JAINA MAHĀVIDYĀŚ IN OSIĀÑ

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Osiāñ (District Jodhpur, Rajasthan) was an important Pratihāra 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 Pratihāra (A. D. 783-92). The temple complex faces north and rests on a vast jāgatī. It comprises mukhamāṇḍapa (forehall) with a mukhacatuskī (porch), guḍhamāṇḍapa (closed hall), and mūlaprāśāda (sanctum) (Plate 1). On the front of the temple, there was a toraṇa (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 toraṇa 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. 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 Mahāvidyāś, Yakṣas like Pārśva, Sarvānubhūti and Varuṇa, Yakṣis like Ambikā and Padmāvatī, and the Aṣṭa-Dikpālas, as also Sarasvatī and Mahālakṣmī. The medieval toraṇa and the five devakulikās likewise illustrate Mahāvidyāś, Aṣṭa-Dikpālas, Yakṣi Ambikā, and the Yakṣas Sarvānubhūti and Brahmaśānti. The rendering of the Jivantasvāmī Mahāvīra on the toraṇa-jārighā, and as independent images, Gaṇeśa, and narratives from the lives of the Jinas on the devakulikās also merit attention since they are among the earliest representations of the subjects.

The present paper wishes to deal with the iconography of the Mahāvidyāś 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 Caturvīṁśatikā of Bappabhaṭṭi sūri (c. late 8th century A. D.) and the Nirvāṇakalikā of Pūḍalīpta sūri III (c. A. D. 950). Incidentally, the forms of the Śvetāmbara Mahāvidyāś, in some cases, are practically repeated on the Digambara Jaina temple No. 12 (Śāntinātha : A. D. 862) at Deogarh, particularly the iconography.
of Vajraśīrkhāla, Apraticakrā, Acchuptā, Vairotyā, and Mahāmānasī. (This happening raises doubt whether the temple had belonged to the Digambara or to the Kṣapaṇaka/Boṭika sect of northern Nīgranthism).

The Mahāvidyās form a group of Tāntric deities. The earliest list of the 16 Mahāvidyās was prepared from a number of different Vidyādevīs, in the ninth-tenth century. The earliest lists are enumerated in the Tijayapahutta of Mānadeva sūri (C. 9th century A. D.), the Samhitāsara of Indranandi (Digambara: A. D. 939) and the Stuticaturvīṃśatikā or Śobhana-stutī of Śobhana Muni (C. A. D. 1000). The early Jaina āgamas like the Sthānāṅga, the Aupapāti, the Jñātā-dharma-kathāgā and other works like the Paumacariya of Vimala sūri (A. D. 473), the Vasudevahīndi of Saṅghadāsa gaṇa (C. mid 6th century A. D.) and the Harivarmanapurāṇa of Jinasena of Punnāṭa 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 and the Śobhana-stutī. A number of later texts of the Śvetāmbara as well as the Digambara sect also deal with the iconography of the 16 Mahāvidyās.

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 Adinātha 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 lahitāsana 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, Vairotyā, 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 Sāntinātha temple at Kumbhārī (Banaskantha, Gujarat: ceilings: A. D. 1077), Vimala vasahi (two sets, one in the raṅgamanḍapa ceiling: C. A. D. 1150, Plate 2), and the other in the corridor ceiling of cell No. 41; C. A. D. 1185), Lūha vasahi (raṅgamanḍapa ceiling, A. D. 1232) and the Kharatara vasahi (two sets, C. A. D. 1459), all in Delvādā, Mt. Ābū.

The figures of the Mahāvidyās at the Mahāvira temple at Osiān are either two-or four-armed, the two-armed figuring more frequently. 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 lahitāsana. The Mahāvidyās, with their specific mounts and attributes, are carved above the eaves of the mukhacatuski, mukhamanḍapa, and the guḍhamanḍapa 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 Rohini, Vajraśīrkhāla, Vajrāṅkuśā, Apraticakrā, Kāli, Mahākāli, Gaurī, Vairotyā, 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 Māṇavī are conspicuous by their absence. The first Mahāvidyā Rohiṇī is represented in Osiān by ten examples, two on the Main temple and the remaining on the devakulikās. The goddess, in all examples, is shown four armed and rides a cow. The figures on the main temple hold an arrow (?), abhaya (or vākhyāna-cum-rose), a bow and a conch (or a kamanḍalu) (Plate. 3), 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 Caturvīṃśatikā and the Nirvāṇakalikā conceive the four-armed Rohiṇī with a cow as mount, holding as she does an arrow, a rose, a bow and a conch. It is hence apparent that the carvers have followed the prescriptions of the Śvetāmbara texts more faithfully for the devakulikā figures.

The second Mahāvidyā, Prajñāpti, represented by nine instances (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 varaḍa 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 Prajñāpti, alternatively called Śaktīkārā, is conceived as riding a peacock and holding varaḍa, śakti, fruit and śakti. The figure on the doorframe of devakulikā No. 1, perhaps shows the goddess with lotuses in two upper hands. (However, the late work Aćāradinakara (A. D. 1412) provides Prajñāpti with lotus along with śakti.)

The third Mahāvidyā Vajraśrṅkhalā, shown always seated in lalitāsana on a lotus, is represented by seven instances, of which one is carved on the mukha-catuṣkī of the main temple and the remaining on the devakulikās. 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 manuscript (Plate 3) while in the latter a long chain (śrṅkhalā)—an invariable feature of the goddess—in both the hands. The four-armed figures show the abhaya- or varaḍa-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 Kumbhārliā, Devidā (Vimala vasahī) and other Śvetāmbara sites likewise bear a long chain in two upper hands, while the lower ones show varaḍa and a fruit, sometimes a mace. The Caturvīṃśatikā, the Nirvāṇakalikā, and the Mantrādhirājakalpa (c. 15th century A. D.) also visualise Vajraśrṅkhalā with a lotus seat, and carrying a long chain (in two hands), the varaḍa-mudrā and a lotus. Vajraśrṅkhalā at Osiān 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 thigh.²²

The fourth Mahāvidyā Vajrānkuśā is represented by six examples, one on the mukhacatuṣki of the main temple and the remaining ones on the devakulikā.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-vessel.²⁴ 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 doorway 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 aṅkuśa and a fruit.²⁵ 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 (Kumbhārīa), and in the Vimala Vasāhi (Delvāda) also portray Vajrānkuśā, accompanied by an elephant, with varadākṣa, an aṅkuśa, 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.

Apratikākṛa, also called Cakreśvari, the fifth Mahāvidyā, is represented by as many as 13 examples at the site, two on the mukhamandapā and the gūḍhamandapā-wall of the main temple and the remaining on the devakulikā.²⁶ The goddess is always shown four-armed and rides a garuda represented in human form.²⁷ Barring two examples, where she stands in tribhanga she is always seated in latīśana.²⁸ The goddess, in conformity with the Śvetāmbara tradition, usually holds discs (sometimes shown as ring) in all her four hands (Plates 4-5). However, Apratikākṛa in the set of 16 Mahāvidyās at the Śāntinātha temple, Kumbhārīa, bears the varada, two discs (in two upper hands) and a conch. In two instances at Osiān 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 garuda as vāhana, not envisaged by the texts, is reminiscent of Brahminical Vaisṇavī.²⁹ (Cakreśvari, carved on the temple No. 12 at Deogarh as the Yākṣī of Rṣabhanātha, accompanied by garuda, (Plate 6) shows discs in all her four hands which suggests the influence of the Mahāvidyā Apratikākṛa at Osiān. (Plates 4-5)³⁰.

The sixth Mahāvidyā Purusadātā, or Naradātā, is represented by seven figures on the devakulikā.³² She is always shown two-armed with a sole exception, carved on the vediśeṣa 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 śāla or a cup.³³ 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 shield\textsuperscript{34}. However, the Mantrādhīrājakaḷṇa visualises her as seated on a red lotus\textsuperscript{35}.

Kālī, the seventh, is represented by six examples, one on the mukhacatuṣkā of the main temple and the remaining ones on the devakulikā\textsuperscript{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 juxtaposed\textsuperscript{37}. The Catuviniṣṭiṅkatā conceives Kālī with two arms, sitting on a lotus and holding a mace and a rosary\textsuperscript{38}. 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. 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 Osiāṅi, 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 Mantrādhīrājakaḷṇa\textsuperscript{40} mentions trident and the varada-mudrā in place of vajra and the abhaya, which remind of her association with Brahmānil Kālī or Śīvā. 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 devakulikā\textsuperscript{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 fruit\textsuperscript{42}. 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)\textsuperscript{43}. Sometimes, a vajra is shown in the lower right hand, while the upper right hand bears a fruit\textsuperscript{44}. 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 devakulikā\textsuperscript{45}. The four-armed figure on the main ultimately, 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 Catuvṛtiśatikā and the Nirvāṇakalikā, which
depict the goddess with iguana and bearing the varada-mudrā, a musala (or danda),
a lotus and a rosary.46 One of the figures on the main temple, however, appears to
have followed the Mantrādhirājākalpa, wherein she is described as riding on a bull47.
The association of bull with Gaurī is reminiscent of Brahmical Śiva. This is further
reinforced by the instance carved in the rangamanḍapa 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 figures,49 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 hands,50 which,
however, in one example,51 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 musala52.

Vairoteyā, 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 gūdhamanḍapa of the main temple, whereas the remaining
ones are on the devakulikās.53 She invariably rides a snake.54 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 gūdhamanḍapa shows a shield and a snake in
the upper and lower left arms, with lower right resting on thigh.55 The devakulikā
figures are identical with the figures on the main temple.56 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 Vairoteyā, in the group of the 16 Mahāvidyās at the Śāntinātha temple, Kumbhārī,also holds the same set of attributes which are noticed in case of the figures of the
gūdhamanḍapa of main temple. The example from the rangamanḍapa 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
gūdhamanḍapa and the remaining on the devakulikās, happens to be one of the most
favoured Mahāvidyās at the site. Her iconographic form, fully corresponding with the
Śvetāmbara tradition, 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 Mitra⁶⁶. 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, Kumbhārīṇī, 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 raṅgamanḍapa ceiling of Vimala vasahi. (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 *harīśa* 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 *harīsa*. 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 *harīsa* and holding flames, thus combining the features of the two Mahāvidyās, Mānasī and Mahājvalī, in one⁶⁴.

The 16th Mahāvidyā Mahāmānasī is represented by 12 examples, two over the *mukhacatuśkī* and the *gūḍhamaṇḍapa* of the main temple, while the remaining on the *devakulikās*⁶⁶. The goddess thus claims the highest popularity at the site and her form shows greater variety with two, four, or six arms. Like Rohini, Apratīcakrā, 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 bhadrásana. 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). Mahāmānasa in the collective representation at Vimala vasahi also shows the identical features, excepting for a fruit replaced by a rosary.

The six-armed figures, represented by three instances*, 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 Mahāmānasa at Osiañ has influenced the rendering of the yakṣi of Jina Candraprabha, called Sumālīni, at the temple No. 12 at Deogarh (Plate 11). The four-armed yakṣi, 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. Mahākāli, Kāli, and Gaurī claim affinity with the Brahminical goddesses in respect of their names, sometimes suggests also, whereas Prajñāpātim, Vajrānkuśā and Apratikārā with Brahminical Mātrkās like Kaumārī, Aindrī, and Vaiśnavī in respect of iconography. 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 iguana. Besides, Naradattā (or Puruṣadattā) has close resemblance with Brahminical Durgā, who bears a sword and a shield and rides a buffalo. Mahāvidyā Vajraśrīkhalā, on the other hand, offers comparison with the Buddhist Vajraśrīkhalā who is conceived as an emanation of Amoghasiddhi. However, the Sādhānamālā visualises Vajraśrīkhalā with three faces and eight arms and holding, besides vajra and vajraśrīkhalā, the abhaya, an arrow, the kapāla, tarjani-mudrā, a noose and a bow. The forms of Sarvāstramahājvālā, Mānāvī, and Vairotyā 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 Osiañ 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 Osiañ,' Annual Report, Archaeological Survey of India, 1908-09, Calcutta 1912, p. 108; also, Percy Brown, Indian Architecture

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 balānakā is number 5. For architectural details, consult Dhaay, "Some Early," pp. 312-26.


4. The figures of the 24 yakṣis 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 yakṣis was available to the artists but their detailed iconography was not yet finalised; hence the artists have borrowed the iconicographic features of some of the Mahāvidyās, earlier in antiquity than the yakṣis.

5. The concept and iconography of the Mahāvidyās are older than those of the Yakṣas and Yakṣis, 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: Rohinī, Prajñapti, Vajrārākhkalā, Vajrānkuśā, Apratikārā or Cakresvarī (Śvetāmbara) and Jambunāda (Digambara), Naradattā or Paruṣadattā, Kāli or Kālikā, Mahākāli, Gaurī, Gāndhārī, Sarvāṭrā mahājñāvā (Śvetāmbara) and Jvalāmālinī (Digambara), Mānavi, Vairotyā (Śvetāmbara) and Vairoti (Digambara), Acchuptā (Śvetāmbara) and Acyutā (Digambara), Mānasī and Mahāmānasī.

7. The text, however, does not refer to Sarvāṭrāmahājñāvā separately and instead the features of Mānasī and Sarvāṭrāmahājñāvā have been combined therein with one Mahāvidyā, called Mānasī. Thus the text refers to the 15 Mahāvidyās in all.

8. The Nirvāṇakoṭīkā, the *Mantrādhīraṇaṅkā* (of Sāgaracandra Sūri, c. 15th century A. D.), the *Ācāradinakara* (of Vardhamāna Sūri, A. D. 1412), the *Pratiṣṭhāsārasamgraha* (of Vasunandi, c. 12th century A. D.), the *Pratiṣṭhāsāroddhāra* (of Aśadhara, A. D. 1228), and the *Pratiṣṭhātīlakam* (of Nemicandra, 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 Kumbhārī, Vimala Vasāhī and Lūnā Vasāhī (both in Devādā, and Tāranga.

11. The two figures of the main temple are carved respectively on the mukhacatuṣkī and the gūḍhamaṇḍapa, 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. शास्त्रश्चुकमालाक्षमाला भती
कुताक्निकालाभिनाहिः सहिताभिभामता
संविनयतं चिन्तामण्डपमयी
कालपति युणानिष्ठार्था चिन्तारणायामप्रि
—Caturvīṁśatikā 3.12.

15. Rohini, in group of the 16 Mahāvidyās, carved respectively at the Šāntinātha temple, Kumbhārī and at Vimala Vasāhī, Devādā 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. तवाकक्षकामपदलाभया
सह शक्तिप्रमुखभोकाभया।
यत्कर्मु भवतु पुश्चिंतिनिर्भठृतका
प्रज्ञसि तुसूवाणिकिर्भिक्क्तिका।—Caturvīṁśatikā 4. 16.

18. शक्तिप्राप्तिहल्ला मूर्तीभावनालीलाया जनिता।
प्रज्ञसिरि दूरश्चु न: कमलप्रभा।

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. संस्कृतवृत्तानि दुर्गत्युक्तस्मायः
अहितानितं वशेषोऽस्मायः
भवत्युक्तिनित्वमादि वशेषोऽस्माय ।—Caturvīṁśatikā 5. 20;
भवत्युक्तिनित्वमादि पदवाहनं चतुष्पदा वशेषोऽस्मायां वशेषोऽस्मायेन्नित्वमादिवशेषाः चेतिः।
—Nirvāṇakalikā, p. 37;—Mantrādhirājakalpa 3.5.

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 Vajrāṅkuśa, is indeed surprising.

25. अव्यासत या कनककुक् सिंतावणेष्यः
वज्राकृत्व I पुजुराङ्गित्वार्थै शनूः
न ह्रेद्यं विन्यमेऽबुध्या तु सारे
वज्राकृत्व चूकतेऽवद्यथा साधनाः।—Caturvimśatikā 6. 24.
वज्राकृति कनककुक्तिं भववहारांत चतुः॥
वादवज्रयुज्युज्येदक्रियां मातृतिकृताःसुप्रज्ञावतां चैति।—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. आत्र गण्यं हेम-भास्कर्यानि नामातास्विने।
पायाः प्रतिच्छान यो, भास्कर्यानि नामातास्विने।—Caturvimśatikā 7. 28.
अपरतिकृत् वाक्षायणं गुहवहाराः चतुः॥ वादवज्रयुज्युज्येदक्रियां चैति।—Nirvāṇakalikā, p. 37.
Another Śvetāmbara text, the Mantrādhirājakalpa (3.7), mentions Apratīkāra as riding a nara (man).

30. It is interesting to find the name of Vaiṣṇavādevi, inscribed under the figure of Apratīkāra, in the ceiling of the Mahāvira temple at Kumbhārīṭā.

31. Klaus Bruhn, Jina Images, pp. 105, 108. It may be remarked that Cakreśvari as Yakṣi 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. प्रमति पुष्प गहिण्या यासमहसितपु नान
कुलसमुस्मालसमहसितस सुयशा।
कृष्णनिर्माणं श्रीरुपसं साध्वतम्।
स्ननु पुस्तवताःस्वस्ताः स साध्वतः।—Caturvimśatikā 10. 40.
पुस्तवस्त्रां कनकावलामि महिभवाः चतुः॥ वादवज्रयुज्युज्येदक्रियां मातृतिकृताःसुप्रज्ञावतां चैति।
—Nirvāṇakalikā, p. 37.

35. रत्नावधासप्रसमिकृतया हेमप्रभा खेदक्षेरसहाया।
स्येवतुमध्य्यवलामि नुदनवनां दुर्यौग्य्योऽद्वितीयहनुः।—Mantrādhirājakalpa 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. धन्यस्मां स्वप्नस्तु श्रीपतिस्तग्नस्य
कृपानि च या गतवती प्रतिति स्वस्य।
Jaina Mahāvidyās in Osiān

39. कालीदेवी क्रृमाण्य जनानानि चतुर्धश्च अश्रुयागदायलक्षणोऽच्छन्नम् चतुर्भुजयुक्तवाहस्तां चेति।

—Nirvāṇakalikā, p. 37.

However, the Mantrādhīrājakalpa mentions trīśūla, rosary, mudgara and the varada.

40. Mantrādhīrājakalpa 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 सुतियिःतत्तमाला
पवित्रलघुकुटसतमाला।
सुऩ्य सुऩ्य मनुससहस्त्राली
दर्शनोऽध्यार्धानिन्दतात्माला।
—Caturviṃśatikā 11. 44.

महाकाली देवी तमालवर्ण पुरुषार्क्षेः चतुर्दश्च अश्रुयागदायलक्षणोऽच्छन्नम् चतुर्भुजयुक्तवाहस्तां 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. Caturviṃśatikā 17.68; Nirvāṇakalikā, p. 37; Acāradinakara, 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. तीर्थयान श्रीगौरी श्री तीर्थयान श्री तीर्थयान
हिंदुस्तान श्रीरामायणायासवेयः।
—Caturviṃśatikā 12. 48.

गौरी देवी कबीरगौरी गौरावासिन्योऽच्छन्नम् चतुर्भुजयुक्तवाहस्तां चेति।

—Nirvāṇakalikā, p. 37.

उष्मायानुतथे चक्षुष्यानुपरिनिर्मितः कक्षामुखायमिति च च च च च।
अवर्त्तप्रभान्तलक्षणाः गौरावी देवी दुलितानि हनु।
—Mantrādhīrājakalpa 3. 11.

47. Mantrādhīrājakalpa 3. 11.

48. The four-armed Gaurī, in the group of the 16 Mahāvidyās at Śāntinātha temple, Kumārāśī, 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. पवित्रलघुकुटकार्याम्
रुपुण्यकारिकर्वस्थितकर्माकामम्
कपलं रमणायां
—Caturviṃśatikā 13. 52.

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

52. गौरावी देवी नौलिङ्गाम चतुर्दश्च चतुर्भुजपञ्चायुक्तवाहस्तां अवर्त्तिस्याद्यामिति 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. श्रमणानासनयोऽध्य कृष्णानुस्मरणीयम्।
शान्तोषतिष्ठते उपवन—वैचितर्यत्स्मयेव तु ।—*Caturviniśatikā* 18. 72.

—Nirvāṇakalikā, p. 37.

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. सांस्कृतिकमयादेव सूची
ह वाजिना योऽय नयमस्वती।
हृदयसिद्धान्तानुसमस्तिहे—*Caturviniśatikā* 21. 84.

अर्धस्वरस्तरस्य तंत्रस्यायं तुएवाहं चतुर्दशं संहारानुसरत्काण्यं खेमोहन्ततःसुरमकरां चेति—Nirvāṇakalikā, p. 37.

50. य जात्राकृतिज्ञातयाः अचुन्देशी दुर्लिता हृदयसिद्धान्तानुसमस्तिहे—Mantrādhīrājākalpa 3. 16.

51. साम्मानिक श्रुतिपरं भाषानकार भाषानकार ददातु समां—*Acāradinakara*, p. 162.


62. हृदयसिद्धान्तानुसमस्तिहे—*Acāradinakara*, p. 162.

63. मानसी भत्रत्वाणि हंसवाहं चतुर्दशं चत्राजङ्गलः कुटिलोद्दभाषणं
क्रमवाचारानुसरत्काण्यं चेति—Nirvāṇakalikā, p. 37.

64. नित्याधिकृतायोऽण्वला विद्यकथ्य वीरभद्रा
सिद्धांस्वकं ज्ञातंस्मय जीवा भवय।
हृदयसिद्धान्तानुसमस्तिहे हृदयसिद्धान्तानुसमस्तिहे—*Caturviniśatikā* 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. Osiāñ, Mahāvīra temple.
[c. A. D. 783-92]

[Courtesy : Archaeological Survey of India]
3. Osiañ, Mahāvira temple. Mukhamandapa, above the cornice, from left, Mahāvidyās Vajraśríkhalā and Rohini in panels.  
[Courtesy : American Institute of Indian Studies, Gurgāon.]
5. Osiañ, Mahāvīra temple.
Mukhmanḍapa, Apraticakrā.
7. Osiañ, Mahāvīra temple. Mukhmanḍapa, above the cornice, from left, Mahāvidyās Apraticakrā and Mahākāli. [Courtesy : A.I.I.S., Gurgaon.]

8. Osiañ, Mahāvīra temple. Mukhmanḍapa, above the cornice, from left, Mahāvidyās Gaurī and Vairotāyī with Sarasvati. [Courtesy : M. A. Dhaky]
[Courtesy : A.I.I.S., Gurgaon.]
Jaina Mahāvidyās in Osiān

66. असिफलकरणि श्रीकुणिकाहि इतिकालां
प्रवलिन्तुनतानं कुणिकाहि इतिकालां
मृगलिज्ञिकास्वा सा महामानसी मान-
भवनु युद्धिन्द्रासामासा मानसी ।—Caturvināśatīkā 15. 60.
महामानसी भवल्लणी शिवाहान्ति चापूर्णा वानासिन्धुविकस्थितिकाः कुणिकाकालिकान्वभवाहस्ति चेति ।

—Nīrṇānakalika, p. 37.

The Caturvināśatīkā gives mani (or raina) 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 devakulika No. 4 and the door-lintels of the devakulika Nos. 2 and 4.


70. Jaina Mahākāli appears to have combined the features of the two Brahminical goddesses Cāmūndā and Mahākāli. 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 Kāli, Mahākāli and Cāmūndā, all terrific in appearance, for the Mahāvidyās. But nowhere the Mahāvidyās are visualised in terrific form.


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


74. The Yaśo-Yakṣi 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.