

# Depicting the *Tirthaṅkaras* and Buddhas in Art

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## Abstract

*The sixth century BCE is often regarded as the “Golden Period” for the evolution of various philosophical developments worldwide. Among these, the two Śrāvaka traditions viz. Jainism and Buddhism stand out as highly influential alongside other Vedic traditions in the South Asian region. Although Jainism and Buddhism are considered nāstika in nature due to their rejection of Vedic rituals, they have played significant roles in shaping society and the world. Both religions maintained their core principles as they evolved. Their founders, Mahāvira (also known as Nigaṇṭhanāthaputta) and Gautama Buddha, left lasting impacts, leading to the global recognition of these traditions as Jainism and Buddhism. Notably, they share the same historical timeline. However, both traditions also acknowledge that their respective founders were not the first to contribute to their teachings. Many Jinas and Buddhas preceded them, working for the welfare and spiritual upliftment of the world. This respect for their predecessors is vividly depicted in the form of images. The art of Nepal and India portrays the 24 Tirthaṅkaras of Jainism and various forms of Buddhas, including human Buddhas, with rich symbolic meaning and influence. This article seeks to identify the distinct features incorporated into the representations of Tirthaṅkaras and Buddhas. It explores the Jain iconographic and iconological aspects alongside the Buddhist depictions under the Trikāya doctrine. The term “Jain” originates from the word “Jina,” meaning “those who have conquered the senses,” while “Buddha,” derived from the root “Budh,” signifies “the awakened one.” Although these traditions share certain similarities, their artistic depictions often differ. This article attempts to address these discrepancies and provide a broader perspective on their iconography.*

**Keywords:** *Buddha, Iconography and Iconology, Kāyotsarga, Symbolism, Tirthaṅkara, and Trikāya.*

## Background

Buddhism and Jainism were understood as traditions belonging to the Śrāvaka family. History, however, suggests that Mahāvira and Śākyamuni Buddha were responsible for the promulgation of Jainism and Buddhism in this current era. There is literary and somewhat historical evidence suggesting that the tradition of 24 Tirthaṅkara and 28 Buddhas (Morris 1-69) all together from the past. The Jains or the Tirthaṅkaras are called *devādi-deva*, and their list of twenty-four Jinas was finalized sometime before the beginning of the Christian era. The earliest list occurs in the *Samavāyaṅga Sutra*, *Bhagavatī Sutra*, *Kalpāsutra*, and *Paumacariyam* (Tiwari 5). The Jainas remain satisfied with the number of Tirthaṅkaras for a particular era called *Avasarpini*. In contrast, Buddhist literature was very open to putting the statement of the myriad number of Buddha and Bodhisattvas not only to this galaxy but throughout the universe (*Saddharmapuṇḍarika*, *Nidānaparivarta* 6).

The Svayambhu Purāṇa says that the seven such human Buddhas visited the Nepal Maṇḍala, which is commonly called the Kathmandu Valley (M. Shakya and V. Śāntahaṛṣa 9-22). Vipasvi, Śikhi, Viśvabhu, Krakuchanda, Kanakmuni, Kāśyap, and Śākyamuni have already been to witness the luminosity of Svayambhu, which is self-illuminated or self-existent as its etymology suggests (learnsanskrit.cc). This current era is called the *Bhadra* era, and literature suggests that there will be five Buddhas to be born. Among them, 4 have appeared, and the fifth and final for this era is yet to be born. Buddhists believe he is currently in Tushita heaven and will appear once the signs permit him to take birth as Maitreya Buddha (Mahendra 20).

The Jains believed the foremost in the tirthaṅkara is Ṛṣabhadeva. The current one, contemporary to Śākyamuni Buddha, is the Mahāvira, who is also known in literature as Nigaṇṭhanātaputta. From Ṛṣabhadeva to Nigaṇṭhanātaputta, the most historically evidential one is Nigaṇṭhanātaputta, whereas others' existence were testified from the literary sources like the prehistoric Buddhas mentioned in Legends, authentic scriptures and *Jātaka* tales. The most common artistic depictions in Jain practices among the 14 Tirthaṅkaras are Ṛṣabhadeva, Mallināth, Parsvanātha, and Mahāvira. Buddhists have various aspects of depicting Buddhas and Bodhisattvas in symbolic and anthropomorphic appearances. The previous life of the state before becoming Buddha is called Bodhisattva. In this sense, Buddhas could have appeared in both the Buddha and Bodhisattva aspects. The *Theravāda* tradition based on Pāli scriptures especially believes that the first Buddha was Taṇhaṅkara, who was later succeeded by Medhaṅkara and so on up to the 28th Buddha, Śākyamuni (Vajracharya 214).

## Objectives

1. The main objectives of this study are:
2. To find the symbolism connected with Jain Tirthaṅkara images and Buddha images.
3. To interpret the Iconological aspects of the Jain Tirthaṅkaras and Buddhas.

## Development of Religious Art

Buddhist art started with the symbolic arts (Coomaraswamy, *The Origin* 1). The iconic representation of the various themes based on the biographical depictions as references from the literature was first seen in ancient Buddhist art. So the historical understanding of the anthropomorphic depictions started only at the time of emperor Kaniṣka with the aid of Greek-Roman art in Buddhism, commonly called the Gandhāra school of art. However, A.K Coomarsvami respects this fact and states the contemporary Indian artistic tradition of Sarnāth is equally credited for the advent of native Indian depiction of the Buddha (Coomarasvami, *Elements* 3). In a broader sense, the Buddha was depicted in aniconic at the beginning and later on, the anthropomorphic images are available in abundance. Probably, the Buddhists believed the literary source where Buddha was given 32 major and 80 minor marks for his appearance and considered them very seriously but seldom used them in their entirety. They were not the perfect match, judging from the images in existence so far in Nepal or India or other countries as well.

On the contrary, there is a provision without any sort of hesitation to make an image of Tirthaṅkaras. Around the third century BC, the image of the first Tirthaṅkara was suspected (Tiwari 2). The symbols are also there, but the anthropomorphic images share their existence simultaneously. The *dhyāna mudrā* and the *Kāyotsarga* are the very common or probably the only *mudrās* linked to the images of Tirthaṅkaras with no hesitation to be depicted in material like white marble and other stones. The general inference from the existing images of them significantly explained the marble to be the most liked and hence most common material both aesthetically and philosophically. There is also speculation that the images discovered during the Indus Valley civilization, particularly the Mahenjo-daro seals and male torso from Harappa, are the earliest depictions of Tirthaṅkaras (Shah 33). The doubts remain unsolved for images before the images of Mahāvira for earlier tirthaṅkara to be depicted both in historical or archeological evidence. However, Tiwari mentions the

sandalwood images of Jivantaswāmi alias Mahāvira with *makuta* and other usual royal ornaments referring to the time before his renunciation as a speculation (3).

Hence, the story of religious art varies for individual practices. The images come a long time after their propounders however, the literary sources have different stories to tell and are provided with ample examples of their existence much earlier, even at the time of their propounders. Again, as Buddhists believe in the beginning of their art from the iconic representations and gradually to the anthropomorphic stages, Tirthaṅkaras have no such theory and issues for not being able to provide the human form images for the Tirthaṅkaras from the beginning.

## **Iconography and its Importance**

The primary concern and importance of iconography is the proper recognition of images that become apparent (Bhattacharya 1). Numerous Buddhist deities existed in the pantheon of Buddhism. The personification indicates Buddhist philosophies for visualization, which have been used ultimately for practices is always the close juxtaposition between the dress and ornaments worn by the people of a country and the same shown on the bodies of the gods worshipped there. That is why it is popularly and wisely stated and expressed in the Sanskrit stanza, “*Deśānurūpa-bhūṣaṇaveśālaṅkāramūrttibhiḥ kāryā*” (Banerjee 265).

The word “Iconography” comes from two Greek words, “*eikon*” and “*graphe*,” meaning “image” and “writing,” respectively. Thus, the word “iconography” conveys the idea of “image-writing,” that an image can tell a story (262-63). But the study of the iconography of an image is more complex since it involves understanding the specific culturally constructed symbols and motifs in a work of art that can help us to identify the subject matter. The bodily gestures, attributes of the deities, Ornamentations, color etc, are integral parts of Iconographic studies. The science of Iconography in that perspective could be explained as it “deals with icons”. The visual representation for philosophical understanding is mostly interpreted in Buddhist as well as Hindu deities. It was well observed by Grünwedel and hence he stated that “The most important basis for the development of an independent art among any people lies in its religion” (273) similarly the *bhakti* cult is another aspect that boosts the creation of images whenever it was thought compulsory (Rao 3; Dayal 31-4).

## **Kāyotsarga- the Attitude of Dismissing the Body**

According to the Jaina tradition, all the twenty-four Jainas of the present

*avasarpini* age were born in the region of North India and spent their active life there. This could also be the reason that early Jaina texts and Jaina sculptural representations are credited to that region (Shah 33). The earliest Jaina images with their characteristic iconographic features, such as the falling hair-locks of R̥ṣabhanāth, seven-hooded snake canopy of Parśvanāth, the Śrīvatsa, the Uṣṇisa, the astapratihāryas, the cognizant and the Yakṣa-Yakṣi pairs with the Jain,s etc., appeared first in the region. Yakṣa-Yakṣi are also equally important in the Buddhist tradition because they are treated as ‘Āhuneyyo Yakkho Uttamapuggalo Atulo’ (The Origin 299). Its conspicuous for not appearance of *uṣṇisa* in Jina images of south India and carving of śrīvatsa in the right side of the chest instead of centre implies the different artistic and iconographic representations in Northern and Southern regions (Tiwari 1).

The archaeological evidence regarding any Jina image before Mahāvira or he visited any Jina temple or worshipped any Jina image is not confirmed however, according to the tradition, a sandal-wood image of Mahāvira was carved during his *tapas* i.e. in penance in palace, about a year before his renunciation as a prince wearing *makuta* or crown and other royal ornaments were mentioned and hence called Jivantasvāmi or Jivitasvāmi (2). However, the Jaina’s calims their antiquity to be very old and twenty-four of their Tirthaṅkaras had already appeared during this *avasarpini* era (Shah 1), Tiwari mentions the earliest known Jina image was datable to C. 3rd century B. C. where he diligently confirmed based on the nudity and *Kāyotsarga mudrā* that were confined only to the Jinas. The succeeding images were followed afterward in many mediums of depictions, including terracottas. Among those images, the two early bronze images of Parsvanātha of circa second-first century BC are in the collections of the Prince of Wales Museum. The rendering of the *dhyāna mudrā* and Śrīvatsa first appeared in the Śuṅga- Kuṣāna sculptures of Mathurā (2-3)

The figure of male deities in these sculptures are meager in number compared to the female ones, which probably owes to the Tāntrik influence. The Parsvanātha Jaina temple (950-70 AD) at Khajuraho contains all along its facade the divine figures with their *saktis* in *alingana* pose, which include Śiva, Viṣṇu, Brahmā, Rāma, Balarāma, Agni, and Kubera. Such figures are against the accepted norm of Jaina tradition and were carved under the influence of Brahmanical temples at the site with a tag of an untypical Jain temple (Hegewald 406). This may also be referred to from the Jaina Harivaṃsa Purāṇa, 783 AD, which mentioned the construction of a Jina temple for the general attraction of the people, causing the installation of the figures of Kāmadeva and Rati in the temple (Tiwari 4). It may also be noted here that the Tāntrik influence

was accepted in Jainism with certain restraints. Overt eroticism was never so pronounced in Jaina literature and sculptural manifestations.

The earliest list of 24 Tirthaṅkaras was finalized sometime before the beginning of the Christian era. The earliest list occurs in the Samavayanga Sutra, Bhagavati Sutra, Kalpasutra, and Paumacariyam. The concrete representation of the Jinas started in c. third century BC. The lives of Rsabhanātha, Neminātha, Parsvanātha, and Mahāvira were very popular among all the Jinas both in literature and art of all the times and in the same manner, Yakṣa-Yakṣi pairs of these Jinas are also enjoying a very favored position namely Ajitanāth, Sambhavanāth, Suparsvanāth, Candraprabha, Santināth and Munisuvrata. Among them, the iconographic feature of Parsvanāth was finalized first in circa the first century BC; thereafter, in the first century AD, Rsabhanāth was endowed with falling hairlocks. The Jinas were regarded as being of equal power and of equal status, and hence, two or more Jinas are carved together with identical details.

The fourfold Jina image, known as Jina *Caumukha* or *Pratima-sarvatobhadrika*, is one of the earliest and most favorite manifestations of Jina images. The term *pratimā sarvatobhadrika* signifies that the image is auspicious on all sides. The carving of Jina *Caumukhi*, showing four Jina figures either seated or standing, started as early as in the first century AD, basically in the Kuśāna period (Majumder 70). This iconographical representation may divide the Jina *caumukhi* images into two groups. The first group consists of the images in which the figures of the same Jina are carved on the four sides. In the second group, the figures refer to four different Jinas, and its earliest reference is from Mathura and belongs to the Kuśāna Period. Interestingly, Rsabhanātha and Parsvanātha are only recognized among those four Jinas. However, the Digāmvara representation of the 8th century AD shows the standing figures of Ṛṣabhanātha, Ajitanātha, Sambhavanātha, and Abhinandanātha, the first four Jinas of the present *avasarpini*, on the four sides, along with their respective cognizant, namely, bull, elephant, horse, and monkey (Tiwari 8).

The Jina images of Khajuraho represent a fully developed stage of Jina iconography, with their usual postures of *dhyāna mudrā* and the *Kāyotsarga mudrā*. Notably, only thirteen of the 24 Jinas were depicted in Khajuraho (Tiwari 14). The Jinas have been rendered either as independent images or in the *dvitirthi*, *tritirthi*, and *caumukhi* images. It could be speculated to exist in the history of Jain art from the ninth century and later (Jain, Tiwari et al. 287-89).



His earliest image of Mahāvira with cognizance dates back to the Gupta period, which is currently displayed in the Bhārat Kalā Bhavan, Varanasi. The Yakṣa-Yakṣī couples associated with the Jinās became popular in art only after the ninth century AD (Tiwari 15). The images of Mahāvira are often exhibited ubiquitously in uniformity of style concerning their execution and iconography details. In the center of the pedestal is depicted a *dharmacakra* flanked by two kneeling worshippers with hands raised in supplication. At the two ends of the throne are sculptured two lions, suggesting *simhāsana*, standing or sitting with their backs and faces turned towards each other. The Jina is attended on either side by a standing male *cāmaradhara* wearing rich jewelry, with the inner hand carrying a flywhisk held above the shoulder and the outer hand resting on the thigh. Above the shoulder of Mahāvira on each flank is rendered an elephant with riders over which there appears a pair of hovering *Mālādhara*s. A circular nimbus is carved behind the head of the *mulanāyaka*. The numbus is usually decorated with lotus, blossom circlets, beaded bands, stellate cut band, and notched border. The hairs of all the Mahāvira figures are arranged in curls with the protuberance called *uṣṇīsa*. Above the head of Mahāvira, in every case, is carved a series of three umbrellas (*chatra-trayi*) surmounted by a drum being beaten by a prostrate figure. However, solo images in metal can also be discovered around the fifth century from Chausa and claimed earliest in metal ever discovered so far in such medium of depiction. It was also mentioned that some eighteen metal sculptures, including both standing and seated images of Tirthaṅkaras, are the highlights (Brown 8, fig 1).

Jinas in all examples are attended on two sides by a pair of standing male figures, each wearing rich jewelry like coiffure, ear-rings, necklaces of different forms, armlets, bracelets, dhoti, *upavita*, waist-band, long hanging garland and carrying a flywhisk, the latter held above the shoulder, by one hand, while the other is shown resting on the thigh. In each example, an elephant with either one or two riders is shown above the principal Jina's shoulder. The figures of hovering celestial beings holding garlands (*mālādhara*s) are rendered on two sides of the halo of the Jina. Their depictions could be varied from the *Digāmvāra* and *Svetāmvara* traditions, yet significant differences in depiction could be aesthetical in most of the cases.

## Images of Buddhas

The omniscient Buddha does not only imply the existence and recognition of Śākyamuni Buddha. As mentioned earlier, the *Theravāda* tradition is in a belief that there were 28 such human Buddhas who have taken their birth. Among them, the first one is Taṇhaṅkara and the last one is Śākyamuni Buddha. Specifically, in *Theravāda* Buddhist tradition, there are no such practices of making images or for generalization

and hence not have abundant images of human forms of Buddhas in depiction in comparison to Mahāyana tradition. Also, from the historical timeline, Buddhas in most of the cases are depicted as aniconic (Huntington 36). Due to this, expecting a proper iconographical formula is somehow difficult. However, the fourth among 28 Buddhas, called Dipankara, has huge popularity among the *Theravāda* and Mahāyāna traditions. He is considered to be the one who started to take the alms, and thus the practice of “giving” is mostly obliged to him. The number of his images and cult in practice is a well-celebrated phenomenon in Nepal, and probably the origin of such cult is the native origin in Nepal maṇḍala. Later, after the Licchavi period in Nepal and during the Pāla period in India, the impact of tantra was significant, and thus the *Sambhogakāya* images are prevalent in great quantity in various materials like metal, stone, painting, and others.

### ***Trikāya*: Categorical Division of Buddhist Deities**

The concept of *Trikāya* is unique to the Mahāyāna tradition. Every Buddha manifests himself on three planes of reality: the universal, the ideal, and the individual. Thus, we discern in the figure of the Buddha three “bodies” or Principles/ They can be called:

1. *Nirmānakāya*
2. *Dharmakāya*
3. *Sambhogakāya* (Upadhyaya 159-60 )

*Dharmakāya* is the experience of completeness, of universality, of the deepest super-individual reality of the *Dharma*, the primordial law and cause of all things, from which emanates all physical, moral, and metaphysical order. *Sambhogakāya* constitutes the spiritual or ideal character of a Buddha, the creative expression or formulation of this universal principle in the realm of inner vision. It is the “body of bliss” from which all true inspiration is born. *Nirmānakāya* is the “body of Transformation”, the human embodiment or individuality of an enlightened one (Govinda 213).

### **Symbolism and its Use**

Indus Valley nude images speculated to *kāyotsarga* gesture are the proclaimed Jaina depiction for their Tirthaṅkaras. It’s an exclusive posture of Jainism. It simply uttered a situation devoid or free from desire and attachments. There has been no



change in their iconography for all the Tirthaṅkaras so far traditionally. However, the representation somehow changes in the composition. Spiritual beauty is more important than aestheticity, and that is exactly what the *kāyotsarga* gesture is expressing in Jain images. They should be represented in a youthful fashion. Their depictions are wise in depicting the tirthaṅkaras along with their cognizant, where animals and emblems are shown on *Vedikā*, and interestingly enough, they do not ride it upon, unlike other images in Vedic traditions. That's why art is crucial in understanding the philosophy of Jainism. Jain art also explains the ecological aspects and their values in Jainism as well. Every Jain tirthankara is shown in cognizant, emphasising the importance of them and their interdependence. The societal understanding and basic association into a visual depiction of the philosophy are well guided in Jain art as well.

The *Tri-ratna* or the triple gem is a very common term while talking to Buddhist practices, whereas in Jain tradition it has a different meaning than that of Buddhism. The Buddhist aspect of *Tri-Ratna* comprises of Buddha, his Dharma and Sangha, i.e. Community that is why it is recited:

*“Sarva Buddhaṃ Namasyāmi  
Dharmamñca Jina Bhāsitam  
Sanghañca śīla sampannam  
Ratnatrayāyam Namāmyaham”.*

Here, the word Jina is used for its etymological satisfaction rather than eulogy for Tirthaṅkaras in Jainism. The *Tri-Ratna* for the Jain practice comprises *Samyakdarśana* (Right Faith), *Samyak Jñāna* (Right Knowledge), and *Samyak Caritra* (Right Conduct). The Tattvarthasutra says:

*Samyagdarśanajñānacaritrāṇi Mokṣamārgāḥ /1/*

It means that right faith, knowledge, and conduct together constitute liberation. The stanza makes sense with Jain practices, whereas in indirect corroboration, the Buddhist concept of Tri-ratna provides the genuine Sangha towards the dharma taught by the Omniscient Buddha to the path of enlightenment. So, in art, they are depicted together. The maṇḍalas are also created for them and called the Buddha maṇḍala, dharma maṇḍala, and sangha maṇḍala (Jain 4-6).

Its depiction is not only in the human form of depiction but also in the form of objects like windows and materials like Vajra, lotus, Jewel, etc, which are also being

used for the Buddhas, which is a skeptical representation of the Jain Tirthaṅkaras. Probably in the absence of their bodily images, rarely were their symbols of recognition used.

## **Tantra and Elaborate/Impact in Depictions**

*Trikāya* is the sole representation of the Mahāyāna tradition. The images of Tirthaṅkaras are shown with or without clothes and pieces of jewelry. It does not reflect any philosophical aspects of their representation because the rigidity of their depiction is prevalent in Jain tradition. It is not something that had changed with the advent of various sects overnight in both the tradition, but the impact on Buddhism after *Mahāyānic* and *Vajrayānic* influence is significant.

## **The Observation and Outlook**

The images of Buddha are installed in the main sanctum of Vihāra. Mahāyāna Vihāras in Nepal, particularly the sanctum faces toward the east in most cases, and the construction follows the architectural formula explained in *Kriyāsaṅgraha*. Mostly, the monasteries are quadrangular in shape with Nepali multi roofed style. Main Caitya is placed at the center, along with other caityas. The interesting part is that all of the caityas are comprised of Buddhas and Bodhisattvas along with the *maṇḍalas*. As the Buddha and the Caitya face each other every time in Buddhist architecture, we suspect that they hardly have a glimpse of Jain practices. But, the *Pāduka* or the Elephants are seen in most of the Jain temples designed in Śikhara style in *sarbatobhadrika* fashion. Elephants are generally placed in front of Tirthaṅkara like caityas and Buddhas. However, the *Pāduka* concept seems logically as an alternative way of representation for the various religious practices. Those *Pādukas* could not be limited to the images regarding the Tirthaṅkara or Buddhas but also of the Ācāryas as well.

The Māravijaya scene of Gautam Buddha and the similar appearance of Mahāvira could be observed, but their stories were different. It seems a popular theme of depiction in Buddhist practices. Such scenes are not prevalent in Jaina images.

## **Conclusion**

Buddhas were presented differently with completely different iconography. Tirthaṅkaras are presented either in *Dhyāna* or in *Kāyotsarga* for all the 24 tirthaṅkaras. Yet symbols are the main attributes for them to recognize. Generally,

people get confused with the image whether the one in *dhyana mudrā* is of Mahāvira or Buddha because of their similar appearances. Among the 24 Tirthaṅkaras, only Parsvanāth and Mallināth stand apart from others because the former has a serpent fang and the later is depicted as female with few reservations in Digāmvara traditions.

The *Nirmānakāya* aspect of representation in human form, the Svayamabhu or Ādibuddha concept of depicting the Buddha in Stupa or Caitya form, and the supernatural representation with multiple hands and heads are the depiction of the Buddhas. In this regard, it is obvious to understand Buddha is not only shown in human form. Often, effigies of Buddha and Tirthaṅkara could be identified above the head of related divinities. For example, the effigy of Tirthaṅkara is depicted above the head of Lokpuruṣa, whereas images of related Buddha in Avalokiteśvara and bodhisattvas are common in Buddhist art, where they are considered as the lineage deity or the spiritual father.

The good representation is in Caturvyuha caitya or the Sarbatobhadra aspect of depiction for both the Buddha and Tirthanakaras. The Tirthaṅkaras could have been seen standing in their usual posture of *Kāyotsarga* or *dhyāna* in Jain depiction, but the composition of Buddhas or Buddha and Bodhisattvas are very common in Buddhist



◀ **Jain Tirthaṅkara:  
Rishabhanātha,**

Chausa, India, Copper Alloy,  
Fourth Century, H: 21 cms., Patna  
Museum.

**Standing Buddha ▶**

Northeastern India or Nepal, Gupta/  
Licchavi Period  
Inscription dated Śaka Samvat 513,  
591 CE  
Bronze, The Cleveland Museum of  
Art, Cleveland



depiction, especially in Nepalese art. However, the understanding of depiction seems similar to representing in four cardinal directions. The *Samavasaraṇa* aspect seems unique to Jain practices in terms of presenting entire living beings in one place and listening to the preaching of Tirthaṅkaras. The overall concept where Buddha's sermon is delivered is similarly described and portrayed, but it is not that lively in terms of abundance while comparison is concerned with Buddhist practices. The depiction of the Tirthaṅkara is realised and explained in the Jain community as the *Nirmakāya*, *Sambhogakāya*, and *Dharmakāya* aspects believed in Buddhism but with one rigid expression rather than various ways to be dealt with in Buddhist practices.

## Illustrations

### Annex 1 (Tirthaṅkaras)

S.N	Name	Sacred Symbol	Attendent Spirits
1	Rsabahadeva	Bull	Gomukha/ Cakrasvari
2	Ajitanātha	Elephant	Mahāyakṣa/ Ajjita
3	Sambhavanātha	Horse	Trimukha/ Duritari
4	Abhinandana	Kapi	Yakṣeśvara/ Kalika
5	Sumatinātha	Kraunca	Tumbaru/ Mahākli
6	Padmaprabha	Padma	Kusuma/ Acyuta
7	Suparsvanāth	Svastika	Matanga/ Santa
8	Candraprabha	Sasi	Vijaya/ Bhṛkuti
9	Suvidhinātha	Makara	Ajita/ Sutara
10	Sitalanātha	Srivatsa	Brahma/ Aśoka
11	Sreyamsanātha	Khadgi (Rhinoceros)	Iśvara/ Manavi
12	Vasupujya	Mahisa	Mahisa/ Kumara
13	Vimalanātha	Varaha	Sanmukha/ Vidita
14	Anatanātha	Bear	Patala/ Ankuśa
15	Dharmanātha	Vajra	Kinnara/ Kandarpa
16	Santinātha	Mṛga	Garuda/ Nirvani
17	Kunthunāth	Chaga (Goat)	Garuda/Nirvani
18	Aranātha	Fish	Gandharva/ Bala
19	Mallinātha	Kalaśa	Yakṣendra/ Dharini
20	Munisuvarta	Tortoise	Varuna/ Naradatta
21	Naminātha	Blue lotus	Bhṛikuti/ Gandhari
22	Neminātha	Śankha	Gomedha/ Ambika
23	Parśvanāth	Snake	Parsva/ Padmavati

24	Mahāvira	Lion	Matanga/ Siddhayika
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(Source: Jain-Rupa- Mandana)

## Annex 2 (Nirmānakāya Buddhas from Theravāda tradition before Siddhartha Gautama)

1. Taṇhaṅkara	8. Revata	15. Sujata	22. Piyassi
2. Medhaṅkara	9. Sobhita	16. Piyadassi	23. Vipassi
3. Saraṇaṅkara	10. Anomadassi	17. Atthadassi	24. Sikhhi
4. Dipaṅkara	11. Paduma	18. Dhammadassi	25. Viśvabhu
5. Kondanna	12. Narada	19. Siddhattha	26. Kakusandha
6. Mangala	13. Padumuttara	20. Tissa	27. Konāgamana
7. Sumana	14. Sumedha	21. Phussa	28. Kaśyapa

(Source: Bouddha Darpaṇa)

## Annex 3 (Panca Buddha/ Dharmakāya)

Name	No. of Heads	Direction	Vehicle	No. of hands	Right hand Attributes			
Akṣobhya	4	East	Elephant	8	Sword	Vajra	Arrow	Hook
Ratnasambhava	4	South	Horse	8	Vajra	Sword	Arrow	Hook
Amitābha	4	West	Peacock	8	Vajra	Arrow	Sword	Hook
Amoghsiddhi	4	Norht	Garuda	8	Sword	Vajra	Arrow	Hook
Vairocana	4	Centre	Lion	8	Bodhyaṅga	Dhyāna	Akṣayamala	Arrow

Left hand Attributes				Source
Tarjani	Bell	Bow	Hook	Dharmadhātuvāgiśvaramaṇḍala
Cintamani Flag	Vajraganta	Bow	Hook	
Lotus	Bow	Hook	Bell	
Tarjani	Bell	Bow	Hook	
Bodhyaṅga	Dhyāna	Wheel	Bow	Vajradhātumaṇḍala

## Annex 4 (Panca Mahabuddha/ Sambhogakāya)

Name	Consort	Bodhisattva	Direction	Mudra	Vehicle	Syllable
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Vairocana	Vajra-dhatesvari	Samantabhadra	Centre	Dharmacakra	Dragon	OM
Akṣobhya	Locani	Vajrapāṇi	East	Bhumisparśa	Elephant	HUM
Ratnasambhava	Mamaki	Ratnapāṇi	South	Varada	Horse/ lion	TRAM
Amitābha	Pandura	Avalokitesvara	West	Dhyāna	Peacock	HRIH
Amoghsiddhi	Tara	Visvapāṇi	North	Abhaya	Garuda	AH

Symbol/family	Pure land	Element	Sense	Aggregate	Delusion	Enlightened mind
Buddha	Akanistha	Space	Sight	Form	Ignorance	All encompassing wisdom/ <i>Subiśuddha-dharmadhātu jñāna</i>
Vajra	Abhirati	Water	Sound	Consciousness	Anger	Mirror-like wisdom/ <i>Adarśa jñāna</i>
Ratna	Srimat	Earth	Smell	Sensation	Pride	wisdom of equanimity/ <i>Samatā jñāna</i>
Padma	Sukhavati	Fire	Taste	Perception	Desire	Discriminating wisdom/ <i>Pratyavekṣyana jñāna</i>
Visva -vajra	<i>Karmaprasiddhi</i>	Air	Touch	Impulse	Jealousy	All accomplishing wisdom/ <i>Krityānuṣṭhāna jñāna</i>

(Source: *Pañcabuddha*)

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