

JAINA ICONOGRAPHY

As illustrated by the Collection of Jaina Antiquities
in the Museum of the Indian Historical
Research Institute, St. Xavier's College,
Bombay

By

H. D. SANKALIA, Poona

Jaina iconography has never been properly studied. BURGESS wrote a small monograph on Jaina mythology¹ and on the images worshipped by the Digambara sect.² But his treatment of the subject was never intended to be either historical or geographical as would show the evolution of mythology, its representation and regional distribution. Dr. D. R. BHANDARKAR explained in an article³ the representation in sculpture of two scenes known as *Sakumkāvihāra* and *Aśvāvabodha*. Recently, Mr. NAWAB⁴ has given a fairly good idea, more or less chronological, of the representation of Jaina stories on palm-leaf, paper and textile MSS. in Gujarāt, 11th century onwards; whereas Muni JAYANTAVIJAYA⁵ has described the stone and metal images obtaining in the Jaina temples at Mt. Abu. Each of these works is good in its own way. What is now required is a work which will trace first the evolution of Jaina mythology in its widest sense from the canonical and non-canonical works of the Śvetāmbaras and the Digambaras; secondly correlate it chronologically with archæological evidence as available in the north as well as in the south. From this correlation will be evident the chronological and regional evolution of Jaina iconography, its dependence on and departure from the classical texts (*śāstras*) and relation with the Hindu (and also Buddhist?) iconography. Some texts are admittedly late and as in the case of some Hindu works on the subject, might be laying down rules for icons following the existing icons.

The present Jaina pantheon is very extensive. It consists besides the 24 Jinas or *Tīrtha (ñ) karas*, of Bhavanapatis (deities of ten different 'worlds'), Vyantaras or Vānamantras (forest deities), Jyotiṣka (planets, constellations and stars), Vaimānikas (deities) who live in different heavenly (*kalpa*) and beyond heavenly (*kalpātīta*) worlds,⁶ Yakṣas, Yakṣiṇīs and (as

1. *On the Indian Sect of the Jainas* (1903), pp. 60-79.

2. *Digambara Jaina Iconography* (1904), pls. i-iv.

3. *Jaina Iconography, Archæological Survey of India, Annual Report, 1905-06*, p. 141.

4. *Jaina Citrakalpadruma* (in Gujarāti, Ahmadabad, 1936).

5. *Abu* (in Gujarāti), *Yāśovijaya Jain Granthamālā* (Ujjain, 2nd edition, 1933).

6. For names of these 4 classes of deities see BURGESS, *op cit.*, pp. 72-74.

will be shown below) god Gaṇapati, goddess Āmbikā, Lakṣmī and Sarasvatī and even Vaiṣṇava and Śaiva deities.

Roots of a part of the above pantheon are found in the Jaina Sūtras, known as Āgama or Siddhānta, which constitute the earliest Jaina literature (c. 300 B.C.), whereas the rest developed by the contact of Jainism with different branches of Hinduism. From the Jaina Sūtras we can gather that many of the Jaina doctrines were preached before Mahāvīra by Pārśva who was regarded as a Jina and worshipped by the people,¹ whereas other Jinas, Ariṣṭanēmi, Śāntinātha, Mallī were known and their images worshipped²; that Mahāvīra was attended upon by the four orders of gods above mentioned and that Indra worshipped him after having erected a pavilion and placing therein Mahāvīra on a throne;³ that a diversity of opinion existed (which was at that time reconciled, but which later resulted in a schism among their followers known as Śvetāmbara and Digambara), with regard to the law of Pārśva which allowed monks to wear an under and an upper garment and the law of Vardhamāna which forbade clothes.⁴

Gradually by the time of the *Nirvāṇakalikā*,⁵ the Jaina mythology comprised over and above the deities of the sūtras, Yakṣas and Yakṣiṇīs all having definite characteristics, Viṣṇu, Śiva, Mother-goddesses (*Mātṛdevīs*), Protectors of Directions (*Dikpālas*) and Fields (*Kṣetrapālas*), Household deities (*Gṛhadevatās*), Planets (*Grahas*) and others which also find place in Hindu mythology.⁶

Of course, the principal cult-image was that of a Jina and though all the above deities formed part of the daily worship (*nityakarmavidhi*),⁷ they were there to ensure internal and external purity of the place of worship.⁸ They were and should be regarded properly as attendant deities (*parivāra devatās*).

1. *Uttarādhyayana Sūtra*, Tr. JACOBI, SBE., Vol. XLV, p. 119. Parents of Mahāvīra were also his followers. *Ācāraṅga Sūtra*, op. cit., Vol. XXII, p. 194.

2. *Jñātādharma-kathā*, adhyāya 16, p. 210; *Bhagavatī Sūtra*, śataka 20, p. 170 and p. 793; *Upāsakadaśāsūtra*, p. 14; *Āvaśyakacūrṇi*, p. 259; *Āvaśyakaniryukti*, p. 169 (pages referred to are of the editions of these works published by the Āgamodaya Samiti, Mehasana). These references were collected in a 17th century work, *Sāmācārisatakam* by Samaya Sundara. It is being published in *Jinadattasūri Jñāna Granthamālā*. They are used in the *Ancient History of Moorti Pooja* (in Hindi), Muni GYAN SUNDERJI, published in *Sri Ratnaprabhakar Jñāna Puṣpa Mālā*, No 164, pp. 110-114 (Phalodhi-Marwar, 1936).

3. *Ācāraṅga Sūtra*, op. cit., p. 196.

4. *Uttarādhyayana Sūtra*, op. cit., pp. 121-23.

5. Edited by M. B. ZHAVERI, *Mohanlalji Jaina Granthamālā*, Vol. 5, A.D. 1926. Mr ZHAVERI on the strength of the colophon credits it to Pādaliptasūri, and places the work in the 1st century A.D. But, from internal evidence, the work in its present form does not seem to be of Pādalipta who, according to WINTERNITZ, *History of Indian Literature*, Vol. II, p. 522, lived at least before 400 A.D., but seems to be late (c. 700 A.D.).

6. Gopinath RAO, *Elements of Hindu Iconography*.

7. ZHAVERI, op. cit., pp. 1-5. 8. *Ibid.*, p. 2.

It is admitted by Mr. ZAVERI¹ that the development of the Jaina pantheon and religious practices as described in the *Nirvāṇalikā*, were due to the influence of *Sāṅkhya-Yoga* philosophy and Tāntric doctrine and practices. The latter, about the 7th century A.D., had caused almost a revolution in Buddhism. But whereas the Buddhists evolved an independent pantheon of their own, the Jains incorporated,² as they seem to have been doing from the earliest times, Hindu deities for the purposes of daily ritual, but unlike the Buddhists, always assigned to them a place subsidiary to the Jinas.

Three centuries later, many of the *parvāra devatās* seem to have acquired a little independent existence within a Jaina temple, as Vardhamāna-sūri in his *Ācāradīnakara*³ gives separate description for their installation ceremony.⁴

Further contribution to the Jaina pantheon appears to have been made in the 11th and 12th centuries A.D., when the Bhakti cult became extremely popular and Hinduism was split up into numerous sects. With this came into existence small brass icons. These essentially Hindu images also seem to have been adopted by Jainism, particularly by the lay devotee, as they are mentioned in a Jaina work on architecture and sculpture of the end of the 14th century.⁵ This is shown by a number of images in our museum which besides having all the characteristics of Hindu images, possess others which betray Jaina influence.

Archæology—epigraphy and monuments—confirm to a certain extent the evidence from literature. The inscription of Khāravela⁶ testifies to the fact that images of Jina were worshipped in Magadha and Kāṅga during the 4th century B.C. The finds in the Kankāl Tilā (mound) at Mathura prove that in the Kuṣāna and also perhaps in pre-Kuṣāna period *parvāra devatās*, Indra (?), Ambikā and others were sculptured round the images of a Jina.⁷ Gupta inscriptions, likewise, refer to dedication of images of Ādikartr⁸ (Jinas), which still decorate the pillar at Kahaum. Other Jaina sculptures of the period have reached the museums at Mathura, Lucknow and Allahabad,⁹ while some

1. *Ibid.*, Introduction, p. 2.

2. Cf. GLASENAPP, *Der Jainismus*, pp. 314-16 cited by WINTERNITZ, *op. cit.*, p. 426.

3. Published in two parts in the *Kharataragaccha Granthamālā*, 1922-23.

4. *Ibid.*, pp. 210-13.

5. *Siri-Vathusāraparāṇa* (*Vastusāraparāṇa*) by Thakkura 'Feru' Tr. into Hindi by Pandita Bhagvandas JAIN, *Jaina Vividha Granthamālā*, 1936, p. 101, verse 54, and p. 127, verses 40-42.

6. *Ep. Ind.*, X, Appendix p. 160-1. Later re-edited and discussed by JAYASWAL and BANERJI.

7. SMITH, *The Jaina Stūpa*, ASI (NIS), Vol. XX pl. xcvi.

8. FLEET, *Gupta Inscriptions*, CII, III, p. 67; and CUNNINGHAM, *ASI.*, Vol. I, pl. xxix. The term is used in this sense in the Kalpasūtra of Bhadrabāhu, *SBE.*, Vol. XXII, p. 225.

9. Numerous Jain sculptures mostly from Kosam (?) and other sites are lying outside the Allahabad Municipal Museum. They do not seem to have been studied and published.

might be lying unnoticed throughout the U. P. and C. I., as were those of Kāthūāwād.¹ Only a proper field survey will enable us to determine the state of Jaina iconography at this period.

During the post-Gupta period Jainism flourished under the Gurjara-Pratihāras, Gāhādvalas, Candellas and the Kalacūris in Rājputānā, the U. P., C. P., and C. I.² References to dated Jaina images and temples can be had from their inscriptions, whereas ruins of some of them are noted by Cunningham³ and Banerji.⁴ An image of a Jina (Ajitanātha)⁵ published by the latter throws some light on the Jaina iconography in the Kalacūri period. It shows that *Navagrahas* were sculptured on the pedestal of the image of Jina as they were on metal images of the mediæval period.⁶ The Candellas in particular built magnificent Jaina temples at Khajurāho, and ruins of some of them are also found at Kālañjar, Ajayagarh and Mahoba. A first-hand study of the ruins of the Jaina temples at Khajurāho, might illustrate the Jaina pantheon of Central India in the 10th century, as do the temples at and around Mt. Abu⁷ of the Caulukyan Gujarāt-Rajputānā.

Jainism spread to Karnāṭaka, in the south, according to tradition as early as the 4th century B.C. But no definite archæological evidence of the period has come forward to substantiate this claim. But that the country was a stronghold of the Digambara and to a certain extent other Jaina sects under the Kadambas, Cālukyās and the Rāṣṭrakūtas is attested not only by contemporary literature but by epigraphic references and archæological remains.⁸

It is evident from what has been said above that Jaina iconography in its widest sense comprises the following :

- (1) Images in stone, brass or other metals, wood, and paintings of Jinās or Tīrtha(n)karas ;
- (2) Images of the attendant gods and goddesses of Jinās, called Yakṣas and Yakṣiṇīs, and others mentioned above.

1. *J. R. A. S.*, July 1938, p. 426, pls. iii-iv.

2. Bihar and Bengal were predominantly Buddhist under the Pālas and Senas ; whereas the various dynasties of Orissa, once a centre of early Jainism, according to epigraphic evidence, were primarily patrons of Hinduism. In spite of this negative evidence, Jainism did exist, at least in Bihar, as it does now, as affirmed by tradition and proved by Jaina pilgrimages to Rājgrha and other places in Bihar.

3. *ASI.*, Vols. I, III, VII, X.

4. *The Haihayas of Tripuri and their Monuments*, *MASI.*, No. 23, pls. xli, xlviii, lii.

5. *Ibid.* pl. xlvi (b).

6. See below No. Ib² 21.

7. This has been done to a certain extent by Muni JAYANTAVIJAYA in his *Ābū*.

8. The school continued to flourish after the 10th century A.D., under the later Cālukyās and their successors. Further south Kāñci and its environs had come within Jaina influence, perhaps before the Pallava period. Huen Tsiang saw some Jaina temples at Kāñci, but so far not much archæological evidence is available except a few sculptures. Cf. Fig. Ia² 3 in the present catalogue.

- (3) Certain symbolic representations as *samosarāṇa* (*samavasaraṇa*),¹ Śakunikāvihāra and representations of scenes from the life of Jinas.
- (4) Jaina-Hindu images (i.e. images of Hindu gods—Śiva, Viṣṇu, Sūrya, Gaṇeśa, and goddesses Aṃbikā, Pārvatī, Lakṣmī, Sarasvatī—betraying Jaina influence,² after having been incorporated by the Jainas in their temples as *parivāra-devatās* or as family deities (*kula* or *gotra devatās*).

The Museum of the Indian Historical Research Institute at the St. Xavier's College, Bombay, possesses a fairly representative collection of Jaina antiquities. The following catalogue is prepared and published with a view to enabling scholars to use it in their study of the subject. It treats of stone (Ia²), metal (Ib²) and wooden (Ic²) images. The images have been classified on religious bases, those of the Jinas coming first, next those of Aṃbikā, Vidyādevīs and Sarasvatī. The former, from early times, is associated with the Jinas, and accepted later on as a Yakṣiṇī of the 22nd Jina Neminātha; the latter is regarded as one of the Vidyādevīs. Following this group are the images of Viṣṇu, his consort and Sūrya; then Śiva, Pārvatī (or her aspects, Mahiṣāsūramardinī, etc.), Gaṇeśa and some unidentified images which seem to be Jaina.

Within each group chronological order is followed as far as possible. A geographico-chronological classification could not be had, though desirable, for want of sufficient specimens from different regions. As it is, each image is assigned a date and provenance approximately following a known image, or on stylistic considerations only.

The following terms, *Parikara*, *Torana*, *Kalaśa*, *Eka-Tri-Paiṅca-tīrthī*, *Kāussaggiya* (*Kāyotsarga*) and *Samosarāṇa* (*Samavasaraṇa*) used in the catalogue require an explanation.

Parikara.

Indian figure sculpture, barring a few exceptions,³ was rarely modelled completely in the round. It will be found either forming part of architecture, or, when independent, supported by a back-piece. In some early figures this piece was distinct from aureole (*prabhā*), which was made just behind the figure's head.⁴ Very soon the *prabhā* and the back-piece were combined into one.⁵ This entire piece was called later *prabhā-vali* or *maṇḍala*, the actual *prabhā* being carved or engraved on it,⁶ whereas figures of attendants, etc., were carved on either side of the central figure. Jainas call this entire piece

1. For explanation see below p. 503.

2. For this see next page and particularly Nos. Ib² 18, Ib² 31, Ib²60, Ib²78 and Ib² 32.

3. See BACHHOFER, *Early Indian Sculpture*, Vols. I-II, pls. 9-11, 61, 62, 79.

4. See CODRINGTON, *Ancient India*, pl. 34.

5. BACCHOFER, *op. cit.*, Vol. II, pl. 81.

6. Cf. Fig. 'Ia² 3 in the present catalogue.

surrounding the central figures *parikara*¹ (which in English may be called a *stèle*).

Later on this *parikara* was amalgamated with the *torana*, an ornament consisting of a simple triangular, often richly decorated arch, which was surmounted by a *kalaśa* (egg-like ornament), supported by two pillars, standing either over or in front of an image. The idea in making *torana* for individual icons was that the image should appear to the worshipper as if it were installed in a temple². This practice does not seem to have been popular, for almost invariably the pillars of the *torana* are found merged into the sides of the back-piece, where they appear as pilasters, sometimes in bold relief, and the *torana* itself, with its *kalaśa* into the body of the back-piece. This is evident from a copper image of Gaṇeśa (No. Ib² 35) where the *parikara* (or back-piece), *torana* with its pillars, and *kalaśa* are distinctly shown.

In spite of this threefold combination, the later Jaina texts³ use the words *parikara* as connoting the entire piece surrounding an image, *torana* referring to the arch-like portion of the *parikara*, and *kalaśa* meaning the ornament surmounting the *torana*. The terms have been used in this sense in the catalogue.

And just because the Jaina texts use these terms for describing features of images which have been found in definitely known Jaina images, that other images possessing similar characteristics, and a few others, for instance, silver inlay in eyes, and various parts of a sculpture—are called 'Jaino-Hindu' images and described in this catalogue. It is to be noted that other Hindu or Buddhist metal images in the Museum do not possess the characteristics above referred to, nor could the present writer find them in any image figured in the catalogues of various museums, except those published by COOMARASWAMY⁴ from the Boston Museum Collection. He, too, thought that these Hindu images belonged to Jaina school.⁵

A *parikara* is called *ekatīrthī*, when it encloses a single image of Jina; *trīrthī* when there are three images—one central (called *mūlanāyaka*) and two others one on either side; *pañcatīrthī*, when there is a central image, two (one each) on either side, and two above these. When a *parikara* has all the 24 Jinas on it, it is called a *caturvīṃśatīpaṭa*.

1. The Jainas seem to have been using it from early times as the *Nirvāṇa-kalikā*, *op. cit.*, p. 4, cites an *āgama*, mentioning it, as *pariyara*.

2. Cf. Feru THAKKUR, *op. cit.*, p. 134, verse 41, describing the parts of a Jaina temple.

3. *Ibid.*, pp. 93-96.

4. *Catalogue of the Indian Collection in the Museum of Fine Arts Boston*, (1923), pp. 106, 108, 142-44, pls. LVIII-IX and LXXXVI.

5. *Ibid.*, pp. 108 and 145. His use of the word *caitya*, as I have already pointed out (*Jaina Antiquary*, December 1938, Vol. IV, No. III), for describing the ornament surmounting the *torana* is wrong. It is *kalaśa*, or historically conventionalized *chhatra*, for in early images it is this that is found sculptured over the Jina's head. A few later metal images of Jinas figure both a *chhatra* and a *kalaśa* (see Nos.), but usually it is the *kalaśa* which at times is three-fold: a relic, no doubt, of the triple umbrella shown over Jina's head.

Kāyotsarga (or *Kāūsagga*).

This is the name of a pose of Jinas who stand erect and motionless, with their arms thrown down on either side of the body, and hands, very often, touching the ankle. It is usually explained as a standing meditation pose in English books on sculpture¹ and in later Jaina texts.² But this explanation is not quite correct. The exact rendering in English would be an erect, standing, motionless posture of the body practising penance. For Mahāvīra in the *Uttarādhyayana*³ says that "by *Kāyotsarga* (literally abandoning the body) he (a monk) gets rid of past and present (transgressions which require) *prāyaścitta*." This rite was to be performed every evening. And after that, "he should confess his transgressions committed during the day."⁴ *Samosaraṇa* (*samavasaraṇa*).

"This word and the verb *samosarā* are commonly used" writes Jacobi, (*Sūtrakritāṅga*, SBE., Vol. XLV, p. 315, n. 2.), "when Mahāvīra preaches to a meeting (*melāpaka*) gathered round him." It really meant perhaps 'a true principle' or 'creed' (See *Ibid.*, p. 386, n. 3). To this meeting as told in *Jñātādharma-kathā*, (*op. cit.*, *Sūtra* 21, pp. 43-45), came kings, princes, officers, gods, and others. So the Jains now explain *samosaraṇa* as a grand assembly hall designed by gods for listening to the discourse of Jinas (cf. JAYANTAVIJAYA, *Ābū*, p. 254). This explanation is based on the actual representation of the scene in sculpture and painting, which evidently is an exaggerated version of the facts in *sūtras* cited above.

I JINAS, YAKṢA, YAKṢIṆI (STONE)

I a² 3

JINA, seated in *ardhapadmāsana*, with hands in *dhyāna mudrā*, over a triple cut pillow-like seat. Right and left cut in low relief, a female (?) and male attendant standing with a fly whisk (*cāmara*) with a high head dress, and scanty costume. Behind the Jina's head a circular *prabhā*, and over it an umbrella (*chhatra*) with triple decorations, and surmounted by a small *kalāśa*. The *parikara* all round is decorated with lotuses in low relief.

Rough, coarse, basic rock. Tirupati Kundram, a Jaina suburb of Conjeevaram (*Kāñci*), S. Indian (Pallava), c. 600 A.D.

Dimensions (about) breadth 2' × height 3' 11" × thickness 6.2".

Pl. I

I a² 6

A bust of a Jina (*Ādinātha*), originally seated figure, now broken from the waist, left shoulder and right hand. The Jina has curly hair, which fall down over his shoulders, long ear lobes, and behind his head a circular *prabhā*.

Fine grained, compact, light green, basic rock. Bijapur, Karnāṭaka. Rāṣṭra-kūṭa, c. 800 A.D.

Height 2' 10".

Pl. I

1. CHANDA, *Mediaeval Indian Sculpture in the British Museum*, London 1936, p. 13.

2. FERTU THAKKUR, *op. cit.*, p. 94, verse 30, commentary.

3. SBE., Vol. XLV, p. 164. 4. *Ibid.*, p. 148.

I a² 7

Head of Jina, defaced. Reddish sand-stone. Chandor, Goa, W. India, c. 1000 A.D.

Height 12".

I a² 8

The head of a Jina who is known with very long earlobes and curly hair in relief, surmounted by a quarterfoil flower (?) Fine grained, buff sand-stone. Khajurāho, C I Candella, c. 1000 A.D.

Height 6.2".

Pl. II

I a² 4

PĀRŚVANĀTHA of Digambara school, standing in penance pose (*kāussagga*) over a high pedestal. Behind him is a cobra, forming a canopy of seven hoods over his head. The Jina has curly hair and long earlobes.

Lapis lazuli. Baidur, S. Kanara. c. 1100 A.D. Presented by Prof. G. M. MORAES.

Height 27" (about)

Pl. I

I a² 1

Upper portion of the triangular *parikara* of an image of Jina, probably Mahāvīra, seated in *padmāsana*, once adorned with a number of seated Jinās, of which two on the left are intact, 3 badly defaced, and the rest broken away. To the right and the left of the head of the central Jina was an attendant with a fly-whisk (*cāmara*), remnants of which are left. Over the head of the Jina is sculptured a triple umbrella (*chhatra*), surmounted by a *kalāśa*, and ornamented with *caitya*-window design on its three facets, central facing the full front and the side ones right and left.

Fine grained, compact, greenish grey, basic rock. Gersoppa, N. Kanara. S. Indian, c. 1100 A.D.

Dimensions 10" × 14" × 2'3".

I a² 2

Pedestal of the image of a standing Jina, together with a portion of the *parikara*, and remains of the feet of the Jina. To the right and left of the feet a male (*Yakṣa*, Ajita?) with four hands carrying a noose (*pāśa*) and fruit (*bijorakam*) in u. l. h. and l. l. h., and rosary (*akṣamālā*) in the u. r. h., (now mostly broken) and l. r. h. in *varadamudra*, seated in *latitāsana*, (tall *mukuṣa* over the head and a long *hāra* touching the feet round the neck)—and a female (*Yakṣiṇī*, Mahākālī), seated, ornamented and carrying the symbols, an axe (*paraśu*) and *śakti* in the u. r. and l. hands, lower—similar to those in the hands of the male. The sides of the *parikara* are cut in facets, and each side was decorated with a crouching *makara*, having upraised face. On the front of the pedestal an inscription in Kannada characters in six lines.

Fine grained compact basic rock. Bidi, Belgaum, S, Indian, c. 1100 A.D. Presented by the Patil of the Village.

Dimensions 21" × 9".

The inscription is not completely read. According to Mr. Venkata Rao, a postgraduate student of the Institute, it seems to record the installation of the image in Jaina temple (*Jinālaya*).

I a² 5

Left hand fragment of a richly decorated *parikara* of the image of a Jina. On the pedestal a standing female (*Yakṣiṇī*—*Cakreśvarī*) with 12 arms, holding in the upper eight hands a disc (*cakra*), in the lower right a *vajra*, and an indistinct emblem, perhaps a *vajra*; those of the left broken, but should have held a *bijoraka* fruit and *varadamudrā*. (The male attendant on the other side would be *Yakṣa*

Gomukha and the Jina Ādinātha of the *Digambara* school). Above her figure a vertical row of seated Jinas, then an ornamented *makara toraṇa*.

Fine grained, compact, greenish grey, basic rock. Gersoppa, N. Kanara. S. Indian (Hoysāla), c. 1200 A.D.

Height 3' 10".

Pl. I

I a² 9

Head of a Jina, together with part of the *parikara*. The Jina has curly hair, and long earlobes, and three *mālā*-like strokes on the chest, and round the neck.

Smooth grey basic rock. Gersoppa, N. Kanara, c. 1200 A.D.

Dimensions 10" × 6" × 4".

II JINAS (Brass)

I b² 73

A Jina of the *Digambara* school, standing in penance (*kāūsagga*) pose. Feet broken. Curly hair and long earlobes. Three semicircular *mālā*-like strokes engraved round the neck and on the chest.

Alloy of five metals (*pañchadhātu*). Gersoppa, N. Kanara, S. Indian, c. 10th century A.D.

Height 12".

Pl. II

I b² 27

PĀRŚVANĀTHA, seated in *padmāsana*, with his hands in *dhyānamudrā* over a cushion, supported by a stand, under a cobra (seven-hooded). Signs of sandal paste on the navel (*nābhi*); face worn out because of the application of sandal paste. Reverse an inscription.

Brass Gujarāt (?), dated Samvat or Saka (?) 1234 = A.D. 1777 or 1312.

Height 2.5".

The inscription reads: *Srī Mūlasaṅgha śrī Mu (?) da na ki (?) upadeśāt 1234* "In Mūlasaṅgha—because of the preaching of (year) 1234."

I b² 72

PĀRŚVANĀTHA (as in I b² 27). No inscription on the reverse

Brass Gujarat (?), North Indian, c. 1200 A.D.

Height 2.6".

I b² 8

PĀRŚVANĀTHA seated in *padmāsana*, hands in *dhyānamudrā*, seated on a pillow-like pillow (?). . . Behind his head the seven-hooded cobra has its hoods broken. Face of the Jina completely worn out due to use.

Brass. North Indian, c. 1100 A.D.

Height 1.5".

I b² 28

PĀRŚVANĀTHA, seated in *padmāsana*, with hands in *dhyānamudrā*, seated over a cushion (which is resting on an inverted funnel-like stand). Over the figure is a canopy of seven-hooded cobra, surmounted by a *kalaśa*. The entire sculpture is completely worn and become blackish, due to the application of sandal paste and subsequent contact with calcareous substance.

Brass or copper (?) Gujarāt (?). N. Indian, c. 1200 A.D.

Height 2.4".

I b² 25

PĀRŚVANĀTHA, with four other Jinas. A *pañcatīrthi* image (*bimba*). Pārśvanātha seated in *padmāsana*, with hands in *dhyānamudrā*, on a cushion. To his right and left a Jina standing in penance (*kāyotsarga*) pose. Behind him a seven-hooded cobra, making a canopy. To its right and left a seated Jina. Behind it the *toraṇa* of the *parikara*, surmounted by a *kalaśa*. Reverse an inscription.

Brass. Gujarāt (?) North Indian, Digambara school. Dated Samvat 1425 = A.D. 1368-9.

Height 4.8".

Pl. II

The inscription is illegible at places. It reads: *Sam 1425 Vai (Vaiśākha) sudi 10 kāla (?) Saṅghe a . praṇmati.* "In the year 1425 Vaiśākha sudi 10"

I b² 9

PĀRŚVANĀTHA, seated in *padmāsana*, with hands in *dhyānamudrā*, over a cushion, resting on a square pedestal. Behind his head traces of the seven-hooded cobra. An inscription round the pedestal.

Brass or alloy of 5 metals (*pañcadhātu?*). Digambara school. North Indian, Dated Samvat 1443 = A.D. 1396-7.

Height 3".

The inscription reads: *Sam 1443 Vaiśākha sa (śu) di 12 Śrī Mūlasaṅghe sātana-putra* "In the year 1443, Vaiśākha sudi 12 in Mūlasaṅgha"

I b² 74

A *pañcatīrthī* image of Supārśva, 7th Jina of the Digambaras. Supārśva, standing in penance poṣe (*kāūssagga*), over a rectangular pedestal, under five-hooded cobra. To its right and left a seated Jina. To his right and left a nude Jina standing in *kāūssagga* pose. To the right and left of these a standing Yakṣa (*Mūtaṅga*) and Yakṣiṇī (*Kālī* or *Mānavī*), with four arms. Symbols indistinct. Behind it a semi-circular *torana* of the *parikara*, surmounted by a *kīrtimukha*. The sculpture is in three pieces: (1) The standing Jinas, (2) the pedestal, and (3) the *parikara*.

Brass. Digambara school. South Indian, c. 1300 A.D.

Height 10.5".

Pl. II

I b² 3

SUMATINĀTHA, the 5th Jina, seated in *padmāsana*, over a bow-like pillow, supported by three small rectangular legs, with hands in *dhyānamudrā*. Traces of silver inlay over the *śrivatsa*-mark on the chest, and five dorps (*taṅka*) on the pillows. Reverse an inscription.

Brass. North Indian, c. 1300 A.D.

Height 2".

The inscription reads: *Śrī Sumatinātha bimbaṃ/Hirati sava raja I.* "An image of Sumatinātha"

I b² 5

A Jina, either Ādmātha or Sāntinātha, seated in *padmāsana*, with hands in *dhyānamudrā*, over a pillow resting on three small square legs. Traces of silver inlay remain on the girdle and over the cognizance (*cinha* which looks like a bull or a deer) and other marks over the pillow.

Brass. North Indian, c. 1400 A.D.

Height 3.7".

I b² 29

A *pañcatīrthī* image (*bimba*) of Suvidhinātha, the 9th Jina seated in *padmāsana*, hands in *dhyānamudrā*, over a cushion, which was inlaid with five crystals, three of which are now missing, resting upon a *siṃhāsana*. The cognizance (*cinha*), *makara* of the Jina is faintly engraved between the lions supporting the throne. To the right and left Yakṣa (Ajita) and Yakṣiṇī (Sutarā). The *parikara*, and the position of the four other Jinas as in I b² 21, except that the worshippers on the pedestal in this image are seated and not standing. Silver inlay on the *kalāśa* and in the eyes of the central Jina. Reverse an inscription.

Brass? North Indian, Gujarāt. Dated Samvat 1505 = A.D. 1448.

Height 8".

II 39



Ia²3
P. 341



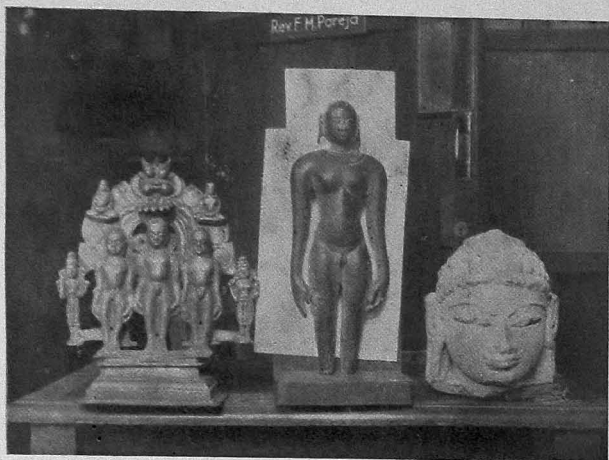
Ia²6
P. 341

Ia²5
Pp. 342-3



Ia²4
P. 342

12 DEC 1942



I b² 74
P. 344

I b² 73
P. 343

I a² 8
P. 342



I b² 26
P. 345

I b² 21
P. 346

I b² 25
Pp. 343-4

The inscription reads : *Samvat 1505 varṣe jyeṣṭha sudi 9 ravau Śrī Amcalagacche śrī Jayakesarisūriṇā = mupadeṣena jālaṃṭāvādā bhāryāmū suta Jayatāsu śrāvakeṇa bhāryāhāluputra devānara dāharipāla maṇika sahītena ātmaśreyase śrī Suvidhināthabimbam kārītam pratīṣṭhitam śrī saṅghena śrīh.* " In the year 1505, Jyeṣṭha sudi 9, Sunday, an image of Suvidhinātha was caused to be made and installed by the wife of Mai's son, son of Jayatā, together with Mānka, Dahirapāla, son of the wife Hālū of Jhāharvāda (?) for their welfare by Śrī Saṅgha, by the preaching of Śrī Jayakeśisūri of Amcalagaccha. Jayakeśisūri and Amcalagaccha are mentioned by several inscriptions from V. S. 1505-1530 (See Nahar, *op. cit.*, Index, p. 1). The date is regular, and corresponds to Sunday May 12, A.D. 1448. Cf. PILLAI, *Indian Ephemeris*, Vol. V, p. 198.

I b² 1

A *pañcatīrthī parikara* of an image of Abhinandana, the 4th Jina, whose figure is missing from his seat. The cognizance of the Jina, monkey (*kapi*) was engraved between the lions, which support the throne, but it is defaced now. To the right and left of his throne are the Yakṣa (Iśvara)' and Yakṣiṇī (Kālikā). The *parikara* as in I b² 26. Reverse an inscription.

Brass (or copper ?). Stambhatūrtha (Cambay), Gujarat.

Dated Samvat 1528 = A.D. 1471.

Height 4·7".

The inscription reads : *Sam 1528 varṣe vai (Vaiśākha) sudi 5 śukre Śrīmāla-ñātiya śā (Śaha) Pūjalā (ta) Līlusuta Rānakena bhāryā Hivāisuta Harṣādikuṭumbayutena svaśreyase pravā śrī Abhinandana bimbam Śrī Āgamagacche śrī Devaratnasūriṇā = mupadeṣena kārītam pratīṣṭhitam ca stambhatūrthe.*¹ " In the year 1528 Vaiśākha sudi 5, Friday an image of Abhinandana was caused to be made and installed by the preaching of Devaratnasūri of Āgamagaccha for their own welfare by the family of Harṣa, son of Hirāi, wife of Rāṅka, son of Līlu (and) Śa (Shāh) Pūjalāla of Śrīmāla caste".

I b² 26

A *pañcatīrthī* image of Neminātha, the 21st Jina seated in *padmāsana*, hands in *dhyānamudrā*, over a cushion with three silver and two copper (?) drops, resting upon a *śimhāsana*. The cognizance (*cinha*), a blue lotus (*māla kamala*), of the Jina is engraved in silver between the lions supporting the throne. The *parikara* and the position of four Jinas as in I b² 21, except that there are no musicians by the side of the seated Jinas, and there is a figure of *Cakreśvarī* on the pedestal.

Silver inlay on the *kalaśa*, on the eyes and chest, cushion and the cognizance of the central Jina ; and on the chest of the seated Jinas and to their right and left on the frame and on the chest of standing Jinas. Reverse an inscription.

Brass Gujarat-Rājputānā, North Indian Dated Samvat 1597 = A.D. 1540.

Height 6·4".

The inscription reads : *S. 1597 varṣe marga sudi 3 gurau Upakeśa jñātau Kurkuṭa gotre va (vaṇika) Rāmasīhabhāryā Ramāde putra va. śa (khe) tā va. cāmpā va. Cāhadhā va. Cāhada tadbhāryā Kutigadī nāmnayātmaśrēthamā Śrī Neminātha bimbam kārītam pratīṣṭhitam śrī Upakeśagacche śrī Kukudācāryasantāna śrī śrī Sidhasūribhīh.* "In S. 1597 Mārga sudi 3 Thursday an image of Neminātha was caused to be made and installed by Śrī Siddhasūri, the spiritual descendant of Śrī Kukudācārya for the welfare of Kutigade, wife of Vaṇika (Baniya) Cāhada son of Ramāde, wife of Rāmasīha of Kurkuṭa gotra and Upakeśa caste."

Kukudācārya belonged to the Upakeśa gaccha. Nahar, *op. cit.*, No. 1634. The date seems to be irregular. In PILLAI, *op. cit.*, p. 283 Thursday fell on *sudi 4*, the whole date corresponding to Thursday, December 2, A.D. 1540.

Pl. II

1. The date seems to be irregular. In Pillai, *op. cit.* p. 142 *sudi 5* falls on Friday in the year V. S. 1527 = Friday, April 6, A.D. 1470.

I b² 21

A *pañcatīrthī* image (*biṃba*) of Sitalanātha, the 10th Jina. Jina seated in *padmāsana*, the hands in *dhyānamudrā*, upon a cushion (?) inlaid with 5 rosettes, which rests on a lion-throne (*simhāsana*). The centre of the seat of Jina has a small horizontal piece, on which his cognizance (*cinha*), Śrīvatsa, may have been engraved, but is now defaced. The image is called *pañcatīrthī* because excluding the central Jina (called *Mūlanāyaka*) there are four other Jinās in the whole *parikara* who are placed as follows: Right and left of the central Jina there is a Jina in standing penance-pose (*kāūssagga*=*kāyotsarga*). To their right and left are attendants with fly-whisks (*cāmara*). Above these, right and left of the head of the central Jina are seated Jinās, and to their right and left are musicians and dancers (*jharjharvādyakārāh purusāh*). Over these is a pair of elephants holding as it were the umbrella (*chatra*) over the Jina's head. A conch-blower (*śaṅkhadharmā*) is seated over the top of the umbrella. Behind is the perforated semi-circular part of the *parikara*, surmounted by a *kalaśa*. The outer ends of the *parikara* has an elephant-crocodile face (*makara-mukhā*).

To the right and left of the *simhāsana* are seated a male (*Yaksa* *Brahmayaksa*) and female (*Yakṣiṇī*: *Aśokā*) attendants. Below the throne is a pair of deer around *dharmacakra*. To their right and left are five and four constellations (*grahas*) making in all nine constellations (*navagrahas*). In the centre of the pedestal is seated Cakreśvarī (a goddess), and to her right and left a male and a female worshipper. Signs of silver inlay of gilt on the *kalaśa*, *chatra*, Jina's chest, and waist-band, pillow, below the *simhāsana*, and the perforated panel behind Cakreśvarī. Reverse an inscription.

Brass. Devapaṭṭana (Somnath, Kathiawar ?). North Indian, dated Saṃvat 1666=A. D. 1603-4.

Height 6'3".

The inscription reads: *Sam o 1666* . (letters not clear)... *Devapattan (e)* ... (letters not clear)... *Sri Sitalanātha bio. (biṃbaṃ) kā (kārapitam) Pra. (pratiṣṭhapitam) ca tapa. Sri Vijayasena sūribhūh.*

"In the year 1666 ... an image of Sitalanātha was caused to be made and installed by Sri Vijayadevasūri at Devapaṭṭana ..."

A number of inscriptions from all over India mention Vijayadeva Sūri and Tapagaccha. See Nahar, *op. cit.*, Part II, Index, pp. 8-9.

Pl. II

III AMBIKĀ (Metal)

I b² 7

AMBIKĀ, seated on a stool-like lotus. Two armed. the right hand holds a very indistinct object, perhaps a mango, the left supports a child on her left lap. Behind the image a *parikara* with a *kalaśa*. The piece looks blackish and is too much worn out with application of sandal paste.

Brass. North Indian, c. 1100 A.D.

Height 4'2".

I b² 30

AMBIKĀ (?) four armed goddess seated in *lalitāsana*, upon a crude lotus resting on a crouching lion, facing left. The upper two hands carry a lotus each. The l. r. h. has a round object, mango (?), and l. l. h. supports a child on her lap. An attendant (?) standing to the right, touching the thigh of the goddess with his left hand. A worshipper on the left. A *parikara* at the back, surmounted with a *kalaśa*. Just over the head of the goddess a seated Jina. The entire sculpture cast in one piece. Reverse an inscription.

Brass. North Indian (probably Gujarāt-Rājputāna). Dated Saṃvat 1198=A. D. 1141-2.

Height 8·1".

The inscription reads : *Aṣṛignānā Saṃvat 1198.*

Pl. III

I b² 42

AMBIKĀ, two armed goddess standing under a mango tree with a child in her left hand and a twig of mango tree with mangoes in her right hand. Below on her right two seated figures, a man and a woman. On the left a lion, and a woman with a child. On the pedestal a worshipper in each corner and an attendant with a *cāmara* in his right hand ; on his left an animal (deer ?). Behind the image a *pañcatīrthī parikara* with a *kalāśa* on the apex, with three seated *tīrthankaras* on a cusped *torana*, and a nude standing *tīrthankara* on either side of Ambikā. Reverse an inscription.

Brass. Digambara school. North Indian (?), Dated Saṃvat 1211=A.D. 1154-5.

Height 4·8".

The inscription reads : *Sam 1211 Sā bū (worn out) ... saha pa pra. " In the year 1211"*

Pl. III

I b² 75

AMBIKĀ, two armed goddess, seated in *lalitāsana*. The left knee supported by a lion, facing right. The r. h. holds a branch with mangoes, the l. h. supports a child, which is seated on her lap. Behind the goddess a *parikara*, surmounted by a *kalāśa*, and showing in bold relief a twig of a mango tree, with mangoes.

Brass. Gujarāt-Rājputāna. North Indian, c. 1200 A.D.

Height 4·6".

Pl. III

I b² 76

JAINA GODDESS, four-armed, called *Bālādevī* in the inscription (see below) ; seated in *lalitāsana* on a lion. The upper two hands hold a creeper (?) in the form of a semi-circle over and behind her head ; the lower two hands support a child on each lap. Below, on the right, a worshipper. Behind the *devī* a semi-circular *parikara*, surmounted by a long *kalāśa*. Drops of silver inlay on the head-dress, eyes, *hāra*, and *mālā* of the *devī* and the eyes of the lion. Reverse an inscription.

Brass. Gujarāt-Rājputāna. North Indian, Dated Saṃvat 1505=A.D. 1448-9.

Height 5".

The inscription reads : *Saṃvat 1505 (effaced) ... Śrīmāla jñātiya u Mādānapati Turuṇa kodiya Bālādevā (i) Maruṇa gotradevā (i) kārāpita pratīṣṭ(ṭh) ita śrī Ganaratna sūri.*

"In Saṃvat 1505 (A. D. 1448), Turuṇa, of Śrimal caste and an inhabitant of Mādānapati caused an image of Bālādevī to be made and established by Gaṇaratnasūri."

Pl. III

I b² 43

AMBIKĀ (?) goddess, two-armed, seated in *lalitāsana*, over a hollow stool. R.h. holds a mango twig ; l.h. holds a child, which is clinging on to the waist of the goddess with its right hand, under the goddess's armpit ; left touching her left breast. Goddess has no *mukuta*; her hair is parted in two, and tied in a huge knot to the left.

Bronze (?) c. 1400 A.D.

Height 3·7".

IV SARASVATĪ

I b² 20

SARASVATĪ, four-armed goddess, seated in *lalitāsana* over an indistinct seat. In front of her left lap, her *vāhana*, swan, facing right. The upper two hands carry a ladle and a book. The lower a rosary and a water-vessel. On her either side a

female attendant carrying a water-vessel. In front of her, just below the right knee a sage worshipping and facing the left.

Behind the image an highly ornamental *parikara*, in the shape of a cusped *torana* (arch) surmounted by a *kalaśa*. On the pillars of the *torana* is seated on the right *Ganeśa*, on the left an indistinct figure. On the outward sides of the pillars or pilasters on either side is a prancing horse or griffon (?). The images and the *parikara* are cast in one piece, and except the top of the *parikara*, all the figures are extremely worn out.

Brass. Gujarāt-Rājputānā. North Indian, c. 1100 A.D.

Height 6·8".

Pl III

I b² 67

SARASVATĪ, four-armed goddess, seated on conventional hour-glass like lotus, resting on a square pedestal, on which is engraved in outline a swan (*haṁsa*), her cognizance (*ciñha*). U. r. and l. hands carry a goad (*aṅkuśa*), and noose (*pāśa*), but r. h. in *varada mudrā* carrying a rosary (*akṣamālā*) l. l. h. a round object. The image has no *parikara* but the crown (*mukuta*) of the goddess is surmounted by a *kalaśa*.

Brass. S. Indiah (?), c. 1500.

Height 4·2".

V VAIṢNAVA (METAL)

I b² 66

VIṢṆU (Trivikrama), standing on a lotus, supported by a pedestal and a *parikara* on the back. Four-armed : u. r. and l. hands *gadā* and *cakra* : l. r. and l. hands *padma* and *śankha*. To the right and left an attendant, and two seated figures on the *torana* of the *parikara*, whose crest is broken. Silver inlay in the eyes, *hōra* and on the *cakra*. Figure very much worn out due to use.

Reverse an inscription.

Brass. Gujārat (?). North Indian, Dated Saṁvat 1205 = A.D. 1148-9.

Height 3·5".

The inscription reads :

Samvat 1205 . . . 9 *nomne paṇḍita dādā vaśīṣṭa (vaśīṣṭa ?) trikāma mūrti (?) kārāpita.*

"In the year 1205 . . . on the 9th, Paṇḍita Dādā . . . caused to be made an image of Trikama".

I b² 19

VIṢṆU (Vāsudeva), standing. Four-armed : the two u. r. and l. hands hold a *cakra* and a *śankha* ; the l. r. and l. hands *padma* and *gadā*. Below on the right a man standing, holding an outstretched serpent in his left hand ; on the left a woman holding some object in her right hand. In either corner of the pedestal a worshipper too much worn. Behind the image a *parikara* with a *kalaśa*, which has holes on the underside at each end. Signs of silver inlay in the eyes of Viṣṇu. (Cf. Coomarswamy, *Boston Museum Catalogue Indian Collections*, 1923, pp. 105-106, pl. lviii.)

Brass. Gujarāt—Rājputānā. North Indian, c. 1100 A.D.

Height 8·1".

I b² 18

VIṢṆU (Kṛṣṇa), four-armed, standing over a lotus, which is resting on a four-stepped, ornamented pedestal, having a broad plinth. As the figure is extremely worn, the symbols in Viṣṇu's hands are indistinct, but they seem to be : u. r. and l. hands *gadā* and *padma* ; l. r. and l. hands *śankha* and *cakra*. R and l of Viṣṇu are a female and male attendants standing, the first holding some weapons (?) with both hands, the second with one hand. In the front of the pedestal there were some objects which are now completely worn out and indistinct. Traces of silver in the

eyes and navel of Viṣṇu, the forehead of attendants, and the front of the pedestal. The image is *saparikara*; the latter has an oval perforated *torana*, surmounted by a *kalaśa*. On the *torana*, just over the *prabhamaṇḍala* of Viṣṇu, on its either side, is a figure seated in *lalitāsana*.

Brass. North Indian, c. 1100 A.D.

Height 5.5".

I b² 33

VIṢṆU (Trivikrama), standing figure, four-armed: the u. r. and l. hands hold a *gadā* and *cakra*; the l. r. and l. hands *padma* and *śankha*; wearing a high crown. Below on either side two worshippers holding some objects with both hands. Garuḍa in human form with wings on the pedestal. Behind Viṣṇu, a *parikara*, with a *kalaśa* in the centre, and on either side of it a worn out figure seated in *lalitāsana* on a lotus. (cf. Coomaraswamy, *op. cit.*, pl. lviii).

Brass. North Indian, c. 1200 A.D.

Height 4.7".

I b² 46

Viṣṇu (Trivikrama), four armed: u. r. and l. hands *gadā*, *cakra*; l. r. and l. hands *padma* and *śankha*. Standing as in I b² 66. *Parikara* has an oval *torana* which is surmounted by a *kalaśa*.

Brass. North Indian, c. 1200 A.D.

Height 4.4".

I b² 61

VIṢṆU (Pradyumna), standing as in I b² 66. Four armed: u. r. and l. hands *śankha* and *cakra*; l. r. and l. hands *padma* and *gadā*. *Parikara* surmounted by a *kalaśa*. Figure worn due to use.

Brass. North Indian, c. 1200 A.D.

Height 3.7".

I b² 38

Viṣṇu (Trivikrama), standing as in I b² 66. *Parikara* and *torana* as in I b² 46.

Brass. North Indian, c. 1200 A.D.

Height 3.2".

I b² 17

VIṢṆU (Trivikrama), four-armed, standing over a pillow-like stool, which is resting on a four-legged pedestal. Right and left of Viṣṇu an attendant standing. U. r. and l. hands hold *gadā* and *cakra*; l. r. and l. hands hold *padma* and *śankha*. The image is *saparikara*: the latter has a low, semi-circular *torana*, without a *kalaśa*. On it is engraved the *prabhā* of Viṣṇu. Figure worn and rusted.

Brass (?). North Indian, c. 1200 A.D.

Height 3.5".

I b² 10

VIṢṆU (Trivikrama), standing as in I b² 66. *Torana* of the *parikara* without a *kalaśa*. Figure and all the symbols carried by him worn due to use.

Brass North Indian, c. 1200 A.D.

Height 3.5".

I b² 11

VIṢṆU (Trivikrama), standing, four-armed, u. r. and l. hands hold *gadā* and *cakra*; l. r. and l. hands *padma* and *śankha*. Right and left an attendant. Viṣṇu has a curious face. Behind, the *parikara* with an oval *torana*, surmounted by a very small *kalaśa*.

Brass. North Indian (?), c. 1500 A.D.

Height 3.5".

I b² 23

LAKṢMĪ-NĀRĀYAṆA, seated in *lalitāsana*; Nārāyaṇa (Viṣṇu) over a small stool, Lakṣmī over Nārāyaṇa's left lap. Below Nārāyaṇa, his *vāhana*—garuḍa—like a real bird, facing left. Figures extremely worn. Behind the figures a *parikara* surmounted by a long *kalāśa*. All cast in one piece

Brass. Gujarāt-Rājputānā. North Indian, c. 1100 A.D.

Height 3.4".

I b² 77

LAKṢMĪ-NĀRĀYAṆA. Similar to I b² 23, only the *kalāśa* of the *parikara* smaller.

Brass. Gujarāt, North Indian, c. 1100 A.D.

Height 2.6".

I b² 51

LAKṢMĪ-NĀRĀYAṆA. Figures rusted and worn.

Cf. I b² 23.

Brass (?). North Indian, c. 1100 A.D.

Height 2".

I b² 39

LAKṢMĪ-NĀRĀYAṆA, seated in *lalitāsana*, over a stool-like lotus; four-armed: l. r. h. with conch (*śaṅkha*), u. r. h. with lotus (*padma*); u. l. h. with mace (*gadā*), l. l. h. supporting Lakṣmī seated on his left lap. She with one hand on his shoulder, the other holding a water-lily (*nīlotpala*). Two small attendants, a male and a female, on the right and left. Garuḍa in front of the left leg of Viṣṇu. Behind a *parikara* in one piece, with the rest of the casting, surmounted by a *kalāśa*.

Brass. North Indian, c. 1300 A.D. (Cf. COOMARASWAMY, *op. cit.*, p. 118, pl. lix).

Height 5.3".

I b² 59

LAKṢMĪ-NĀRĀYAṆA. Nārāyaṇa (Viṣṇu) seated on Garuḍa in human form, Lakṣmī on Viṣṇu's left lap. Viṣṇu four-armed: u. r. and l. hands hold *cakra* and *gadā*; l. r. and l. hands *padma* and *śaṅkha*. Below, to the right and left standing male and female attendant *Toraṇa* of the *parikara* broken; on its either side a seated figure.

Brass. North Indian, c. 1400 A.D.

Height 4".

I b² 52

VENU-GOPĀLA (Kṛṣṇa playing on a flute), standing in cross-legged posture on an inverted dish-like stool. Two armed, playing on a flute (which is missing) with two hands to the right; nude hair tied in two knots one standing over the head, like a *kalāśa*, the other falling down over the neck.

Brass. c. A.D. 1500. (Cf. COOMARASWAMY, *op. cit.*, p. 108, pl. lxx).

Height 8.4".

I b² 56

VENU-GOPĀLA (Kṛṣṇa playing on a flute), standing in cross-legged posture on a square piece. Two armed, playing on a flute (which is missing) with two hands, (a little more further apart than in I b² 52), to the right. Hair tied in a *kalāśa*-like knot, long ear-lobes, apparently nude.

Brass. c. A.D. 1500. (Cf. COOMARASWAMY, *op. cit.*, p. 108, pl. lxx).

Height 9.1".

Pl. III

I b² 78

BĀLAKRṢṆA (Kṛṣṇa crawling as a child, on its knees and left hand, with a ball of butter in the right hand). Over the head of Kṛṣṇa is an oval *toraṇa*, surmounted by a *kalāśa*.

Brass. North Indian c. 1600 A.D. (Cf. COOMARASWAMY, *op. cit.*, p. 109, pl. lxi).

Height 1.5".

LAKṢMĪ

I b² 22

GAJA-LAKṢMĪ, four-armed goddess, seated in *padmāsana* on an elephant facing the full front, and carrying a lotus stalk in its trunk. The upper two hands of the goddess carry an elephant each of which seems to form a *torāṇa* over her head. The lower two hands carry a rosary (*mālā*) and a water-vessel (*kamandalu*). Behind the image a *parikara*, surmounted by a *kalaśa*. The elephant and the goddess all cast in one piece.

Brass. Gujarat-Rājputānā. North Indian, c. 1100 A.D.

Height 5.3".

I b² 79

Unidentified goddess (Lakṣmī?), four-armed, in *padmāsana*, a hollow stool (?) supported by a pedestal. Symbols carried by upper two hands look like elephants, (cf. I b² 80), too worn and indistinct; the l. r. h. carried a rosary (*akṣamālā*); l. l. h. a water vessel (*kamandalu*). The image is *saparikara*, which has a slightly wavy *torāṇa*, surmounted by a *kalaśa*.

Brass. North Indian, c. 1200 A.D.

Height 4.8".

I b² 80

A goddess (Lakṣmī?), four armed, seated in *padmāsana*, over a conventional lotus supported by a pedestal of the *parikara*. Upper two hands carry an elephant each, l. r. h. rosary (*akṣamālā*), l. l. h. a water vessel (*kamandalu*). The image is *saparikara*, which has an oval *torāṇa*, surmounted by a *kalaśa*. The figure is worn and very much rusted.

Brass (?). North Indian, c. 1200 A.D.

Height 3.1".

VI SŪRYA (Metal)

I b² 70

Sūrya, two-armed god, standing, with lotuses in his hands, dressed in a tall *mukuṭa* (*avyaṅga*) girdle, high boots, and a long *mālā* touching the ankles. Behind his head a circular *prabhā*, below to the right and left an attendant (that on the left with a very long staff held across his body). Behind the figure a *parikara*, with a wavy triangular *torāṇa*, surmounted by a *kalaśa*.

Silver inlay in the eyes of Sūrya.

Brass. North Indian, c. 1200 A.D.

Height 4".

VII ŚAIVA (Metal)

I b² 53

Unidentified, four-armed figure, standing on a lotus-like stool, resting on a small rectangular pedestal. The u. r. and l. hands carry a lotus (?) and a conch (?), the lower r. hand is held forth and carries a begging bowl (*kapāla*?); the l. l. hand is similarly held forth and holds a staff or a mace, which is resting on the ground. In the front, on the pedestal are from r. to l. a *liṅga* in a *yonipātha* and nine ball-like objects, representing perhaps *navagrahas*. To the r. and l. of the standing figure a small and a large animal facing the full front. The image is *saparikara*, which has a perforated and cut border, surmounted by a *kalaśa*, with *mukuṭa* of the figure are the crescent moon and sun.

volutes on either side. On the *parikara*, immediately to the r. and l. of the *jaṭā-*

The standing pose, begging bowl and the crescent moon suggest that the figure may be a North Indian representation of the *Bhikṣāṇamūrti* of Śiva, differing however from the known South Indian images in a number of points. Cf. Gopinath RAO, *Elements of Hindu Iconography*, Vol. II, p. 306, pls. lxxxvii-ix.

Brass. North Indian (?), c. 1300 A.D.

Height 6".

I b^a 31

Śiva-Pārvatī, seated figure. Śiva on a pillow-like stool, Pārvatī on his left lap; below her a small bull (*nandī*) facing left. Śiva four-armed: u. r. h. holds a skull (*khaṭvāṅga*), the l. r. h. a round indistinct object, u. l. h. a serpent, and l. l. h. supports Pārvatī; she with her right hand embraces him, and with her left hand holds a blue lotus (*nilotpala*). Silver inlay in the eyes and chest of Śiva. The *parikara*, cast in one piece with the rest, and surmounted by a *kalaśa*.

Brass. North Indian, c. 1100 A.D.

Height 3".

Pl. III.

I b^a 48

Śiva-Pārvatī. Śiva, four-armed, seated in *lalitāsana* over *nandī*, with Pārvatī on his left lap, she carrying a *nilotpala* in her left hand, with the right holding Śiva, who carries a *triśūla* and a serpent in u. r. and l. hands; in l. r. a round object, with the l. l. hand supporting Pārvatī. The image is *saparikara*, which is surmounted by a long cinquefoil *kalaśa*.

Brass. North Indian, c. 1200 A.D.

Height 4.8".

I b^a 62

Śiva-Pañcāyatana group. A *liṅga* with a high *pīṭha* sheltered by a hooded cobra, resting on a square stool. Right and left a seated figure, facing the full front, and forming part of the *parikara*, which is semi-circular and surmounted by a *kalaśa*. Facing these figures are Gaṇeśa and Nandī. Between Gaṇeśa and the opposite figure, a heap of five balls (?). On the *parikara* are sculptured to the r. and l. of the cobra, the moon and the sun.

Brass. North Indian, c. 1300 A.D.

Height 2.6".

(Cf. GERRY, *Ganeśa*, Oxford, 1936, pl. 15a, showing a similar sculpture with Gaṇeśa as the principal god).

I b^a 55

Śiva-Pañcāyatana group. In the centre of a rectangle, a *liṅga* on a *pīṭha*; to the right and left Gaṇeśa and a seated figure; to its north a four-armed seated figure, with the sun and the moon on its r. and l. and behind it a semi-circular *parikara* surmounted by a *torana*; to its south outside the rectangle, *nandī*, facing north. Between the four-armed seated figure and the *liṅga*, the river Gaṅgā.

Brass. c. 1400 A.D.

Height 1.4".

I b^a 57

Śiva-Pañcāyatana group with a *liṅga* in the centre. Cf. I b^a 55.

Brass. c. 1400 A.D.

Height 1".

PARVATI

I b^a 60

Pārvatī, four-armed goddess, seated in *lalitāsana* over an oval lotus. A crouching lion or tiger, facing the front, supports the right knee. The upper two hands hold a *triśūla* and *ghaṇṭā*; the lower a rosary and a water vessel. Behind the image an ornamented *parikara*, surmounted by a small *kalaśa*; below it an inset *tirthaṅ-*



I b² 76
P. 347

I b² 42
P. 347

I b² 30
P. 347

I b² 75
P. 347

I b² 20
Pp. 347-8



I b² 31
P. 352

I b² 53
P. 351

I b² 81
Pp. 356-7

I b² 78
P. 353

I b² 60
Pp. 352-3



I b² 13
P. 354

I b² 4
P. 357

I b² 56
P. 350

I b² 32
P. 353

I b² 37
P. 357

kara, wavy lines with dots, and *makara* head in each corner of the base of the *torana*. The image and *parikara* form one entire piece.

Brass. Gujārāt-Rājputānā. North Indian, c. 1100 A.D.

Height 6.4".

Pl. III

I b² 34

Pārvati (?). A goddess seated on a tiger or lion facing right. Four armed : the upper two seem to carry a trident (*triśūla*); the l. r. h. a rosary (*akṣamālā*); l. l. h. a round indistinct object, perhaps a fruit. Behind the figure a *parikara*, surmounted by a *kalaśa*.

Brass. North Indian, c. 1200 A.D.

Height 3.2".

I b² 2

Pārvati (?), four-armed goddess seated in *lalitāsana*, over a slender stool, under her legs is lying a man full length, his face turned to the front. The u. r. h. carries a *triśūla*, l. l. h. a *damaru*, at the same time embracing a child which is touching the goddess's breast with her left hand. The l. r. h. holds a staff-like object, while the l. l. h. holds a *kamaṇḍalu*. The goddess has worn a long *hāra* which falls down and touches her feet. The image is *saparikara*, which has a wavy *torana*, surmounted by a *kalaśa*.

Brass. North Indian, c. 1200. A.D.

Height 3.5".

I b² 78

Pārvati (?). Unidentified, two-armed goddess, seated in *ardha-padmāsana* over a conventional lotus-like stool, resting on a high pedestal. The arms of the goddess are stretched forward, and in the r. and l. hands carry a rosary (*akṣamālā*) and a *linga* with a *yoni-piṭha*. The goddess wears a *mukuta*, but her hair are parted in the centre, and decorated by *veni* (braid of hair or flowers). Other ornaments are *kundala*, a *mālā* or *hāra* with a pendant hanging between the breasts and a girdle which is fastened over her under garment one end of which comes out and falls down, leaf-like, on her legs. Behind her is a detachable *parikara* which has a semi-circular *torana* with pointed teeth, surmounted by a *kirtimukha*. The *torana* of the *parikara* is perforated, in its centre is a figure (*Supārśva*) seated in *padmāsana* with hands in *dhyānamudrā*, and over its head a cobra having a canopy of five hoods ; similar seated figures to its right and left.

Brass South Indian, c. 1300 A.D.

Height 7.5".

Pl. III.

I b² 32

An unidentified goddess, four-faced and 18-armed, seated in *padmāsana*, over a lotus, supported by four lions, two on each side, which stand on a high two-storied pedestal. The nine hands on the right hold (from below) (1) a small snake-like object, (2) the mouth of a serpent, (3) indistinct, (4) *vajra*, (5) a hammer, (6) *triśūla*, (7) *anikūśa*, (8) a pointed object whose tip is broken and (9) hand broken. The hands on the left (from below) (1) human head, (2) in *abhayamudrā*, (3) *damaru*, (4) a nail (5) *ghanṭā* (6) a bud (?), indistinct, (7) broken, (8) touches the bud and (9) broken. The goddess wears a long garland of skulls, which falls down on the lotus seat. From her navel a serpent's head peeps out. Signs of inlay of silver on the forehead and nipples.

Behind the image there was once a *parikara*, which seems to have been cut off. Reverse an inscription.

Brass. North Indian, c. 1200 A.D.

Height 4.4".

The inscription reads :

Śrīh... (then letter cut off), *naḥ* (on the other side); on the pedestal : *pitṛbhya namaḥ*.

"Auspicious one bow to the manes".

Pl. III.

I b² 13

A goddess, in dancing (*ṛtta*) pose, her right leg raised and bent from the knee, the left fixed with a soldering to the top of the pedestal. 18 arms. The nine hands on each side hold different weapons and symbols. Many of them are too much worn, but a few can be recognised; for instance, the hands on the right carry (from below) a rosary (*akṣamālā*), (4) a blue lotus (*nilotpala*); left (from below), a metal-jar (*kamaṇḍalu*), (3) a skull (*mastaka*), (4) a discus (*cakra*). Silver inlay in eyes. An oval *parikara* surmounted by a *kalaśa*.

Brass. South India (?), c. 1200 A.D.

Height 4·5".

Pl. III.

MAHIṢĀSURAMARDINĪ

I b² 45

MAHIṢĀSURAMARDINĪ, a four-armed female deity, standing with her left leg stretched back, and the right leg bent and placed over the buffalo demon (*Mahi-śāsura*), who is caught by the hair by l. l. h. of the goddess while the l. r. h. is thrusting long *triśūla* in the buffalo's body; u. r. and l. hands hold a drawn out sword and a bell (*ghantā*); the hind part of the buffalo demon is seized by a lion. On either corner of the pedestal a seated worshipper. The image is cast together with a *parikara* which has a wavy triangular *torana* surmounted by a *kalaśa*. Traces of silver inlay on the *prabhā*, eyes, necklace, longer necklace, and girdle of the goddess.

Brass. North India, c. 1200 A.D.

Height 11·2".

I b² 41

MAHIṢĀSURAMARDINĪ, a four-armed goddess, identical in features with I b² 45. The head of the buffalo lies severed on the ground (pedestal), and the lion is shown not at right angles, but just behind in one line with the buffalo.

Brass. North Indian, c. 1200 A.D.

Height 7".

I b² 49

MAHIṢĀSURAMARDINĪ, a four-armed goddess (Cf. I b² 45). Too much worn.

Brass. North Indian, c. 1200 A.D.

Height 4·4".

I b² 44

MAHIṢĀSURAMARDINĪ, a four-armed goddess. In many respects similar to I b² 45, except that the u.l.h. of the goddess holds a shield (*kheṭaka*), and not a bell, and that there are no worshippers on the pedestal. Traces of silver inlay in the eyes, longer necklace and girdle of the goddess.

Brass. North Indian, c. 1200 A.D.

Height 4·4".

I b² 24

MAHIṢĀSURAMARDINĪ. Similar to I b² 43.

Figure extremely worn due to use.

Brass. North Indian, c. 1200 A.D.

Height 2·9".

I b² 6

MAHIṢĀSURAMARDINĪ. As in I b² 45.

Figure looks blackish due to contact with some calcareous substance.

Brass (?). c. 1400 A.D.

Height 3-2".

I b² 50

MAHIṢĀSURAMARDINĪ, a four-armed goddess, standing erect; the buffalo is placed on goddess's feet, while the lion seems to be attacking it from the front and not behind as it is usually shown. The goddess carries in u. r. and l. hands the sword (*khadga*) and a shield (*khetaka*), in l. r. and l. hands the demon's blood and some weapon which is not distinct. The image is *saparikara*, which has an oval *torana*, surmounted by a *kalaśa*.

Brass c. 1200 A.D.

Height 4".

I b² 36

MAHIṢĀSURAMARDINĪ, a four-armed goddess, standing, right foot over the buffalo demon which is facing the right and *not* left as in previous figures. U. r. and l. hands hold a sword and a shield, while both the lower hands carry the *triśūla*-like weapon, which is thrust into the buffalo's head. The goddess wears a very long 'beaded' necklace. The figure is together with a *parikara*, which has a beaded fringe and surmounted by a *kalaśa*.

Brass. C. 1300 A.D.

Height 4-6".

I b² 64

MAHIṢĀSURAMARDINĪ, a four-armed goddess, position etc. same as I b² 45, except that the u. l. hand carries a seated figure, perhaps a Gaṇeśa, as some figures of Pārvatī do. Over the *torana* of the *parikara*, there is a long *kalaśa*.

Brass. North Indian, c. 1200 A.D.

Height 4-5".

I b² 68

MAHIṢĀSURAMARDINĪ, a four-armed goddess, similar in many respects to I b² 45, excepting that the position of symbols in the left hands is different; u. l. h. carries a drum (*damaru*), l. h. a shield (*khetaka*), whereas there is no separate figure of the demon, the buffalo itself is the demon here, whose head is cut off by a *triśūla*. Behind the figure an oval *parikara* surmounted by a *kalaśa*.

Figure worn due to the application of sandal paste, traces of which remain.

Brass. C. 1200 A.D.

Height 4-4".

I b² 54

MAHIṢĀSURAMARDINĪ, an eight-armed goddess, standing in *tribhaṅga* pose over the body of Mahiśāsura. The right hands (from above) carry a sword (*khadga*) indistinct, arrow (*bāna*), and *triśūla* which is pierced into asura's neck; left hands carry a shield (*khetaka*), bell (*ghaṅṭā*), bow (*dhanuh*), the head of the asura which is held by the hair. A thick piece of cloth in several folds is wound round the thighs of the goddess. Her hair seem to be tied in a *ṣaṭmukuṣa* with an ornamented crescent on it. The image is *saparikara*, having a semicircular *torana*, surmounted by a *kalaśa*. Behind the asura a lion mauling him.

Bronze (?) c. 1200 A.D.

Height 2-8".

GANEŚA

I b² 35

GANEŚA, four-armed god, seated on a high rectangular seat, resting on a four-legged pedestal. Figure is extremely worn. But unlike other figures, it is seated under a separate cinquefoil *torana*, resting on pillars, surmounted by a *kalaśa*. Behind

the figure is a *parikara* having a triangular pediment. Just over the head of Gaṇeśa is a semicircular *torana* which was once inlaid with precious stones (?). An attendant outside the *torana* with a fly-whisk (*cāmara*).

Copper. North Indian, c. 1100 A.D. (?)

Height 2'7".

I b² 12

GANEŚA, four-armed god, seated on a lotus, which is resting on a high pedestal. Symbols as in I b² 47. Behind Gaṇeśa's head almost circular *prabhā* and to his r. and l. a standing female attendant with a fly-whisk (*cāmara*). *Parikara* with a triangular *torana* having a *kalāśa* in relief on it and not surmounting it. Figure most worn.

Brass. North Indian, c. 1200 A.D.

Height 3'1".

I b² 47

GANEŚA, four-armed god, seated in *lalitāsana* over an hour-glass-like stool, which is resting on a four-legged rectangular pedestal. The u.r. and l. hands carry an axe (*paraśu*), and a lotus (*padma*), l. r. and l. hands *aṅkuśa* (?) and *pāśa* (?). Trunk to the left. Gaṇeśa's *vāhana*, rat, to the left of the seat.

The image is *saparikara* which has a cusped *torana*, having straight borders, surmounted by a *kalāśa*.

Brass. North Indian, c. 1200 A.D.

Height 3'5".

I b² 16

GANEŚA, four-armed god. Cf. I b² 47.

Triangular *parikara*, surmounted by a *kalāśa*.

Brass. North Indian, c. 1400 A.D.

Height 3".

I b² 40

GANEŚA, four-armed god. Cf. I b² 47.

Parikara with semi-circular *torana*, surmounted by a *kalāśa*.

Brass. North Indian, c. 1300 A.D.

Height 3".

I b² 58

GANEŚA, four-armed god. Cf. I b² 47. Oval *torana*, surmounted by a *kalāśa*. Figure extremely worn.

Brass. North Indian, c. 1200 A.D.

I b² 63

GANEŚA, four-armed god, seated on a slender lotus resting on an inverted hour-glass like stool. Symbols, etc. as in I b² 47. His *vāhana*, rat almost behind his seat to the left. *Parikara* with a semicircular *torana*, surmounted by a *kalāśa*.

Figure blackish due to contact with calcareous substance.

Brass (?). North Indian, c. 1300 A.D.

Height 2'5".

I b² 71

GANEŚA. Extremely worn.

Brass (?). c. 1200 A.D.

Height 1'5".

I b² 81

GANEŚA, 18-armed god, seated in *padmāsana*, over a pillow resting on a hour-glass like lotus, supported in the front by a lotus stalk (*kamala-nāla*), all resting on a rectangular, four-pillared pedestal. Gaṇeśa carries in his right hands beginning from the top, a dagger (*śūla*), axe (*paraśu*), *radish* (?) pestle (*musala*), mace (*gadā*), *daṇḍahasta* or *abhayamudrā*, palm similarly stretched out holding a rosary (*aṣṣamālā*), trident (*triśūla*), thunderbolt (*vajra*?). The hands on the

left have the *varadamudrā*, bow (*dhamih*) water-vessel (*kalaśa*), pomegranates (?), goad (*aṅkuśa*), book (*pustaka*), goad again (?), broken tooth, citron (*bijorakam*). Among the ornaments are *kaṛaṇḍa mukuṭa*, *hāra* and *sarpopavita*. Gaṇeśa's trunk is turned to the right. On his lap sits his *devī* in *lalitāsana*, holding a blue lotus (*nilotpala*) in her r. hand and a fly-whisk in her l. hand. Just below Gaṇeśa, on the left, is his vehicle (*vāhana*), a rat, eating a small ball. Behind the image is a perforated *parikara*, with a wavy *toraṇa*, surmounted by a *kalaśa*, which has a simple volute-like leaf on each side. The *parikara* is attached to the image by 10 horizontal spokes, the entire sculpture having been cast in one piece.

Brass. Gujarat (?). North Indian, c. 1400 A.D.

Height 6 8".

This image has been discussed at length in *Jaina Antiquary*, Vol. V. No. II, 1939.

Pl. III

IX UNIDENTIFIED METAL IMAGES

I b² 69

A goddess, four-armed, seated in *lalitāsana* over a small stool-like lotus. The upper two hands hold a lotus each; lower right hand holds a rosary (*akṣamālā*), the left some object which is too much worn.

Below the left knee a small seated figure. The *parikara's kalaśa* is broken. Reverse an inscription.

Brass North-Indian, Gujarat-Rājputānā, Dated Śarvat 1480 = A.D. 1423-4.

Height 3-8".

The inscription reads: *Sa(m)vat 1480 varṣe māgha vadī 5 Ga(u)ru sa(m)gha (?) Thākurasī(im)ha suta Gōiā* (letters indistinct) . . . *u jñāti*. "In the year 1480, Māgha vadī 5, Thursday Gōiā . . . , son of Thākurasīnha, of caste".

I b² 37

Unidentified goddess, four-armed, seated in *lalitāsana*, under a canopy of seven-hooded cobra, on a slender lotus seat, resting on a rectangular pedestal. To her right is her vehicle (*vāhana*) perhaps a lion. All the four hands carry a cobra, with its hood raised up. Behind the image is a *parikara* with a semi-circular *torāṇa* surmounted by a 3 stepped *kalaśa*. Reverse an inscription.

Brass. Mewār, Rājputana (?), North Indian, Dated Śarvat (15)52 A.D. 1495-6.

Height 4-6".

Pl. III.

The inscription and the image have been discussed in *Jaina Antiquary*, Vol. IV, No. III. December, 1938, p. 85.

I b² 4

Unidentified goddess, four-armed, seated in *ardha-padmāsana*, over a stepped pedestal, on which stands side-wise in either corner a horse-like animal facing each other. The upper two hands of the goddess carry a lotus bud; l.r.h. a double edged dagger (?) and l.l.h. supports a female figure (?) with folded hands (*añjali hasta*), seated on its left lap. The image is *saparikara*, which has an oval *torāṇa*, surmounted by a *kalaśa*. Reverse two hooks for hanging.

Brass. South Indian (?), c. 1300 A.D.

Height 5 5".

Pl. III.

I b² 82

Unidentified two-armed goddess, seated in *lalitāsana*, over a ram (?), facing left. The figure is worn and rusty; hence the symbols carried in the hand are indistinct. The image is *saparikara*, which has a triangular *torāṇa*, surmounted by a *kalaśa*.

Brass (?). North Indian, c. 1200 A.D.
Height 3-5".

X JINAS ETC. (Wooden)

I c² 1

PADMAPRABHA, the 6th Jina, seated in *padmāsana*, in *dhyānamudrā*, inside *samoasarāṇa* (*saṃvasaraṇa*). Right and left a worshipper. Below in right and left corner a musician with *vinā* and a tambourin (*tambūrā*). The cognizance (*cinha*) lotus (*kamala*) shown below the seat of Jina.

Piece of wood, painted red, yellow and green. Gujarāt, c. 1500 A.D.
Length 11" (about).

I c² 2

VĀSUPŪJYA, the 12th Jina, seated in *padmāsana*, hands in *dhyāna*; his cognizance (*cinha*), buffalo (*mahisa*) to the right.

Piece of wood forming part originally of a *toraṇa*. Painted red, green, yellow. Gujarāt, c. 1500 A.D.
Length 3-5".

I c² 3

SĀNTINĀTHA, the 16th Jina, seated in *padmāsana*, hands in *dhyāna* over a pillow, under a *torāṇa*, formed by two elephants' trunks and head issuing from decorated pillars. His *cinha*, deer (*mṛga*) shown below the seat.

Piece of wood, painted red and yellow. Gujarat, c. 1500 A.D.
Length 4".

I c² 4

Winged *apsarā*, carrying a horse (*aśva*), cognizance of the 3rd Jina, Sambhavanātha.

Piece of wood, forming part originally of some sculpture (?), painted red and green. Gujarāt, c. 1500 A.D.
Height 7".

I c² 5

Winged *apsarā* carrying a heron (*krauñca*), the cognizance of Sumatinātha, the 5th Jina.

Piece of wood forming part originally of some sculpture (?), painted red and green. Gujarāt, c. 1500 A.D.
Height 8-5".

I c² 6

An *apsarā*, seated in *sukhāsana*, over a lotus-seat, carrying a pot (*kalāśa*), the cognizance of the 19th Jina Mallinātha.

Piece of wooden bracket originally painted red, now weather-worn, and faded. Gujarāt, c. 1500 A.D.
Height 6-5".

I c² 7

An *apsarā*, seated in *lalītāsana*-like pose, supported by a lotus, carrying a heron (*krauñca*), the cognizance of Sumatinātha, the 5th Jina.

Piece of wooden bracket. Traces of red-colour. Gujarāt, c. 1500 A.D.
Height 6-5".

I c² 8

A disc representing the sun (shown by a bust surrounded by aureole, *prabhā*), one of the 14 dreams (*svapna*) of Mahāvira's mother Trisālā, before his birth.

Wood, traces of red paint. Gujarāt, c. 1500 A.D.
Diameter 8-4".

The author would thank here Muni MAṄGALSAGARJI and Muni KANTISAGARJI, of Bombay, who supplied him with Sanskrit, Prakrit, Hindi and Gujarati works which were not available in any known library in Bombay.