



## Characteristic Features of Yakshini Statues in Jainism: An Artistic Exploration

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### ABSTRACT

*This research paper delves into the characteristic features of Yakshini statues in Jainism, examining the artistic expressions, symbolism, and cultural significance embedded in these sculptures. Yakshinis, revered female deities in Jain tradition, play a pivotal role in the religious and artistic landscape. Through an interdisciplinary approach combining art history, religious studies, and archaeology, this paper aims to provide a comprehensive understanding of the distinctive features that define Yaksini statues within the Jain artistic tradition.*

### KEY WORDS

*Jainism, Tirthankara, Digambar, Achyuta, Chakreshwari, Sasanadevi.*

### INTRODUCTION

Jainism is the unofficial branch of Indian philosophy which is more ancient than Buddhism. Jainism and its various statues and monuments have an important place in ancient Indian religion, sculpture and architecture. In particular, Jainism and culture have contributed to the development of Jain architecture and sculpture. Sculpted cavities, viharas and temple architecture as well as worship centers of Jainism, as well as impressive evidence of sculpture are found in all regions of India.

Like Buddhism, Jainism also does not accept the validity of the Vedas and Varnadharma and is sympathetic to all sects. It teaches moral religion and advocates rigorous penance and moderation to be free from the cycle of birth and death. In later times, there were two sects of Jainism - Svetambara and Digambar. Jainism is more ancient than Lord Mahavira. Some believe Jainism to be as ancient as the Vedas. A

total of twenty-four Tirthankaras are considered in Jainism, the consecration of Tirthankara idols in Jain temples is in seniority order. When more than one statue is installed, the main statue is called the original hero, which is located in the middle of the other Tirthankara statues. Rishabhanath, Suparshvanath and Mahavir are considered to be the main protagonists. The group of these three Tirthankaras is called Tritirthanka while the group of twenty-four Tirthankaras is called Chaturvinshati.

The Tirthankara statues began to be embellished with Dharmachakra, Chanvar, throne, Trichhatra, Prabhavali, Ashoka tree, etc. According to Jainism, twenty-two tirthankaras out of twenty-four belonged to the Ikshvaku dynasty while two others Munisubrata and Neminath are associated with Harivamsa. All the Tirthankara idols have a nearly identical design. The plot related to his birth, penance, and ultimately salvation is also almost identical. Yakshini is the female attendant of the Tirthankaras.

## Objectives

1. To know the statues of statues of these statues.
2. To study the Jain statues from the classical point of view.
3. Yakshini idols are displayed along with Tirthankaras.

## Hypothesis

1. The influence of Brahmin religion is clearly reflected by their names and symbols.
2. Yakshini is the female attendant of the Tirthankaras.
3. Along with the tirthankaras, independent statues of their Yaksha-Yakshanis have also been found.

## Historical Context

Primary and secondary tools have been used for the historical study of the subject presented. The number of Yakshini statues in Jainism is 24. She is the goddess of knowledge. Apart from this, Jainism A Shrutadevi or Saraswati has also been added to it which bears a resemblance to the Goddess of the Brahmin religion of the same name and is considered to be the representative of the sixteen goddesses. His description reminds of the Brahmani who holds the book in the same hands as Brahma. In Jainism, it has been disclosed for the protection of the Tirthankaras.

## Artistic Styles and Representations

Refers to religious works of art associated with Jainism. Although Jainism spread only to a few parts of India, it has contributed significantly to Indian art and architecture. Jain art in general broadly follows the contemporary styles of Indian Buddhist and Hindu art, although the iconography and functional layout of temple buildings reflect specific Jain needs. The artists and craftsmen who produced most of the Jain art were probably not Jains themselves but from local workshops patronized by all religions. This may not have been the case with illustrated manuscripts, where the oldest people in India are Jains.

Jains mainly depict tirthankaras or other important figures in seated or standing meditative postures, sometimes on a very large scale. Yaksha and Yakshini, the attendant spirits who protect the Tirthankara, are usually shown with him.

## Chakreshwari

They are performed with the first Tirthankara, Ribha Nath. Their similarity is established with Vainavi. Their vehicle is a vulture. Dhanu, arrow, thunderbolt, loop, chakra, mace and varadamudra are performed in the hands of Atabhujji Devi. In the Digambar tradition, there is a law to display this goddess in the form of Chaturbhujji or Dwadshbhujji.

## Ajitbala / Rohini

This second pilgrimage is the rule of Ajitnath. They are also called as Rohini. In the Digambar tradition, his vehicle is the iron bench, while in the Svetambar tradition, there is an increase. In the hands of this Chaturbhujji

Devi, the display of loop, Jambhar, Dand, Varadmudra (Svetambara) or Varadamudra, Abhayamudra, Shankh, Chakra (Digambar) is performed.

### **Distance or Intelligence**

Tirthankara Sambhavnath's Sasanadevi, while in Digambar tradition is called Prajnapati. In the Svetambara tradition, it is said to be derived from Saraswati and has also been described as the wife of Agni. Their vehicle is sheep. Varadamudra, Akshamala, fruit and Abhayamudra should be performed in the hands of Chaturbhujji Devi. Kuthar, Ardha Chandra, fruit, sword and Varadmudra should be displayed as their ordnance.

### **Thunderbolt / Black**

It is called Kali in the Svetambara tradition. She is also Yaksini as well as Vidya Devi. In the Digambar tradition, his vehicle is called the vehicle, while in the Svetambar tradition, the Padma Pupa is displayed as a vehicle. One hand of this Goddess is displayed in Varadamudra and in other hands the loop, serpent and dand (Svetambara) or snake, fruit, loop and Akshamala (Digambar).

### **Mahakali / Purusadatta**

She is the reigning goddess of the fifth Tirthankara Sumatinath. In the Digambara tradition, they are called Purudatta. is. His vehicle is the Padma in the Svetambara tradition and the Gaja in the Digambar tradition. According to the Svetambara tradition, Varadamudra, Pasha, Jambhar and Danda are displayed in their hands while Chakra, Vajra, Fruit and Varadamudra are performed in Digambar tradition.

### **Achyuta / Shyama**

Tirthankara is the reigning goddess of Padmaprabha. In the Digambar tradition, they are also called Manowega. In relation to them, it is believed that they originated from Achyuta or Vishnu. These are displayed in quadrilateral form. Their vehicle is considered to be Manuya (Svetambara) or Ashava (Digambar). Varadamudra, Veena, Dhanu and Abhayamudra should be performed in the hands of the Goddess created in the Svetambara tradition, while in the Digambara tradition, Dhanu, Javelin, fruit and Varadamudra should be performed.

### **Shashan Devi**

Shashan Devi of the seventh Tirthankara Suparshvanath is called Shanti in the Svetambara tradition and Kati in the Digambara tradition. The vehicle of this goddess is Gaja (Svetambara) or Vrhavha (Digambar). Varadamudra, Akshamala, Shool and Abhayamudra (Svetambara) or Varadamudra, Trishul, Fruit and Ghanti (Digambar) should be performed in the hands of Chaturbhujji Devi. This Yakshini is accepted as the wife of Mathang and is also included under Vidya Devi.

### **Bhrkuti / Jwalamalini**

Chandasrabha's Sasanadevi is known as Jwalamalini in the Digambara tradition. In the Svetambara tradition, their vehicle is a cat and in the quadrilateral form of the sword, punishment, spear and ax, while in the Digambar tradition, the law of displaying them in the form of the intricate chakra, loop, bow, arrow, sword and shield is.

### **Sutari / Mahakali**

Pushpadanta's Sasanadevi is called Sutari in the Svetambara tradition and Mahakali in the Digambar tradition. Its vehicle is Vribha (Svetambara) or Tortoise (Digambar). In the hands of Chaturbhujji Devi, Akshamala, Kalash, Dand with one hand is performed in Varadmudra (Svetambara) or Varadamudra, Vajra, Dand and Fruit (Digambar) is performed.

### **Ashoka / Manvi**

Shashan Devi of Tirthankar Shitalnath is called Ashoka in the Shvetambara tradition and Manvi in the Digambar tradition. The vehicle of this Chaturbhujji Devi is Padma (Shwetambar) or Sukar (Digambar). One hand is always in Varadmudra while the other hand should have loop, fruit and punishment according to the Svetambara tradition. At the same time, in the Digambar tradition, there is a law to display fruits and bows etc.

### **Gauri / Manvi**

The reigning goddess of Shreyansnath is called Manvi (Shvetambara) or Gauri (Digambar). The origin of this Chaturbhuj Devi is believed to be from Shiva's wife Uma. In the Svetambara tradition, his vehicle is the lion and in the Digambar tradition is the antelope. One hand is always in Varadmudra while the other hand is displayed Dand, Kalash and Ankush (Shvetambara) or Dand, Padma, Kalash (Digambar).

### **Silver / Garuda**

The reigning goddess of the 12th Tirthankara Vasupujya in the Shwetambara tradition and Chanda in the Digambara tradition

Garuda says. Their vehicle is Ashwa (Shwetambar) or Makara (Digambar). One hand of this Chaturbhuj Devi is also always displayed in Varada posture while in the other hands the spear, flower and dand (Shvetambara) or dand and two Padma (Digambar) are displayed.

### **Vairoti / Vijaya**

The reigning goddess of Vimalnath is called Vijaya (Shvetambara) and Vairoti (Digambar). According to the Shvetambara tradition, their vehicle is a snake in the Padma and Digambar traditions. The bow, arrow, loop and snake (Svetambara) in the hands of this quadrilateral goddess and bow, arrow (digambar) with two snakes should be performed

### **Curb / Anantamati**

The reigning goddess of Anantnath is called Ankush in the Shvetambara tradition and Anantamati in the Digambar tradition. His vehicle is Padma (Svetambara) and Duck (Digambar). According to the Shvetambara tradition in the hands of this Chaturbhuj Devi, the sword, spear, ankush and loop and bow, arrow, fruit and varada mudra should be performed in the Digambara tradition.

### **Kandarpa / Mansi**

Mansi, the reigning goddess of Dharmanath, is also known as Kandarpa in the Shvetambara tradition. In the Svetambar tradition, their vehicle is horse or fish and there is a law to display one hand in Abhaya mudra in quadrilateral form and Padma and Ankush in the remaining three hands. It is instructed to be Ashtabhuji. 69 Padma, bow, arrow, ankush and Varada mudra should be performed in his hands.

### **Nirvani / Mahamanasi**

The reigning goddess of Shantinath has been called Nirvani in the Shvetambara tradition and Mahamanasi in Digambar. Mahamanasi also means the goddess of learning. Therefore, his relationship with Saraswati has been stated. His vehicle is Padma (Shwetambar) and Mayur (Digambar). The book, Padma, Kalash and Padmakalika (Shvetambara) or Chakra, Fruit, Sword and Varada Mudra (Digambar) are performed in the hands of this Chaturbhuj Devi.

### **Bala / Vijaya**

The reigning goddess of Tirthankara Kunthunath has been called Bala (Shvetambara) and Vijaya (Digambar). The vehicle of this Chaturbhuj Devi is a peacock in the Shvetambara tradition or a Varaha in the Digambara tradition. Jambhar, Javelin, Musandi, Padma (Shvetambara) or Shankh, Talwar, Chakra and Varadamudra (Digambar) are performed in the hands of this goddess.

### **Earth / Star**

The reigning goddess of Arnath has been called Dharni in the Shvetambara tradition and Tara in the Digambar tradition. Their vehicle is Padma or Duck. Jambhar, Padma and Akshamala should be performed in the hands of Chaturbhuj Devi according to the Shvetambara tradition, while the Snake, Vajra, Harina and Varadamudra should be performed according to the Digambara tradition.

### **Dharanipriya / Aparajita**

The reigning goddess of Mallinath has been called Dharanipriya (Shvetambara) and Aparajita (Digambar). The vehicle of this Chaturbhuj Devi is described as Padma in the Shwetambar tradition and the lion in the

Digambar tradition. In the Svetambara Sampradaya, one hand is always in Varadmudra while in the other hands Jambhar, sword, shield and Varadamudra are performed in the Akshamala, Jambhar, Shakti or Digambara Sampradaya.

### **Nardatta / Polymorphic**

These Tirthankaras are the reigning goddesses of Munisubrata who have been called Nardatta in the Shvetambara tradition and Bahurupini in the Digambara tradition. The vehicle of Chaturbhuj Devi has been described as Bhadrasana (Shvetambara) and Kala Snake (Digambar). One hand of this Goddess is always displayed in Varadmudra and in other hands the Akshamala, Jambhi and Trishul Kalash (Shwetambara) and sword, shield, fruit and Varadamudra (Digambar) are displayed.

### **Gandhari / Chamunda**

The reigning goddess of Tirthankar Naminath is called Gandhari (Shwetambar) and Chamunda (Digambar). According to the Svetambara tradition, the vehicle of this Chaturbhuj Devi is a duck and their ordnance should be displayed in Jambhar, sword, spear and one hand Varadmudra whereas according to Digambar tradition the vehicle of this goddess is dolphin fish and in their hands is Akshamala, Dand, Talwar. And the gradient is performed.

### **Ambika / Amra**

The reigning goddess of Tirthankara Neminath is known as Ambika (Shvetambara) and Amra (Digambar). According to the Shwetambar tradition, the goddess of this goddess is the lion and the mango fruit, loop, baby and goad should be performed in the hands of Chaturbhuj Devi, while in the Digambar tradition only mango and baby in the lap are performed.

### **Padmavati**

The reigning goddess of Tirthankara Parshvanath is Padmavati, whose vehicle has been described as snake or poultry (Shvetambara) and Padma (Digambar). The quadrangular statues of this goddess are more found in whose hands there is a law to display Padma, loop, fruit and Ankush (Shvetambara) and Ankush, Akshamala and two Padmas. In the Digambar tradition itself, the figurines of its conspiracy and quadrangular arms are also found. The loop, sword, spear, half-moon, mace and punishment are displayed in the hands of conspirators.

### **Siddhayika**

Vardhman is the reigning goddess of Mahavira, Siddhayika. The vehicle of this Chaturbhuj Devi is Leo. The Goddess's hands display the Ordinance Book, Abhaya Mudra, Jambhar and Bansuri.

## **CONCLUSION**

The temple is famous for its architecture and virility and idols for its unique beauty, charm and adornment. Oil stools probably did not develop until the Kulana period, and neither the Yaksha and Yakshini statues were with them. But Ambika Yakshi's idol is an exception. The performance of Yaksha-Yaksini idols with the Tirthankara statues began in the Gupta period, but the performance of the attendants and affiliation with the Tirthankaras was not determined until the Gupta period. The performance of Gandharvas and pastures was common in this period. They are armed with paramilitary weapons. Many Yakshas are also known as Vidya Devi and the symbols of these Vidya Devi are influenced by the Goddess.

## **Future Direction for Research**

Yakshinis associated with the Jainism religion are artifacts that inform the art of the time. Studying it will bring many benefits to society and individual level in future.

1. Women had a status of honor in the society from Yakshini worship in Jainism and it is necessary to follow it till date.

2. In Jainism, the Yakshini is worshiped and worshiped, it is understood that women should be honored on an individual level by worshiping the images of the women of that time.
3. He is glorified as the origin and mother of the whole universe of women. These yakshinis give a message that we should accept today that human society should strive for women's equality and their rights in the future.
4. Yakshini symbols in Jainism are very suggestive and complementary in the future as different meanings are to be understood from these many symbols.

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