curing power
3. Asi (sword)
4. Chatra (white parasol)
5. Sarma (hide with magical power)
6. Mani (gem with wonderful powers)
7. Kakini (Chamara or sea shell)

The seven Panchendriya Ratnas are:
1. Commander-in-Chief
2. Grahapati (Chamberlain)
3. Varddhaka (architect)
4. Purohita (priest)
5. Gaja (elephant)
6. Asva (horse)
7. Queen

The nine Nidhis (wealth) of the Chakravarti are:
1. Houses
2. Panduka (rice and corns)
3. Pingalaka (ornaments)
4. Sarvaratnaka (14 gems)
5. Mahapadma (clothing)
6. Kala (time)
7. Mahakala (Mines of metals and gems)
8. Manavaka (weapons)
9. Sankha (fine arts)

The twelve Chakravartis are:
1. Bharata, son of the first Tirthankara Adinatha, was the first Chakravarti. His chief queen was Subhadra.
2. Sagara, the son of Sumitra and Yasomati of Ayodhya was the second Chakravarti. He was a contemporary of the Tirthankara, Ajithanaiha. His queen was Bhadra.
3. Maghava ruled from Sravasti in the interval between the fifteenth and sixteenth Tirthankaras. Samudravijaya and Bhadra were his parents. Jaya was his queen.
4. Sanatkumara was born in Hastinapura. Asvasena and Sahadevi were his parents. Vijaya was his queen.
5. Santinatha
6. Kunthinatha
7. Aranatha (Serial Nos. 5, 6, & 7 - These three Chakravartis later became the fifth, sixth and seventh Tirthankaras respectively).
8. **Subhauma** was the son of **Kritavirya** and **Tara**. His chief queen was **Padnasri**.
9. **Mahapadma** or **Padma**. He was the son of **Paddmodhara** and **Jwala**. He lived with queen **Vasundara** in Varanasi.
10. **Harisena**. He was the son of **Mera** and **Mahahari**. He lived with his chief queen **Devi** in **Kampilya**.
11. **Jayasena**. He was the son of **Vijaya** and **Vapra**. He ruled with his queen **Lakshmivati** from **Rajagahana**.
12. **Brahmadatta**. He was the son of **Brahma** and **Sulani**. He ruled with his queen **Lakshmivati** from **Kampilya** (Glasenapp, Helmuth Von, 1999, p.285).

**Baladevas**, **Vasudevas** and **Prati-vasudevas** are three heroes who always appear simultaneously. **Baladeva** and **Vasudeva** are half-brothers. They are sons of the same father through his two wives. Baladevas have a bright white complexion and wear blue-black garments (Glasenapp, Helmuth Von, 1999, p.285). They are intimately associated with the adventures of the **Vasudevas**. The bow, two different kinds of clubs (Gada and Musala) and the plough are their weapons according to the tradition of the **Digambaras**. **Svetambaras** ascribe a chain of precious stones instead of the bow to them (Glasenapp, Helmuth Von, 1999, p.285). The toddy-palm is the symbol painted on their banner.

The nine **Baladevas** according to **Digambara** texts are:

1. **Vijaya**
2. **Achala**
3. **Sudharma**
4. **Suprabha**
5. **Sudarsana**
6. **Nandi**
7. **Nandimitra**
8. **Rama**
9. **Padma**.

According to the **Svetambaras**, they are:

1. **Achala**
2. **Vijaya**
3. **Bhadra**
4. **Suprabha**
5. **Sudarsana**
6. **Ananda**
7. **Mandana**
8. **Padma**
9. **Rama** (Shah U.P., 1987, p.75)

**Vasudevas** are the younger brothers of the **Baladevas**. They are otherwise called as **Narayana** or **Vishnu**. They are also called as **Ardha-Chakravarti** or half-emperors for they enjoy the power of half an emperor. **Vasudevas** are black in colour and wear yellow garments. The eagle is inscribed on their banners. According to **Digambara** tradition, Bow, Conch, Discus, Staff, Sword, Sakti (two tridents joined back to back) and the Club are their seven weapons.

According to **Svetambaras** Conch, Discus, Club, Bow, Sword, **Kaustubha Mani** (precious stone) and **Vanamala** (wreath of flowers) are the seven insignia (Shah U.P., 1987, p.74).
The nine Vasudevas according to both the Digambara and Svetambara traditions are:

1. Tripristha
2. Diprastha
3. Svayambhu
4. Purusothama
5. Purushasimha or Narasimha
6. Purushapundarika
7. Datta
8. Narayana

Prati-Vasudevas are powerful evil doers. Their birth is revealed through a dream (Glasenapp, Helmuth Von, 1999, p.286). Baladevas and Vasudevas are closely associated through a series of births and rebirths in a hostile manner to Prati-Vasudevas i.e. the same set of persons are reborn to fight with the same set of adversaries who are also reborn. Prati-Vasudevas fight with Baladevas and Vasudevas to get the status of Half-Emperor. In this struggle the Vasudevas always manage to kill the Prati-Vasudevas. The nine Prati-Vasudevas are:

1. Asvagriva
2. Taraka
3. Meraka
4. Madhu
5. Nisumba
6. Bali
7. Prahlada
8. Ravana

The above narration of the Jain legends closely intertwines with the Hindu legends. The symbols Kaustubha Mani, Vanamala, Conch, Discus etc. and the use of the word Vasudeva appear to be an appropriation of the Hindu God Maha Vishnu and his symbols. The minor variations have been deliberately woven in to demonstrate the separateness of Jainism and to create a distinct space in the religious expanse.

OTHER GREAT SOULS

Besides the 63 Salaka Purushas (Great ones) there are less important classes of Great Souls who find prominent places in Jain mythology. One hundred and six such Great Souls are described in Jain Puranas. They are:

1. Kulakaras or Manus ... 14
2. Fathers of Tirthankaras ... 24
3. Mothers of Tirthankaras ... 24
4. Naradas ... 9
5. Rudras ... 11
6. Kamadevas ... 24

Total ... 106
Kulakaras

Kulakaras or Manus are the wise men, who appear from time to time and lay the foundations of civilisation.

The 16 kulakaras are:

1. Pratisruti (also called Pradi-svathi)
2. Sammati
3. Kshemankara
4. Kshemandhara
5. Simankara
6. Simandhara
7. Vimalavahana
8. Chakshushman
9. Yasasvan or Yasasvin
10. Abhichandra
11. Chandrabha
12. Marudeva
13. Prasenajit (also called Prasena – chandra)
14. Nabhi Maharaja

Naradas

The nine Naradas performed the function of carrying tales. This is a self inflicted office. They suffer after death in hell. However at times they are inclined towards Dharma, for which reason they are, treated as Great Souls. The nine Naradas are:

1. Bhima
2. Mahabhima
3. Rudra
4. Maharudra
5. Kala
6. Mahakala
7. Durmukha
8. Naraka-mukha

All these nine Naradas are respectively the contemporaries of the nine Vasudevas. Adhomukha Narada was the person who informed the whereabouts of Krishna to Kansa, when the former was spending his boyhood in Godavara.

Eleven Rudras

The eleven Rudras (Ekadasa Rudras) are persons who took the right spiritual path setting their hearts on liberation from the cycle of birth and death. But they left off perservering on this path after a stage. As they had the right faith, they are destined to become Siddhas after a few more births.
The eleven *Rudras* are:

1. *Bhimavali*  
   He lived during the time of *Adinatha*.
2. *Jita-satru*  
   He lived during the time of *Ajithanatha*.
3. *Rudra*  
   He is different from the third *Narada* of the same name. He lived in the time of the 9th *Tirthankara*, *Svidhinatha*.
4. *Visalanayana*  
   He lived in the time of *Sitalanatha*, the 10th *Tirthankara*.
5. *Supratishtha*  
   He lived in the time of *Sreyamasmatha*, the 11th *Tirthankara*.
6. *Achala*  
   He lived in the time of *Vasupujya*, the 12th *Tirthankara*.
7. *Pundarika*  
   He lived in the time of *Vimalanatha*, the 13th *Tirthankara*.
8. *Ajitendhara*  
   He is also known as *Ajitadhara*. He lived in the time of *Anandanatha*, the 14th *Tirthankara*.
9. *Jitanatha*  
   He lived in the time of *Dharmanatha*, the 15th *Tirthankara*.
10. *Pitru*  
    He lived in the time of *Santhinatha*, the 16th *Tirthankara*.
11. *Satyaki*  
    He lived in the time of *Mahavira*, the 24th *Tirthankara*.

(Ramachandran. T.N., 1934, p.226)

**Kamadevas**

There is nothing very special to note about the 24 *kamadevas*. However, some of them are very distinguished personalities. The first *kamadeva*, *Bahubali*, distinguished himself as a great ascetic.

The 24 *kamadevas* are:

1. *Bahubali*
2. *Prajapati*
3. *Sridhara*
4. *Darsanabhadra*
5. *Prasenachandra (He is different from the 13th Manu of the same name)*
6. *Chandravarna*
7. *Agni-yukti*
8. *Sanai-kumara*
9. *Vatsaraja*
10. *Kanaka-prabha*
11. *Megha-prabha*
12. *Santhinatha*
13. *Kunthunatha*
14. *Arahanatha*
15. *Vijayaranaja*
16. *Srichandra*
17. *Nalaraja*
18. *Hanuman*
19. *Baliraja*
20. *Vasudeva (He is different from the nine Vasudevas)*
21. *Pradyumna*
22. *Naga-kumara*
23. *Jeevan-Dhara*
24. *Jambuswami*
ASHTAMANGALAS

Ashtamangalas, the eight symbols of prosperity are very familiar to both divisions of Jains. They are depicted in Jain temples on the pedestals or Prabhās of the images and on the plates used in worship and offering. According to the Aupapatika Sutra, a Svetambara canonical text, the eight symbols of prosperity are:

1. Svastika (Swastika – an auspicious symbol used by Hindus as well)
2. Srivatsa (an ornament or auspicious mark representing Goddess Lakshmi, the Hindu Goddess of Wealth)
3. Nandyavarta (an auspicious mark representing the hoof marks of the cow)
4. Vardhamanaka (powder-flask)
5. Purna Kalasa (a full pot or vase of plenty)
6. Darpana (mirror)
7. Matsya or Matsya-yugma (a pair of fish).

But in the Digambara division they are:

1. Bhringara (vessel)
2. Kalasa (full vase)
3. Darpana (mirror)
4. Chamara (fly-whisk)
5. Dhvaja (banner or flag)
6. Vyajana (fan)
7. Chatra (parasol) and
8. Supratishtha (auspicious seat)

Ashtamangalas are eight auspicious objects. The Jain Ashtamangalas are different from the Ashtamangala Prasna performed in Hindu astrology in Kerala. This type of questioning (Prasna) of the Gods is used to find out good and bad times for leading families, kings and if there is any problem in temples or their rituals to find out the views of the Gods. It involves elaborate preparation and use of eight materials. Some of the materials like mirror, Kalasa etc., are common to Jainism and Hinduism. Some materials are different. The answers are based mainly on interpretation of omens (Nimitta Sastra) and the flame of the lamp lit while the Prasna is conducted. Ashtamangala is one of the names given to Goddess Lakshmi (Goddess of Wealth). The Goddess Sarawathi and Bhagavathi (Goddess of Learning and Courage- are the other two of the three manifestations of Shakti-Mother Goddess worship in Hinduism) are invoked to reveal the answers to the questions. This shows how in Hinduism the same word Ashtamangala has different meanings based on the context. Many of the translations of the Rig-Veda by western scholars have ascribed inappropriate meanings based on literal translations. This accounts for much of the misunderstanding about Hinduism. The Katapayadi (pneumonics) system of translation has been explained by the first author elsewhere (Kannan Dr. R., 2000, p.41).

The use of the same material with a different connotation is another example of the adoption of Hindu mythology and religious objects but giving them a different meaning. This serves to attract the followers of the old religion to the new fold while at the same time it creates a separate religious identity as seen above. This also shows the Protestant character of Jainism to Hinduism.
DESCRIPTIVE ACCOUNT OF THE JAIN IMAGES IN THE GOVERNMENT MUSEUM, CHENNAI (MADRAS)

The Chennai Government Museum has a significant collection of sculptures in its Jain Gallery next to the world famous Amravathi Gallery, which houses Buddhist sculptures. Those in the display represent various Jain centres of South India and cover a period of about eight hundred years from Circa 8th Century AD to 16th Century AD. They exhibit the many shades of South Indian Art Schools developed under the patronage of some of the famous dynasties.

The sculptures of this gallery may be grouped into three categories namely:

1. Sculptures from the present Tamilnadu region
2. Sculptures from the present Karnataka region and
3. Sculptures from the present Andhra Pradesh region.

Though Andhra is famous for its ancient Buddhist monuments and philosophers like Nagarjuna, it is not devoid of the monuments of other religions. Jainism too had its places of influence in Andhra. The Masulipatnam plates of Ammaraja II (945-970 AD) has a reference to a family of feudatory chieftains who professed the Jain religion (Rao, Krishna B.V., 1942, p.87). Further it refers to the Jain Pontiff Jayasena, who was honoured by various Jain sects like Sravakas, Kshapanakas and Ajjikas (Ajivakas). An inscription at Ramathirtha (an old Jain centre) refers to the Eastern Chalukya Ruler Vimaladitya’s (1011-1018 AD) pilgrimage to that place to pay his respects to his Guru, the Jain Pontiff Trigala Yogi Sidhanta Reva (Krishnamurti, Vaidehi Dr. A., 1970, p.222). The existence of Jainism in Bellary district of present Karnataka (former Nizam State under Hyderabad) and Cuddapah district of present Andhra Pradesh in the medieval period is validated by the Jain sculptures and inscriptions found in those places. The Government Museum, Chennai has a good collection of Jain sculptures brought from Danavulappadu, Andhra Pradesh. These have been collected in the days when the Government Museum, Chennai was the principal museum of the then Madras Presidency during the latter half of the 19th Century AD and the 1st half of the 20th Century AD.

Danavulappadu (village of Danavas-Asuras or evil forces) is a small village 6 km below the town of Jammalamadugu of Cuddapah district. In this small village on the bank of the river Pennar, three ruined Jain temples with sculptures were discovered Circa 1920 AD. The sculptures and inscriptions collected in this site belong to two different periods. The earlier ones belong to Circa 10th Century AD and they exhibit the features of the Rashtrakuta Art School. The other group of sculptures belong to the Vijayanagar Art School. Some of them portray the figures of Jain Tirthankaras and their Yakshis and devotees.

The Memorial Stone monuments belong to the Nishidhi pillar category. Nishidhi pillars are the memorial stones erected for the Jains who fasted and died according to the injunctions of their scriptures in order to attain salvation. These Jains with great religious fervour took the Sallehana vow (fast until death) and performed it with remarkable composure.

The Nishidhi Pillars have sculptured panels and inscriptions. From the inscriptions we learn that the buried temples identified in that site were originally built for the Tirthankaras Shantinatha and Parsvanatha.
The sculptures collected from Karnataka especially the ones dating to Circa 10th Century AD from the Mysore region exhibit the influence of Rashtrakuta workmanship. The sculptures of the later Vijayanagar period present a synthesis as a result of the continuation of the Sravanabelagola tradition after its interaction with South Karnataka centres.

SCULPTURES

1. ADI NISHIDHI PILLAR

Acc.No.(Accesssion Number) 2478; Ht. (Height) 97.5 cm; Br.(Breadth) 46 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 14th Century AD

This Nishidhi pillar has two panels. The upper panel is designed in the form of an arched Mandapa (pavilion) with a Simha Mukha (lion face) at the top. The arch has floral designs carved on it and is supported by two pillars. These pillars are like temple pillars with parts like Kalasa (pot like structure) and Chaturams (square like structures). The Tirthankara is shown seated in a meditative (Dhyana - Padmasana) lotus pose. At his back is a single headed cobra. This is one of the identification marks of Suparsvanatha. One coil of the cobra behind the left shoulder and another coil behind the right elbow are depicted. It spreads its hood over the head of the Tirthankara serving the purpose of a canopy. Mukkudai (triple umbrella) and a pair of Chamara (fly-whisks) are also depicted.

The Swastika symbol in the median band, which divides the upper and lower panel, is one of the identification symbols of the seventh Tirthankara, Suparsvanath. But for this symbol shown in the Nishidhi pillar it is very difficult to identify the Tirthankara as Suparsvanatha. Both Parsvanatha, the twenty-third Tirthankara and Suparsvanatha are often represented with a canopy of the hood of a snake over their heads and this renders it difficult to differentiate between the figures of Suparsva and Parsva. According to both Digambara and Svetambara sects, Suparsva has the Swastika as his identification mark and it is portrayed on his banner. The representation of snake hoods over Suparsva is related to his mother’s dream and the decoration made by Indra (Sakra in Jainism) during the Samavasarana Sermon. This sermon is given by each Tirthankara on the occasion of attainment of omniscience. When Suparsva was in his mother’s womb, she saw in a dream, herself lying on the coils of snakes with one, five and nine heads. For this reason Sakra arranged a similar multi - headed snake with hood, like an umbrella over the head of Suparsva during his Samavasarana Sermon.

In the lower panel designed as a rectangular Mandapa, two worshippers are depicted. This Mandapa is supported by two pillars like the upper portion. These figures are described as male and female (Rea A., 1990, p.123). But actually both are males. The inscriptions on the epigraph found below the lower panel confirm that both are males. Between them is a Gindi (a vase). Under the lower panel are two inscriptions divided by a vertical central line. The first part runs thus – “Kanakakirti Deva, the Preceptor of Adi Chetty.......” and the second – “The Nishidhi (epigraph) of Adi Chetty, son of Bala Singh Chetty of Penukonda”. According to this epigraphical evidence, both the figures are males and they are teacher and pupil.
Sl. No. 1
ADI NISHIDHI PILLAR
2. AJITHANATHA

Acc.No. 2498; Ht. 67.5 cm., Br. 59 cm.
PEDDATUMBALAM, BELLARY DISTRICT, KARNATAKA.
Circa 12th Century AD.

Ajithanatha, the second Tirthankara is depicted in seated Dhyana posture in Padmasana (lotus pose) on a lotus base. His hair is shown in curls. This type of hair depiction is also common to sculptures of the Buddha. At his back is an ornamented backrest with Makara designs. Depicted further recessed are Chamara bearers, one on each side. They bear a fruit in their free hands. Their headgear is in the form of Karanda Makuta (the crown is in the form of a cone with the base at an angle of 30° pointed towards the apex; this shape is supposed to resemble the neck of a peacock). A round Bha Mandala (aura) is shown at the back of the Tirthankara’s head. Over it is shown the Mukkudai or the triple umbrella. The arch having floral designs (Prabhavali) with a Simha Mukha (lion face) enhances the beauty of the sculpture. The ornaments of the Chamara (fly-whisk) bearers and the floral pearl string designs of the Mukkudai and the arch show it as akin to Hoysala style. On that basis, we may assign the date of this sculpture to Circa 12th Century AD. There is no cognisance in this sculpture to identify him as Ajithanatha. But in the Museum Register, this sculpture is recorded as Ajithanatha.

Ajithanatha was the son of King Jitasatru and Queen Vijaya of Ayodhya. According to the description of poet Hemachandra of the Svetambara sect, this Tirthankara was named as Ajithanatha because his mother could not be defeated in gambling by the king so long as he was in his mother’s womb. The Digambaras explain differently. According to them, he was called Ajitha as he could not be conquered by sin or by any heretic.

Ajitha is golden in complexion. His cognisance and the mark on his banner is the elephant. Mahayaksha and Rohini are his Yaksha and Yakshi. According to Svetambara tradition, Ajitha is his Yakshi. The Mahavira sculpture (bas-relief) in the Vallimalai Jain cave (Sl.No.2A on page 118), which the authors have visited displays the Ganga school style of sculpture with a fusion of Pallava influence, is a forerunner for this Ajithanatha in style. The Ajithanatha in the Museum is in the same style with Hoysala ornamentation.

3. BOBI CHETTY NISHIDHI PILLAR

Acc.No. 2480; Ht.85 cm., Br. 26 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 14th Century AD.

This Nishidhi pillar also has two sculpture panels with an epitaph inscription. The upper panel is designed with a frame work of Simha Mukha (lion face) in an arched niche. In this panel, Tirthankara Mahavira is depicted in the seated meditation (Dhyana-Padmasana) pose. Bha Mandala (Halo) with lotus petal design is shown behind his head. His face is in defaced condition. But this does not steal away the elegance of the total composition. Two Chamaras (fly-whisks) one on each of his sides and a carved Mukkudai (Triple umbrella) are depicted over his head. In the median band, which separates the upper and lower panels is a lion, the identification mark of Mahavira. It is carved in profile.

The lower panel is designed with the framework of a nearly square Mandapa (hall with pillars). Both the Mandapas have ornate carved pillars. In the centre of the Mandapa, the worshipper is seated in Padmasana (lotus pose) with folded hands in Anjali Mudra (prayer
pose). The richness of his ornaments and lower garment conveys his opulent background. The Kanarese epitaph in the lower part of the pillar is in memory of Bobi Chetty, the son of Ponni Chetty of Penukonda. Chettys are a merchant caste.

4. BROKEN PILASTER WITH DECORATION
Acc. No. 2485; Ht.94.5cm., Br. 36 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 10th Century AD.

The age of the sculpture is not determinable in the absence of enough iconographic features for study. However, the general earlier age group of Danavulappadu sculptures is Circa 10th Century AD, which can be applied to this broken sculpture also.

5. BROKEN PILASTER WITH DECORATION
Acc. No. 2486; Ht.94.5cm., Br. 38 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 10th Century AD.

Age is determined by study of iconographic features. In this case, they are not available sufficient enough to fix the period. The age group of some Danavulappadu sculptures is Circa 10th Century AD. This earlier period age group can be applied to this broken sculpture also.

6. CHATURVIMSATI WITH ADINATHA
Acc.No. 2511; Ht. 86 cm., Br. 40 cm.
PROBABLY FROM MYSORE REGION, KARNATAKA.
Circa 11th Century AD

This beautiful relief sculpture depicts a prominent central figure of a Tirthankara surrounded by twenty-four Tirthankaras of smaller size. Such a type of representation is called as Chatuvimsati (meaning 24 in Sanskrit). Usually the number of the surrounding Tirthankaras should be the remaining 23, but in this sculpture they are twenty-four and makes the total number including the prominent central one, twenty-five. The Mula Nayaka or the prominent central Tirthankara is in the Kayotsarga (standing erect pose). All the surrounding smaller Tirthankaras are in the seated Dhyana-Padmasana pose. The Mula Nayaka’s broad square face with curly hair tempts us to compare this sculpture with the countenance of the colossal and famous statue of Bahubali, the second son of the first Tirthankara Adinatha at Sravanabelagola, Mysore region.

The hair locks that fall on either shoulder of the standing Tirthankara helps us to identify him as Adinatha or Rishaba Deva. Adinatha, the first Tirthankara is variously called as Yugadideva and Adisvara (the first God of the Yuga or world-period). He was the son of Nabi and Marudevi, the king and queen of Ayodhya. He is called as Rishabha Deva because he has the mark of a bull on his left thigh. Another reason as narrated in both Digambara and Svetambara traditions, is that the bull was the first among the dreams seen by his mother while he was in her womb. Rishaba Deva was golden in complexion. The Bull is his cognisance and appears on his banner. According to Jinasena’s (a Jain poet of the mediaeval period in Mysore region) Adi Purana (Jain epic), Yasasvati and Sunanda were his two queens. Bharata, a son and Brahmi, a daughter were born to Yasasvati. Sunanda gave birth to a son Bahubali and a daughter Sundari. Gomuka and Chakresvari are his Yaksha and Yakshi.
Sl. No. 3
BOBICHETTY NISHIDHI PILLAR

Sl. No. 4
BROKEN PILASTER WITH DECORATION

Sl. No. 5
BROKEN PILASTER WITH DECORATION
Sl. No. 6
CHATURVIMSATI WITH ADINATHA
Sl. No. 7
CHAUMUKH TIRTHANKARAS ON PANIVATTAM
Sl. No.8
CHAUMUKH WITH PANIVATTAM
7. CHAUMUKH TIRTHANKARAS ON PANIVATTAM

Acc.No. 2495; Ht. 51 cm., Br. 38 cm.

CHAUMUKH: The diameter of the circular base is 88.5 cm. and length of the circular base is 29 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD

The Chaumukh (a sculpture with four figures on the four sides – showing four Tirthankaras on the four sides) stands on a circular sculptured base called as Panivattam. On each of the four sides of the Chaumukh are Tirthankaras seated on a square platform in Padmasana with a Yaksha standing on a lion to the right side of the main figure. There is a Yakshi to the left side of the main figure. Both the Yaksha and Yakshi also double up as Chamara bearers. This pattern is repeated on all the four sides. All the Tirthankaras have Mukudai over their head. On the main face, a Tirthankara (Suparsvanatha) has a five-headed snake hood over his head. A lotus and scroll ornament canopy of Rashtrakuta style is common to all the faces and forms the top of the central pillar on which the four faces are carved out. The base or Panivattam on which the Chaumukh is placed is in circular shape with some broken parts. Another Chaumukh obtained along with this too has a Panivattam. The shape of that Panivattam suggests that this Panivattam might have been made with an outlet (Pramali) similar to the other one to let out the water poured on the Tirthankaras during the ritual bath (oblation water during Abhishekanam). The Panivattam or the circular base has fine carvings on it. The celestial figures riding on Makaras (crocodiles) and elephant seem to be Varuna and Indra, two of the eight Digpalakas (guardian deities of the eight cardinal directions – a belief common to all religions of Indian origin). The inscription on the upper edge runs thus – “Hail! the ocean wherein Sri (Goddess Lakshmi) of spotless royal fame had her birth …….. who always (possesses) great energy – caused to be made (this) stone pedestal for the glorious bathing ceremony of (the Arhat) Shanti, in order that his (the temporal maker’s) desire might be fulfilled. It is said that poison (itself) is not (poison); but the property of a god is the (most) dreadful poison. Poison kills one person, the property of god, the person together with his sons and grandsons”. The inscriptions state that the Mula Nayaka (the Main Tirthankara) of this Chaumukh is Shanthinatha, the sixteenth Tirthankara. Suparsvanatha is another Tirthankara in this Chaumukh identified by the five-headed snake.

8. CHAUMUKH WITH PANIVATTAM

Acc. No. 2497; Ht. of Chaumukh 50.5 cm., Br. 30 cm. Diameter of the circular base is 69.5 cm, and length of the circular base is 23 cm.

DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.

Circa 10th Century AD

This Chaumukh is similar to the one described above in Sl. No. 7, but not in quite the same good condition. It has four seated Tirthankaras with standing Yakshas and vehicles on each side. The Panivattam or the base is round in shape with an elongated water channel on one side. On the outer side it has various sculptured figures – a male figure laying a garland with both hands; a female playing the veena (a musical stringed instrument played by plucking the strings) and male and female dancers are some of the beautiful miniature carvings on this Panivattam. Along with them the Digpalakas with their consorts on their respective vahanas (carriages – in this case, animals used by them as their transport) are carved. It reminds us of the favourite Digpalaka idiom executed by the Nolambas (a minor South Indian dynasty Circa 7th to 11th Century AD who ruled in the present Mysore and Dharmapuri regions) in their temple ceilings.
9. HEAD OF A TIRTHANKARA
Acc.No. 2493; Ht. 27 cm., Br. 6.32 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 10th Century AD

This sculpture is mutilated. Iconographic features sufficient to establish age are not available. The age group of the earlier Danavulappadu sculptures is Circa 10th Century AD. This dating may be adopted in this case also, since there is no contradictory evidence. This figure is recorded in the Museum Register as the head of Mahavira with a question mark. It is better to refer to it as the Head of a Tirthankara.

10. HEAD OF A YAKSHI
Acc.No. 2494; Ht. 45 cm., Br. 20 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 10th Century AD.

There are not enough iconographic features to establish the age of the sculpture. The general earlier age group of Danavulappadu sculptures is Circa 10th Century AD which is applicable to this mutilated sculpture also. This is recorded in the Museum Register as the Head of a Goddess, but it is better to refer to it as the Head of a Yakshi, since the concept of Goddess is alien to Jainism.

11. HONNI CHETTY NISHIDHI PILLAR
Acc.No. 2481; Ht. 78 cm., Br. 42.5 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 14th Century AD.

This Nishidhi pillar has two sculptured panels and an inscription in old Kanarese. Mahavira in seated Padmasana (lotus) pose is depicted with Makkudai (triple umbrella) a symbol of his authority over three worlds, Bha Mandala (halo) and Chamaras (fly whisks). Below him in the central band between the upper and lower panels, his mark of identification viz. the lion is carved in profile. Below it, in a rectangular panel are two seated figures of worshippers in Padmasana with their hands in Anjali Hasta (hands folded in prayer). The Kanarese inscription below this panel, is an epitaph and it states that the male figure in the panel is Honni Chetty son of Sozhi Chetty of Penukonda and the female figure is his queen (i.e. wife) Virayi.

12. LEGS OF A YAKSHI SEATED ON A LOTUS
Acc.No. 2489; Ht. 34 cm., Br. 70 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 10th Century AD.

The legs are the remaining portion of a badly mutilated Yakshi sculpture, which has only the left leg, a bit of the right foot, a few folds of the lower garment and a bit of lotus flower.
Sl. No. 12
LEGS OF SEATED YAKSHI

Sl. No. 13
MAHAVIRA
13. MAHAVIRA
Acc.No. 2503; Ht. 110 cm., Br. 47 cm.
Villivakkam, CHENNAI CITY, TAMILNADU.
Circa 10th Century AD.

The figure of Mahavira, the 24th Thirthanakara in the usual Ardha-Paryankasana (the posture used in sitting on the ground normally in South India) on a rectangular base is depicted in this sculpture. Two Yakshas are carved in low relief one on each side. A portion from elbow to wrist of the left hand is broken and missing. The figure is shown with elongated ear lobes. There is the Bha-Mandala with floral designs. Mukkudai is depicted over the Bha-Mandala. Figures of a lion, the cognisance of Mahavira are carved on the pedestal.

Mahavira is golden in complexion. Matanga and Siddhayini are his Yaksha and Yakshi. The Svetambara sect refers to Siddhayini as Siddhayika.

14. MAHAVIRA
Acc.No. 2504; Ht. 76 cm., Br. 52 cm.
HAMPi, BELLARY DISTRICT, KARNATAKA.
Circa 14th Century AD.

The Mahavira figure is sculpted in seated Padmasana Dhyana pose. His two Yaksha attendants are carved in very small size and in low relief. The Yaksha bears a Chamara in his left hand while the Yakshi has it in her right hand. There is no symbol in the central portion below the pedestal where it is usually depicted. There is a Mukkudai shown above the head of the figure. There are floral designs on the backdrop.

15. MAHAVIRA
Acc.No. 2505; Ht. 60 cm., Br. 60 cm.
PEDDATUMBALAM, BELLARY DISTRICT, KARNATAKA.
Circa 10th Century AD.

This Mahavira figure seated in Padmasana with Yaksha attendants is broken into two pieces and pasted with cement. They bear Chamaras, according to the usual pattern described above (Sl.No.14). The figure has a round Bha Mandala over which is depicted the Mukkudai. Mahavira’s cognisance, the lion is carved on the base projection.

16. MAHAVIRA
Acc.No. 2507; Ht. 97 cm., Br. 55 cm.
SAKKIRAMALLUR, NORTH ARCOT DISTRICT, TAMILNADU.
Circa 10th Century AD.

Mahavira is shown in seated Padmasana Dhyana pose with two Yaksha attendants. They bear Chamaras in their hands in the usual pattern described above (Sl.Nos.14 & 15). The Mukkudai is shown over the head. Three figures of lions are carved on the front face of the pedestal. Floral designs on the backdrop serve as embellishment. In the Tiruparirthikundram Jain temple in Jina Kancheepuram, there is a sculpture of Mahavira in front of the sanctum sanctorum, which resembles the Museum sculptures discussed in Sl.Nos.16, 17 and 18. There are excellent Jain sculptures there.
17. MAHAVIRA
Acc.No. 2506; Ht. 83 cm., Br. 45 cm.
LOCALITY NOT KNOWN
Circa 12th Century AD.

This beautiful statue of the Tirthankara is depicted seated in the Padmasana Dhyana pose. The figure of Mahavira is depicted seated on a rectangular base with a decorated backrest. Behind the figure are two Chamara bearers one on each side. The backrest has a Prabha with foliage issuing from the mouths of two Makaras. The arch appears to emanate from the mouths of the two Makaras (crocodiles) that are carved at each end of the backrest. The Mukkudai is depicted amidst the floral designs and creepers carved on the Prabha and backdrop. Four lions, the cognisance of Mahavira are carved on the pedestal.

A triangular Srivatsa (a triangle, sometimes inverted) symbol found on the right chest is a unique feature of this sculpture. Originally the Srivatsa symbol was in the Jain list of Ashtamangalas (eight auspicious symbols of Jainism). The canonical texts like Tri-sasti Salakapurusha Charita and Maha Purana speak about Srivatsa as one of the Ashtamangalas. Achara Dinakara, a Jain canonical work of the mediaeval period explaining the significance of Ashtamangalas says that the highest knowledge emerged in the heart of all Tirthankaras in the form of Srivatsa and appeared as a distinguishing mark on their chests (Rai, Govind Chandra, 1996, p.37). In the North Indian Jain sculptures of the early Christian era, this Srivatsa symbol is depicted in the central part of the chest. Later on, this symbol is depicted on the right chest of Vishnu. Here it became the symbol of Sri (Goddess Lakshmi). In South Indian bronzes made after Circa 10th Century AD, the Srivatsa symbol is shown as an inverted triangle on the right chest of Vishnu and his various incarnations such as Rama, Krishna and Narasimha. Following this South Indian Vaishnava style, the Tirthankara figures also were made with the triangular Srivatsa mark on their right chests. Our sculpture is one of the best examples of such a style. On stylistic grounds, this sculpture may be assigned to Circa 11th Century AD.

18. MAHAVIRA
Acc.No. 90/38; Ht. 144 cm; Br. 128 cm.
DEVIAKARAM, TIRUKKOILUR, SOUTH ARCOT DISTRICT, TAMILNADU.
Circa 10th Century AD.

This huge Jain sculpture is one of the best Chola sculptures of this Museum. The figure of Mahavira is depicted in Ardha-Paryankasana posture on a rectangular base. At the back of the figure of Mahavira is an ornamental backrest with a cylindrical cushion. Two Chamara bearers are shown one on each side. A Bha-Mandala with flames on its outer rim adorns the head of the Tirthankara. Mukkudai is shown over the Bha-Mandala. The branches of a Sala (Shorea Robusta) tree under which Mahavira obtained Kevala-Insana (Omniscience) is depicted over the Bha-Mandala and Mukkudai (Shah U.P, 1987, p.190). On the pedestal the figure of a lion, the cognisance of Mahavira is carved.
19. MAHAVIRA
Acc.No. 1607/66; Ht. 94 cm., Br.49 cm.
VYASARPADI, CHENNAI, TAMILNADU.
Circa 10th Century AD.

This cute sculpture discovered in the Vysarpadi lake is a fine Jain version of the Chola Art School. This sculpture stands out as the best among the Jain sculptures collected so far for the Museum in and around Chennai. The figure of Mahavira Thirthankara is depicted in seated Ardha-Paryakasana posture on a rectangular base. A back rest, Chamara bearers and floral designs are shown as backdrop. The Mukkudai (triple parasols) is shown over the head of Mahavira at the top. Figures of three lions, the lion being, the cognisance of Mahavira are carved on the front face of the base. However the most important iconographic feature of this sculpture is the Srivatsa symbol shown on the upper part of the right chest.

Srivatsa symbol in this sculpture has been designed in a special form adopted by the Chola artists of 10-13th Century AD. The resultant form of placing a circle over a long rectangle was used by the Chola artists to depict Srivatsa symbol before it was formalised in triangle shape in 12-13th Century AD. From its features, the sculpture may be dated to Circa 10th Century AD.

20. MANGAVE NISHIDHI PILLAR
Acc.No. 2479; Ht. 81 cm., Br. 25.5 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 14th Century AD.

This Nishidhi pillar has the usual two panels with a median band. The seated Tirthankara is in Padmasana Dhyana (meditative) pose with the Mukkudai (triple parasols), Bha Mandala (aura) and Chamara shown in the upper panel. The panel is designed within the framework of an arched niche. The crescent moon, the identification symbol of the eighth Tirthankara Chandraprabha, is shown in the centre of the median band. On the basis of this identification mark, we identify the Tirthankara in the upper panel as Chandraprabha.

In the lower Mandapa like panel, a female worshipper is seated in Padmasana (lotus pose) with folded hands in Anjali (prayer). Her dresses and ornaments indicate her opulent status. The Kanarese inscription in the lower part narrates that the Nishidhi (epitaph) is of Mangave, daughter of Vijayamma, Vaisya (merchant caste) of Penukonda. This epitaph and other epitaphs obtained from Danavulappadu reveal the popularity of Jainism among the business community of Penukonda, an important city during the Vijayanagar period. This particular epitaph is an important evidence for the involvement of women in the Jain religion who went to the extent of voluntarily shedding their mortal body in pursuance of eternal bliss.

21. NA - THIRTHA NISHIDHI PILLAR
Acc.No. 2492; Ht. 153 cm., Br. 23 cm.
DANAVULAPPADU; CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 14th Century AD.

This is the Nishidhi pillar of a Jain teacher. It has two sculptured panels and an inscription. The front face of this pillar has sculptures. In the upper panel, the Tirthankara Mahavira is depicted in seated Padmasana Dhyana pose. The Mukkudai is placed over his head as in situ
bas relief. The lower panel has a figure of a seated worshipper with his hands in Anjali Mudra. The lion, the cognisance of Mahavira is carved in lines and dots with the fluidity of a master artist in the median band, which divides the two panels. A Kalasa is placed over the top of the pillar.

The inscription is on the backside of the pillar. The message of that Kanarese inscription in its English translation runs thus, “The tomb (Nishidhi) of the teacher who belonged to Kurumari-na-tirtha (a sub-sect of Parokyavimaya sect). Hampav’e of Parokyavimaya (Parokshavimaya sect or school of Jainism) set up (the Nishidhi)”.

22. NAVADEVATA CHAKRA
Acc.No. 2060/76; Ht.31 cm., Br. 27cm.
PROBABLY FROM NORTH TAMILNADU.
Circa 9th Century AD

This rare Jain sculpture was received for the Museum as a gift from the Managing Editor of the Indian Review in 1976. It is considered as the earliest archaeological evidence for the worship of Nava Devata or Nine Deities namely, Siddhu, Arhat, Acharya, Upadhyaya, Sadhu, Chaitya (image), Chaityalaya (shrine), Dharma Chakra (wheel of law) and Sruta (Scripture) (Shah U.P., 1987, p. 326). The images of Nava Devata Chakra (nine deities in a circle) are usually represented in the eight petals of a lotus within a circle, the ninth one being the centre of the lotus. Here the Nava Devata Chakra is designed with a circular portion rising from a banded rectangular base. The top portion of the circular part has flaked away. Due to this we have lost the portion which had the top most petal on the left side of the central figure. In the centre of this stone sculpture is shown a liberated Arhat in seated Dhyana pose. On his either side are Chamara bearers in standing position. Their heads sport a Karanda Malatva each (the crown is in the form of a cone with the base at an angle of 30° pointed towards the apex; this shape is supposed to resemble the neck of a peacock). The Mukkudai is depicted over his head. Just above the seated Arhat, a Siddha figure is depicted in seated Padmasana Dhyana pose on a petal. But now only the legs kept in Padmasana pose and the hands from elbow onwards kept in the Dhyana Mudra can be seen. The remaining part has been lost with the flaked away portion. Another petal on the left side of this Siddha image also is lost along with the image carved on it. The third petal, to the left of the central Arhat image has the figure of a seated Sadhu in Dhyana pose carved on it. Just below it on another petal, a shrine has been carved. The fourth petal just below the central Arhat has a figure of an Upadhyaya (a teacher) in seated Dhyana pose. On the petal next to this figure, on its right side, the wheel of law with flames on the four cardinal points is depicted. Above this, to the right side of the central Arhat is carved the figure of an Acharya (a teacher empowered to initiate a person into renunciation or Sanyasa) in seated Dhyana pose. Just above the Acharya figure, in the eighth petal the Sruta (the Scripture) is depicted symbolically by a book rest. The order of the arrangement of the Nava Devata figures in the petals found in this stone sculpture is similar to the latter period Nava Devata bronzes found in South Indian Jain temples, the Nava Devata bronze in a Jain temple in Sravanabelagola illustrated in the book Jain Rupamandana (Shah U.P., 1987, Pl.xxi; fig.37) and the one in the Thirupparuthikkunram, Trilokyanathar Temple in Jina Kanchi (Upadhyaya, A.N., 1974, Vol.III, Chap.35, fig. 309 B) contains the Nava Devata images in the same order. The temple and that of Tirthankara, Chandraprabha are in dilapidated condition when the first author visited them recently. There are paintings, which are in need of restoration in the temple of Mahavira.
The stone sculpture in the Chennai Museum described above and the bronzes of Jina Kanchi and Sravanabelagola belong to Digambara tradition. In the case of Svetambaras, the symbolic figures of Nava Devata Chakra are Jnana (knowledge), Darsana (faith), Charitra (conduct) and Tapas (penance) instead of Chaitya, Chaityalaya, Dharma Chakra and Sruta as in the case of Digambaras.

The spot where this rare sculpture was found is not known but the features found in the depiction of the Chakra with flames and the architectural style of the Chaityalaya in the sculpture make us feel that it belongs to North Tamilnadu. Scholars like U.P. Shah (1987, p.326) date this sculpture to Circa 9th Century AD.

23. PADMAPRABHA
Acc.No. 2499; Ht. 41.5 cm., Br. 29 cm.
PEDDATUMBALAM, BELLARY DISTRICT, KARNATAKA.
Circa 13th Century AD.

The sixth Tirthankara Padmaprabha is shown in seated Padmasana Dhyana pose. The Mukkudai is shown over his head. There are floral designs carved on the backdrop. A Yali is at the top of the entire sculpture. His cognisance the red lotus is carved on the middle portion of the pedestal.

Padmaprabha was the son of King Dharana and Queen Susima of Kausambi. According to Svetambara tradition, the king’s name is Sridhara. Poet Hemachandra states that the Tirthankara was named as Padmaprabha because his mother wished to sleep on a bed of lotuses when the Tirthankara was in her womb and also because of his lotus like complexion. Red lotus is his cognisance and banner mark. Kusuma and Manovega are his Yaksha and Yakshi. According to Svetambaras, they are Kusuma and Achyata.

24. PADMAVATI
Acc.No. 2490; Ht. 70 cm., Br. 54 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 10th Century AD.

Of the mutilated sculptures and their broken parts collected at the site in Danavulappadu, three are of Yakshi figures. Even among these three figures, one is only the torso of a Yakshi (Acc. No.2488) without the head, hand and leg portions. The other one, the legs of a seated Yakshi have no portion above her hip (Acc.No. 2489 cm). The remaining one alone has been restored to its original form. It is a seated Yakshi with a pair of hands. She had been found in the site along with the Parsvanatha sculpture (Acc. No. 2487). Her broken head has been fixed at the neck portion with the aid of plaster. Her headgear is in the form of Karanda Makuta.

In the Museum records, this Yakshi has been registered as ‘Seated Yakshi’. But in fact it is Padmavati Yakshi, the Sasana Devata (the attendant deity) of the 23rd Tirthankara Parsvanatha. She is sculpted sitting in a relaxed posture with her right knee raised up a little. Her right hand is in Abhaya Mudra (a pose meant for conferring boons) and is placed on the raised right knee. In her left palm she holds a fruit. Her crown shows the sculpture to be a typical medieval South Indian sculpture. She is comparable for her iconographic features with her counterpart sculpture in the Vallimalai cave, Katpadi Taluk of Vellore district.
Tamilnadu. Here a bas-relief sculpture of Padmavati Yakshi is carved on a rock near the cave. Instead of a pair of hands that we see in the sculpture in the Museum, the Vallimalai Padmavati has four hands. Her upper right and left hands hold a goad and a noose respectively. The lower right and left hands are in the same pose as we see in the figure in the Museum collection. Her right hand is in Ahuya Mudra (inviting people in order to confer boons on them) and the left hand holds a fruit in the palm. Vallimalai was a thriving Jain centre during 8-9th Century AD and received good patronage both from the people and the rulers. In the middle of the 9th Century AD, the Ganga ruler Raja Malliya converted the already existing Jain cave into a Jain Basti (temple). The Vallimalai bas-relief Padmavati sculpture (Sl.No. 24A on page no.117) is datable to Circa 9th Century AD. It ante dates the Museum Yakshi by about a Century. A Padmavati sculpture, which has four hands, has been found in Kazhukumalai. It is also in seated position. In this early Pandya period (Circa 8th Century AD) figure, the right lower hand is depicted in Ahuya Mudra. Another 12th Century AD Hoysala School Padmavati sculpture from Anatur, Chikmagalur district, Karnataka, illustrated by U.P. Shah in his Jain Rupamandana (1987, plate L.XVII, fig. 125), resembles in her pose the Padmavati sculpture in the Museum. The Anatur Padmavati sits at ease on a lotus flower and holds a fruit in her lower left palm. This particular image is a good sculptural illustration for the Poongkan Iyakki (Yakshi on the flower) mentioned in the Tamil epic Silappathikaram.

Padmavati is one of the four very popular Yakshis of the Jain pantheon. During Pallava and Chola periods, Yakshi Vazhipadu (worship) was popular. The Jain canonical works, the Devata-Murti Prakarana and Rupamandana describe Padmavati, clockwise from the right lower hand as carrying the lotus, the noose, the goad and the citron as weapons and objects associated with her. She is red in complexion and rides a Kukkuda Sarpa (a mythical bird with the head of a snake). A good illustration for these iconographic prescriptions for Padmavati Yakshi could be seen in the 18th Century AD in a bronze statue now in the Tirupparuthikkunram Jain temple in Jina Kanchi (present Kancheepuram, Tamilnadu). The Kukkuda Sarpa is depicted on the front of the pedestal of the bronze.

25. PARSHVANATHA
Acc.No. 2512; Ht. 108 cm., Br. 46cm.
PROBABLY FROM MYSORE REGION, KARNATAKA.
Circa 11th Century AD.

Parshvanatha, the 23rd Tirthankara is in a standing pose. His two attendants are depicted as being dwarfed by him. Three coils of the snake are shown on each side of his body from the knee to the shoulder carved on the backdrop. The attendant at the right side carries a Chamara (fly-whisk) in his left hand. He may be the Yaksha Dharanendra. The attendant on the left side seems to carry a fruit or sweet meat in her right palm. She may be his Yakshi Padmavati. Parshvanatha’s symbol, the seven headed snake spreads its hood over the head of Parshvanatha. It acts as a canopy. The style of carving the sculpture especially the fingers with fine curves and nails, the slim and stout body and the broad square countenance are similar to those of the Chaturvimsati Adinatha sculpture described above. Both sculptures belong to the same Rashtrakuta Art School, place and period.
Sl. No.22
NAVADEVATA

CHAKRA
Sl. No.27
PARSVANATHA
26. PARSVANATHA
Acc.No. 2487; Ht. 182.5cm., Br. 80 cm.,
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 10th Century AD.

The figure of Parsvanatha (mutilated) in standing pose is sculpted in white limestone. A similar material is used in the famous Amaravathi sculptures. This image was noticed in the site along with a seated Yakshi sculpture, with its head broken. The coils of a snake are shown on the hind side. The hood of a snake is shown behind Parsvanatha’s head. A major portion of the hood is broken. It can be surmised that the remaining part on the left side represents two of its seven hoods. The portion just below the right elbow and a bit of the left hand are broken and lost. The portion below the knees of this standing figure are also missing. Reflecting the Digambara tradition, the figure is fully without clothes and shows even the private parts. The broad face, robust body structure and its total expression reflect the final phase of the powerful Rashtrakuta Art School, which inherited its idioms from both the Pallava and Chalukya Art Schools.

Parsvanatha is the 23rd Tirthankara of the present era. He is the immediate predecessor of the 24th Tirthankara, Mahavira. He is considered by scholars as a historical personality in contrast to all the preceding Tirthankaras in the Jain conception of world history. According to Jain tradition, his life falls in a historical period around 800 BC while his immediate predecessor Neminatha Tirthankara is said to have lived 84,000 years before. According to tradition, Parsva had nine rebirths before his salvation and in each one of them he had to fight an adversary (same adversary) who took corresponding rebirths through all his births.

In his last birth Parsva was born as the son of king Asvasena and Brahmi Devi of Varanasi city. According to both Digambaras and Svetambaras, he was dark blue in complexion and had the snake as his cognisance (identification symbol). Rama and Krishna the Hindu Gods (avatars i.e. incarnations) are also similarly depicted as having a dark blue complexion. He was called Parsva because his mother saw a black cobra passing by her side in a dream, which she dreamt during the period when she was carrying Parsva. In his youth Parsva once saw a sage performing Panchagni Tapas (a penance with five fires), a kind of penance during which the sage stands in the centre surrounded by burning fire on all his four sides, the fifth fire being the scorching sun above his head. In one of the fire logs a pair of snakes was struggling for life. Parsva rescued the half-burnt snakes and chanted before them, the Navakara mantra (an invocation to the Pancha Parameshtees – five exalted souls). On hearing the mantra the snakes died. Due to the merit they acquired on hearing the mantra, they were reborn as Dharanendra (Indra of Nagakumara, a being belonging to the land of Nargas or snakes, class of demi-gods) and Padnavati. The sage after death was reborn as a god called by Digambaras as Samvara and by Svetambaras as Megamali (Shah U.P., 1987, p. 171).

On hearing the virtues of Parsva, Prabhavathi, the beautiful daughter of Presenajith, the ruler of Kusasthala (present Madhya Pradesh State) fell in love with Parsva. Prabhavati’s parents approved of their daughter’s love and arranged her marriage with Parsva. But the other rulers who wished to marry Prabhavati invaded Kusasthala. At this juncture, on the request of King Presenajith, Parsva went to the rescue of the Kusasthala ruler, subdued the invaders and married Prabhavati. Parsva led a family life for about thirty years and then renounced worldly life. He obtained Kevala Jnana (omniscience) under a Dhatuki tree (GRISLEA TOMENTOSA) after a rigorous penance. Kamatha, the Panchagni Tapasi who
was reborn as Samvara, attacked Parsva when he was in deep meditation. For seven days he caused heavy rain with thunder to disturb Parsva’s meditation. He charged at Parsva with wild animals and goblins. Dharanendra came to the rescue of Parsva and stood behind the meditating Parsva and held his hood like a canopy over Parsva’s head and protected him from rain and stones. This dramatic scene, a parallel of Buddha’s encounter with Mara (the adversary of Buddha), is a favourite theme for Jain sculptors. Starting from Ellora up to Kandukulamai in the deep south in Tamilnadu, the theme has been carved as rock cut panels in many Jain centres.

Both the major sects of Jainism take the cobra as the cognisance of Parsva. Generally Parsva is depicted with a seven-headed snake over his head acting as a canopy. The snake cognisance of Parsva is shown either on the pedestal or as coils of a snake behind the Tirthankara either standing in Kayotsarga (erect) or sitting in Dhyana (meditative) position. In our sculpture the coils of a snake is shown behind the Tirthankara. Dharanendra and Padmavati are the Yaksha and Yakshi of Parsvanatha.

27. PARSVANATHA
Acc.No. 2502; Ht. 79 cm., Br. 58 cm.
GODAVARI DISTRICT, ANDHRA PRADESH.
Circa 10th Century AD.

The sculpture is in the seated Padmasana Dhyana pose with two Naga attendants on either side. The hood of a seven-headed snake is depicted over the head of the Tirthankara. Over the hood the Mukkudai is shown. The hood of a single headed snake acts as a canopy over the head of each his attendants, the Dharanendra Yaksha and Padmavati Yakshi who flank him. The style of the seven headed snake hood recalls their prototypes found in the early Buddhist Andhra sculptures of Amaravathi, and Jaggaiyapetta. Snake sculptures guarding a Stupa (a hemispherical Buddhist monument usually housing a relic of the Buddha built mostly in the reign of Emperor Ashoka Circa 3rd Century BC) depicted in Amaravathi are very similar to this sculpture of Parsvanatha’s snake.

28. PARASVANATHA
Acc.No. 162-2/42; Ht. 101 cm. Br. 44 cm.
BASTIPURAM, KOLLEGAL TALUK, COIMBATORE DISTRICT, TAMILNADU.
(presently in Mysore District, Karnataka State)
Circa late 16th Century AD.

The figure stands in Kayotsarga posture. The face is almost completely erased or eroded. The physical features are exaggerated. The knee caps, shoulder caps and breasts are prominently pronounced. Out of the seven heads of the snake over his head, which acts as a canopy, two heads on the top above the head are damaged. The other heads of the snake are also not distinct due to erosion or damage. This was identified first as Suparsvanatha by Dr.C.Sivaramamurti, the then Curator in the register and then the letters ‘Su’ have been struck. It was thus identified as Parsvanatha probably because of the erosion of the heads of the snake. It can be surmised as Suparsvanatha due to the seven-headed snake canopy. It can be dated to the late 16th Century AD because of the iconographic features like Trivali (a fold in the stomach region).
29. PILLAR WITH MAHAVIRA AND ACHARYAS
Acc.No. 2482; Ht. 102 cm., Br. 34 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 14th Century AD.

This is an unfinished pillar with two panels. In the upper panel Mahavira is depicted flanked by Chamara (fly-whisk) bearers one on each side. Mahavira is seated on a lion pedestal in Padmasana Dhyana (meditative lotus) pose. The space for Mukkudai (triple parasol) marked for carving has not been fully carved out. There is no clear-cut demarcation between the upper and lower panels. In the median band, which looks like a pedestal, three lions are shown.

In the lower panel two worshippers are depicted in seated pose with their hands in Padmasana in Anjali Mudra (prayer pose). The inscription on the back is so damaged as to make it unreadable. But the interesting feature in this pillar is that both the worshippers are shown with a cleaning brush made of peacock feathers which is the hallmark of their sect in Jainism.

30. PILLAR WITH MAHAVIRA AND KNEELING MONK
Acc.No. 2483; Ht. 90 cm., Br. 41.5 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 14th Century AD.

This pillar has two panels. In the upper panel is a seated Tirthankara in Padmasana Dhyana pose on a pedestal. Chamara bearers are shown one on each side. Mukkudai (triple umbrella) is over the head of the Tirthankara. A backrest in the shape of an arch mounted on a rectangular frame with a cylindrical cushion for resting the back are shown. Three lions are shown, one in each square on the median band. They help us to identify the Tirthankara in the above panel as Mahavira.

In the lower panel is shown a monk in a peculiar kneeling pose with folded hands in Anjali Mudra (prayer pose). But the hands up to the left elbow are broken and missing. The ear lobes of both the figures are peculiarly elongated. This is a feature found in the depictions of the Buddha in Mahayana Buddhism. It could be considered as a symbol of wisdom. A bowl used to collect offerings given by the people hangs from the hip. Due to this particular aspect of the sculpture, we identify this person as a Sadhu (ascetic) who is permitted to receive alms.

31. SEATED TIRTHANKARA
Acc.No. 2484; Ht. 100.5 cm., Br. 81 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 10th Century AD.

This slim elegant Tirthankara figure is depicted in seated Padmasana Dhyana pose. Its head is broken and missing. Yet it has a very charming appearance. The image is recorded in the Museum Register as Mahavira on account of the two lion carvings found on the pedestal upon which the Tirthankara figure is now placed. The frontal view of one lion and a lateral view of the other lion are depicted. But the original pedestal for this figure at the site might have been a different one. The size of the bottom of the figure is slightly larger than its present pedestal and it protrudes a little over the pedestal.
32. SHANTHINATHA
Acc.No. 2513; Ht. 146 cm., Br. 71 cm.
PROBABLY FROM MYSORE REGION, KARNATAKA.
Circa 10th Century AD

This sculpture is so exquisitely carved on a slate like stone, which gives a shiny appearance so that it appears to be almost a bronze figure at first sight. The Tirthankara has as a backdrop a Prabha with an elaborate floral design (arch at the back). The design is woven into the stone. The Prabha rests on two pillars attached to the base. On the pillars, two Makaras are carved on either side. With the help of the Kanarese inscription on the base, we learn that the Tirthankara is Shanthinatha, the sixteenth Tirthankara. Shantinatha stands on a lotus base in Kayotsarga (erect) pose. The ends of his hands are broken and missing. Mukkudai and the Bha Mandala are attached to the Prabha.

Shantinatha was born as the son of King Visvasena and Queen Achira of Hastinapura. He was golden in complexion and had a deer as his cognisance. According to Hemachandra, during the period of conception of Shantinatha evils, miseries and epidemics were absent in the country. He was therefore named by his father as Shantinatha. Kimpurusha and Mahamanasi are his Yaksha and Yakshi. Svetambaras consider Garuda and Nirvani as his Yaksha and Yakshi.

Shantinatha is one of the five Tirthankaras popular in Jain worship. He was a Chakravarti (emperor) before he became an ascetic. In one of his previous births as King Meharatha, he offered his whole flesh to a falcon to save the life of a dove, which sought his protection. King Sibi’s story in Hindu epics tells the same story. Worship of Shantinatha was very popular in Deccan during 11th and 12th Centuries AD. Around 1192 AD, a Nagara Jinalaya (the Jain temple of the city) for Shantideva (Shantinatha) was built by some business magnates at the Hoysala capital city, Dwarasamudra (near present Halebid). Earlier to this, the Rashtrakuta King Khattiga Niryavasa, caused a pedestal to be made for the bathing ceremony of Shantinatha in a temple in Danavulappadu. General Ganga Raja set up in the year 1200 AD, a temple for Shantinatha at Sravanabelagola and handed over the temple to his Guru Sagara Nandi Siddhantadeva.

33. SHANTHINATHA
Acc.No. 2514; Ht. 74cm., Br. 30cm.
PROBABLY FROM MYSORE REGION, KARNATAKA.
Circa 10th Century AD.

This sculpture also comes from Mysore region and was acquired for the Museum in the year 1859 AD. The nude figure of the Shanthinatha Tirthankara is depicted in highly polished blackish stone, a medium largely used by the Nolamba sculptors of Hemavati region. The figure of Shanthinatha is shown in standing erect posture with curly hair on his head. He has elongated ear lobes and a triangular Srivatsa mark on his right chest. His cognisance, the deer is carved in the central square of the pedestal.

The Sanskrit inscription in Kanarese script on the pedestal tells that King Salvadeva, a great lover of literature, made this image of Shanthi Jina as per the rules of Silpa Sastras and erected it.
34. SRI VIJAYA NISHIDHI PILLAR
Acc. No. 2491; Ht. 218 cm., Br. 39 cm.
DANAVULAPPADU, CUDDAPPAH DISTRICT, ANDHRA PRADESH.
Circa 10th Century AD.

This is a Nishidhi (epitaph) pillar erected for a chieftain. The pillar has carved figures on one side and inscriptions on the remaining three sides. The carved front side is divided into three compartments. The upper most has an arched frame work design and contains a figure of Mahavira seated on a pedestal in Padmasana. He has a backrest. He is attended by Chamara (fly-whisk) bearers on either side. Mukkudai (three parasols) is shown above his head. Three lions have been carved below this panel on the median band, which divides the topmost and middle panels. In the second middle panel is carved the figure of a kneeling worshipper. In the lower third panel which has no border work, there is a figure of a warrior on horse back with an umbrella held over his head. The pillar is covered with a Kalasa (a pot shaped water vessel) on the top. It contains inscriptions on the other three sides in old Kanarese. From the epitaph message we learn that this memorial pillar was erected in honour of Sri Vijaya, a chieftain and general of the Rashtrakuta King Nityavarsha Indra III (912-917 AD).

The translation of this inscription as published in the Annual Report of the Archaeological Survey of India for 1905-6 is as follows:

I. “This great warrior, the Dandanayaka Sri Vijaya, ruled under (his) master’s orders, over the whole (earth) (encircled by) the four oceans, having put down and conquered (his) enemies with exceeding wrath”

“This sword in the hand of the ‘matchless poet’ (Sri Vijaya ) powerfully cuts in war and triumphs by stabbing on the battlefield the formidable array of soldiers, having (first) scattered the huge crowds of elephants that had joined together (i.e. to protect) the cavalry forces.

“while Sri Vijaya , the Dandathipathi of the King (Narendra), the ornament of the Bali family is enraged, the mountain (is) no longer mountain, the forest no longer forest and water no longer water”.

II. “Studying the Sastras (Hindu scriptures); praising kings; always keeping intercourse with respectable people (Arya); discoursing on the various good qualities of virtuous men; observing silence when faults have to be exposed; kind and agreeable words to all; and unparalleled meditation on union with the (Supreme) Soul – let (all these virtues) transform (those who practise them) into Jinendras (those who had conquered the senses) incarnate among men;

“Hail: Prosperity! In 1319 of the Victorious (and) increasing Saka years, corresponding to the (cyclic) year Isvara (the name of one of the 60 years in the South Indian Hindu calendar), on Monday the 1st (day) of the bright half of Phalguna (corresponding to Tamil month Masi February - March)..............................................setti...............Nishidhi (conjecture by us)

Happiness! Great Prosperity! Prosperity! Prosperity!

III “The fame of ‘the matchless poet’ (Sri Vijaya) alighting on earth quickly (Kusukuru – Kashtu in present Kannada, which means descending) filled the eight quarters, and not.
stopping (there) pervaded straight into the glow of him who was conceived in the lotus flower i.e. Brahma (the Creator) ".

"O! Sri Vijaya, your arm – which is the tree of plenty to men that seek refuge, the famous (and) veritable forest fire to the hay (viz.) the enemy kings (and) the net (laid out by) the god of Love to (catch) the lady Prosperity – protect the earth!!"

"O! Dandanayaka Sri Vijaya, ever devoted to charity and Virtue! (May thou) live long protecting the earth which is encircled by the girdle of the four oceans, under the orders of (King) Indral."


From the above inscription we may identify the figure riding the horse in the bottom panel as Sri Vijaya with his powerful sword. The second panel may be the representation of his meditative life. We also learn that Sri Vijaya is a scion of the Bana family who claimed themselves as the descendants of Bali, probably Mahabali, the Emperor of Puranic (mythological) fame.

35. SUPARSVANATHA
Ace.No.2500; Ht. 38.5 cm., Br. 26.5 cm.
PEDDATUMBALAM, BELLARY DISTRICT, KARNATAKA.
Circa 10th Century AD.

The seventh Tirthankara, Suparsvanatha is sculpted in seated Padmasana Dhyana pose. He is attended by two Yakshas standing on either side of him. There is no cognisance on the pedestal. Instead the hood of a five headed snake is shown over his head. Over the snake’s five headed hood is the triple umbrella (Mukkudai) surrounded by foliage. He has a backrest. There are floral design carved as bas relief on the back drop.

Suparsvanatha was the son of King Supratishta and Queen Prithvi of Varanasi. The queen (mother) had in her dreams seen herself lying on the coils of snakes with one, five and nine snake- hoods, when she was carrying the Tirthankara in her womb. So, snakes with one, five and nine heads became an identification mark of Suparsvanatha. According to Digambara tradition, he is greenish in complexion. But in Svetaambara tradition, he is golden in complexion.

36. SUPARSVANATHA
Ht. 126cm., Br. 48 cm.
Locality unknown.
Circa 16th Century AD.

This sculpture is a case property and deposited in the Museum since 1996. This sculpture is installed in the Open Air Sculpture Park in the Museum. It is carved out of a single stone. Parsvanatha is standing in Kayotsarga pose. The iconographic features are very sharp. There is a Trivali (a fold in the stomach region). The knee caps are pronounced. A five headed snake acts as a canopy over his head. This feature helps to identify the sculpture as Suparsvanatha. The face has elongated earlobes. There is a Mukkudai. There is a Prabhavali carved on the single stone as a back drop with the Yali (face of a mythical lion like animal) motif above the Mukkudai. Yali is a typical motif associated with Hinduism. There are two
Yakshas with the Chamara in the left and right hand respectively on either side of the Tirthankara figure and come up to the waist of the Tirthankara. Elaborate ornaments are shown on the Yaksha like a necklace and udarabandha (waist belt). The head is adorned with Karandamakuta. It can be dated to late 16th Century AD. The base of the Prabhavali near the shoulder has a Makara on each side. This sculpture is undamaged and stands on a Padma Peetal (lotus pedestal). There is no Accession Number because it is the subject matter of a suit in a court of law. It is dated to Circa 16th Century based on the sharp features in the sculpture and introduction of the Yali motif, which occurred during this period when the influence of Hinduism started asserting itself.

37. TIRTHANKARA
Acc.No. 2501; Ht. 69 cm., Br. 45 cm.
KEELANERMA, NORTH ARCOT DISTRICT, TAMILNADU.
Circa 13th Century AD.

The Tirthankara is depicted in seated Padmasana Dhyana pose. He is attended by two Yakshas. There are floral designs in bas relief on the back drop. There is no cognisance symbol carved on the pedestal beneath the figure as is normal practice. The Museum Curator, who recorded this sculpture in the Accession Register felt this figure to be that of Pushpadanta, the ninth Tirthankara whose cognisance is Makara. The face of the sculpture is damaged on its right side. The extra-ordinarily long ear lobes are a striking feature, which has been commented upon in Sl. No. 30 above.

Pushpadanta was the son of King Sugriva and Queen Mahadevi of Kakandi (modern Kekind in Bihar). He was given two names i.e. Pushpadanta and Sunidhi. The Crocodile or Makara is his cognisance and the mark on his banner. T.N. Ramachandran (1934, p.192-3) and Burgess (Shah U.P., 1987, p.145) observe that according to Kanarese tradition, the Crab is his cognisance. Ajitha and Maha Kalika are his Yaksha and Yakshi. According to Svetambaras, Satara is his Yakshi.

38. TIRTHANKARA
Acc.No. 2515; Ht. 164 cm., Br. 105 cm.
TUTICORIN, TAMILNADU.
Circa 9th Century AD.

This huge sculpture with a Tirthankara figure carved in seated Padmasana Dhyana pose was brought to Chennai Museum in 1878 AD. It is the biggest Jain sculpture in the collection of the Chennai Museum. In its scale and grandeur, this sculpture is comparable to the Buddha sculpture in Thyaganur, a suburb of Aragalur in Salem District. The Thyaganur Buddha also is depicted in the same seated Dhyana pose and is a little larger. It is housed in a small temple built by the villagers. They worship him as Munisvarar reminding us of the name of the twentieth Tirthankara, Munisvratra. This colossal Tirthankara sculpture from South Tamilnadu displays the vigour of the imperial Pandya style exhibited in Kazhugumalai and therefore can be dated to Circa 9th Century AD. The ear lobes are very long in this sculpture also. In the temple at Jina Kanchi i.e. Tirupathikundram, the two main deities which are also sculptures of Mahavira are of similar huge size.

Sl.No.38(B) shows a statue similar to Sl.No. 38(A) in the same Thyaganur in a nearby field.
39. TIRTHANKARA
Acc.No. 84/38; Ht. 94 cm., Br. 70 cm.
BICHAVOLU, RAMACHANDRAPURAM TALUK; EAST GODAVARI DISTRICT,
ANDHRA PRADESH.
Circa 9th Century AD.

The Tirthankara is in seated Dhyana pose. The figure is mutilated below the hip. An ornamented backrest with a lateral view of a lion with a cylindrical cushion is on his back. His Yaksha attendants are shown one on each side just above the backrest. The Bha Mandala at the back of his head is in the usual form. Mukkudai is above his head. He has curly hair and very long ear lobes. We see this pattern in the Eastern Chalukya sculptures.

40. TIRTHANKARA
Acc.No. 76-1/28; Ht. 77 cm., Br. 69 cm.,
TINDIVANAM, SOUTH ARCOT DISTRICT, TAMILNADU.
Circa 10th Century AD.

This sculpture was received as a gift from the Tennis Club of Tindivanam. The Tirthankara figure of this sculpture is depicted in seated Padmasana Dhyana pose. To his back on the pedestal is a makara (crocodile) ornamented cushioned back. A semi-circular Bha Mandala with a garland design is depicted. Over the Bha Mandala is the triple umbrella with a top knob. On his either side are the usual Chamara bearers. On the pedestal three flower designs are carved in under cut, one on each alternate square. Ignoring this feature, the sculpture is recorded in the Museum Register merely as Tirthankara. These three floral designs depict blossomed lotuses with spread out petals. On the basis of this cognisance, this sculpture could be identified as Padmaprabha, the sixth Tirthankara.

Padmaprabha was one of the Tirthankaras for whom temples had been built in Tamilnadu. Trikuta Basti in Tirupparuthikundram near Kanchipuram was built for the three Tirthankaras namely Padmaprabha, Vasupuja and Parsvanatha. It was built in the early part of 12th Century AD and had been renovated during the time of Kulothunga III (1178-1218 AD)

41. TIRTHANKARA
Acc.No.202/47; Ht.102 cm., Br. 61 cm.
BUDALUR, THANJAVUR DISTRICT, TAMILNADU.
Circa 15th Century AD.

The figure of the Tirthankara is depicted in seated Dhyana posture under a canopy of the Mukkudai. Two attendant figures are shown, one on each side. The image is worn out.

42. TIRTHANKARA
Acc.No.147/40; Ht.95 cm., Br. 43 cm.
KILVELLIVALAM, NORTH ARCOT DISTRICT, TAMILNADU.
Circa 13th Century AD.

This sculpture is one of the four Jain sculptures received for the Museum as Treasure Trove objects. The image of the Tirthankara is depicted in the usual Dhyana posture with an aura around his head. No other decoration is depicted.
Sl. No. 34
SRI VIJAYA NISHIDHI
PILLAR

Sl. No. 35
SUPARSVANATHA

Sl. No. 36
SUPARSVANATHA

Sl. No. 37
TIRTHANKARA
43. TIRTHANKARA
Acc.No. 162-1/42, Ht. 100 cm., Br. 37 cm.
BASTIPURAM, KOLLEGAL TALUK, COIMBATORE DISTRICT, TAMILNADU.
(presently in Mysore District, Karnataka State)
Circa 15th Century AD.

This Tirthankara has a Mukkudai. The earlobes are elongated. He is a Digambara in Kayotsarga posture. The feet on the left leg are in a damaged stage with the toes missing. In the absence of any cognisance symbol, it can only be called as a Tirthankara. The Trivali (a fold in the stomach region) is very much pronounced. Based on these features especially the style of the Trivali, it can be said to belong to the late 15th Century AD.

44. TORSO OF A YAKSHI
Acc.No. 2488; Ht. 58.5 cm., Br. 34.5 cm.
DANAVULAPPADU, CUDAPPAAH DISTRICT, ANDHRA PRADESH.
Circa 10th Century AD.

The head, hands, thighs etc. of this sculpture are broken and missing. Two breasts, which are well developed, are seen. Channavira (an ornament consisting of three chains with a central leaf type pendant) is also seen. It is difficult to make any remarks, since the portion available is inadequate.

BRONZES

45. ADINATHA IN CHATURVIMSATI
Acc.No.36-2/35; Ht. 36.3 cm., Br. 19.5 cm.
KOGALI, HARPANNAHALI, BELLARI DISTRICT, KARNATAKA.
Circa 9th Century AD.

The main figure of this beautiful Chaturvimsati bronze stands on a Padma Peetah (lotus base) fitted on top of a lower rectangular base with four legs. Two projections one on either side of the base pedestal bear the Yaksha and Yakshi of the main standing Tirthankara. The Prabhavali has 23 Tirthankara figures in seated Padmasana (lotus) pose. They are arranged in rows with the 23rd Tirthankara Parsvanatha on the top above the head of the main figure. The top figure (the 23rd Tirthankara) is depicted with a seven-headed snake canopy. At the shoulder level of the main standing Tirthankara, there are two Chamaras one on either side. Blue Mandala and Mukkudai are also depicted. The Prabhavali is broken and a portion at the top of the left side is missing. There is an outer spear like ornamentation on the Prabhavali at the back.

The Mula Nayaka or the main figure is recorded in the Museum Register as Mahavira. But in fact the figure should be identified as Adinatha. In the absence of his bull symbol, the long tuft of hair hanging on either side of his head over the shoulder helps us to identify him as Adinatha. The 10th Century AD Rashtrakuta style Chaturvimsati Adinatha bronze figure now in the Baroda Museum (Acc.No. A.C. 8.89 from Shah U.P., 1987, p.333) is comparable with this Kogali Chaturvimsati. In the Baroda figure, though the Adinatha figure is shown in Anika Padmasana pose and not in his normal standing pose, he is depicted with hair in coils falling on his shoulder. Further the bronze has no bull cognisance shown on the pedestal.
The *Yaksha* shown in that statue does not have the head of a bull. We can also notice a striking resemblance in workmanship between these two bronzes. Based on the similarities, the date of the *Kogali* bronze may be fixed as Circa 9th Century AD.

### 46. CHAKRESVARI

**Acc. No.** 1565/89; **Ht.** 6.5 cm., **Br.** 4.4 cm.  
**SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMILNADU.**  
Circa 12th Century AD.

This beautiful miniature figure is one of the eight metal icons received as Treasure Trove items along with four loose parts of *Prabhavali* decorations from the village *Salukkai*, where a Jain temple by name *Virakeralu Perumpalli* existed in the 11th Century AD (Krishnan K.G., 1981, p. 124). The female figure with four hands is depicted in the *Ardha-Padmasana* seated posture on a lotus pedestal. She is bejewelled with short *karanda-makuta*, *sira-chakra* (hair clip on the back of hair plait), ear ornaments, necklace, *keyuras* (shoulder ornament) and bangles and dressed with *kucha-bandha* (breast band) and lower garment. Both the upper hands are shown carrying discuses. The lower right hand holds a lotus with a stalk, while the lower left hand carries a fruit like object in the palm.

In the Museum Register the figure is recorded as *Devi*. But actually it is *Chakresvari*, the *Yakshi* of *Adinatha Tirthankara* and one of the sixteen *Mahavidyas*. According to the Pratishtasara Sangraha of *Vasunandi* (a Jain Canonical work written by *Vasunandi* Circa 12th Century AD), the four armed *Chakresvari* holds a discus in her two arms while one of the remaining two holds a fruit and the other shows *Varada Mudra* pose (posture of the hand and palm for conferring boons) (Tiwari, Maruti Nandan Prasad, 1983, p. 65).

The Museum *Chakresvari* figure exhibits almost all the prescriptions made in the Pratishtasara Sangraha. The only deviation rests on the absence of *Abhaya Mudra*. Instead of showing *Varada Mudra*, the lower right is depicted as holding a lotus with a stalk. The graceful poise of this posture reminds us of that it is a continuation of the tradition of the eighth Century AD *Pallava* style of sculpture. Such features can be seen in the Kancheepuram Vaikuntanatha Perumal Temple *Devakoshta* sculptures.

From its grace and tasteful ornamentation, this miniature bronze may be dated to Circa 12th Century AD.

### 47. CHAMARA BEARER

**Acc. No.** 1567/89; **Ht.** 14 cm., **Br.** 5 cm.  
**SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMIL NADU.**  
Circa 9th Century AD.

This is one of the twelve Treasure Trove metal objects received for the Museum from the Tahsildar of *Vandavasi* in the year 1989. This figure of a *Chamara* bearer is holding the *Chamara* in his right hand. The figure is richly decorated with ornaments like *Karanda*
S1. No. 45
ADINATHA IN CHATUR VIMSATI
Sl. No. 46
CHAKRESVARI
Sl. No. 47
CHAMARA BEARER

Sl. No. 48
CHAMARA BEARER
Sl. No. 49
JINA TIRTHANKARA
Makuta, thick necklace, Vaguvalaya (a gold band on the shoulder), Yajnopavita, (the Sacred thread worn by upper caste Hindus) and Udarabandha (a band of silk or gold thread worn on the stomach). A pike is provided below the feet, which are joined together to insert the icon into another Jain icon ensemble.

The charming features of this figure are comparable with those of the Mamallapuram sculptures. The workmanship is very pleasing and reflects the dexterity of the Pallava Art School in its latter phase. This enables us to fix the date of its casting to Circa 9th Century AD.

48. CHAMARA BEARER
Acc.No.1568/89; Ht.13cm., Br. 4.8 cm.
SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMIL NADU.
Circa 9th Century AD.

The figure has all the features described of the one in Sl. No. 47. Here the figure holds the Chamara in the left hand. The previous icon and this form a pair.

49. JINATIRTHANKARA
Acc.No. 825/76; Ht. 17.4 cm., Br. 10 cm.
Locality Unknown.
1484 AD

This bronze and the bronze Sl.No. 57 are representative specimens in this Museum of Western Indian Jain bronzes. They possess the regional features of Gujarat and Rajasthan. This particular bronze ensemble depicts Trithirthi (three Tirthankaras). All the three Tirthankaras are depicted in seated Ardha- Paryankasana posture. The Mula Nayaka or main Tirthankara is depicted in a bigger size than the other two Tirthankaras. He is seated on a lion throne. The throne is supported by two lions on the front side. The Tirthankara is shown with his parikara (paraphernalia), his Yaks and Yaksi, his principal followers and attendents. Over his head, a decorated umbrella with hanging feestoons is shown. On either side of the umbrella over the miniature seated Tirthankara is shown an elephant raising its trunk suggesting the event of pouring of holy water upon the Tirthankara. The whole ensemble is topped by a Kalasa finial. Below the lion throne is a Dharma-Chakra, flanked by two deer. On its two sides are shown the Nine planets, five on the right side and four on the left side. The depiction of planets just like eoliths renders a folkish feature to this bronze.

The vajra symbol carved in the space between the lions, which support the throne, helps us to identify the Mula Nayaka as Dharmanatha, the fifteenth Tirthankara. Dharmanatha was born to King Bhanu and Queen Suvarata.

The inscription found in this bronze gives the date as Samvat Year 1541 (i.e. 1484 AD).

50. JINAVANI
Acc.No. 1566/89; Ht. 6.5 cm., Br. 4.5 cm.
SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMILNADU.
Circa 12th Century AD.

This miniature bronze similar Sl.No.46 (Jinavani) and a Jain version of Hindu Sarasvati is recorded in the Museum Register as Devi-Sarasvati with a question mark. The icon is
designed in seated Ardha-Padmasana (seated posture on a lotus pedestal), with four hands. The upper right and left hands are shown with rosary and Pasa (noose) respectively. The lower right hand keeps a palm-leaf manuscript while the lower left holds a Kamandalu (brass vessel for holding water usually used by saints). The figure is decorated with Kesabandha (hair-do) bedecked with jewels, Sira-Chakra (an ornament for hair-do) at the back, ear ornaments, necklace, sacred thread, Keyuras and Kankanam (wrist ornament). The figure is dressed in a well designed lower garment. This beautiful miniature figure noted for its charming Chola School features may be dated to Circa 12th Century AD.

Though Hindus worshipped Sarasvati, the Goddess of learning, the wife of Brahma, the Creator in the Hindu Trinity of Gods, the finds so far unearthed do not reveal any sculptures earlier than the Jain sculptures. This could be due to the Hindu mythological story that as per the curse of Lord Siva, there ought to be no temples in honour of Brahma. This ban might have been extended to cover the wife also. This leads us to conclude that the Jains were the first to conceive and carve out Sruta-Devi or Sarasvati, the Goddess of learning and knowledge. As a Protestant religion to Hinduism, Jainism has been the first to rebel against the tradition. Subsequently, there are temples to Brahma, the most notable being the one at Pushkar, near Ajmer in Rajasthan. The second Century AD sculpture discovered at Mathura depicts the figure of Sarasvati sitting on haunches holding a book in her left hand and a rosary in her right hand. The head of this figure is lost, but a dated inscription (Circa 133 AD) below calls her Sarasvati (Joshi, M.C., 1993, p. 473). This sculpture now housed in the State Museum, Lucknow is the earliest known image of Sarasvati among all Indian creeds (Jain J.P., 1972, pp.30-32). As Srutadevi, Sarasvati is said to have presided over the preaching of the Tirthankaras. Bappabhatti’s Sarada-Stotra (a work by the Jain poet of the 12th Century AD) describes this feature poetically “Emanating from the mouth of the Jina, the speech danced on the faces of Ganadharas (Chief disciples) and plays on the lotus-lips of the Gurus (Acharyas) Jina-Vani (speech of Jina or Sruta Devata) triumphs the world”.

In Jain tradition, Sarasvati is fashioned in three varieties of forms, the two armed, four armed and multi armed. The symbols related to her are Veena (a musical instrument), manuscript, rosary, lotus and Kamandalu. Most of the North Indian 11th Century AD sculptures of Sarasvati have been depicted with any one, two or all of the symbols like manuscript, rosary and Kamandalu. The 11th Century AD Sarasvati figure carved on the door-lintel of the west shrine of Parsvanatha temple in Khajuraho, Madhya Pradesh, bears a lotus and manuscript in the upper right and left arms respectively. The lower right arm is in Varada Mudra while the left holds a Kamandalu (Tiwari, Maruti Nandan Prasad, 1983, p. 114). Another 11th Century AD four armed marble image of Sarasvati from Pallu Village, Bikaner District, Rajasthan now housed in the Bikaner Museum has a Kamandalu in her lower left hand (Jain Surender K., 1997, p. 15, fig.6). The Sarasvati figure in the famous Vimala Vasahi Jain Temple at Mount Abu in Rajasthan (1033 AD) also is depicted with a Kamandalu in the lower left hand.

51. MAHAVIRA  
Acc.No. 1564/89; Ht. 26.5 cm., Br. 25.5 cm.  
SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMILNADU.  
Circa 13th Century AD.

The Tirthankara is in seated pose on the Padma Peetah (lotus pedestal). The lion carvings in the pedestal serve as the cognisance of Tirthankara Mahavira.
Sl. No. 58
SUMATINATHA
52. MAHAVIRA
Acc.No.389/57; Ht. 84.5 cm., Br. 23 cm.
SINGANIKUPPAM, TINDIVANAM TALUK, SOUTH ARCOT DISTRICT, TAMILNADU.
Circa 13th Century AD.

This majestic Tirthankara image is one of the five Jina bronzes received for the Museum as Treasure Trove objects. The Tirthankara Mahavira stands in Kayotsarga (standing erect-posture) on Padma Peetah over a rectangular base. The right hand just above the wrist portion is broken and missing. The pieces on the lateral sides intended to receive a Prabha are broken and missing. The four rings attached to the lower part of the pedestal are meant for ropes to tie the image for taking out in processions. The engraving of the seated lion made on the front side of the pedestal helps us to identify the Tirthankara as Mahavira.

53. MAHAVIRA
Acc.No.36-3/35; Ht.13.3 cm., Br. 7.3 cm.
KOGALI, HARPANNAHALLI, BELLARY DISTRICT, KARNATAKA.
Circa 9th Century AD.

The figure is in seated pose with Yaksha, Yakshi, Ganadhara the senior most male and female disciples and Vidyadevi.

54. MAHAVIRA
Acc.No. 1561/89; Ht. 85 cm., Br. 15.5 cm.
SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMILNADU.
Circa 13th Century AD.

The standing Tirthankara on a Padma Peetah over a square base is identified as Mahavira by the lion carvings found on the pedestal.

55. MAHAVIRA, STANDING
Acc.No.36-4/35; Ht. 29 cm., Br. 10 cm.
KOGALI, HARPANNAHALLI, BELLARY DISTRICT, KARNATAKA.
Circa 9th Century AD.

The figure of Mahavira is shown in the Kayotsarga posture on a rectangular pedestal. The front of the pedestal bears the figure of three lions, the central one being the cognisance of Mahavira. The image is broken into three parts, but they have been fixed together. This damaged bronze has a Kanarese inscription on the pedestal, which gives the name Ballante Bharayappe, as the female donor responsible for its casting.

56. MAHAVIRA
Acc.No.87-1/46: Ht.15 cm., Br. 10 cm.
LOCALITY NOT KNOWN (No History is Recorded in the Museum Register).
Circa 12th Century AD.

This small figure (copper miniature) of Mahavira is depicted in the usual seated Dhyana posture on a hollow pedestal. Three lions in low relief are supporting it. There is a Prabha with flame like edges behind the figure of Mahavira on which two Chamara bearers are represented in low relief one on each side. There is a band with an incised design on the back-plate, which forms the illusion of Prabha, like pilasters for pillars. This design band is
just below the flame like edges. There is provision by way of a bracket for inserting the detachable Mukkudai. This is entered in the Museum Register as Tirthankara, since the lions have become visible only now after chemical cleaning treatment.

57. PANCHATHIRTHI
Acc.No. 606/67; Ht.17 cm., Br. 9.8cm.
Locality Unknown.
1462 AD.

This bronze is made in similar in design described in Sl. No. 49 but it is a bronze ensemble of five Tirthankaras:

The main Tirthankara of this figure consisting of five Tirthankaras is Munisvrat, the twentieth Tirthankara. The inscription in Devanagari script at the backside of the bronze reveals the date as Vikrama Samvat 1519 i.e. 1462 AD. It also gives the name of the main seated Tirthankara as Munisvrat.

58. SUMATINATHA
Acc.No.36-1/35; Ht. 32.5 cm., Br. 21.5 cm.
KOGALI, HARPANNAHALLI, BELLARY DISTRICT, KARNATAKA.
Circa 9th Century AD.

This bronze of Sumatinatha, the fifth Tirthankara is one of the eight Treasure Trove objects added to the Museum collection in the year 1935. This seated Tirthankara in Dhyana pose is identified as Sumatinatha on account of the Chakra (wheel) symbol found on the pedestal between two lions. In North Indian sculptures of Sumatinatha, the red goose is shown as his cognisance. In the Khandhagiri caves near Bhubaneswar, Orissa, the figure of Sumatinatha is depicted along with a goose. However T.N.Ramachandran with his thorough knowledge of South Indian Jain Scriptures gives the wheel as an alternative cognisance of Sumatinatha (Ramachandran T.N., 1934, pp. 192-93). His opinion may be accepted for identification of this bronze.

Sumatinatha was born as the son of King Megaprabh and Queen Sumangala at Ayodhya. He belonged to the Ikshvaku race. While he was in his mother’s womb, his mother’s mind had only good and benevolent thoughts. For this reason, he was called Sumati. He is depicted as being golden in complexion. Tumuru and Purushadatta are his Yaksha and Yakshi. A Kanarese inscription is found on the left of the pedestal and it names the sculptor responsible for that bronze as Silpin (Srinivasan K.R., 1974, Vol.III, p. 598).

59. SUPARSVANATHA, STANDING
Acc.No. 36-6/35; Ht. 17.5 cm., Br. 4 cm.
KOGALI, HARPANNAHALLI, BELLARY DISTRICT, KARNATAKA.
Circa 9th Century AD.

The figure of Suparsvanatha is shown standing on a lotus pedestal. A five-headed snake is attached to the back of the Suparsvasanatha figure. The snake spreads its hood as a canopy over the head of Parsvanatha. The figure of Parsvanatha is depicted with curly hair on the
head and elongated ear lobes. An unusual feature is the hanging hands of Suparsvanatha, which are shown closely touching the hip and thighs. Usually in the Kayotsarga posture, the hands are kept without touching these parts of the body. This bronze, from its facial features may be dated to Circa 9th Century AD.

60. SUPARSVANATHA
Acc.No. 1563/89; Ht. 13.5 cm., Br. 7.5 cm.
SALUKKAI, VANDAVASI, NORTH ARCOT DISTRICT, TAMILNADU.
Circa 10th Century AD.

This figure of Suparsvanatha is depicted as standing on a high rectangular base with a five headed snake as canopy over his head. He is in Kayotsarga posture. There are no special noteworthy features setting this apart from the other bronzes.

61. SUPARASVANATHA
Acc.No. 1457/89; Ht. 14.3 cm., Br. 6 cm.
DEVANNANKAVUNDANKIDAIYUR, SANKARIDURG TALUK, SALEM DISTRICT, TAMILNADU.
Circa 13th Century AD.

The figure of Suparsvanatha is depicted in standing Kayotsarga posture. The portion below the ankle is broken and both feet are missing. The hood of the five headed cobra is shown over the head of Suparsvanatha. His hands in Lola Hasta (hanging down) are shown a little away from the body.

62. SUPARASVANATHA
Acc.No. 1458/89; Ht. 7.5 cm., Br. 3.5 cm.
DEVANNANKAUNDANKIDAIYUR, SANKARIDURG TALUK, SALEM DISTRICT, TAMILNADU.Circa 13th Century, AD.

This is a small and nice miniature of Suparsvanatha. The figure depicts the Tirthankara with curly hair and a three-headed cobra. His hands and legs are broken and missing. The right hand is broken at the shoulder and the left at the elbow. The right leg is broken at the lower part of the thigh and the left leg at the upper part of the thigh. The top portion of the hood of the cobra is missing. The remaining part of the hood (neck portion) indicates the number of the heads that were there (three in number) and thus helps identification of the figure as Suparsvanatha. He is usually depicted with a one, three or nine headed snake besides his Swastika Symbol.

63. TIRTHANKARA
Acc.No. 721/74; Ht. 78 cm., Br. 26 cm.
GIDANGAL, TINDIVANAM TALUK, SOUTH ARCOT DISTRICT, TAMILNADU.
Circa 13th Century AD.

The Tirthankara is shown in standing pose on a Padma Peetah (lotus pedestal) over a rectangular base. On the back side of the pedestal there is a Tamil inscription ‘Nayanar Athipathi Azhagar’ consecrated by Vakkaram Kizhar.
64. TIRTHANKARA
Acc.No. 1455/89; Ht. 35 cm., Br. 11 cm.
DEVANNANKAUNDAN KIDAIYUR, SANKARIDURG TALUK, SALEM DISTRICT, TAMILNADU
Circa 13th Century AD.

The figure of the Tirthankara is shown in standing Kayotsarga posture on a round base. The figure has curly hair, elongated earlobes and protruding lips. On the back of the figure below the neck is a projection in square shape. It may be a provision to receive Bha Mandala or Mukkudai, which are not available now. The portions below the knee of the right leg and near the ankle of the left leg are broken.

65. TIRTHANKARA
Acc.No. 1562/89; Ht. 26.5 cm., Br. 14.5 cm.
SALUKKAI, VANDAVASI TALUK, NORTH ARCOT DISTRICT, TAMILNADU.
Circa 12th Century AD.

The figure of the Tirthankara stands on a lotus base pedestal in Kayotsarga posture. The pedestal has pikes on its dorsal sides to receive a detachable Prabhvali. The Prabhvali is in the form of inverted U shape with 27 flames depicted on its outer rim. It has a decoration in the form of a garland at the top portion of the inner rim. The Prabhvali has provision in the portion on the back of the Tirthankara figure to receive the Mukkudai, which is now missing. The perfection of the figure does not fail to attract the attention of the viewer. Dating has been done as stated above based on the overall features of this bronze.

66. TIRTHANKARA
Acc.No.392/57; Ht. 24 cm, Br. 6 cm., at base 12cm.
SINGANIKUPPAM, TINDIVANAM TALUK, SOUTH ARCOT DISTRICT, TAMILNADU.
Circa 13th Century AD.

The figure of the Tirthankara is depicted in standing Kayotsarga posture on a lotus base attached to a square pedestal. It has curly hair and elongated ear lobes. Two pikes, which had been provided on the square pedestal for fixing the Prabhvali are broken and missing. A pair of prancing Yalis (mythical animal with the body of a lion and face of an elephant or lion but with the trunk of an elephant) with the head of an elephant are seen. These would have formed the base to support the pikes. The pedestal is well preserved except for a small hole in the front near the bottom. There is no cognisance figure carved on the pedestal.

The features of the figure of the Tirthankara show the excellence of the casting. The nude body is pulsating with elegance and ecstasy. The features on the face of this bronze reminds us of the Salivite Nayanar (A Tamil Nadu Saint, a devotee of Lord Siva) Manikavasagar. From its features, this bronze may be dated to Circa 13th Century AD.
67. TIRTHANKARA
Acc.No.108/49; Ht. 38.7 cm., Br. 33 cm.
SIVAGANõA, SIVAGANõA DISTRICT, TAMILNADU.
Circa 12th Century AD.

This late Pandya period Jain Tirthankara was purchased from a resident of Sivaganga in 1946. The Tirthankara is depicted in seated Ardha-Paryankasana (unlike Padmasana both the feet are not placed over each other; this is the common seated posture of even common folk in South India) on a nicely designed bhadrasana (rectangular base). The bhadrasana pedestal has a projection on either side over a yali figure (mythical animal with the face of a lion and the trunk of an elephant – (some contend that it actually existed but is now extinct), to receive the Prabhā, which is missing. On the ends of the cushion shown at the back of the Tirthankara are two standing Chamara bearers. The Chamara bearer on the right side of the Tirthankara is missing. On the backrest, there are carvings including the figures of a Yaksha and Yaksī in dwarf size. The pose and the asana (sitting posture) with a well designed cushion are in the same fashion as seen in the famous late Chola period Nagapattinam seated Buddha bronzes housed in the Buddhist Section of the Bronze Gallery of this Museum.

68. TIRTHANKARA
Acc. No. 390/57; Ht. 54.5 cm, Br. 19cm.
SINGANIbKUPPAM, TINDIVANAM TALUK, SOUTH ARCOT DISTRICT, TAMILNADU.
Circa. 13th Century AD.

This standing Tirthankara is very similar to the one described in Sl.No.64 and is in well-preserved condition. The figure stands on a circular plate. As such it might have been made to fit as a part of an ensemble. In the absence of the cognisance the figure can only be referred to as a Tirthankara.

69. TIRTHANKARA, STANDING
Acc.No.36-5/35; Ht. 20.5 cm, Br. 6.7cm.
KOGAnI, HARPLANNAHALLI, BELLARY DISTRICT, KARNATAKA.
Circa 9th Century AD.

The figure of the Tirthankara is depicted in standing Kayotsarga posture on a pedestal. The Prabhāvali on the back of the Tirthankara is broken and the parts are missing. The remaining part of the Prabhāvali contains the Mukkudai with its finial. (Not Shown in picture)

70. TIRTHANKARA
Acc.No. 705/73; Ht.25cm., Br.19 cm.,
THIRUMALAI, POLUR TALUK, NORTH ARCOT DISTRICT, TAMILNADU.
Circa 12th Century AD.

This bronze icon came from Tirumalai of Polur Taluk, North Arcot District. Tamilnadu. Tirumalai is the name of the hill on which a Jaina temple is housed. The village near to the hill is referred to in ancient records as Vaigavur. Tirumalai is an important Jain centre from the time of the early Cholas (9-10th Century AD). The earliest epigraphical record made in the 10th regnal year of the Rashtrakuta King Krishna III (957-58 AD) mentions the provision made by the servant of the queen of a local chieftain for a lamp to the Yaksī of this temple. The Jain temples here enjoyed continuously the patronage of succeeding royal houses. The famous Chola princess Kundavai, (11th Century AD). Vidukathalagiya Perumal on Adiyar
Chieftain (12th Century AD) and Rajanarayana Sambuvavarayar (14th Century AD) have made renovations and endowments for the Jain temple in Tirumalai (Krishnan K.G., 1981, p. 115). The 15th Century AD Tamil literary work Adinathar Pillai Tamil, in its first invocation Chapter (Kappu Paruvam) mentions Vaikai (Vaikavur) as one of the important Jain centres of Tamilnadu. (Adinathar Pillai Tamil, 1956, p.7). The Tirthankara icon from such a place displays the long tradition of its place of origin.

The figure of the Tirthankara is depicted in seated Ardha-paryankasana posture on a rectangular pedestal. A beautiful detachable circular Prabhavali is provided. The Prabhavali contains the Bha Mandala, Mukkudai, the branches of the tree under which the Tirthankara attained Kevalajñana and two Chamara bearers. In contrast to the nude figure of the Tirthankara, the figures of the two Chamara bearers are fully dressed. The posture and ornaments of these figures are similar to those of the Sivaganga Tirthankara bronze described in S.No. 67. Though the Prabhavali and one Chamara bearer are missing in the Sivaganga ensemble, the remaining portions display a striking similarity with this bronze.

The figures of the Chamara bearers of Tirumalai ensemble are depicted with Karanda Makuta, shoulder tassels, Keyuras (forearm ornament), thick necklace, sacred thread and the Udarabandha (stomach band). The subsidiary strands of the sacred thread branch out from the main thread and goes through the Udhara bandha, a feature often found in Chola bronzes. The 12th Century AD late Chola period Vishnu bronze housed in the National Museum, New Delhi is designed with a similar type of sacred thread (Sivaramamurti C., 1963, pl. 71a). From its features the Tirumalai Tirthankara bronze may be dated to the late Chola period, Circa 12th Century AD.

71. TRITHIRTHI

Acc.No. 393/57; Ht. 19cm., Br.14cm.
SINGANIKUPPAM, SOUTH ARCOT DISTRICT, TAMILNADU.
Circa 11th Century AD.

This is a beautiful Trithirthi bronze, which has the figures of three Tirthankaras. But in Museum Register, it is recorded as Tirthankara. The Mula Nayaka (Main Tirthankara is depicted in the Ardha-Paryankasana seated posture on a rectangular pedestal. The four legs of the pedestal are similar to those found in Karnataka and Western Indian Jain bronzes. An inverted ‘U’ shaped Prabhavali for the seated Mula Nayaka is designed with Bha Mandala and Mukkudai. Two Alavattams (circular plate, like structure fixed on top of a long stick) one on each side are fixed at the back of the Prabhavali. These are usually carried when processions of deities and royalty are taken out. Two carved stalk like brackets, with a round top on which the other two Tirthankara figures stand, are attached at the dorsal sides of the pedestal.

The standing Tirthankara image on the left side of the Mula Nayaka figure is shown with a five-headed snake, which spreads its hood as canopy over the head of the Tirthankara. Over the snake hood is depicted the Mukkudai (triple umbrella) with a good floral design background. The presence of the five - headed cobra helps to identify the figure as that of Suparsvanatha. The figure of the Tirthankara on the right side of the Mula Nayaka is depicted with a Prabhavali topped with Bha Mandala. A Mukkudai is shown above the Bha Mandala. In the absence of the cognisance figure on the pedestal it is difficult to identify the figure of the Mula Nayaka. However Trithirthi groups of Adinatha, Parsvanatha and Mahavira have also been discovered in several places.
**Trithirthi** images were popular at Digambara sites and a good number of such sculptures datable to the period between 9th and 12th centuries AD are found in Deogarh and Khajuraho (Tiwari, Maruti Nandan Prasad, 1983, p.7). The design of the pedestal, its carved brackets on top of which two figures of standing Tirthankaras are depicted and the posture of the Tirthankara figures show close resemblance to Karnataka Jain bronzes. From its features, this ensemble of the *Trithirthi* may be dated to Circa 11th Century AD.

72. **YAKSHI**

Acc. No. 1456/89; Ht. 20.5 cm., Br. 6 cm., Length of the bend 18 cm.

**DEVANNAN KAVUNDANKIDAIYUR, SANKARIDURG TALUK, SALEM DISTRICT, TAMILNADU.**

Circa 9th Century AD.

The figure of the *Yakshi* is depicted as standing on a lotus base carrying a bent rod probably meant for a lamp or *Chamara*. The lotus base has a square groove inside. The figure of the *Yakshi* has an oval face, single necklace, simple *Kankana* and one bangle on each hand. The figure is dressed with an ornate *Kati Sutra* (thread tied around the waist) with U shaped loop. The drapery extends up to the knee. Traces of *Kucha bandha* (breast band) is seen on the well developed breasts. Her head-band is quite interesting. It goes round the head and projects in the front just like two horns. The charming features of the figure help us to fix its date to Circa 9th Century AD.

73. **YAKSHI AMBICA**

Acc. No. 391/57; Ht. 56 cm, Br. 33 cm.

**SINGANIKUPPAM, TINDIVANAM TALUK, SOUTH ARCOT DISTRICT, TAMILNADU.**

Circa 13th Century AD.

*Yakshi Ambika*, the *Yakshi* of the 22nd *Tirthankara*, *Neminatha* is here depicted in *Tribanga* (body bent three times at the knee, hip and neck) pose. She stands on a *Padma Peethah* (lotus base) over a rectangular pedestal. The pedestal is shaped like a building with a portion of the centre projected. The *Yakshi* rests her left hand on the head of her maid who holds a beautiful garland. On her side stands a small boy. The *Yakshi* has a set of thick necklaces on the usual design pattern of later Chola sculptures with elbow ornaments and bangles. Her lower garment with flowery ends and bows on the sides is tied in a loop on both sides with festoons and tassels. The design is elaborate. She wears a *Channavira* (an ornament in the form of three chains) with a central chain and a mango shaped pendant. One of the most important iconographic features of her form is the *Karanda Makuta* on her head. A little seated *Tirthankara* figure is depicted in the *Makuta*. This helps, as in the case of Buddhist icons of Avalokiteshvara and *Maitreya*, to identify the figure as that of a Jain *Yakshi*. The figure of her maid is charming with refined ornaments. Her hair-do with beautifully curled hair rings above her forehead may remind the lovers of Chola bronzes of the figure of *Siua*, the famous 10th Century AD bronze icon of the *Rama group* of bronzes from Vadakkuppanayur (a village in Nagapattinam Taluk in Nagapattinam district, now housed in Government Museum, Chennai). The small boy on her side reminds us of the usual pose and poise of the small *Skanda* figure of the Chola period *Somaskanda* ensembles. The boy also wears necklaces, *Channavira* and hip ornaments. The depiction of the well developed breasts of the *Yakshi* and her maid shows the lack of discomfort over depiction of the human body in Indian culture.
POSTURES & ASANAS

Kayotsarga
ASANAS

Ardha-Padmasana

Padmaasna

Maharaja Lilasana
Yakshi Ambika is one of the four most famous Yakshis of the Jain Pantheon. The origin of this Yakshi is shrouded in mystery but many legendary accounts are found in both Digambara and Svetambara Puranas. The Digambara version of the biography of Yakshi Ambika is narrated in the Yakshi Katha portion of a work called Punyasrava-Katha, a palm-leaf manuscript. The manuscript was found by U.P. Shah in the possession of the priest of the Jain temple in Jina Kanchi. According to the version of this Punyasrava Katha, Yakshi Ambika was the wife of Somasarma, a Brahmin (the priestly caste of Hinduism) of Girinagara. Her name was Agnita. She had two sons Subhangara and Prabhangara, aged seven and five years respectively. Once during a Sraddha (a ritual conducted on the anniversary of the death of ancestors) ceremony in her house, a Jain monk who had fasted for full one month turned up and asked Ambika to give him food to break his fast. Greatly delighted Ambika fed him with dishes prepared for the specially invited brahmins for the ceremony. On knowing this, her husband became wild with rage and drove her out of the house. She left the house along with her two sons and a faithful maid servant to the forest. According to the legend narrated by the Svetambara work, Ambika Devi Kalpa composed by Jina Prabha Suri (Circa 14th Century AD), Ambika left her house in a helpless condition along with her two sons. As Ambika travelled towards the forest, strange miracles occurred. When her children cried out for food and water, a dried mango tree by the road side gave them fine ripe mangoes and a dry lake nearby was filled all at once with sweet water. Ambika and her children rested for a while under the mango tree. At her home also miracles occurred. This made her husband and mother-in-law realise their folly. Her husband rushed to the forest in order to bring her back to the house. On seeing her husband coming, Ambika misunderstood his intention and jumped into the nearby well with her children and died. She was reborn as the Yakshi devoted to Neminatha Tirthankara. Her husband too, filled with remorse, died soon after her death. He was reborn as a lion and became her Vahana (vehicle).

The iconography of Yakshi Ambika can be explained with the help of the legends described above. She is represented invariably in South Indian sculptures and bronzes with her two children and the faithful maid who followed her in the critical situation. She holds a bunch of mangoes, which saved her and her children from starvation. Her story is illustrated in the wall paintings in the Sangeetha Mandapa (hall where music concerts are held) of Vardhamana Temple at Thirupparutikunram. The Yakshi is flanked on both sides by her two sons. Behind her son on the right side stands the attendant maid with a garland in her hand.

There is a sculpture (bas-relief) of Yakshi Ambika in Vallimalai Jain cave (SLNo.73A on page no. 118). This is in seated Raja Leela pose with only two hands. Below on the pedestal are shown figures of her sons. Her husband has been depicted in the form of a lion. The same theme had been used in casting Ambika figures four centuries earlier to this Vardhamana temple painting at Thirupparutikunram. Of the many bronze figure of Yakshi Ambika, two in the Thirunarunkondrai Parsvanatha temple are remarkable. They are described in the book Thirunarunkondrai Varalaru by Dr. A. Ekambaranathan (1998, p.44). They are comparable to the Museum figure. He has illustrated one of these two bronzes. Like the Museum figure, this 11th Century AD bronze also is depicted in Tribanga standing pose. She is with her maid on her left side. Her two children are shown on her right. As in the case of the Museum figure, one of her two children is missing in the temple ensemble also. The other 12th Century AD Yakshi Ambika bronze in the same temple has both the children on her right side in standing pose. An important difference noticeable between these two temple bronzes and the Museum bronze rests on the type of one ornament found on them. The temple bronzes have the sacred thread along with other ornaments. The Museum Yakshi wears Channavira instead of sacred thread. The sacred thread symbolises the power of the
Sl. No. 24 (A)
PADMAVATI,
VALLIMALAI, VELLORE DISTRICT
Sl. No. 2 (A)
MAHAVIRA,
VALLIMALAI, VELLORE DISTRICT

Sl. No. 73 (A)
YAKSHI AMBIKA
VALLIMALAI, VELLORE DISTRICT
person who wears it to protect his/her devotees while the Channavira symbolises the prosperity of the wearer. This symbolises how orthodoxy ultimately embraces even a Protestant religion to Hinduism. Though the Yakshi Ambika story is an attempt to show that service to suffering humanity is more important than ritual purity as symbolised in the Sraddha (ritual performed on the death anniversary of a deceased ancestor) of orthodox Hinduism, orthodoxy overtakes and embraces the symbol of this protest viz. the Yakshi also. The adoption of the symbol of sacred thread used by the Brahmins, Kshatriyas and Vaisyas (the three upper castes of Hinduism) by Jainism is a negation of the Protestant aspect and also shows how any new order in course of time acquires the trappings of power and exclusiveness. ‘La plus ça change la plus c'est la même’ – the more it appears to be a radical change, the more it becomes the same as the old order.

CONCLUSION

In this monograph, we have related the Jain images in Government Museum, Chennai(Madras) both sculptures and bronzes to the evolution of Jain religious thought – philosophical and theosophical. This enables us to go behind the physical features which are usually looked at and probe deeper to understand the meaning, which is sought to be conveyed through these Jain images.

The concept of world period corresponding to the Yuga of Hinduism, the long time periods of thousands of years ascribed to each Tirthankara, the concept of rebirth all show the interchange and adoption of ideas and philosophy with and from Hinduism, which is the mother religion. However, the Protestant aspect of each religion Buddhism or Jainism is brought out in the different interpretation given to Hindu concepts. The rejection of the concept of God by Jainism is in protest against the perceived distortions (excessive emphasis on rituals) prevailing then in Hinduism arising out of this concept. Giving new interpretations as calling the discus of Lord Vishnu of Hinduism as the wheel of Dharma (righteousness), the adoption of the conch of Lord Vishnu, Ashtamangala etc. show the attempt to refine and redefine the concepts of the old religion (Hinduism) to create a separate religious space for the new religion. Jainism also brought out novel concepts for its time like Ahimsa and vegetarianism in a world full of violence, bloodshed and animal sacrifice. It can be said that vegetarianism in Hinduism is the result of absorption of Jain thought, though even in the Vedic period it prevailed to a certain extent. The simple Karma theory of Hinduism gave rise to excessive emphasis on ritualism as the religion stabilised and grew over the millennia. Jainism replaced the emphasis on rituals initially, but developed its own rituals later. This shows that any establishment, religious or temporal, acquires its own set of rituals, practices and hierarchy of religious heads over a period of time.

In the course of the time span of the several centuries of its existence and growth, the followers of the new religion developed differences among themselves, which manifested as the two main schools of thought - Svetambara and Digambara and other sub-sects with their subtle differences, which reflect the local ethos of the place where Jainism spread. For example, the Digambara tradition depicts the human body in the nude. This is more in consonance with ancient Hinduism, in which the human body is not considered as a repository of sin or the fruit of carnal sin, but as an opportunity or instrument of attaining salvation. It is considered the result of reincarnation from a series of previous births including births in plant and animal forms. It is the highest form of reincarnation on earth. This explains the comfort with which the Indian views nude or partially clad depictions in contrast to Semitic cultures. Also, while originally women could not attain salvation, the Yappāniya sect
of southern origin reflecting the growing popularity of the *Shakti* cult (Goddess worship) in Hinduism (Circa 7th Century AD onwards) made women eligible for salvation. Jainism lost ground especially in Tamilnadu due to the growth of *Savitism* (worship of Lord *Siva*) and its non emphasis on rituals and straining of the human body by fasting etc. as a means to attain salvation. The philosophical basis was laid by the triumph of *Advaita* philosophy (Absolute Monism) of Sankara over *Mimamsa* (a sect of Hindu philosophy) which emphasised ritual and fasting.

The contribution of Jainism to Tamil and Sanskrit literature and thought has been noteworthy as has been brought out above. The corner stone of the Tamil way of life and civilised living is laid by *Tirukkural*, which is claimed to be the work of a Jain.

Several sources of information like literature, art styles, legends and religious canonical works and field visits have been used in our work. This is in keeping with the Holistic Approach to Dating advocated by the first author (Kannan Dr.R, 2000) and for triangulating the different sources. This is in keeping with the philosophy of Participatory Rural Appraisal of learning from and with the sources of information or people rather than having a predetermined (Normal) approach. This is also in tune with the philosophy of *Anekananda Vata*.

The iconography of the Jain images reflects the growth of Jain religious thought, the schisms of *Digambara* and *Svetambara* sects and schools of thought, the growing interaction and absorption of Hindu symbols, which results in ultimately even the sacred thread being shown on Jain images from the 9th Century onwards. A great synthesis of all the three religions, Hinduism, Buddhism and Jainism has taken place which is reflected even today.
# APPENDIX – I.

## JAIN ICONOGRAPHY OF TIRTHANKARAS

<table>
<thead>
<tr>
<th>No.</th>
<th>JINA</th>
<th>COGNIZANCE</th>
<th>COLOUR</th>
<th>YAKSHA</th>
<th>YAKSHI</th>
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<tbody>
<tr>
<td>1</td>
<td>ADINATHA</td>
<td>BULL</td>
<td>GOLDEN</td>
<td>GOMUKHA</td>
<td>CHAKRESVARI (D+S) APRATICHAKRA (S)</td>
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<td>AJITHANATHA</td>
<td>ELEPHANT</td>
<td>GOLDEN</td>
<td>MAHAYAKSHA</td>
<td>ROHINI (D) AJITHA (S)</td>
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<td>GOLDEN</td>
<td>TRIMUKHA</td>
<td>PRAJNAPATI (D) DURITARI (S)</td>
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<td>MONKEY</td>
<td>GOLDEN</td>
<td>YAKSHESVARA</td>
<td>VAJRA SRINKALA (D) KALIKA (S)</td>
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<td>(D+S) ISVARA</td>
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<td>CURLEW</td>
<td>GOLDEN</td>
<td>TUMBURU (D+S)</td>
<td>NARADATTA (D) SAMMOHINI (S)</td>
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<td>PADMAPRABHA</td>
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<td>RED LOTUS</td>
<td>PUSHPA (D) KUSUMA (S)</td>
<td>MANOVEHA (D) ACHYUTA (S)</td>
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<td>NANDYAVARTA (D) SWASTIKA (D+S)</td>
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<td>MATANGA</td>
<td>KALI (D) SANTA (S)</td>
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<td>MOON WHITE</td>
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<td>JWALAMALINI (D) JWALA (S)</td>
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<td>MAHA KALI (D) SUTARA (S)</td>
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<td>BRAHMA</td>
<td>MANAVI (D) ASOKA (S)</td>
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<tr>
<td>11</td>
<td>SREYAMSANATHA</td>
<td>RHINO</td>
<td>GOLDEN</td>
<td>ISVARA (D+S) MANUJA (S)</td>
<td>GAURI (D) MANAVI (S)</td>
</tr>
<tr>
<td>12</td>
<td>VASUPUJYA</td>
<td>MAHISA</td>
<td>RED</td>
<td>KUMARA</td>
<td>GANDHARI (D) AJITA (S)</td>
</tr>
<tr>
<td>13</td>
<td>VIMALANATHA</td>
<td>VARAHA</td>
<td>GOLDEN</td>
<td>CHATUR-MUKHA</td>
<td>VAIORODI (D) VIDITA (S)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(D) SANMUKHA</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(D+S)</td>
<td></td>
</tr>
<tr>
<td>14</td>
<td>ANANTANATHA</td>
<td>BEAR (D) FALCON (S)</td>
<td>GOLDEN</td>
<td>PATALA</td>
<td>ANANTAMATI (D) ANKUSA (S)</td>
</tr>
<tr>
<td>15</td>
<td>DHARMANATHA</td>
<td>VAJRA</td>
<td>GOLDEN</td>
<td>KINNARA</td>
<td>MANASI (D) PANNAGA (S)</td>
</tr>
<tr>
<td>16</td>
<td>SANTINATHA</td>
<td>DEER</td>
<td>GOLDEN</td>
<td>GARUDA</td>
<td>MAHA MANASI (D) NIRVANI (S)</td>
</tr>
<tr>
<td>17</td>
<td>KUNTHAKUNTHA</td>
<td>GOAT</td>
<td>GOLDEN</td>
<td>GANDHARVA</td>
<td>JAYA (D) GANDHARINI (S)</td>
</tr>
<tr>
<td>No.</td>
<td>JINA</td>
<td>COGNIZANCE</td>
<td>COLOUR</td>
<td>YAKSHA</td>
<td>YAKSHI</td>
</tr>
<tr>
<td>-----</td>
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</tr>
<tr>
<td>18.</td>
<td>ARANATHA</td>
<td>FISH (D)</td>
<td>GOLDEN</td>
<td>KENDRA (D)</td>
<td>TARAVATI (D)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>NANDYA-VARTA (S)</td>
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<td>YAKSHESVARA (S)</td>
<td>DHARINI (S)</td>
</tr>
<tr>
<td>19.</td>
<td>MALLINATHA</td>
<td>KALASA</td>
<td>GOLDEN</td>
<td>KUBERA</td>
<td>APARAJITA (D)</td>
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<td></td>
<td>VAIRODHYA (S)</td>
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<tr>
<td>20.</td>
<td>MUNISVATTA</td>
<td>TORTOISE</td>
<td>BLUE</td>
<td>VARUNA</td>
<td>BAHURUPINI (D)</td>
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<td>VARADATTA (S)</td>
</tr>
<tr>
<td>21.</td>
<td>NAMINATHA</td>
<td>BLUE LOTUS</td>
<td>GOLDEN</td>
<td>BHRUKTI</td>
<td>CHAMUNDA (D)</td>
</tr>
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<td></td>
<td></td>
<td>GANDHARI (S)</td>
</tr>
<tr>
<td>22.</td>
<td>NEMINATHA</td>
<td>CONCH</td>
<td>BLUE</td>
<td>GOMEDHA</td>
<td>KUSMANDINI (D)</td>
</tr>
<tr>
<td></td>
<td>OR ARISHTANEMI</td>
<td></td>
<td></td>
<td></td>
<td>AMBIKA (D+S)</td>
</tr>
<tr>
<td>23.</td>
<td>PARSVANATHA</td>
<td>SNAKE</td>
<td>GREEN</td>
<td>DHARANA (D)</td>
<td>PADMAVATI</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>VAMANA (S)</td>
<td></td>
</tr>
<tr>
<td>24.</td>
<td>MAHAVIRA</td>
<td>LION</td>
<td>GOLDEN</td>
<td>MATANGA</td>
<td>SIDDHAYINI (D)</td>
</tr>
<tr>
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<td></td>
<td>SIDDHAYIKA (S)</td>
</tr>
</tbody>
</table>
# APPENDIX - II.

## PARENTS, PLACES AND PLANTS RELATED TO TIRTHANKARAS

<table>
<thead>
<tr>
<th>NO.</th>
<th>NAME OF THE TIRTHANKARAS</th>
<th>BIRTH PLACE</th>
<th>FATHER AND MOTHER</th>
<th>DIKSHA-VRISHTHA (TREE UNDER WHICH THEY STARTED THEIR PENANCE)</th>
<th>PLACE OF NIRVANA (MT.- SUMMIT OF MOUNTAIN)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>RISHABHADIVYA OR ADINATHA</td>
<td>AYODHYA</td>
<td>NABHI: MARU DEVI</td>
<td>BANYAN TREE</td>
<td>MT. KAILASA OR ASHTAPADA</td>
</tr>
<tr>
<td>2.</td>
<td>AJITNANATHA</td>
<td>AYODHYA</td>
<td>JITASATRU: VIJAYA DEVI</td>
<td>SALA (SHOREA ROBUSTA)</td>
<td>SAMMETA-SIKHARA OR MT. PARSVANATH</td>
</tr>
<tr>
<td>3.</td>
<td>SAMBHAVANATHA</td>
<td>SRVASTI</td>
<td>JITA: SEVA</td>
<td>PRAYALA (BUCHANANIA LATIFOLIA)</td>
<td>SAMMETA-SIKHARA OR MT. PARSVANATH</td>
</tr>
<tr>
<td>4.</td>
<td>ABHINANDANA</td>
<td>AYODHYA</td>
<td>SAMVARA: SIDDHARTHA</td>
<td>PRIYANGU (PANICUM ITALICUM)</td>
<td>SAMMETA-SIKHARA OR MT. PARSVANATH</td>
</tr>
<tr>
<td>5.</td>
<td>SUMATINATHA</td>
<td>AYODHYA</td>
<td>MEGHA-PRAVHA: SUMANGALA</td>
<td>SALA (SHOREA ROBUSTA)</td>
<td>SAMMETA-SIKHARA OR MT. PARSVANATH</td>
</tr>
<tr>
<td>6.</td>
<td>PADMAPRABHA</td>
<td>KAUSAMBI</td>
<td>DHARANA OR SRIDHARA: SUSIMA</td>
<td>KOHATA (ANETHUM SOWA)</td>
<td>SAMMETA-SIKHARA OR MT. PARSVANATH</td>
</tr>
<tr>
<td>7.</td>
<td>SUPARSHVANATHA</td>
<td>VARANASI (BENARES)</td>
<td>SUPRATISHTHA: PRITHVI</td>
<td>SIRISHA (ACACIA SIRISHA)</td>
<td>SAMMETA-SIKHARA OR MT. PARSVANATH</td>
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<tr>
<td>8.</td>
<td>CHANDRAPRABHA</td>
<td>CHANDRAPURI</td>
<td>MAHASENA: LAKSHMANA</td>
<td>NAGA TREE* OR NAGA CHAMPA (SANSKRIT) (CALO-PHYLLUM INO-PHYLLUM)</td>
<td>SAMMETA-SIKHARA OR MT. PARSVANATH</td>
</tr>
<tr>
<td>9.</td>
<td>PUSHPADANTA OR SUVIDHI-NATHA</td>
<td>KAKANDI OR KANANDI-NAGARI</td>
<td>SUGRIVA: RAMA</td>
<td>SARI** (Kanarese) (APORUSA LINDLEY-ANA)</td>
<td>SAMMETA-SIKHARA OR MT. PARSVANATH</td>
</tr>
<tr>
<td>10.</td>
<td>SITALANATHA</td>
<td>BHADRA-PURA OR BHADILA</td>
<td>DRIDHARATHA: SUNANDA</td>
<td>PRIYANGU (PANICUM ITALICUM)</td>
<td>SAMMETA-SIKHARA OR MT. PARSYANATH</td>
</tr>
<tr>
<td>NO.</td>
<td>NAME OF THE TIRTHANKARAS</td>
<td>BIRTH PLACE</td>
<td>FATHER AND MOTHER</td>
<td>DIKSHA-VRIKSHA (TREE UNDER WHICH THEY STARTED THEIR PENANCE)</td>
<td>PLACE OF NIRVANA (MT.- SUMMIT OF MOUNTAIN)</td>
</tr>
<tr>
<td>-----</td>
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<td>-------------------------------------------------------------</td>
<td>-------------------------------------------</td>
</tr>
<tr>
<td>11.</td>
<td>SREYAMSA-NATHA</td>
<td>SIMHAPURI</td>
<td>VISHNU : VISHNA OR VISHNU-DRI</td>
<td>TANDUKA OR TINDUKA*** (SANSKRIT) TREE (DIOSPYROS PEREGRINA)</td>
<td>SAMMETA-SIKHARA OR MT.PARSVA-NATH</td>
</tr>
<tr>
<td>12.</td>
<td>VASUPUJYA</td>
<td>CHAMPAPURI</td>
<td>VASUPUJYA : VIJAYA(JAYA)</td>
<td>PATALA [BIGONIA SUAVEOLENS]</td>
<td>CHAMPAPURI (IN NORTH BENGAL)</td>
</tr>
<tr>
<td>13.</td>
<td>VIMALANATHA</td>
<td>KAMPILYA</td>
<td>KRITAVARMAN : SURAMYA OR SYAMA</td>
<td>JAMBU [EUGENIA JAMBOLANA]</td>
<td>MT.PARSVA-NATH OR SAMMETA-SIKHARA</td>
</tr>
<tr>
<td>14.</td>
<td>ANANTANATHA</td>
<td>AYODHYA</td>
<td>SIMHASENA : SARVAYASA OR SUYASA</td>
<td>ASOKA [JONESIA ASOKA]</td>
<td>MT.PARSVA-NATH OR SAMMETA-SIKHARA</td>
</tr>
<tr>
<td>15.</td>
<td>DHARMA-NATHA</td>
<td>RATNAFURI</td>
<td>BHANU : SUVRATA</td>
<td>DADHIPARA (CLITORIA TERNATEA)</td>
<td>MT.PARSVA-NATH OR SAMMETA-SIKHARA</td>
</tr>
<tr>
<td>16.</td>
<td>SANTINATHA</td>
<td>HASTINA PURA</td>
<td>VISVASENA : ACHIRA</td>
<td>NANDI [CEDRELAC OCNOA]</td>
<td>MT.PARSVA NATH OR SAMMETA-SIKHARA</td>
</tr>
<tr>
<td>17.</td>
<td>KUNTHUNATHA</td>
<td>HASTINA PURA</td>
<td>SURYA [SURA] : SRI DEVI</td>
<td>BHILAKA TREE</td>
<td>MT.PARSVA NATH</td>
</tr>
<tr>
<td>18.</td>
<td>ARANATHA</td>
<td>HASTINA PURA</td>
<td>SUDARSANA : MITRA DEVI</td>
<td>MANGO TREE</td>
<td>MT.PARSVA NATH</td>
</tr>
<tr>
<td>19.</td>
<td>MALLINATHA</td>
<td>MITHILA PURI (MATHURA)</td>
<td>KUMBHA : RAKSHITA (PRABHAVATI)</td>
<td>ASOKA TREE</td>
<td>MT.PARSVA NATH</td>
</tr>
<tr>
<td>20.</td>
<td>MUNISU-VRATA</td>
<td>RAJAGRIHA OR KUSAGRANAGARA</td>
<td>SUMITRA : PADMAVATI</td>
<td>CHAMPAKA (MICHELIA CHAMPAK)</td>
<td>MT.PARSVA NATH</td>
</tr>
<tr>
<td>22.</td>
<td>NEMINATHA OR ARISHTANEMI</td>
<td>SAURIPURA OR DVARAKA</td>
<td>SAMUDRA VIJAYA : SIVA-DEVI</td>
<td>VETASA**** (SANSKRIT) CITRON (CITRON MEDICA)</td>
<td>MT.GIRNAR</td>
</tr>
<tr>
<td>23.</td>
<td>PARSVANATHA</td>
<td>KASI [BENARES]</td>
<td>ASVASENA : VAMA</td>
<td>DHATAKI (GRISLEA TOMENTOSA)</td>
<td>MT.PARSVA NATH</td>
</tr>
<tr>
<td>24.</td>
<td>MAHAVIRA OR VARDHAMANA</td>
<td>KUNDAPURA OR KUNDA GRAMA</td>
<td>SIDDHARTH : PRIYAKARINI (TRISALA)</td>
<td>SALA OR TEAK TREE</td>
<td>PAVAPURI</td>
</tr>
</tbody>
</table>

*(From Ramachandran T.N., 1934, p. 192-195).*
The items marked by asterisks alone are not explained by T.N. Ramachandran. They are as follows:

* For Naga tree, Nagachampa has been taken in preference to Nagadamani, Nagakeshara, Nagavalli and Nagapatra. Nagadamani and Nagapatra (Sanskrit) are both used to refer to CRINUM ASIATICUM. These are plants and therefore not capable of being sat under for meditation (Ambasta S.P., 1986, p.145). Nagadamani is also classified as ARTEMISIA VULGARIS (Ambasta S.P., 1986, p.56). This plant is also called Indian Wormwood. Hence, it is unlikely to have been used for meditation. Nagavalli (PIPER BETLE) is the betel plant and therefore is not a tree (Ambasta S.P., 1986, p.459). Nagakeshara (MESUA FERREA) (Ambasta S.P., 1986, p.368) is a commercial tree whose wood is used for railway sleepers etc. Hence it is unlikely to have been used in a religious setting. Nagachampa, (Punnaga) (CALOPHYLLUM INOPHYLLUM) (Ambasta S.P., 1986, p.97) seems to be most likely tree, because it is a tree with a lot of branches giving shade. It is used in medicine for treating skin disease. Its snake connotation, which connects with Jain religious snake motifs seems to reinforce the finding.

** (From Ambasta S.P., 1986, p.48).

*** There is no tree called Tanduka in the standard pioneer reference works on Sanskrit viz., Sanskrit – English Dictionary of Sir Monier Monier Williams & Plants of India edited by S.P.Ambasta cited here. The latter includes words in all Indian languages for Plants and Trees. The nearest equivalents are: Thinduka (DIOSPYROS PANICULATA DALZ) and Tinduka (Both Sanskrit). Thinduka is described as a creeper in Tamil (Karundavarai) whose wood is suitable for matchboxes etc while Tinduka (D.PEREGRINA) is described as a tree whose fruits are edible and whose seeds are used as a medicine in dysentery. This tree is more likely to have been used by Jain saints for meditating under its shade. The fruit must have been used as a source of sustenance rather than a creeper Thinduka, which had little edible matter or shade giving branches. It must be remembered that the Jain saints ate very little and were strict vegetarians.

Inscription No. 1
Refer Jain Bronze Sl. No. 55

Inscription No. 2
Refer Jain Bronze Sl. No. 58
Inscription No. 3
Refer Jain Sculpture Sl. No. 7

Inscription No. 4
Refer Jain Sculpture Sl. No. 32
Inscription No. 7
Refer Jain Sculpture Sl. No. 1

Inscription No. 8
Refer Jain Sculpture Sl. No. 3

Inscription No. 9
Refer Jain Sculpture Sl. No. 11
Inscription No. 10
Refer Jain Sculpture Sl. No. 20

Inscription No. 11
Refer Jain Sculpture Sl. No. 21
Inscription No. 12
Refer Jain Sculptures Sl. No. 34
Inscription No. 13
Refer Jain Bronze Sl. No. 49
Inscription No. 14
Refer Jain Bronze Sl. No. 57
APPENDIX – III

List of Inscriptions decoded in Chronological order

1. Sl. No. 55
   Place: Kagali, Bellary District, Karnataka
   Period: Circa 9th Century AD
   Language: Kanarese
   Message: Bailante Bharayappe donated the bronze.

2. Sl. No. 58
   Place: Kagali, Harpanahalli, Bellary District, Karnataka.
   Period: Circa 9th Century AD.
   Language: Kanarese
   Message: An inscription is found on the left of the pedestal and it names the sculptor responsible and it gives the name as Silpin.

3. Sl. No. 7
   Place: Danavulappadu, Andhrapradesh
   Period: Circa 10th Century AD.
   Language: Kanarese
   Message: Nityavarsha made the stone pedestal for the glorious bathing ceremony of Shanti, for getting his desire fulfilled.

4. Sl. No. 32
   Place: Mysore Region
   Period: Circa 10th Century AD.
   Language: Kanarese
   Message: (Bra)hadevana, a lay disciple of Sakalabandra Bhattaraka, the Maha Mandalacharya of Trini gacha, Kundakukundanvaya Kranur gana, Mulasanga, founded the Shantinatha of Yerega Jinalaya.

5. Sl. No. 33
   Place: Mysore Region
   Period: Circa 10th Century A.D.
   Language: Sanskrit in Kanarese script
   Message: King Salvadeva, a great lover of literature made Shanti Jina image as per the rules of Silpa Sastras and erected.

6. Sl. No. 63
   Place: Kidangil, Tindivanam, Tamilnadu
   Period: Circa 13th Century AD.
   Language: Tamil
   Message: Vakkaranga kizhar consecrated Nayanar Adipatti Azhagar.

7. Sl. No. 1.
   Place: Danavulappadu, Andhrapradesh
   Period: Circa 14th Century A.D.
   Language: Kanarese

8. Sl. No. 3
   Place: Danavulappadu, Andhrapradesh
   Period: Circa 14th Century AD.
   Language: Kanarese
   Message: Epitaph of Bobi Chetty, the son of Ponni Chetty of Penukonda.
9. Sl.No.11
Place: Danavulappadu, Andhrapradsesh
Period: Circa 14th Century AD.
Language: Kanarese
Message: Epitaph of Honni Chetty, son of Sozhi Chetty of Penukonda.

10. Sl.No.20
Place: Danavulappadu, Andhra Pradesh,
Period: Circa 14th Century AD
Language: Kanarese
Message: Epitaph of Mangave, the daughter of Vijayanna of Penukonda.

11. Sl.No.21
Place: Danavulappadu, Andhra Pradesh,
Period: Circa 14th Century AD
Language: Kanarese
Message: Epitaph of the Jain teacher Kurunari Na Tirtha, set up by Hampavē of Paroksha Vinaya sect.

12. Sl. No. 34
Place: Danavulappadu, Andhrapradesh
Period: Circa, 14th Centuary, AD.
Language: Kanarese
Message: Eulogy of the Dandanayaka Vijaya of Bana family.

13. Sl. No. 49
Place: Western India
Period: 15th Century AD.
Language: Sanskrit in Devanagari script
Message: Conveys the date of the bronze as Samvat Year 1541 (1484 AD).

14. Sl. No. 57
Place: Western India
Period: 15th Century AD.
Language: Sanskrit in Devanagari script
Message: Conveys the date of the bronze as Vikrama Samvat 1519 (1462 AD.) and the Mulanayaka of the ensemble is Munisvrrata.


29. Singh, Ram Bhushan Prasad (1975) Jainism in early medieval Karnataka (Circa AD 500-1200), Delhi: Motilal Banarasidas, Bangla Road, Jawahar Road, Delhi-7.

2. காமராயா, க. (1968) நூற்றாண்டுக் கயுத்தம் எயர்சரு, கைவொட்டு கைகள் திட்டார் மையம், தொலைவு 600017.
4. குமார் சார்பா, மெல்லிய கவிஞ் (1970) கயுத்த சூறு, குருவோட்டு கிளம்பிட்டு எனக் கூட்டு கயுத்த மாதிரியான சூறு, தொலைவு 600018.
5. சார்பா கோரே, க. (1989) கயுத்த மாதிரி, கைவொட்டு கைகள் (இ) மையம்.