

JAINA MAHĀVIDYĀS IN OSIĀN

Maruti Nandan Prasad Tiwari

and

Kamal Giri

Osiān (District Jodhpur, Rajasthan) was an important Pratīhāra township with several early temples, of which 13 are today extant. Besides several Brahminical temples, the site has a Jaina temple, dedicated to Jina Mahāvīra which, in fact, is the oldest standing Jaina temple in all of Western India. The temple possibly was built towards the close of the eighth century A. D. during the period of Vatsarāja Pratīhāra (A. D. 783-92)¹. The temple complex faces north and rests on a vast *jagatī*. It comprises *mukhamanḍapa* (forehall) with a *mukhacatuṣkī* (porch), *gūḍhamanḍapa* (closed hall), and *mūlaprāsāda* (sanctum) (Plate 1). On the front of the temple, there was a *torana* (now dismantled) and further ahead is a *balānaka* which, for its greater part, is contemporaneous with the temple and is articulated on the east with a *devakulikā* assignable to c. late tenth century A. D. The *torana* and the *balānaka* possess inscriptions respectively dated in V. S. 1076/A. D. 1019/ and 1013/A. D. 956. The *balānaka* inscription reports that it was refurbished by some Jindaka in A. D. 956. On the east and west, close to the main temple, stands a pair each of the *devakulikās* datable to the first half of the 11th century A. D.² The Jaina buildings at the site are the products exclusively of the Śvetāmbara sect.

The hieratic figures on the main temple walls and the hall-superstructure are the earliest known Jaina sculptures in association with the temple-structure and hence are significant. They include Mahāvidyās, Yakṣas like Pārśva, Sarvānubhūti and Varuṇa, Yakṣīs like Ambikā and Padmāvatī, and the Aṣṭa-Dikpālas, as also Sarasvatī and Mahālakṣmī. The medieval *torana* and the five *devakulikās* likewise illustrate Mahāvidyās, Aṣṭa-Dikpālas, Yakṣī Ambikā, and the Yakṣas Sarvānubhūti and Brahmaśānti. The rendering of the Jīvantasvāmī Mahāvīra on the *torana-janghā*, and as independent images, Gaṇeśa, and narratives from the lives of the Jinās on the *devakulikās* also merit attention since they are among the earliest representations of the subjects³.

The present paper wishes to deal with the iconography of the Mahāvidyās associated with this temple complex where they seem to have occupied a special position. They are significant as the earliest examples of that category. On one side they reveal an iconographic evolution and on the other an almost complete concordance with the prescriptions of the *Caturvīṃśatikā* of Bappabhaṭṭi sūri (c. late 8th century A. D.) and the *Nīrvāṇakalikā* of Pādalipta sūri III (c. A. D. 950). Incidentally, the forms of the Śvetāmbara Mahāvidyās, in some cases, are practically repeated on the Digambara Jaina temple No. 12 (Śāntinātha : A. D. 862) at Deogarh⁴, particularly the iconography

of Vajraśṛṅkhalā, Apraticakrā, Acchuptā, Vairoṭyā, and Mahāmānasī⁵. (This happening raises doubt whether the temple had belonged to the Digambara or to the Kṣapaṇaka/Boṭika sect of northern Nirgranthism).

The Mahāvidyās form a group of Tāntric deities. The earliest list of the 16 Mahāvidyās was prepared from a number of different Vidyādevīs, in c. ninth-tenth century. The earliest lists are enumerated in the *Tijayapahutta* of Mānadeva sūri (c. 9th century A. D.), the *Samhitāsāra* of Indranandi (Digambara : A. D. 939) and the *Stuticaturvīṃśatikā* or *Śobhana-stuti* of Śobhana Muni (c. A. D. 1000)⁶. The early Jaina āgamas like the *Sthānāṅga*, the *Aupapātika*, the *Jñātā-dharma-kathāṅga* and other works like the *Paūmacariya* of Vimāla sūri (A. D. 473), the *Vasudevahindī* of Saṅghadāsa gaṇi (c. mid 6th century A. D.) and the *Harivaṃśapurāṇa* of Jinasena of Punṇāṭa gaṇa (Digambara : A. D. 784) also make frequent references to various Vidyās who are personified supernatural powers. But their individual iconographic features for the first time are enunciated in Bappabhaṭṭi's *Caturvīṃśatikā*⁷ and the *Śobhana-stuti*. A number of later texts of the Śvetāmbara as well as the Digambara sect also deal with the iconography of the 16 Mahāvidyās⁸.

Unlike the Śvetāmbara occurrence of the Mahāvidyās in western India, no corresponding sculpture or painting from the Digambara Church so far has been known, excepting on the façade of the Ādinātha temple (c. late 11th century A. D.) at Khajurāho where a series of the 16 Mahāvidyās are encountered. (These latter goddesses, crowned by tiny Jina figures and possessing 4 to 8 arms, either seated in *lalitāsana* or standing in *tribhaṅga*, bear various attributes with their respective *vāhanas*. On the basis of the iconographical characteristics, the authors have attempted to suggest possible identification of some of the figures with the Mahāvidyās Acchuptā, Vairoṭyā, Gāndhārī, Mahāmānasī, Gaurī, Apraticakrā and Puruṣadattā.) So far as the collective rendering of the 16 Mahāvidyās is concerned, only a few examples so far are known at the Śvetāmbara sites, one of them being the Śāntinātha temple at Kumbhāriā (Banaskantha, Gujarat : ceilings : A. D. 1077), Vimāla vasahī (two sets, one in the *raṅgamaṇḍapa* ceiling : c. A. D. 1150, (Plate 2), and the other in the corridor ceiling of cell No. 41; c. A. D. 1185), Lūṇa vasahī (*raṅgamaṇḍapa* ceiling, A. D. 1232) and the Kharatara vasahī (two sets, c. A. D. 1459), all in Delvādā, Mt. Ābū.

The figures of the Mahāvidyās at the Mahāvīra temple at Osiāñ are either two-or four-armed, the two-armed figuring more frequently⁹. However, the figures on the *devakulikās* also contain the six-armed examples. With the few exceptions of standing figures, the rest are shown seated in *lalitāsana*. The Mahāvidyās, with their specific mounts and attributes, are carved above the eaves of the *mukhacatuṣkī*, *mukhamāṇḍapa*, and the *gūḍhamāṇḍapa* of the main temple on one hand and the *pīṭha*, the *jaṅghā*, and the doorways of the *devakulikās* on the other. Of the 16 Mahāvidyās, the figures of only Rohiṇī, Vajraśṛṅkhalā, Vajrāṅkuṣā, Apraticakrā, Kālī, Mahākālī, Gaurī, Vairoṭyā, Acchuptā and Mahāmānasī are represented on the main temple, while the *devakulikās* include Prajñāpti, Naradattā, Gāndhārī and Mānasī in addition to the forementioned. However, the figures of

Sarvāstrāmahājvālā and Mānavī are conspicuous by their absence¹⁰.

The first Mahāvidyā Rohiṇī is represented in Osiāñ by ten examples, two on the Main temple and the remaining on the *devakulikās*¹¹. The goddess, in all examples, is shown four armed and rides a cow. The figures on the main temple hold an arrow (?), *abhaya* (or *vyākhyāna*-cum-rosary), a bow¹² and a conch (or a *kamaṇḍalu*) (Plate. 3)¹³, while those on the *devakulikās* show the *abhaya*, an arrow, a bow and a fruit (or a conch). However, in one instance, carved on the doorway of the *devakulikā* No. 1, she holds an arrow, a sword, a trident and a bow. The *Caturvimśatikā* and the *Nirvāṇakalikā* conceive the four-armed Rohiṇī with a cow as mount, holding as she does an arrow, a rosary, a bow and a conch¹⁴. It is hence apparent that the carvers have followed the prescriptions of the Śvetāmbara texts more faithfully for the *devakulikā* figures¹⁵.

The second Mahāvidyā, Prajñapti, represented by nine instances¹⁶ (occurring only on the *devakulikās*), is either two- or four-armed. The figure on the *devakulikā* No. 3 is a solitary instance representing the goddess with two arms, riding on a peacock and holding a *śūla*, her distinguishing attribute, in her right hand. In the remaining instances, she invariably rides a peacock and holds a *śakti* (spear) in each of her two upper hands and the *varada* or *abhaya-mudrā* (or a fruit) and a fruit (or a water-vessel) in the lower ones. The above-noted figures correspond with the available Śvetāmbara *dhyānas* wherein Prajñapti, alternatively called Śaktikarā, is conceived as riding a peacock and holding *varada*, *śakti*, fruit and *śakti*¹⁷. The figure on the doorframe of *devakulikā* No. 1, perhaps shows the goddess with lotuses in two upper hands. (However, the late work *Ācāradinakara* (A. D. 1412) provides Prajñapti with lotus along with *śakti*¹⁸.)

The third Mahāvidyā Vajraśṛṅkhalā, shown always seated in *lalitāsana* on a lotus, is represented by seven instances, of which one is carved on the mukhacatuṣkī of the main temple and the remaining on the *devakulikās*¹⁹. She is depicted either two- or four-armed. The two-armed figures, represented by only two instances, are carved respectively on the main temple and the *vedibandha* of the *devakulikā* No. 2. The goddess in the former case holds a chain and a manuscript²⁰ (Plate 3) while in the latter a long chain (*śṛṅkhalā*)—an invariable feature of the goddess—in both the hands. The four-armed figures show the *abhaya*- or *varada-mudrā* and a fruit (or water-vessel) in lower right and left hands while the upper ones carry, as usual, a long chain. The four-armed figures known from Kumbhāriā, Deivāḍā (Vimala vasahī) and other Śvetāmbara sites likewise bear a long chain in two upper hands, while the lower ones show *varada* and a fruit, sometimes a mace. The *Caturvimśatikā*, the *Nirvāṇakalikā*, and the *Mantrādhirājakaḷpa* (c. 15th century A. D.) also visualise Vajraśṛṅkhalā with a lotus seat, and carrying a long chain (in two hands), the *varada-mudrā* and a lotus²¹. Vajraśṛṅkhalā at Osiāñ has a bearing on the iconography of the *yakṣī* of Jina Munisuvrata on the temple No. 12 at Deogarh. The four-armed Yakṣī, with the appellation 'Sidhai', stands on a lotus and holds a chain, the *abhaya*-cum-

blossom and a lotus in three hands, while one is resting on thigh²².

The fourth Mahāvidyā Vajrāṅkuṣā is represented by six examples, one on the *mukhacatuṣkī* of the main temple and the remaining ones on the *devakulikās*²³. She invariably rides an elephant and possesses either two or four hands. The solitary instance of a two-armed goddess is on the main temple; she shows some *mudrā* with the right hand while the left holds a water-vessel²⁴. The four-armed goddess shows the *abhaya-* or *varada-mudrā*, and holds a thunderbolt, a goad, and a fruit (or water-vessel). However, in one case, carved on the doorframe of *devakulikā* No. 4, the thunderbolt is replaced by a spear. The Śvetāmbara works invariably conceive the goddess as riding on an elephant with an arm in *varada*, the rest holding a *vajra*, an *aṅkuṣa* and a fruit²⁵. The *devakulikā* figures, according with the Śvetāmbara works, show that the form of the goddess was standardised at the site. The figures in the Śāntinātha temple (Kumbhāriā), and in the Vimala vasahī (Delvādā) also portray Vajrāṅkuṣā, accompanied by an elephant, with *varadākṣa*, an *aṅkuṣa*, a *vajra* and a fruit. The association of elephant together with a goad and a thunderbolt with the goddess at once reminds of the Brahminical *mātrkā* Aindrī.

Apraticakrā, also called Cakreśvari, the fifth Mahāvidyā, is represented by as many as 13 examples at the site, two on the *mukhamanḍapa* and the *gūḍhamanḍapa*-wall of the main temple and the remaining on the *devakulikās*²⁶. The goddess is always shown four-armed and rides a *garuḍa* represented in human form²⁷. Barring two examples, where she stands in *tribhaṅga* she is always seated in *lalitāsana*²⁸. The goddess, in conformity with the Śvetāmbara tradition²⁹, usually holds discs (sometimes shown as ring) in all her four hands (Plates 4-5). However, Apraticakrā in the set of 16 Mahāvidyās at the Śāntinātha temple, Kumbhāriā, bears the *varada*, two discs (in two upper hands) and a conch. In two instances at Osiāñ also, carved on the *devakulikā* Nos. 2 and 4, the disc in lower left hand is replaced by a conch. In a solitary instance, on the *devakulikā* No. 4, the goddess shows the *varadākṣa* and a water-vessel in the lower right and left hands, while the upper ones carry discs. Still in one other instance, on the doorway of *devakulikā* No. 4, the goddess holds the *varada-mudrā*, a mace, an indistinct object, and a conch. The inclusion of mace and conch in addition to the usual disc and the *garuḍa* as *vāhana*, not envisaged by the texts, is reminiscent of Brahminical Vaiṣṇavī³⁰. (Cakreśvari, carved on the temple No. 12 at Deogarh as the Yakṣī of Rṣabhanātha, accompanied by *garuḍa*, (Plate 6) shows discs in all her four hands which suggests the influence of the Mahāvidyā Apraticakrā at Osiāñ. (Plates 4-5)³¹.

The sixth Mahāvidyā Puruṣadattā, or Naradattā, is represented by seven figures on the *devakulikās*³². She is always shown two-armed with a sole exception, carved on the *vedibandha* of the south wall of *devakulikā* No. 4, showing her with four arms. The two-armed goddess, invariably riding a buffalo—her traditional mount—holds a sword and a shield in right and left hands. Sometimes, sword has been replaced by a *sūla* or a cup³³. The four-armed goddess, however, bears the *varada-mudrā*, a shield, and a water-vessel in her surviving hands. It is rather surprising to find the figures of

four-armed goddess playing truant, regardless of the textual prescriptions which invariably conceive Puruṣadattā with four arms and holding the *varada-* or *abhaya-mudrā*, a sword, a fruit and a shield³⁴. However, the *Mantrādhirājakalpa* visualises her as seated on a red lotus³⁵.

Kālī, the seventh, is represented by six examples, one on the *mukhacatuṣkī* of the main temple and the remaining ones on the *devakulikās*³⁶. The goddess is invariably represented two-armed and is shown seated on a lotus. The figure on the main temple holds a mace in the left hand while the right is resting on thigh. The *devakulikā* figures, however, carry a mace in the right and *abhayākṣa* (or *abhaya-mudrā* or a fruit) in the left, sometimes the attributes being juxtaposed³⁷. The *Caturviṃśatikā* conceives Kālī with two arms, sitting on a lotus and holding a mace and a rosary³⁸. The later Śvetāmbara texts, however, see her as having four-armed, seated on a lotus and bearing a mace, a rosary, a *vajra* and the *abhaya-mudrā*³⁹. The sculptural representations of Kālī at the different Śvetāmbara sites reveal that her attributes could never be standardised. Kālī at the Śāntinātha temple, Kumbhāriā, is provided with *varadākṣa*, a noose, a *khaṭvāṅga*, and a fruit, while at the Vimala vasahī she is given a mace, a long spiral lotus, a manuscript, and the *abhaya-mudrā*. The *devakulikā* figures at Osiāñ, when compared to the figure of Kālī in the main temple, show that there was no advancement in her iconography at the site. However, the *Mantrādhirājakalpa*⁴⁰ mentions trident and the *varada-mudrā* in place of *vajra* and the *abhaya*, which remind of her association with Brahminical Kālī or Śivā. The trident undoubtedly is reminiscent of her Śaiva character.

Mahākālī, the eighth Mahāvidyā, is represented by nine figures, one on the *mukhamaṇḍapa* of the main temple and the remaining on the *devakulikās*⁴¹. Mahākālī, always four-armed, rides a man and holds the attributes as prescribed by the Śvetāmbara works, which invariably see the goddess with *nara* as *vāhana* and holding a rosary, a *vajra*, a *ghaṇṭā* and a fruit⁴². The figure on the main temple holds a *vajra*, a small sword and a *ghaṇṭā* in three surviving hands (Plate 7), whereas those on the *devakulikās* bear the *abhaya-* or *varada-mudrā*, *vajra* (or a *ghaṇṭā*), a *ghaṇṭā* and a fruit (or a water-vessel)⁴³. Sometimes, a *vajra* is shown in the lower right hand, while the upper right hand bears a fruit⁴⁴. It is apparent from the above-noted details that her iconographic form was settled at the site in the eighth century A. D. which continued in the later centuries without further advancement. Mahākālī in the collective renderings of the Śāntinātha temple, Kumbhāriā, and of the Vimala vasahī is likewise depicted with *varadākṣa*, a *vajra*, a *ghaṇṭā* and a fruit. The occurrence of gander in case of the figure from the Vimala vasahī, however, is surprising.

Gaurī, the ninth among the Mahāvidyās, is represented by five instances, two on the *mukhamaṇḍapa* of the main temple and the remaining ones on the *devakulikās*⁴⁵. The four-armed figure on the main temple rides a bull and bears a fruit, a lotus, a lotus and a *kamaṇḍalu*. The two-armed figure on the main temple shows her with her traditional mount *godhā* (iguana) and carrying a long-stalked lotus and

a fruit in right and left hands (Plate 8). However, in the *devakulikā* examples the goddess is both two and four-armed and always rides an iguana. The two-armed goddess bears long-stalked lotuses in both hands, whereas the four-armed goddess, carved on the *devakulikā* No. 3, carries a lotus, a manuscript and a fruit in three surviving hands. The figures correspond to the Śvetāmbara texts only in respect of the *vāhana*—iguana—and lotus. The figures on the *devakulikās*, however, follow the earlier Śvetāmbara tradition enjoined by the *Caturvīṃśatikā* and the *Nirvāṇakalikā*, which depict the goddess with iguana and bearing the *varada-mudrā*, a *musala* (or *daṇḍa*), a lotus and a rosary⁴⁶. One of the figures on the main temple, however, appears to have followed the *Mantrādhirājakaḷpa*, wherein she is described as riding on a bull⁴⁷. The association of bull with Gaurī is reminiscent of Brahminical Śiva. This is further reinforced by the instance carved in the *raṅgamaṇḍapa* ceiling at Vimala vasahī, where the four-armed Gaurī is provided with bull and the *varadākṣa*, lotus (twice) and a fruit as attributes⁴⁸.

The tenth Mahāvidyā Gāndhārī, represented here by four figures⁴⁹, invariably sits on a lotus and possesses two hands. The goddess, in conformity with the Śvetāmbara tradition, holds a *vajra* and a *musala* respectively in the right and left hands⁵⁰, which, however, in one example⁵¹, are juxtaposed. The later works visualise Gāndhārī as four-armed and carrying the *varada* and the *abhaya-mudrā* in addition to the usual *vajra* and *musala*⁵².

Vairoṭyā, the 13th Mahāvidyā, appears to have enjoyed a favoured position in Jainism, who also is conceived as the *yakṣī* of Vimalanātha. The goddess, always shown four-armed, is represented by eight examples at the site, of which two are carved on the *mukhamanḍapa* and the *gūḍhamanḍapa* of the main temple, whereas the remaining ones are on the *devakulikās*⁵³. She invariably rides a snake⁵⁴. The figure on the *mukhamanḍapa* of the main temple bears a sword, two snakes (in two hands) and a shield (Plate 8), while the figure on the *gūḍhamanḍapa* shows a shield and a snake in the upper and lower left arms, with lower right resting on thigh⁵⁵. The *devakulikā* figures are identical with the figures on the main temple⁵⁶. However, in one solitary instance, carved on the doorway of the *devakulikā* No.1, the goddess holds snake in all her four arms, which is not supported by any of the available *dhyānas*. It appears that the iconographic form of the goddess was standardised at the site in c. eighth century A. D., which corresponds with the available *dhyānas*⁵⁷. It is interesting to find that Vairoṭyā, in the group of the 16 Mahāvidyās at the Śāntinātha temple, Kumbhārīā, also holds the same set of attributes which are noticed in case of the figures of the *gūḍhamanḍapa* of main temple. The example from the *raṅgamaṇḍapa* ceiling of the Vimala vasahī also shows similar attributes excepting for the fruit substituting a snake.

The 14th Mahāvidyā Acchuptā, in 11 examples, one on the north façade of the *gūḍhamanḍapa* and the remaining on the *devakulikās*⁵⁸, happens to be one of the most favoured Mahāvidyās at the site. Her iconographic form, fully corresponding with the Śvetāmbara tradition⁵⁹, was standardised at the site in the eighth century A. D., as is

evident from the figure of the goddess on the main temple, where the four-armed goddess stands with an arrow (?), a sword, a shield and a bow and the horse carved as her mount alongside (Plate 9). The *devakulikā* figures exhibit identical details as noticed in case of the main temple (Plate 10), excepting a solitary instance, carved on the doorway of the *devakulikā* No. 2, where she is depicted as six-armed. Sometimes, the attributes are juxtaposed. In three examples, the lower two arms show *abhaya* and a fruit (or a water-vessel). However, in one case, carved on the doorway of the *devakulikā* No. 3, she surprisingly holds rein, which together with the horse is reminiscent of Brahminical demi-god Revanta, son of Mitra⁶⁰. The six-armed figure carries the *varada*, a sword, an arrow, a shield, a bow and a fruit. The four-armed Acchuptā, in the group of 16 Mahāvidyās in the Śāntinātha temple, Kumbhāriā, shows identical attributes as in the figure on main temple. However, the sword and shield are replaced by the *varadākṣa* and a water-vessel in the instance of the *raṅgamaṇḍpa* ceiling of Vimala vasahī. (The figure of Mahāvidyā Acchuptā at Osiān has influenced the form of *yakṣī* of Padmaprabha on temple No. 12 at Deogarh, where she is called Sulocanā. Here the four-armed *yakṣī*, accompanied by a horse, holds an arrow and a bow in her two hands⁶¹.)

Mānasī, the 15th Mahāvidyā, is represented by a solitary instance at the site, carved on the northern *vedibandha* of the *devakulikā* No. 4. The two-armed goddess here rides a *haṁsa* and holds a thunderbolt in the right hand while the corresponding left is resting on thigh. The figure agrees with the tradition in respect of *vāhana* and *vajra*. The Śvetāmbara works notice her either with two or four arms and invariably riding a *haṁsa*. The goddess, when two-armed, holds *varada* and a thunderbolt⁶², while the goddess with four arms carries two *vajras* in two upper hands and the *varada* and a rosary in the lower ones⁶³. It may be recalled that Mānasī does not find representation on the main temple, simply because the earliest tradition, referring to Mānasī, conceives her as riding a *haṁsa* and holding flames, thus combining the features of the two Mahāvidyās, Mānasī and Mahājvālā, in one⁶⁴.

The 16th Mahāvidyā Mahāmānasī is represented by 12 examples, two over the *mukhacatuṣkī* and the *gūḍhamaṇḍapa* of the main temple, while the remaining on the *devakulikās*⁶⁵. The goddess thus claims the highest popularity at the site and her form shows greater variety with two, four, or six arms. Like Rohiṇī, Apraticakrā, and Acchuptā, the iconography of Mahāmānasī was settled at the site in c. eighth century A. D., which is revealed by her figures on the main temple. The figures follow the Śvetāmbara tradition which conceives the four-armed goddess with a lion as *vāhana* and holding a sword, a shield, a water-vessel and the *abhaya* or *varada-mudrā* (or *maṇi*)⁶⁶. The figures on the main temple are four-armed and show the goddess as riding a lion and bearing the *abhaya-mudrā*, a sword, a shield and a fruit (?)⁶⁷. Barring two figures, carved on the eastern and southern *vedibandha* of the *devakulikā* Nos. 1 and 2 where the *vāhana* is conspicuous by its absence, all other figures are invariably accompanied by a lion. The two-armed Mahāmānasī, bearing a sword and

a shield, is represented by two examples. The four-armed goddess, represented as she is by five instances, always rides a lion, excepting a solitary instance, carved on the eastern *vedibandha* of the *devakulikā* No. 1, where she sits on a *bhadrāsana*. In conformity with the Śvetāmbara texts, the goddess shows the *abhaya-mudrā* (or a sword), a sword (or a lotus), a shield and a fruit (or a water-vessel). Mahāmānasī in the collective representation at Vimala vasahī also shows the identical features, excepting for a fruit replaced by a rosary.

The six-armed figures, represented by three instances⁶⁸, show her as riding a lion and carrying the *varada* (or *abhaya*)-*mudrā*, a sword, an arrow, a shield, a bow and a fruit (or a water-vessel). The rendering of the goddess with six arms, not known from any texts, further suggests the exalted position enjoyed by the goddess. (The form of Mahāmānasī at Osiāñ has influenced the rendering of the *yakṣī* of Jina Candraprabha, called Sumālinī, at the temple No. 12 at Deogarh (Plate 11)⁶⁹. The four-armed *yakṣī*, joined by a lion as *vāhana*, holds a sword, the *abhaya-mudrā*, a shield in her three hands, while the lower left is resting on thigh.)

The Jaina Mahāvidyās may also be compared with the deities of the Brahminical and Buddhist pantheons so far as their names and iconography are concerned. Mahākālī, Kālī, and Gaurī claim affinity with the Brahminical goddesses in respect of their names, sometimes attributes also, whereas Prajñapti, Vajrāṅkuṣā and Apraticakrā with Brahminical Mātṛkās like Kaumārī, Aindrī, and Vaiṣṇavī in respect of iconography⁷⁰. The Mahāvidyā Gaurī, in point of fact, is identical with the Brahminical Gaurī in respect of iconography, who likewise holds lotus and rosary and rides an iguana⁷¹. Besides, Naradattā (or Puruṣadattā) has close resemblance with Brahminical Durgā, who bears a sword and a shield and rides a buffalo⁷². Mahāvidyā Vajraśṛṅkhalā, on the other hand, offers comparison with the Buddhist Vajraśṛṅkhalā who is conceived as an emanation of Amoghasiddhi⁷³. However, the *Sādhana-mālā* visualises Vajraśṛṅkhalā with three faces and eight arms and holding, besides *vajra* and *vajraśṛṅkhalā*, the *abhaya*, an arrow, the *kapāla*, *tarjanī-mudrā*, a noose and a bow. The forms of Sarvāstramahājvālā, Mānavī, and Vairoṭyā⁷⁴ perhaps bear some influence of Agni, and tree and snake worship respectively.

From this discussion, it follows that the Mahāvidyā figures on the main temple of Mahāvīra at Osiāñ reveal a stage of early standardisation of the iconographic form of the principal Mahāvidyās, whereas the figures on the *devakulikās* show the continuity of earlier tradition with some advancement in iconography. However, the figures on the main temple and the *devakulikās* mainly concur with the prescriptions of the *Caturvimśatikā* and the *Nirvāṇakalikā*.

Annotations :

1. For details consult, D. R. Bhandarkar, 'The Temples of Osiā,' *Annual Report, Archaeological Survey of India*, 1908-09, Calcutta 1912, p. 108; also, Percy Brown, *Indian Architecture*

(Buddhist and Hindu period), Bombay 1971 (Rep.), p. 135; and Krishna Deva, *Temples of North India*, New Delhi 1969, p. 31; M. A. Dhaky, 'Some Early Jaina Temples in Western India', *Mahāvīra Jaina Vidyālaya Golden Jubilee Volume*, Bombay 1968, pp. 312-26. However, L. K. Tripathi dates the Mahāvīra temple to the ninth century A. D. and believes that it was built during the reign of Mihirbhoja (A. D. 836-85). See L. K. Tripathi, *Evolution of Temple Architecture in Northern India*, unpublished Ph. D. thesis, Banaras Hindu University 1968. (But stylistically the temple seems earlier.)

2. The northern *devakulikās* of east and west are numbered as 1 and 2, while the other two are numbered as 3 on east and 4 on west. The *devakulikā* attached to the *balānaka* is number 5. For architectural details, consult Dhaky, "Some Early.," pp. 312-26.
3. For details consult, M. N. P. Tiwari, "Osiāñ se Prāpta Jīvantaśvāmī kī-Aprakāśita Mūrtiyāñ," (Hindi), *Viśva Bhāratī*, Vol. 14, No. 3, Oct.-Dec. 1973, pp. 215-18; also, "Some Unpublished Jaina Sculptures of Gaṇeśa from Western India," *Jain Journal*, Vol. IX, No. 3, January 1975, pp. 90-92; and *Jaina Pratimā Vijñāna*, (Hindi), Varanasi 1981, pp. 93, 132, 134.
4. The figures of the 24 *yakṣīs* on the façade of the temple No. 12 (A. D. 862) at Deogarh are the earliest known examples of their collective rendering. The list of the 24 *yakṣīs* was available to the artists but their detailed iconography was not yet finalised; hence the artists have borrowed the iconographic features of some of the Mahāvidyās, earlier in antiquity than the *yakṣīs*.
5. The concept and iconography of the Mahāvidyās are older than those of the *Yakṣas* and *Yakṣīs*, also known as *Śāsanadevatās*, but the latter gained more prominence with the advance in time because of their close direct association with the Jina conceived in pre-medieval times.
6. For details, consult U. P. Shah, "Iconography of Sixteen Jaina Mahāvidyās," *Journal of the Indian Society of Oriental Art*, Vol. XV, 1947, pp. 114-21. The final list of the 16 Mahāvidyās supplied by the texts of both the sects, includes the following names : Rohiṇī, Prajñapti, Vajraśṛṅkhālā, Vajrāṅkuśā, Apraticakrā or Cakreśvarī (Śvetāmbara) and Jāmbūnadā (Digambara), Naradattā or Puruṣadattā, Kālī or Kālikā, Mahākālī, Gaurī, Gāndhārī, Sarvāstrā mahājvālā (Śvetāmbara) and Jvālāmālīnī (Digambara), Mānavī, Vairoṭyā (Śvetāmbara) and Vairoṭī (Digambara), Acchuptā (Śvetāmbara) and Acyutā (Digambara), Mānasī and Mahāmānasī.
7. The text, however, does not refer to Sarvāstrāmahājvālā separately and instead the features of Mānasī and Sarvāstrāmahājvālā have been combined therein with one Mahāvidyā, called Mānasī. Thus the text refers to the 15 Mahāvidyās in all.
8. The *Nirvāṇakalikā*, the *Mantrādhirājakaḷpa* (of Sāgaracandra Sūri, c. 15th century A. D.), the *Ācāradinakara* (of Vardhamāna Sūri, A. D. 1412), the *Pratiṣṭhāsārasaṃgraha* (of Vasunandi, c. 12th century A. D.), the *Pratiṣṭhāsāroddhāra* (of Āśādhara, A. D. 1228), and the *Pratiṣṭhātilakam* (of Nemicaṇḍra, A. D. 1543).
9. However, U. P. Shah, in his learned paper on the Jaina Mahāvidyās, has not included the figures of the Mahāvidyās in Osiāñ.

10. These Mahāvidyās, however, enjoyed a favoured position at other Śvetāmbara sites, namely Kumbhāriā, Vimala Vasahī and Lūṇa Vasahī (both in Delvādā), and Tāraṅgā.
11. The two figures of the main temple are carved respectively on the *mukhacatuṣkī* and the *gūḍhamandapa*, whereas those on the *devakulikās* are on the northern wall of the *vedibandha* of *devakulikā* Nos. 2, 3, 4, and their doorways.
12. However, bow in one instance is held in lower left hand while the upper left is resting on thigh.
13. The attributes here and elsewhere are reckoned clockwise starting from the lower right hand.
14. शरक्षधनुशङ्खभृन्निजयशोवलक्षा मता
कृताखिलजगज्जनहित महाबलाक्षामता ।
विनीत जनता विपद् द्विपसमृद्धयभिद्रोहिणी
ममास्तु सुरभिस्थिता रिपुमहीध्रभिद्रोहिणी ।—*Caturvīṃśatikā* 3.12.
आद्यां रोहिणीं धवलवर्णां सुरभिवाहनां चतुर्भुजां मयूखसूत्रबाणान्वित-
दक्षिणपाणिं शङ्खधनुर्व्युक्तवामपाणिं चेति ।—*Nirvāṇakalikā*, p. 37.
15. Rohiṇī, in group of the 16 Mahāvidyās, carved respectively at the Śāntinātha temple, Kumbhāriā and at Vimala Vasahī, Delvādā is likewise accompanied by a cow and shows the *varadākṣa*, an arrow, a bow and a fruit (or a conch). The respective *vāhanas* in the former case are conspicuous by their absence.
16. Two figures are carved on the *vedibandha* of the *devakulikā* Nos. 3 and 4 while the remaining ones are on the doorways.
17. तन्वाऽब्जमहादलाभया
सह शक्त्याऽतुलमोदलाभया ।
मम भवतु महाशिखण्डिका
प्रज्ञप्तिं रिपुरशिखण्डिका ।—*Caturvīṃśatikā* 4. 16.
प्रज्ञप्तिं श्वेतवर्णां मयूखवाहनां चतुर्भुजां वरदशक्तियुक्तदक्षिणकरं मातुलिङ्गं शक्तियुक्त वामहस्तां चेति ।
—*Nirvāṇakalikā*, p. 37.
18. शक्तिसरोरुहहस्ता मयूखतयानलीलया कलिता ।
प्रज्ञप्तिर्विज्ञप्तिं शृणोतु नः कमलपत्राभा ।
—*Ācārādinakara*, “*Pratiṣṭhādhikāra*,” Pt. II, p. 167, Bombay, 1923.
19. Two figures are carved on the *vedibandha* and the façade of *devakulikā* Nos. 2 and 3, while the others are on the doorways.
20. However, no text conceives her as having a manuscript in hand.
21. संस्मरत रतां कुशेशये
कनकच्छविं दुर्गिताङ्कुशेशये ।
अहिताद्रिहवज्रशृङ्खलाम्
धरमाणामिह वज्रशृङ्खलाम् ।—*Caturvīṃśatikā* 5. 20;
वज्रशृङ्खलां शङ्खावदातां पद्मवाहनां चतुर्भुजां वरदशक्तियुक्तदक्षिणकरं पद्मशृङ्खलाधिष्ठितवामकरं चेति ।
—*Nirvāṇakalikā*, p. 37;—*Mantrādhirājaka* 3.5.
22. Klaus Bruhn, *The Jina Images of Deogarh*, Leiden 1969, pp. 103, 106, 108.

23. One figure is carved on the northern *vedibandha* of the *devakulikā* No. 3, while the other ones are on the doorways.
24. However, the absence of *aṅkuśa* and *vajra*, signifying the name *Vajrāṅkuśā*, is indeed surprising.
25. अध्यास्त या कनकरुक् सितवारणेशं
वज्राङ्कुशी पदुतराऽहितवारणे शम् ।
न होकधैव विजये बहुधा तु सारं
वज्राङ्कुशं धृतवती विदधातु साऽस्म ।—*Caturvimsatikā* 6. 24.
वज्राङ्कुशां कनकवर्णां गजवाहनां चतुर्भुजां वरदवज्रयुतदक्षिणकरां मातुलिङ्गाङ्कुशयुक्तवामहस्तां चेति ।—*Nirvāṇakalikā*, p. 37.
26. Of the 11 *devakulikā* figures, five are on the *vedibandha* and on the façades of the four *devakulikās*, while the remaining ones on the doorways.
27. *Garuḍa*, in most of the cases, has been carved in human form with folded hands and legs suggesting flying posture. *Garuḍa* in the case of the *gūḍhamandapa* figure, is standing close to the goddess.
28. These figures are on the main temple and the *devakulikā* No. 4.
29. आरूढा गरुडं हेमा-भाऽसमा नाशितारिभिः ।
पायाद् प्रतिचक्रा वो, भासमाना शितारिभिः ।—*Caturvimsatikā* 7. 28.
अप्रतिचक्रां तद्विद्वर्णां गरुडवाहनां चतुर्भुजां चक्रचतुष्टयभूषितकरां चेति ।—*Nirvāṇakalikā*, p. 37.
Another Śvetāmbara text, the *Mantrādhirājakaḷpa* (3.7), mentions Apraticakrā as riding a *nara* (man).
30. It is interesting to find the name of Vaiṣṇavīdevī, inscribed under the figure of Apraticakrā, in the ceiling of the Mahāvīra temple at Kumbhāriā.
31. Klaus Bruhn, *Jina Images.*, pp. 105, 108. It may be remarked that Cakreśvarī as *Yakṣī* is never conceived with discs in all the four hands.
32. Three figures are on *devakulikā* Nos. 1, 3 and 4, while the remaining ones on the doorways.
33. Figures on *devakulikā* Nos. 1 and 3.
34. भ्रमति भुवि महिष्या याऽऽमहासिन्धु नाना
कृतजिनगृहमालासन्महाऽसि धुनाना ।
कनकनिभवपुः श्रीरञ्जसा साधिताया
रुजतु पुरुषदत्ताऽस्मासु सा साधितायाः ।—*Caturvimsatikā* 10. 40.
पुरुषदत्तां कनकावदातां महिषीवाहनां चतुर्भुजां वरदासियुक्तदक्षिणकरां मातुलिङ्गखेटकयुतवामहस्तां चेति ।
—*Nirvāṇakalikā*, p. 37.
35. रकाब्जबद्धासनसंस्थितिर्या हेमप्रभा खेटकखड्गहस्ता ।
सबीजपूयभयदानशस्ता नृदत्तनाम्नी दुरितानि हन्तु ।—*Mantrādhirājakaḷpa* 3. 8.
36. All the figures are carved on the doorways of *devakulikās*.
37. These figures are on the *devakulikā* Nos. 2 and 3.
38. धत्ते गदाक्षमिह दक्षपतिताञ्जनस्य
कार्त्तिक च या गतवती पतितां जनस्य ।

आमोदलोलमुखरोपरि पातु काली
पद्मो यदासनमसौ परिपातु काली ।—*Caturvīṃśatikā* 16. 64.

39. कालीदेवी कृष्णवर्णा पद्मासनां चतुर्भुजां अक्षसूत्रगदालंकृतदक्षिणकरं वज्राभययुतवामहस्तां चेति ।

—*Nirvāṇakalikā*, p. 37.

However, the *Mantrādhirājaka* mentions *triśūla*, rosary, *mudgara* and the *varada*.

40. *Mantrādhirājaka* 3.7.

41. Four figures are on the *vedibandha* of the *devakulikā* Nos. 2, 3, 4 (two figures) while the remaining ones on the doorways.

42. या द्युतिविजिततमाला

पविफलघण्टाक्षभृल्लसत्तमाला ।

नृस्था सुषमं तनुता-

दसौ महाकाल्यमर्त्यसामन्तनुता ।—*Caturvīṃśatikā* 11. 44.

महाकाली देवी तमालवर्णा पुरुषवाहनां चतुर्भुजां अक्षसूत्रवज्रान्वितदक्षिणकरं अभयघण्टालङ्कृतवामभुजां चेति ।

—*Nirvāṇakalikā*, p. 37.

The sword, present in the figure on the main temple, has not been prescribed by any of the available Śvetāmbara *dhyānas*.

43. *Caturvīṃśatikā* 17.68; *Nirvāṇakalikā*, p. 37; *Ācāradinakara*, Pt. II, p. 162. However, the figures sometimes show the *varada* or fruit in place of a rosary.

44. Figures on the doorways of *devakulikā* Nos. 1 and 5.

45. One figure is on the southern *vedibandha* of the *devakulikā* No. 3, while the remaining two are on the doorways of *devakulikā* Nos. 1 and 4.

46. सौवर्णपट्टा श्रीगौरी श्री गौरी पद्महस्तिका ।

हस्तिकाया महागोधाऽऽगोधामध्वस्तयेऽस्तु वः ।—*Caturvīṃśatikā* 12. 48.

गौरी देवी कनकगौरी गोधावाहनां चतुर्भुजां वरदमुसलयुतदक्षिणकरामक्षमालाकुचलयालङ्कृतवामहस्तां चेति ।

—*Nirvāṇakalikā*, p. 37.

उत्तमजाम्बूनदमूर्तिकान्तिः ककुद्वाहाभिरता वरङ्गी ।

अब्जक्षमालावरदण्डहस्ता गौरीति देवी दुरितानि हन्तु ।—*Mantrādhirājaka* 3. 11.

47. *Mantrādhirājaka* 3. 11.

48. The four-armed Gaurī, in the group of the 16 Mahāvīdyās at Śāntinātha temple, Kumbhāriā, carries the *varadākṣa*, a mace (or a *musala*), a long stalked lotus and a fruit.

49. Two figures are carved on the *vedibandha* of the *devakulikā* Nos. 2 and 3, while the remaining two are on the doorways of the *devakulikā* Nos. 1 and 5.

50. पविमुसलकर लाभं

शुभं क्रियादधिवसन्त्यतिकरलाभम्

कमलं रागान्धारी -

रणकृत्रीलप्रभोत्कर गान्धारी ।—*Caturvīṃśatikā* 13. 52.

51. On the northern *vedibandha* of *devakulikā* No. 2.

52. गान्धारी देवी नीलवर्णा कमलासनां चतुर्भुजां वरदमुसलयुतदक्षिणकरं अभयकुलिशयुतवामहस्तां चेति ।

—*Nirvāṇakalikā*, p. 37.

53. Two figures are on the *vedibandha* of *devakulikā* Nos. 2 and 4, while the remaining ones are on the doorways.
54. Sometimes snake is represented with human bust and canopy overhead. However, the figure of the main temple (*mukhamandapa*) shows two snakes, both with human busts and their lower portions resembling a snake with inter-woven coils.
55. The upper right hand is damaged.
56. Sometimes, sword is replaced either by the *varada* or a fruit.
57. श्यामानागास्त्रपत्रा वो वैरोट्याऽरं भयेऽवतु ।
शान्तोऽरतिर्ययाऽत्युग्र - वैरोट्यास्त्रभयेव तु ।—*Caturvīṃśatikā* 18. 72.
वैरोट्यां श्यामवर्णां अजगरवाहनां चतुर्भुजां खड्गोरागलंकृतदक्षिणकरं खेटकाहियुतवामकरं चेति ।

—*Nirvāṇakalikā*, p. 37.

विहङ्गराजासनबद्धसंस्था पयोधराभा भुजगेन्द्रपत्नी ।

फणेन्द्रयुग्मासिखेटकाङ्का वैरोट्यादेवी दुरितानि हन्तु ।—*Mantrādhirājakaḥ* 3. 15.

The *Mantrādhirājakaḥ* provides *garuḍa* (*vihaṅgarāja*) as *vāhana* and snake canopy overhead.

58. Three figures are carved on the *vedibandha* of the *devakulikā* Nos. 1, 2 and 4, while the remaining ones are on the doorways.
59. साऽच्छुसाऽव्याद् गौरी
ह वाजिना याति या नमस्यन्ती ।
द्वैषमसिकार्मुकजिता -
ऽऽहवाजिनायातियानमस्यन्ती ।—*Caturvīṃśatikā* 21. 84.
अच्छुसां तटिद्वर्णां तुरगवाहनां चतुर्भुजां खड्गबाणयुतदक्षिणकरं खेटकाहियुतवामकरं चेति ।—*Nirvāṇakalikā*, p. 37.
तुरङ्गवाहा सितनित्यकाया खड्गासिपत्रीशरखेटकाङ्का ।
या जातरूपप्रतिजातरूपा अच्छुसदेवी दुरितानि हन्तु ।—*Mantrādhirājakaḥ* 3. 16.
सव्यपाणिधृत कार्मुक स्फुरन्त्यस्फुर द्विशिखखड्गधारिणी ।
विद्युदाभतनुस्ववाहनाऽच्छुसिका भगवती ददातु शम् ।—*Ācāradinakara*, p. 162.

60. J. N. Banerjee, *The Development of Hindu Iconography*, Calcutta, 1956, p. 442.

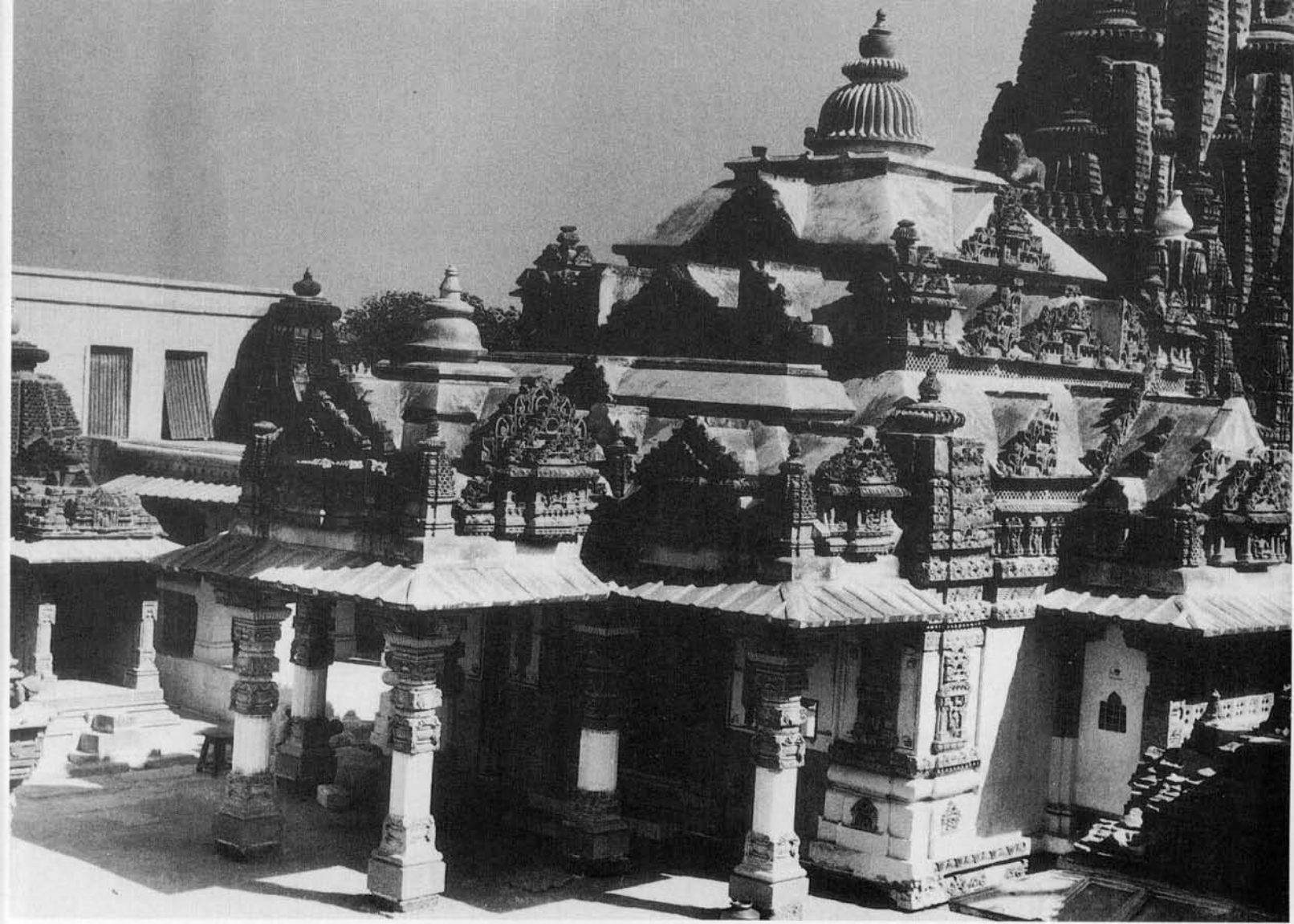
61. Klaus Bruhn, *The Jina Images.*, pp. 104, 107, 108.

62. हंसासनसमासीना वरदेन्द्रायुधान्विता ।
मानसी मानसीं पीडां हन्तु जाम्बूनदच्छविः ।—*Ācāradinakara*, p. 162.

63. मानसीं धवलवर्णां हंसवाहनां चतुर्भुजां वरदवज्रालङ्कृतदक्षिणकरं
अक्षवलयाशिनियुक्तवामकरं चेति ।—*Nirvāṇakalikā*, p. 37.

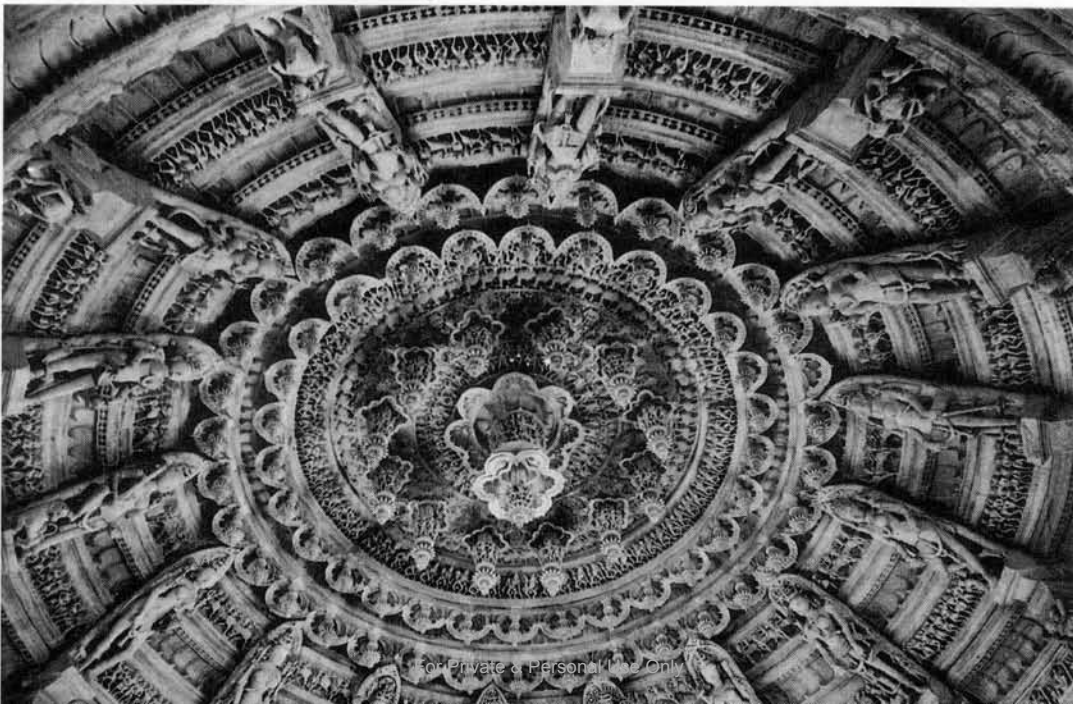
64. निजाङ्गलतयोज्ज्वला विशदबन्धु जीवामया
सिताङ्गविहगा हतानमदबन्धु जीवाऽभया ।
ज्वलज्वलनहेतिका हस्तु मानसीतापदं
शुभाति शयद्यान्यवृद्धनुपमानसीता पदा ।—*Caturvīṃśatikā* 14. 56.

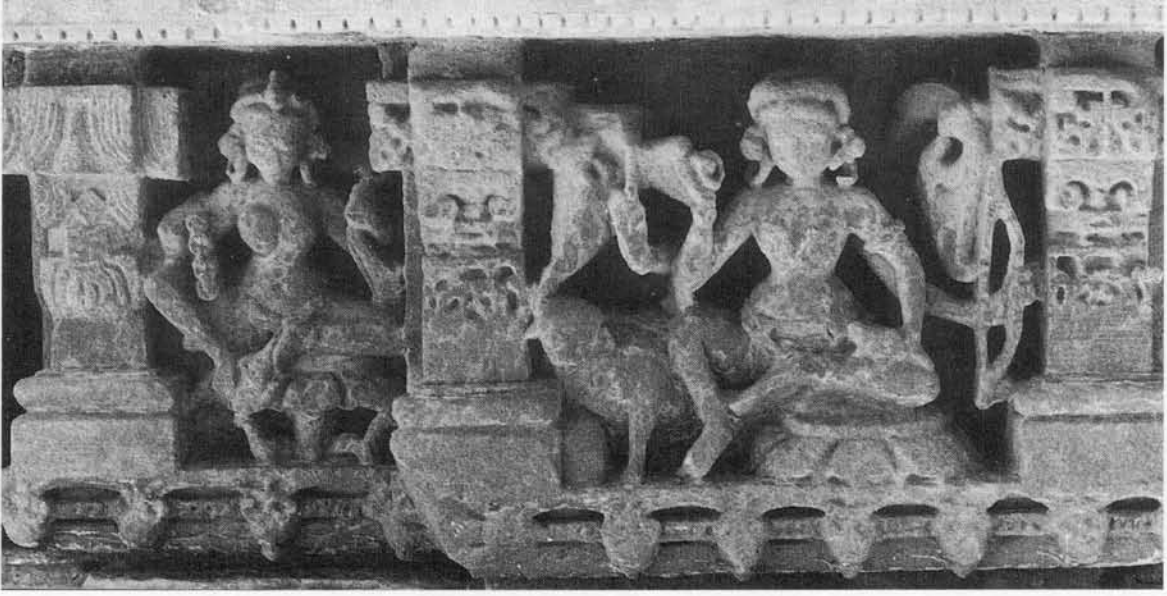
65. Five figures are on the *vedibandha* of the *devakulikā* Nos. 1, 2, 3, and 4 (two figures), while the remaining ones are on the doorways.



1. Osiān, Mahāvīra temple.
[c. A. D. 783-92]

2. Delvaḍā (Mt. Abu)., Vimala Vasahi temple. Ceiling, six Mahāvidyās.
[Courtesy : Archaeological Survey of India]





3. Osiañ, Mahāvīra temple. Mukhamandapa, above the cornice, from left, Mahāvīdyās Vajraśṛṅkhalā and Rohiṇī in panels.
[Courtesy : American Institute of Indian Studies, Gurgāom.]



4. Osiañ, Mahāvīra temple.
Gūḍhmandapa, Apraticakrā.
[Courtesy : M. A. Dhaky]



5. Osiañ, Mahāvīra temple.
Mukhmaṇḍapa, Apraticakrā.

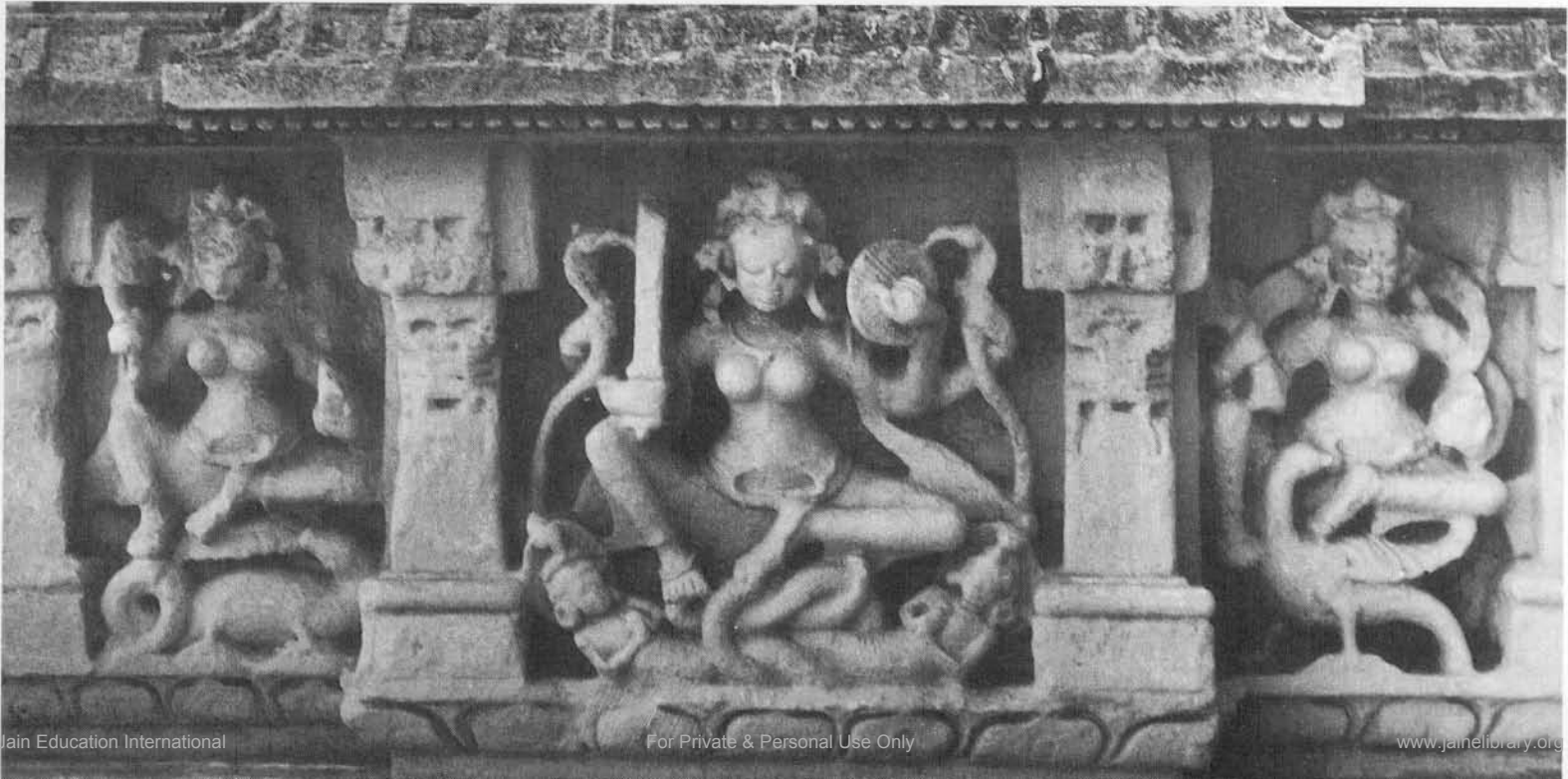
6. Devgaḍh, M. P., Jaina temple group,
temple 12. Yakṣī Cakreśvarī.
[Copy-right author]





7. Osiañ, Mahāvīra temple. Mukhmanḍapa, above the cornice, from left, Mahāvidyās Apraticakrā and Mahākālī. [Courtesy : A.I.I.S., Gurgāom.]

8. Osiañ, Mahāvīra temple. Mukhmanḍapa, above the cornice, from left, Mahāvidyās Gaurī and Vairoṭyā with Sarasvatī. [Courtesy : M. A. Dhaky]





9. Osiañ, Mahāvīra temple. Gūdhmaṇḍapa, Acchuptā.
[Courtesy : A.I.I.S., Gurgāom̃.].



10. Osiañ, Mahāvīra temple. Devkulikā No. 1, Acchuptā.

Deogarh, temple no. 12. Yakṣī Sumālīnī.



66. असिफलकमणि श्रीकुण्डिका हस्तिकाऽलं

प्रबलरिपुवनानां कुण्डिका हस्तिकालम् ।

मृगपतिमधिरूढा सा महामानसी मा-

भवतु सुतडिदाभाऽसामहा मानसीमा ।—*Caturvīṃśatikā* 15. 60.

महामानसी धवलवर्णा सिंहवाहनां चतुर्भुजां वरदासियुक्तदक्षिणकरं कुण्डिकाफलकयुतवामहस्तां चेति ।

—*Nirvāṇakalikā*, p. 37.

सारङ्गसंस्था हिमरोचिराभा भृङ्गारखड्गाभयखेटकाङ्का ।

श्री मानसी यापि महेति पूर्वा सा देवता नो दुस्तानि हन्तु ।—*Mantrādhirājakalpa* 3. 18.

The *Caturvīṃśatikā* gives *maṇi* (or *ratna*) in place of *varada* or *abhaya*.

67. The object in the lower left hand, in case of the *gūḍhamanḍapa* figure, is indistinct.

68. These figures are on the northern *vedibandha* of *devakulikā* No. 4 and the door-lintels of the *devakulikā* Nos. 2 and 4.

69. Klaus Bruhn, *The Jaina*, pp. 104, 107, 108.

70. Jaina Mahākālī appears to have combined the features of the two Brahminical goddesses Cāmūḍā and Mahākālī. See Gopinatha Rao, *Elements of Hindu Iconography*, Vol. I, Part II, Varanasi (Rep.) 1971, pp. 358, 386. The Jainas have adopted the names, and sometimes features also, of the Brahminical goddesses like Kālī, Mahākālī and Cāmūḍā, all terrific in appearance, for the Mahāvidyās. But nowhere the Mahāvidyās are visualised in terrific form.

71. Gopinatha Rao, *Elements*, p. 360; U. P. Shah, *Iconography*, p. 148.

72. Shah, p. 140; Rao, pp. 341-42.

73. B. Bhattacharyya, *The Indian Buddhist Iconography*, Calcutta, 1968 (Rep.), p. 235; and Shah, pp. 129-30.

74. The *Yakṣa-Yakṣī* pair of Jina Pārśvanātha is also associated with snake.

Photo Credit :

Plates 4, 5, 8, M. A. Dhaky (Varanasi/Ahmedabad); Plates 3, 7, 8, American Institute of Indian studies, Varanasi; Plate 2, Archaeological Survey of India, New Delhi.