

AMBIKĀ

IN JAINA ART AND LITERATURE



□ DR M.N.P. TIWARI

AMBIKĀ IN JAINA ART AND LITERATURE

endeavours to give a detailed and critical assessment of the origin and development of Jaina Yakṣī Ambikā. Acknowledged as the Yakṣī of the 22nd Jina Ariṣṭa-nemi or Neminātha, Ambikā enjoys an exalted position in Jaina worship. The popular worship of *Mother* representing fertility cult was adopted by the Jainas in the form of an early Yakṣī Bahu-putrikā. By the close of the sixth century A.D., she got transformed into Yakṣī Ambikā. The study portrays the evolution of the forms of Ambikā in the Jaina literature and iconographic texts with their visual manifestation in sculpture and painting. The work is based on a detailed and comprehensive study of the images of Ambikā from the sites which in past had been the centres of Jaina activities, namely Khajurāho, Osiān, Deogarh, Mathurā, Kumbhāriā, Mt. Ābū, Ellorā etc. The appendices, illustrations and a detailed bibliography will be found useful by the students of this and allied subjects.

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**In The Sacred Memory .of My
DADAJI
Pt. Yadunandan Prasad Tiwari**

Publisher's Note

The Bharatiya Jnanpith has over the years developed an extensive collection of about 15,000 photographs of Jaina antiquities. This has been done to build a systematic, comprehensive photographic record of ancient and medieval Jaina art, architecture, paintings, epigraphs etc. drawn from both public and private collections in India and abroad. These antiquities have made a significant contribution to our cultural heritage. These art objects pertain to the period from the Mauryan age to the close of the eighteenth century. The Universities and other academic institutions are aware of this rich collection and their research scholars have been consulting it for their work according to their requirements.

On the suggestion of some scholars we have planned a series of small monographs on Jaina deities. The present volume is the first of that series. Similar monographs of Pārśvanātha, Bāhubalin, Sarasvatī, Padmāvatī and others are contemplated. It is sometimes felt that even the surface of the rich historical and authentic information available on Jaina art has not been scratched. Such studies would be a small effort to let this information reach the interested readers.

The Bharatiya Jnanpith is grateful to Dr. Maruti Nandan Prasad Tiwari for his lucid and succinct treatise on Ambikā. His deep and wide scholarship is writ large on this work. Our thanks are also due to the scholars, archaeologists and philanthropists who have variously helped us in our programme. Shri Gopilal Amar and Dr. Gulab Chandra Jain of the Jnanpith staff have helped Dr. Tiwari and have worked hard to bring out this volume.

New Delhi
15th March, 1989

B.N. Tandon
Director

Preface

Ambikā, acknowledged as the Yakṣī of the 22nd Jina Ariṣṭanemi or Neminātha, enjoyed a specially venerated position in Jaina worship. The popular worship of female principle as 'Mother', representing fertility cult, was adopted by the Jainas in the form of an early Yakṣī Bahu-putrikā who towards the close of sixth century A.D., was transformed into Yakṣī Ambikā. The concept and visual form of Ambikā, the most popular of all the Jaina Yakṣis, have some very interesting and revealing aspects which, however, have so far not been properly studied. Hence, an exclusive work on Ambikā was a long felt need.

It has been endeavoured in the present work—a desideratum—to give a detailed and critical assessment of the origin and development of the Jaina Yakṣī Ambikā. The evolution of her iconographic forms, on the basis of Jaina literature and iconographic texts with their visual manifestation in sculpture and painting, have been dealt with in great details. I have personally visited a number of prolific Jaina sites, namely Khajurāho, Deogarh, Mathurā, Osiān, Kumbhāriā, Mt. Ābū, Tāraṅgā, Khaṇḍagiri, Ellorā etc., to make a detailed study of the icons of Ambikā. The treatment of the subject has always been historical. The sculptural data have been compared with relevant textual prescriptions for showing the development of her iconic forms. Besides nine coherent chapters, the appendices, the detailed bibliography and illustrations have also been added.

I must record at this juncture my gratitude to those who assisted me in one or the other way in preparing this monograph. My heartfelt thanks are due to Prof. M.A. Dhaky, Associate Director (Research), American Institute of Indian Studies, Varanasi, for kindly reading the manuscript and offering valuable comments.

I would like particularly to thank Dr. (Mrs.) Kamal Giri, Reader, Deptt. of History of Art, Banaras Hindu University and Sri Gopilal Amar, Research Officer, Bharatiya Jnanpith, New Delhi, for their valuable suggestions and kind assistance in preparation of the monograph.

I am also grateful to Prof. (Dr.) K.D. Bajpai, Former Tagore Professor and Head of the Deptt. of Ancient Indian History, Culture

and Archaeology, Sagar University, Sagar, Dr. U.P. Shah, former Dy. Director, Oriental Institute, Baroda, Sri Krishna Deva, Varanasi and Prof. (Dr.) Anand Krishna, former Head of the Deptt. of History of Art, Banaras Hindu University, Varanasi, who have always been source of inspiration and guidance to me.

I am particularly indebted to Shri Bishan Tandon, Director, Bharatiya Jnanpith, New Delhi for kindly giving me an opportunity to prepare a monograph on Ambikā. I have greatly been benefited by his valuable comments as well.

I deeply appreciate ungrudging assistance extended to me by the American Institute of Indian Studies, Varanasi and the Archives of the Photographs of Jaina Antiquities of Bharatiya Jnanpith, New Delhi for supplying the photographs. To M/s Bharatiya Jnanpith, New Delhi are my special thanks for publishing this monograph so nicely and timely. The printers are likewise to be thanked for their cooperation.

Although I have made sincere efforts to cast fresh light on different aspects of the iconography of Ambikā, I am aware of my personal limitations reflected in the shortcoming of the production; I crave the indulgence of readers and reviewers for their kind suggestions.

Banaras Hindu University
Rama-navami, 26th March 1988

Maruti Nandan Prasad Tiwari

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Introduction

The political and economic conditions play a vital role in the development of religion and art. As regards Jainism, it received patronage and support from the rulers of north as well as south India.¹ However, in comparison to south India, the number of rulers embracing Jainism in north India is smaller.² Jainism also remained a popular religion throughout amongst almost all the ruling dynasties and the masses, specially the business class. There are inscriptions from Kaṅkālī Tilā at Mathurā, Osiān, Khajurāho, Jālore and several other places which frequently refer to the *śreṣṭhin* (head of a mercantile guild), *sārthavāha* (a merchant), *gandhika* (perfume seller), *svaṇakāra* (goldsmith), *vardhakin* (carpenter), *lauhakarmaka* (blacksmith), *nāvika* (sailor), *nartaka* (dancer), *veśyā* (prostitute) classes from the general mass and different *goṣṭhīs* (guilds of traders) making significant contributions towards Jainism.³

The contribution of north India in the development of Jaina iconography is of much more significance than what has been brought out. According to the Jaina tradition, all the twenty-four Jinas of the present *avasarpinī* aeon were born in this region and it was the reason that most of the Jaina deities gained sculptural representations first in the region. The earliest Jaina images with their characteristic iconographic features, such as the falling hair-locks of R̥ṣabhanātha, seven-hooded snake canopy of Pārśvanātha, the *śrīvatsa*, the *aṣṭa-prātihāryas*, the cognizances and the Yakṣa-Yakṣī pairs also make their first appearance in this region. However, the

uṣṇīṣa and the *śrīvatsa* are generally absent in the Jina images of south India.⁴ The figures of the Jaina Mahāvidyās, the complete sets of twenty-four Yakṣīs, Jīvantasvāmin Mahāvīra and Jaina tutelary couples and so, are conspicuous by their absence in south India.

While Pārśvanātha and Mahāvīra were the most favoured Jinas in south India, Rśabhanātha and Pārśvanātha were the most favoured ones in the North. Among the Yakṣīs Cakreśvarī, Ambikā and Padmāvatī were accorded the most favoured position in the North, while in the South the popularity of Cakreśvarī was replaced by that of Jvālāmālīnī. North India has yielded the remains of both the Śvetāmbara and the Digambara sects whereas the remains from South belong only to the Digambara and the *Yāpanīya* sects.

The Indus Valley Civilization (c. 2300-1750 B.C.) is the earliest civilization of India. The figures on some of the seals from Mohen-Jo-Dāro and also a male torso from Harappā remind of the Jina images on account of their nudity and posture, identical with the *kāyotsarga-mudrā*, all this much comparable with the Lohānīpur Torso.⁵ But nothing can be said with certainty until the Indus Valley script is deciphered finally.

Apart from the doubtful instance as above, we do not have any literary or archaeological evidence regarding any Jina image prior to Mahāvīra. Mahāvīra is never said to have visited any Jina temple or worshipped any Jina image.⁶ In this connection it would be relevant to make reference to the Jīvantasvāmi-Mahāvīra image which is said to have been carved in the life-time of Mahāvīra (c. late sixth century B.C.), hence called Jīvantasvāmin or Jīvitasvāmin. According to the tradition, a sandalwood image of Mahāvīra, wearing *mukuta* and other ornaments befitting royalty, was carved in his life-time during the period of his *tapas* in palace, about a year prior to his renunciation as prince. Like the Bodhisattva before reaching Buddhahood, Jīvantasvāmin also represented a conception which may be called Jinasattva. U.P. Shah, the first scholar to identity the Jīvantasvāmin images,⁷ has accepted the literary tradition and conceded that Jīvantasvāmin image was carved in the life time of Mahāvīra. He has tried to reinforce his view on the strength of the two Jīvantasvāmin images of the early Maitraka period discovered from Akoṭā near Vadodara in Gujarat.⁸ These images exhibit Jīvantasvāmin as standing in the *kāyotsarga-mudrā* and wearing royal dress and ornaments, and one of the images also bears the word 'Jīvitasvāmī' in the pedestal inscription.

The Jaina āgamas, the *Kalpasūtra* and early literary works like the *Paumacariya* of Vimala Sūri (A.D. 473), however, do not refer to the Jīvantasvāmin image. The earliest references to these images are found in the later commentaries of the āgamas (c. mid 6th century A.D. onwards), and other works, namely the *Vasudevahiṇḍī*, the *Āvaśyakacūrṇi* and the *Triṣaṣṭiśālākāpuruṣacaritra* of Hemacandra (A.D. 1169-72). These works mention the existence of the Jīvantasvāmin images at Kośala, Ujjain, Daśapura (Mandsaur), Vidiśā, Purī and Vītabhayapaṭṭana.⁹ The *Triṣaṣṭiśālākāpuruṣacaritra*¹⁰ while dealing at length with the legend and the iconographic features of the Jīvantasvāmin images, mentions that Chaulukya ruler Kumārapāla (c. A.D. 1145-76) caused the excavation at Vītabhayapaṭṭana and unearthed the Jīvantasvāmin image. According to Hemacandra, the first and original image made by God Vidyūnmālin was installed at Vidiśā. However, there is no literary or archaeological reference to the Jīvantasvāmin image prior to the fifth-sixth century A.D. Hence the tradition of the contemporaneity of the Jīvantasvāmin image with Mahāvīra seems only to represent the prevalence of such a belief in the later Gupta period.¹¹

The earliest known Jina image, preserved in the Patna Museum, comes from Lohānīpur (Patna, Bihar) and is datable to c. third century B.C.¹² The nudity and the *kāyotsarga-mudrā*, suggesting rigorous austerity, of the image were confined only to the Jinas. Another Jina image from Lohānīpur is assignable to the Śuṅga period or slightly later. A terracotta Jina figure of c. third century B.C. is also reported from Ayodhyā.¹³ The reference to the 'Kaliṅga Jina' (image), once taken away by Nandarāja, and brought back by Khāravela (c. 25 B.C.), in the Hāthīgumphā inscription of Khāravela is of special interest in this connection.¹⁴ Thus the Jina images from Lohānīpur and Ayodhyā and also the evidence of Hāthīgumphā inscription distinctly suggest that the antiquity of Jina image may well be pushed back at least to c. fourth-third century B.C.

The two early bronze images of Pārśvanātha of c. second-first century B.C. are in the collections of the Prince of Wales Museum, Bombay and Patna Museum.¹⁵ These figures, provided respectively with the five-hooded and seven-hooded snake canopy, are rendered as sky-clad and standing in the *kāyotsarga-mudrā*.

Mathurā was a stronghold of Jainism from c. 100 B.C. to 1177 A.D.¹⁶ The early (c. 100 B.C. to the Kuṣāṇa period) Jaina sculptures

from Mathurā are of special iconographic significance, because they exhibit certain formative stages in the development of Jaina iconography. The vast amount of veritable vestiges includes the *āyāgapāṭas*, independent Jina images, *pratimā-sarvatobhadrikā*, Sarasvatī, Naigameṣin and also the narrative scenes from the lives of Jinas Ṛṣabhanātha and Mahāvīra.¹⁷ Of all these, the *āyāgapāṭas* (tablets of homage) of second-first century B.C. merit special attention, since they represent the transitional phase of Jaina iconography in which the worship of auspicious symbols together with the Jinas in human form was in vogue. One such example of c. first century B.C., bearing the figure of Pārśvanātha, seated in *dhyāna-mudrā* in the centre, is in the collection of the State Museum, Lucknow (J 253). The rendering of Jinas in *dhyāna-mudrā* (seated cross-legged) and the representation of *śrīvatsa* in the centre of their chest appear for the first time in the Śuṅga-Kuṣāṇa sculptures of Mathurā.

The Gupta period was a milestone in the development of Jaina iconography, and some of the most significant iconographic features, as for example, the distinguishing cognizances (*lāñchana*) and the Yakṣa-Yakṣī figures, were introduced during the period. The Gupta Jaina sculptures are reported from several sites, like Mathurā, Rājgir, Durjanpur, (Vidiśā), Vārāṇasī, Chausā and Akoṭā. The images of Ṛṣabhanātha, Candraprabha, Puṣpadanta, Neminātha, Pārśvanātha and Mahāvīra were carved during the period. The first Śvetāmbara Jaina image, known from Akoṭā, was also carved in the Gupta period.¹⁸

The history of Jainism continued uninterrupted in the post-gupta period. The Jaina literature and art thrived most vigorously between the 10th and the 15th centuries A.D. The period saw the building of a very large number of Jaina temples with exquisite sculptural carvings. Gujarat and Rajasthan were the strongholds of the Śvetāmbara sect while the vestiges yielded by other regions are affiliated mainly to the Digambara and the Yāpanīya sects.

The tradition of carving twenty-four *devakulikās* with the figures of the twenty-four Jinas therein was popular mainly at the Śvetāmbara sites. The Digambara Jaina images show much more variety in iconographic details than the Śvetāmbara images, wherein the figures of Navagrahas, Bāhubalin, Balarāma and Kṛṣṇa with Neminātha, Yakṣa-Yakṣī pair, and few other goddesses, like Lakṣmī and Sarasvatī, are carved in the *patikara*. At the Śvetāmbara sites

the mention of the names of the Jinas in the pedestal inscription was preferred to providing them with their respective cognizances which are usually found in Digambara Jina images. The rendering of the narratives from the lives of the Jinas was popular mainly with the Śvetāmbaras.

The sixteen Mahāvidyās were accorded the most favoured position after the Jinas in Western India while in other parts of the country the Yakṣa-Yakṣī pairs occupied that position. Of the sixteen Mahāvidyās Rohiṇī, Vajrāṅkuṣā, Vajraśṛṅkhalā, Apraticakrā, Acchuptā and Vairoṭyā were the most popular ones. The representation of Śāntidevī, Brahmasānti Yakṣa, Jīvantasvāmin Mahāvīra, Gaṇeśa, the parents of the 24 Jinas, and some goddesses, not known in Jaina tradition, was confined mainly to the western Indian sites. The figures of Sarasvatī, Aṣṭa-dikpālas, Navagrahas and Kṣetrapālas were popular in both the sects. The figures of Rohiṇī, Manovagā, Gaurī and Gāndhārī Yakṣīs, Garuḍa Yakṣa, Jaina tutelary couples and Rāma and Sītā occur only at the Digambara sites. There are also some icon types and images from the Digambara Jaina sites like Deogarh and Khajurāho, which were not known in the tradition. The rendering of the *dvi-tīrthī* and *tri-tīrthī* Jina images and the representation of Sarasvatī and Bāhubalin in the *tri-tīrthī* Jina images, and Yakṣa-Yakṣī pair with Bāhubalin and Ambikā are some such examples.

The figures of male deities in these sculptures are meagre in number compared to the female ones, which probably owes to the Tantric influence and Śakti worship. The Pārśvanātha Jaina temple (A.D. 950-70) at Khajurāho contains all along its facade the divine figures with their Śaktis in *ālīṅgana*-pose, which include Śiva, Viṣṇu, Brahmā, Rāma, Balarāma, Agni and Kubera. Such figures are against the accepted norms of Jaina tradition and were actually carved under the influence of Brahminical temples at the site. Many of these divine figures, excepting Ambikā and a few Jinas, are somehow or the other related with the Brahminical pantheon.

On the south and north *śikhara* and also on the facade of the *garbhagrha* of the Pārśvanātha temple, there are four sculptures showing amorous couples.¹⁹ The instances of erotic figures in Jaina context, datable between 10th and 12th centuries A.D., are also known from Deogarh (doorway, Temple No. 18), Śāntinātha temple at Naḍlāi (Pali, Rajasthan), Ajitanātha temple at Tāraṅga (Mehsana, Gujarat) and Neminātha temple at Kumbhāriā (Banaskantha,

Gujarat). The presence of erotic figures at Jaina sites is gross violation of the Jaina tradition which does not conceive of any Jaina god along with his Śakti in *ālīṅgana*-pose. This was due to the Tantric influence in Jainism during the early medieval times (c. 8th to 10th centuries A.D.). The Jaina *Harivamśa Purāṇa* (A.D. 783) makes the point more clear by referring to the construction of a Jina temple by a *śreṣṭhi*-Kāmadatta, who for the general attraction of the people also caused the installation of the figures of Kāmadeva and Rati in the temple.²⁰ It also alludes to the worship of Rati and Kāmadeva along with the Jina images.²¹ It may also be noted here that the Tantric influence was accepted in Jainism with certain restraints. Overt eroticism was never so pronounced in Jaina literature and sculptural manifestations as was the case with Brāhminical and Buddhist religions, which is evident from the examples carved on the temples of Khajurāho, Modherā, Koṇārka, Bhubaneśvara, and many other places. The erotic figures from Jaina temples as compared to Brāhminical ones are neither so large in number nor so obscene in manifestations.

Jaina Divinities

The Jaina pantheon was evolved by the end of the fifth century A.D. At this stage it mainly consisted of the twenty-four Jinas, Yakṣas and Yakṣīs, Vidyādevīs, Sarasvatī, Lakṣmī, Balarāma, Kṛṣṇa, Rāma, Naigamēśin, Bāhubalin and other Śālākāpuruṣas.²² The Śālākāpuruṣas or *Mahāpuruṣas*, according to the Jaina tradition, are great souls. The lives of these Śālākāpuruṣas, numbering 63, became favourite themes of Jaina *Purāṇas*. Their list includes the 24 Jinas, 12 Cakravartins (Bharata, Sagara etc.), 9 Baladevas (Balabhadras) (Rāma, Balarāma etc.), 9 Vāsudevas (Nārāyaṇas) (Lakṣmaṇa, Kṛṣṇa etc.) and 9 Prati-vāsudevas (Prati-nārāyaṇas) (Bali, Prahlāda, Rāvaṇa etc.).

It may be noted here that only the names and some of the general features of the deities were finalized by this time, while their detailed iconographic features were finalised between the eighth and 13th centuries A.D. The development of Jaina pantheon was more or less identical in both the sects²³ and the differences are noticed mainly in regard to their names and, at times, their iconographic features.

Jinas or Tīrthaṅkaras

The Jinas or Tīrthaṅkaras occupy the most exalted position in Jaina worship. As a consequence, the Jina images outnumber the

images of all other Jaina deities. The Jina images denote *bhāva* worship (mental attitude) and not the *dravya* worship (physical or idol worship). Jina worship is regarded mainly a worship not of a deity but of a human being who has attained perfection and freedom from all bondage. The passionless Jinas or Arhats are *vītarāgas* and therefore neither favour nor frown upon anybody. Because of this only Jinas were always represented in the seated or standing attitude of meditation while Buddha, in due course of time, was represented with such different gestures as the *abhaya-mudrā*, the *varada-mudrā* etc., which show his concern about the world. Moreover, none of the Jinas was ever credited with the performance of miracle while the case was vice-versa with Buddha. Thus it is apparent that the Jainas by strictly adhering to the *dhyāna* (seated crosslegged) and the *kāyotsarga* (standing erect) *mudrās* in respect of the Jinas have shown their unceasing respect for yogic postures of transcendental meditation and bodily abandonment.

The list of the twenty-four Jinas was first found some time before the beginning of the Christian era. The earliest list occurs in the *Samavāyāṅgasūtra*, *Bhagavatīsūtra*, *Kalpasūtra* (c. third century A.D.) and *Paumacariya*.¹⁴ As we know the concrete representation of the Jinas started in c. fourth-third century B.C. The *Kalpasūtra* describes at length only the lives of Ṛṣabhanātha, Neminātha, Pārśvanātha and Mahāvira who were most popular among all the twentyfour Jinas. As a natural corollary the Yakṣa-Yakṣī pairs of these Jinas enjoyed a very favoured position. Ajitanātha, Sambhavanātha, Supārśvanātha, Candraprabha, Śāntinātha and Munisuvratanātha happened to be the next favoured Jinas. The figures of the remaining Jinas are, however, very few in number.

Of all the Jinas, the iconographic features of Pārśvanātha were finalized first. The seven-hooded snake canopy was associated with Pārśvanātha in c. first century B.C. Thereafter, in c. first century A.D. Ṛṣabhanātha was endowed with flowing hair-locks, as is evident from the sculptures procured from Mathurā and Chausā. Balarāma and Kṛṣṇa joined Neminātha as his cousin in the Kuṣāṇa period as is borne out by the Neminātha sculptures yielded by Kaṅkāli Tilā, Mathurā. During the Kuṣāṇa period, the images of Sambhavanātha, Munisuvratanātha and Mahāvira were also carved but they are identified on the basis of the pedestal inscriptions, bearing their respective names. Of the *aṣṭa-prātihāryas*, only seven were finalized at Mathurā by the end of Kuṣāṇa period; they are

simhāsana (lion-throne), *prabhāmaṇḍala* (nimbus), *cāmaradhara* attendant hovering *mālādhara*, *chatra*, (parasol), *caitya*-tree and *divyadhvani* (divine music).

The rendering of the distinguishing emblems, Yakṣa-Yakṣī pairs and all the *aṣṭaprātihāryas*²⁵ with the Jinas which marks a significant development in Jina iconography, started as early as in the Gupta period. The Neminātha and Mahāvīra images respectively from Rājgir (Vaibhāra hill, Bihar) and Vārāṇasī (now in the Bharat Kala Bhavan, Varanasi, Acc. No. 161) are the earliest instances showing their distinguishing emblems.²⁶ The Rṣabhanātha images from Akotā and Mahāvīra images from Jaina caves at Bādāmi and Aihole (Bijapur, Karnataka) are the earliest Jina images with Yakṣa-Yakṣī figures.²⁷ The representation of tiny Jina figures at throne-ends and in the *parikara* also started in the Gupta period. The *Brhatsamhitā* of Varāhamihira is the earliest text which mentions the iconographic features of the Jina images.²⁸

The list of the distinguishing cognizances of the twenty-four Jinas was finalized in c. eighth-ninth century A.D., the earliest references to which are found in the *Kahāvalī*, *Pravacanasāroddhāra* (381-82) and the *Tiloyapaṇṇattī* (4,604-05). As far the cognizances of the Jinas, the Śvetāmbara and the Digambara traditions are in agreement with each other with a few exceptions as in those of Supārśvanātha, Śīṭalanātha, Anantanātha and Aranātha. The rendering of the *svastika* and snake emblems respectively with Supārśvanātha and Pārśvanātha was rather a rare phenomenon in sculptures. However, the need to show the cognizances was not felt, probably due to the representation of five and seven-hooded snake canopy with them.

The Jina images reached the final stage of iconographic development in c. ninth-tenth century A.D. The fully developed Jina images invariably contain distinguishing emblems, Yakṣa-Yakṣī pairs, *aṣṭaprātihāryas*, *dharmacakra* with worshippers, diminutive Jina figures and, at times, *navagrahas*, *Vidyādevīs*, elephants flanking the Jinas and some other figures. The rendering of Śāntidevī with lotuses and deer in the centre of the throne, bull-faced figures and some other figures playing on flute and *vīṇā* with the Jinas was confined mainly to the Jaina sites in western India.²⁹

The carving of the narrative scenes from the lives of the Jinas occur mainly at the Jaina sites in western India, namely Kumbhāriā, Delvādā (Mt. Ābū, Vimala Vasahī and Lūṇa Vasahī) and Osiān. These instances, datable between 11th and 13th century A.D., deal

chiefly with the *pañca-kalyāṇakas* (five chief events in the life of a Jina—*cyavana* (conception), *janman*, *dikṣā*, *kevalajñāna* and *nirvāṇa*) and some other important events in the lives of Rṣabhanātha, Śāntinātha, Munisuvratānātha, Neminātha, Pārśvanātha and Mahāvīra. Of all these, the scene of fight between Bharata and Bāhubalin, the story of previous life of Śāntinātha in which he generously offered the flesh of his entire body to save the life of a pigeon, the trial of strength between Kṛṣṇa and Neminātha and also the marriage of Neminātha and his consequent renunciation, the story of *Aśvāva-bodha* and *Śakunikā-vihāra* in the life of Munisuvratānātha and the previous births of Pārśvanātha and Mahāvīra alongwith their *tapas* and meditation are of special iconographic interest.

The *dvitīrthī* and *tritīrthī* images were popular at the Digambara sites and a good number of such sculptures are found at Deogarh and Khajurāho. However, we do not find any literary reference to these images. These figures, datable between ninth and twelfth centuries A.D., show two or three Jinas standing on separate *śirṅhāsana*s with cognizances, Yakṣa-Yakṣī pairs and other usual *prātihāryas*, which perhaps suggest that all the Jinas are of equal status.³⁰

The four-fold Jina image, known as *Pratimā-sarvatobhadrikā* or *caumukha* is one of the earliest and most significant form of Jina images. The term *Pratimā-sarvatobhadrikā* signifies that the image is auspicious on all the sides.³¹ The carving of Jina *caumukha*, showing four Jina figures, all either seated or standing on four sides, started as early as in the first century A.D. and its earliest examples are procured from the Kaṅkālī Tīlā, Mathurā. These images remained popular in all the regions in subsequent centuries. Scholars generally believe that the conception of Jina *caumukha* was based on the early conception of Jina *samavasaraṇa* with an advancement upon it.³² But this view is not acceptable for the following reasons. The *samavasaraṇa* is the congregation hall erected by the gods wherein every Jina delivers his first sermon after attaining *kevala-jñāna* (omniscience). It consists of three circular ramparts at the focal point of which is the figure of a seated Jina, facing east. The three images of the same Jina on the remaining sides were installed by the Vyantara gods to facilitate the worshippers to see their Master from all the sides. However, none of the early Jaina works like the *Kalpāsūtra* and the *Paūmacariya* refer to the installation of Jina images on the

remaining three sides. Its first mention occurs only in the works of eighth-ninth century A.D. Moreover, in the Kuṣāṇa sculptures four different Jinas, always standing, are carved on four sides, as against the original conception of *samavasaraṇa* showing a seated Jina on the top (east) alongwith three images of the selfsame Jina on the remaining sides.

Under the circumstances, it would not be appropriate to conclude that the Jina *caumukha* of the Kuṣāṇa period, showing four different Jinas on four sides, bear any influence of the conception of the *samavasaraṇa*. It is rather difficult to find any traditional basis of the conception of the Jina *caumukha* from the Jaina works. On the other hand, we come across a number of such sculptures in contemporary and even early art which might have inspired the Jains to carve Jina *caumukha*. It is not impossible that some such representations as the Sārnāth and Sāñchī lion-capitals, multi-faced Yakṣa figures and *svastika*³³ may have been the source of inspiration.

We may divide all the Jina *caumukha* images into two groups. The first group consists of the images in which the figures of the same Jina are carved on four sides. In the second group, the figures represent four different Jinas. The earliest Jina *caumukha* figures hailing from Mathurā belong to the second group, whereas the figures of the first group are carved in seventh-eighth century A.D. The figures of the first group are comparatively meagre in number and generally do not show the cognizances of the Jinas. The *caumukha* figures of the second group in most of the cases show the cognizances of only two, generally those of Ṛṣabhanātha and Pārśvanātha, of the four Jinas. It is indeed surprising that even at a later stage when the cognizances of all the Jinas were evolved, the rendering of the cognizances remained confined only to the figures of Ṛṣabhanātha and Pārśvanātha. This might be explained as a continuation of the earlier tradition of the Kuṣāṇa Jina *caumukha* from Mathurā wherein only these two Jinas (Ṛṣabhanātha and Pārśvanātha) are identifiable on account of falling hair-locks and seven-headed snake canopy. In some instances from the Digambara Jaina sites, spread over in Uttara Pradesh, Bihar and Bengal, the cognizances of some other Jinas were also carved; they are Ajitanātha, Sambhavanātha, Supārśvanātha, Śāntinātha, Neminātha and Mahāvira. One of such examples, datable to c. eighth century A.D., shows the standing figures of Ṛṣabhanātha, Ajitanātha, Sambhavanātha and Abhinandanātha, the first four Jinas of the

present *avasarpinī*, on four sides. The Jinās are provided with their respective cognizances, namely, bull, elephant, horse and monkey. The figure is procured from the Vaibhāragiri (Rājgir, Bihar) and now preserved in the Archaeological Museum, Nālandā.

Śāsandevatā or Yakṣa-Yakṣī Couples

Yakṣas and Yakṣīs constituting a class of divine beings of Jaina pantheon are technically known as *Śāsanadevatās*, guardian deities of the order (*Jinaśāsanarakṣā-kāraṇya*; *Ācāradinakara*). They figure in Jaina pantheon as the subsidiary deities and were accorded the most venerated position next to the Jinās. Their reference in the *Harivaṃśapurāṇa* (783 A.D.) as '*Śāsana*' and '*Upāsaka*' *devas* marks the beginning of the concept of *Śāsanadevatās*. The *Harivaṃśapurāṇa* also speaks of the relevance of the veneration of the *Śāsanadevatās* who are capable of pacifying the malefic powers of the *grahas*, *rogas*, *bhūtas*, *piśācas* and *rākṣasas*.³⁴ According to the Jaina belief, Indra appoints a Yakṣa and a Yakṣī to serve as attendants upon every Jina. Thus they are mainly the attendant spirits regarded as devotees of the Jinās. In Jaina representations they possess divine attributes, and also symbolic meaning of various kinds. Gradually their position was elevated and most of them attained even the status of independent deities. We have literary as well as archaeological evidences between tenth and thirteenth centuries A.D. that the Yakṣa Sarvānubhūti or Sarvāhṇa and the Yakṣīs Cakreśvarī, Ambikā, Padmāvatī, and Jvālāmālīnī attained such a position in Jaina pantheon that independent cults developed around them. This, of course, happened due to the increasing importance of material achievements which could not, however, be obtained by the worship of the *Vitarāga* Jinās.

The Yakṣas as a class of divinities existed in popular folk-belief and also in literary tradition of the Brāhmaṇas much before the rise of Buddhism and Jainism. The Jaina texts classify Yakṣas as *Vyantara devas*, who are wandering spirits. The Yakṣas have both benign and malign aspects. As benign spirits they bestow happiness upon devotees and fulfil their desires while as malefic spirits they bring about disaster. The early Jaina works like the *Sthānāṅgasūtra*, *Uttarādhyayanāsūtra*, *Bhagavatisūtra*, *Tattvārthasūtra*, *Antagaḍa-dasāo* and *Paumacariya* make frequent references to the Yakṣas. Of all the Yakṣas, Maṇibhadra and Pūrṇabhadra Yakṣas and *Bahuputrīkā*

Yakṣī appear to have been the most favoured ones. It may be noted that the earliest Yakṣa-Yakṣī pair (Sarvānubhūti, or Sarvāhṇa, or Kubera and Ambikā) associated with the Jina was evolved from the ancient concept of Maṇibhadra-Pūrṇabhadra Yakṣas and Bahuputrīkā Yakṣī.³⁵ The Yakṣa-Yakṣī pair conceived as the Śāsanadevatās, makes its first appearance in art in c. sixth century A.D.³⁶

The Jaina works from c. sixth to the ninth century A.D. mention only some of the iconographic features of Yakṣarāja (Sarvāhṇa or Sarvānubhūti) and Dharaṇendra Yakṣas and Cakreśvarī, Ambikā and Padmāvatī Yakṣīs. The list of the twenty-four Yakṣa-Yakṣī pairs was finalized in about eight-ninth century A.D. as found in the *Kaḥāvalī*, *Tiloyapaṇṇattī* (4.934-39) and *Pravacanasāroddhāra* (375-78), while their independent iconographic forms were standardized in c. 11th-12th century A.D. as mentioned in the *Nirvāṇa-kalikā*, the *Triṣaṣṭīśalākāpuruṣacaritra*, the *Pratiṣṭhāsāra-saṃgraha*, the *Pratiṣṭhāsāroddhāra*, the *Pratiṣṭhātilaka* and the *Ācārādīnakara* and a number of other texts. However, we find much difference between the Śvetāmbara and the Digambara traditions as to the names and other iconographic features of the Yakṣas and Yakṣīs.

The names of the Mātāṅga, Yakṣeśvara and Īśvara Yakṣas and Naradattā, Mānavī, Acyutā and some other Yakṣīs occur with more than one Jina in both the traditions. Bhṛkuṭī has been invoked both as Yakṣa and Yakṣī. The names and the iconographic features of the majority of the Yakṣas and Yakṣīs bear the influence of the Brahminical³⁷ and Buddhist³⁸ gods and goddesses. The Jainas seem to have adopted either the names or the distinct iconographic features, sometimes both, in such cases.

The gods and goddesses borrowed from Brāhmaṇa pantheon may be put into three groups. The first group consists of the Yakṣa-Yakṣī pairs made up of minor divinities who are not known to have been related with each other before their adoption in Jainism. The second group comprises the pairs who are generally known as related with each other, such as Īśvara and Gaurī, respectively the Yakṣa and Yakṣī of Śreyāṃsanātha, who are none else but Śiva and his Śakti, Umā and Pārvatī. The third group includes Yakṣa-Yakṣī pairs such as Gomukha and Cakreśvarī, respectively the Yakṣa and Yakṣī of Ṛṣabhanātha who represent two different well known sects. Gomukha and Cakreśvarī are Śiva and Vaiṣṇavī, the two principal deities of Śaiva and Vaiṣṇava sects. The Jainas have always been very liberal in assimilating the deities and other elements from

Brahminical, Buddhist and folk cults. But at the same time they always maintained the supreme position of the Jinas and as a consequence all other deities are either shown on the pedestal or in the *parikara* of the Jina images and even in case of their independent renderings the Jinas are shown at the top of their images.

The earliest Yakṣa-Yakṣī pair carved in Jaina sculpture was Sarvānubhūti and Ambikā.³⁹ Next come the figures of Dharaṇendra and Padmāvatī, the Yakṣa-Yakṣī pair of Pārśvanātha. The other Yakṣas and Yakṣīs were carved in c. 10th century A.D. onwards. In the sculptures from c. sixth to the ninth century A.D. Ṛṣabhanātha, Śāntinātha, Neminātha, Pārśvanātha, Mahāvīra and some other Jinas are accompanied by the single Yakṣa-Yakṣī pair, Sarvānubhūti and Ambikā. It was only in c. 10th century A.D. onwards that separate Yakṣa-Yakṣī pairs were carved with the above Jinas, the examples of which are known mainly from Deogarh, Gyāraspur, Khajuraho and few other places. In such sculptures, Ṛṣabhanātha, Neminātha and Pārśvanātha are accompanied respectively by the traditional Yakṣa-Yakṣī pairs, Gomukha-Cakreśvarī, Sarvānubhūti-Ambikā, and Dharaṇendra-Padmāvatī, while the Yakṣa-Yakṣī pairs accompanying Śāntinātha and Mahāvīra do not have any traditional features.

The rendering of the Yakṣa-Yakṣī figures with the Jinas became a popular feature after ninth century A.D. It may be noted here that in independent sculptures, the depiction of the Yakṣīs was more popular than their male counterparts. We have come across three instances of the collective renderings of the twenty-four Yakṣīs⁴⁰ but the representation of the twenty-four Yakṣas has not been reported from anywhere so far. The fact is suggestive of comparatively much favoured position enjoyed by the Yakṣīs.

Sarvānubhūti and Ambikā, the most favoured Yakṣa-Yakṣī pair at the Jaina sites of western India, were carved with almost all the Jinas. However, in few instances from the Śvetāmbara sites, the independent Yakṣa-Yakṣī pairs with Ṛṣabhanātha and Pārśvanātha were also carved. Gomukha-Cakreśvarī, Sarvānubhūti-Ambikā and Dharaṇendra-Padmāvatī enjoyed the most favoured position in Digambara sculptures. It is surprising to note that Jaina sites spread over Bihar, Orissa and Bengal have yielded only a few Yakṣa-Yakṣī figures.

Mahāvidyā

After the Jinās and their Śāsanadevatās, Mahāvidyās enjoyed the highest veneration among both the sects.⁴¹ The Mahāvidyās form a group of Tantric deities. Like *mantras*, *vidyās*—power—also have been assimilated in Jainism for securing peace and tranquillity of body, mind and soul. The Jainas apparently became conscious of the *vidyās* from atleast the fifth century A.D., although we have some stray references to *vidyās* even in the earlier *āgamic* works.⁴² The *Paumacariya* refers to various such *vidyās*—Garuḍā (later Cakreśvarī), Śimhāvāhinī (Ambikā), Bahurūpā (Bahurūpiṇī) etc. which were invoked and mastered by Rāma, Lakṣmaṇa, Rāvana and his brothers on different occasions.⁴³ By the medieval period Kūṣmāṇḍī (or Ambikā), Padmāvatī, Vairoṭyā and Jvālāmālīnī came to the forefront as the most powerful of all the *vidyās* invoked and adored by the Jainas.

Jaina tradition speaks of as many as 48000 *vidyās*, of which only sixteen are considered to be principal (or *Mahā-*) *vidyās*. The earliest list of the 16 *Mahāvidyās* was prepared from a number of different *vidyādevīs* in c. ninth-tenth century A.D. The earliest lists are enumerated in the *Tijaya-pahutta* of Mānavadeva Sūri (c. 9th century A.D.), *Saṁhitāsāra* of Indranandin (Digambara; A.D. 939) and *Stuti-caturvīṁśatikā* or *Śobhana-stuti* of Śobhana Muni (c. A.D. 973). The final list of the 16 Mahāvidyās supplied by the texts of both the sects, includes the following names: Rohiṇī, Prajñapti, Vajraśṛṅkhalā, Vajrāṅkuṣā, Apraticakrā or Cakreśvarī (Śvetāmbara) and Jāmbūnadā (Digambara), Naradattā or Puruṣadattā, Kālī or Kālikā, Mahākālī, Gaurī, Gāndhārī, Sarvāstra-mahājvālā (Śvetāmbara) and Jvālāmālīnī (Digambara), Mānavī, Vairoṭyā (Śvetāmbara) and Vairoṭī (Digambara), Acchuptā (Śvetāmbara) and Acyutā (Digambara, Mānasī and Mahāmānasī. But their individual iconographic features for the first time are enunciated in Bappabhaṭṭī's *Caturvīṁśatikā* and the *Śobhana-stuti*. A number of later texts of Śvetāmbara as well as the Digambara sects also deal with the iconography of the 16 Mahāvidyās.⁴⁴

Unlike the Śvetāmbara occurrence of Mahāvidyās in western India, no sculpture or painting of Digambara correspondence so far has been known, excepting on the facade of the Adinātha temple (c. late 11th century A.D.) at Khajurāho where a series of the 16 Mahāvidyās are encountered. These 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, identification of some of the figures with Acchuptā, Vairoṭyā, Gāndhārī, Mahāmānāsī, Gaurī, Apraticakrā and Puruṣadattā Mahāvidyās is possible. So far as the collective rendering of the 16 Mahāvidyās is concerned, only a few examples are so far known. These examples are in the Śāntinātha temple at Kumbhāriā (Banaskantha, Gujarat: ceiling: A.D. 1077), and the Vimala Vasahī (two sets, one in the *raṅgamaṇḍapa* ceiling: c. A.D. 1150, and the other in the corridor ceiling of cell No. 41: c. A.D. 1185), Lūṇa Vasahī (*raṅgamaṇḍapa* ceiling, A.D. 1230) and the Kharatara Vasahī (two sets, c. A.D. 1459) in Delvādā at Mt. Ābū (Rajasthan).



Ambikā : Antiquity and Tradition

The words Ambā, Ambikā, Ambālikā, Ambāli and Ambī are of great antiquity. They are frequently used in the Vedas, Epics, the *Vājasaneyī Samhitā*, the *Śatapatha Brāhmaṇa*, the *Aṣṭādhyāyī* (of Pāṇini) and several other Brahminical and Jaina works. These words have several applications such as the Mother, good woman (as a term of respect), sister of Rudra, name of Pārvatī or Durga (wife of Śiva), the harvest (as the most productive season), one of the mothers (Kṛttikās) in Skanda's retinue and the Yakṣī of 22nd Tīrthaṅkara Neminātha.

Of all the applications, the most common is the 'Mother' which is reflected in the concept and iconography of Jaina Yakṣī Ambika as well. The worship of the female principle as Mother can be traced in all the ancient civilizations of the world. In India the cult of the Mother goddess existed in some form or other in the Indus valley civilization. The importance of fertility for the existence of the entire mankind can well be understood by the remote antiquity and popularity of the worship of Mother goddess who is associated both with children and vegetation and hence called *Jagan-māta* or *Jagad-ambā*. Her association with vegetation is well worked out in her Śākambarī aspect (*Mārkaṇḍeya-Purāṇa*, *Devī-māhātmya* 91. 48-49). She is the mother *par excellence* sustaining her children,

the men and animals of the universe with food produced from her body.

Religion and art belong together by identities of origin, theme and inner experience. Religious worship in India is that activity which results from a recognition of dependence upon those powers, benevolent as well as malevolent, which are beyond man's control. The origin of deities lies in the fear of, and reverence for elements and natural phenomena, diseases, and happenings around men and affecting them as good or evil. In religion we always find two main streams going hand in hand and in constant state of interaction. They are the "great tradition" (*sampradāya*) and the little tradition (*loka*). This interaction is clearly seen in case of Jaina Yakṣi Ambikā when we try to trace her origin. The popular worship of female principle as 'Mother', representing fertility cult,¹ was adopted by the Jains in the form of an early Yakṣi Bahu-putrikā (one having many children) who towards the close of sixth century A.D., was transformed into Yakṣi Ambikā. Thus the Jaina Ambikā is a clear cut example of the assimilation of popular belief of the Mother goddess in Jaina worship to formulate the form of one of the most favoured Yakṣi which is specifically shown with two sons. Her popularity doubtlessly was due mainly to her symbols of fertility such as a pair of sons and the *āmralumbi* (a bunch of mango fruits) and, as a consequence, people propitiated her for begetting children.

The general assumption is that the Jaina Ambikā, also called as Ambā, Kūṣmāṇḍinī, Bālā-devī, is borrowed from the Brahminical pantheon.² Observes B.C. Bhattacharya: "She is by name and appearance a borrowed form of Durgā. She further has the name, as in this case, of Kūṣmāṇḍinī. Kūṣmāṇḍi is the name of Durgā. Kūṣmāṇḍas were a hilly clan attached to Śiva."³ And writes J.N. Banerjee: "Ambikā or Kūṣmāṇḍinī is a Jaina adaptation of the Hindu goddess of the same name. But the Jains have a mythology of their own about this goddess, which has very little in common with the stories associated with her Hindu original. Ambikā in Jaina iconographic art rides a lion and holds in her four hands an *āmra-lumbi*, a noose, a child and an *aṅkuṣa*, and she is thus the Jaina opposite of Durgā, one of whose early appellations is Ambikā; Kūṣmāṇḍinī appears also to have been derived from an epithet of Durgā, which is Kūṣmāṇḍi or Kūṣmāṇḍā. Sometimes she is shown accompanied by seven dancing female figures, and they may be

the Jaina adaptations of the Sapta-mātrkās in this context.”⁴ According to Debala Mitra : “The name Ambikā and the mount lion are clear indications of her borrowal by the Jainas from the Brahminical pantheon. Her holding of a child also points to the conception of the Mātrkās. At the same time, the figures of Buddhist Hārīti have a close iconographical resemblance with the icons of Āmrā. The Jaina conception of this divinity is thus an amalgam of different ideas.”⁵ And Kalipada Mitra observes : “It seems that the Jainas have taken the ideas of Ambikā from the Hindu goddess Ambikā together with her vehicle, the lion. Hindu Ambikā is also called Ambā (Mother). Ambā is Āmrā. From Ambā to Āmrā is an early step... It should be remembered that Kūsmāṇḍī is also another name of Durgā who was regarded as the protection deity of the Kūsmāṇḍās, a hilly class attached to Śiva.”⁶ And finally S.K. Jain thus explains the same point: “Ambikā or Kūsmāṇḍī *Yakṣiṇī* of Neminātha seems to be borrowed form of Simhāvahinī Durgā in as much as her names and vehicle. The attribute of child in her lap also tends to identify her with Ambā, the Mother Goddess.”⁷

But if we examine the basic concept of Jaina Ambikā in historical perspective, we find that virtually she has nothing in common with Durgā or Ambikā of Brahminical pantheon. The origin of Ambikā can well be traced in the earlier worship of Bahu-putrikā Yakṣī, known to Jainism in its earlier days in Magadha. Bahu-putrikā represents the popularity of mother goddess or fertility cult known to Jainism, her dispositions suggested by the appellation Bahu-putrikā. In one of the Jaina Tantric passages (*Ambikā-tāḍarika*, c. 13th century A.D.) it is clearly stated that, by the worship of Ambikā, the devotees are blessed with children (*putraṃ labhate*).⁸ The rendering of a bunch of mangoes in her hand and also the shade of a mango tree over her head are also suggestive of her association with fertility. It was only at a later stage between the 10th and 13th century A.D. that some features of Śakti cult were induced in Jaina Yakṣī Ambikā, as is evidenced by the details available in different iconographic texts wherein she is conceived with some such attributes as goad, noose, *vajra*, *ghaṇṭā*, sword and disc to manifest her *śakti* or power aspect. During the period between the 12th and the 13th century A.D. she was also endowed with such appellations and attributes, both in literature and art, which at once suggest her affinity with Brahminic Durgā or Ambikā. Some of the *stotras* devoted to Ambikā in the *Bhairava-Padmā-*

vatī-kalpa bear testimony to this fact. The terrific form of Ambikā propitiated in a number of Tantric rites such as *śāntika*, *pauṣṭika*, *stambhana*, *māraṇa*, etc. are also enunciated in some of the *stutis* and the *stotras* given in the appendices of the *Bhairava-Padmāvatī-kalpa*. Apart from the propitiatory rites, the gruesome rites were also accepted in the Tantric mode of her worship.

The *Sthānāṅga-sūtra* (*sūtra* 273) (c. mid 4th century A.D.) refers to Pūrṇa-bhadra as Yakṣendra (lord of Yakṣas) who has Putrā and Bahu-putrā as two of his four *agra-mahiṣīs*. According to the *Vyākhyā-prajñpti-sūtra* (popularly known as *Viyāha-panṇatti* and also as *Bhagavati-sūtra*), Bahu-putrikā (one of the four chief queens of both the Yakṣendras—Maṇi-bhadra and Pūrṇa-bhadra) had an independent *caitya* for her near Viśālā, probably Ujjain or Vaishālī.⁹ The Jaina *āgamas* are full of references to the worship of Yakṣa and Yakṣī, the most important of them being Maṇi-bhadra and Pūrṇa-bhadra Yakṣas and Bahu-putrikā Yakṣī. These references at once suggest that the Jainas were keeping well with the time in those ancient days by embracing popular worship. U.P. Shah has rightly observed in this connection that the origin of the Jaina Sarvāhṇa (or Sarvānubhūti, i.e. Vaiśravaṇa or Kubera) and Ambikā, and Buddhist Jambhala and Hārīti is rooted in the ancient worship of Maṇi-bhadra and Pūrṇa-bhadra Yakṣas, invoked as a patron of tradesmen, indicated also by Maṇibhadra's early statue from Pavāyā (anciently called Padmāvatī, Gwalior, M.P., c. 1st century B.C.), set up by a *goṣṭha* (guild) and called 'Bhagavan' in the inscription, and one of his two chief consorts, Bahu-putrikā Yakṣī.¹⁰

The emergence of Ambikā with Sarvāhṇa or Sarvānubhūti as the earliest Yakṣa-Yakṣī or *Śāsana-devatā* pair to be associated with the Jinas is a form of Śakti worship as well. The seed of the cult of Śakti both in the Brahminical and Buddhist faiths seems to go back to the worship of the mother goddess in remote past. The Jaina Yakṣī Ambikā, riding a lion and sitting under a mango tree with a bunch of mangoes and child (*putra*) in her hands and her second son standing nearby, is a wonderful creation of the Jainas combining in her both the Mother and the Śakti aspects which the Jaina devotees hail from all walks of life. They had not gone beyond the desires of the material world and hence could not remain satisfied with the austerity and asceticism and as a consequence with the worship of the *vīta-rāga* Jinas. As such they gradually developed for their convenience some formulae so as to induct such deities in Jaina

order who could bless their worshippers with the prosperity, wealth, kingly splendour and all other desired material objects and objectives. The idea finds best expression in the worship of the *Śāsana-devatās* or the Yakṣa-Yakṣī pair attending upon the Jinas, which is why we find early Jaina works referring to Ambikā as *vidyā*-power. In the *Pauma-cariya* (A.D. 473) we notice reference to the *Śimhāvāhinī-vidyā* (none else but Ambikā) who was bestowed on Rāma by Mahālocana-deva (59.84). The earliest reference to 'Ambikā' is obtained in the unfinished auto-commentary (c. A.D. 594) of Jinabhadra-gaṇin Kṣamā-śramaṇa on the *Viśeṣāvaśyaka-bhāṣya* (c. A.D. 585). The work, however, refers to her as Ambā-kūṣmāṇḍa *vidyā* and not as the Yakṣī.¹¹ Hari-bhadra Sūri (c. A.D. 775) in his commentaries, the *Lalita-vistara-ṭīkā* and the *Āvaśyaka-niryukti-vṛtti* also refers to Ambā-kūṣmāṇḍī as a *vidyā*.¹² The supplementary commentary on the *Viśeṣāvaśyaka-bhāṣya* of Jinabhadra-gaṇin Kṣamā-śramaṇa by Koṭṭārya-vādi-gaṇin, sometime in the first half of the eighth century A.D., also alludes to Ambā-kūṣmāṇḍī as a *vidyā* alongwith Mahā-rohinī, Mahā-puruṣadattā and Mahā-Prajñapti *vidyās* (*gāthā* 3590).¹³ It was only towards the close of the eighth century A.D. that she came to be known as 'Yakṣī', as is evidenced by her references in the *Caturvīṃśatikā* of Bappabhaṭṭi Sūri (22.88, 24.96) and the *Hari-varṇśa-purāṇa* of Jinasena (66.44).

The word Ambikā or Ambā simply means a Mother and hence the appellation, apart from her iconographic features, also suggests her Mother aspect. The word Ambikā is likewise used in the Brahminical context. The *Devī-māhātmya* refers to different aspects of Śakti or Devī like Mahiṣamardini, Sapta-mātrkāś and Caṇḍikā as the manifestations of Ambikā who, like a Mother, is to protect mankind from the demons and evil spirits.¹⁴ As a Mother the Jaina Ambikā beautifully combines in herself the features suggestive of ecological balance. She rides a lion, the king of animals and also the personification of power, while the mango tree under which she rests and the bunch of mangoes in her hand suggest her intimate association with vegetation world. The rendering of the bunch of mangoes and a tree full of mango fruits also symbolize plentitude and prosperity, and, above all, the fertility aspect of the goddess. The two sons of Ambikā remind of her being the goddess of infants. She sometimes also holds a fruit which again is a symbol of prosperity which the goddess bestows upon her worshippers. Thus Ambikā is an original conception of the Jainas based on the

ancient tradition of the worship of Mother goddess. As a great Mother, she protects children and also the entire mankind along with the vegetation and animal world. The *Ambikā-devī-stuti* of Jineśvara Sūri (c. 12th century A.D.) rightly invokes her as *Jagaj-jananī* and *Jagat-svāminī*.¹⁵ It was only at a later stage in about 11th century A.D. that she acquired some features characteristics of Brahminic Ambikā or Durgā.

The earliest reference to Ambikā, as noted above, is obtained in the *vr̥tti* of Jinabhadra-gaṇin Kṣamā-śramaṇa on his *Viśeṣāvaśyaka-bhāṣya*. The earliest archaeological evidence also shows that Ambikā does not appear in Jaina worship prior to c. A.D. 550. The earliest known representation of Ambikā, both with the Jina (Rṣabhanātha) and in independent image, is datable to late sixth century A.D.¹⁶ These figures are procured from Akoṭā near Baroda in Gujarat. One of her early images was obtained from the Meguṭi temple (c. A.D. 634) at Aihole (Bijapur, Karnataka, now in Aihole site museum). An image of Ariṣṭanemi of about late seventh century A.D., discovered at Rājghāṭ (Varanasi, U.P., presently in Bharat Kala Bhavan, Varanasi, Acc. No. 212), also contains the figure of Yakṣī Ambikā, joined as usual by her two sons.¹⁷ The earliest work, the *Caturvīṃśatikā* of Bappa-bhaṭṭi Sūri dealing with the iconographic features of Ambikā, is assignable to the late eighth century A.D. Bappa-bhaṭṭi Sūri invokes Ambikā both with Neminātha and Mahāvīra (22.88, 24.96). A number of independent figures of Ambikā were carved during the eighth and ninth centuries A.D., the examples of which are known mainly from Dhañk (Saurāṣṭra, Gujarat), Osiān (Mahāvīra temple, Jodhpur, Rajasthan), Akoṭā, Mathurā,¹⁸ Deogarh (Temple No. 12, A.D. 862)¹⁹ and Ellora (Jaina Caves 30-34, c. 9th century A.D.; Aurangabad, Maharashtra).

After the ninth century A.D., Ambikā enjoyed still greater popularity as is evidenced by the innumerable instances of her rendering in sculpture and painting. Deogarh, Khajurāho, Delvādā, Kumbhāriā, and Khaṇḍagiri are the sites which have yielded large number of her sculptures datable between the 10th and the 15th centuries A.D. It was during the 10th and the 13th centuries A.D. that the iconographic form of Ambikā witnessed several such additions which hint at the elevation of her status, sometimes equalling even to the Jinās, highest in Jaina pantheon. The period also witnessed assimilation of several appellations and attributes of the Brahminic Durgā or Ambikā. In one of the instances from

Khajurāho, datable to c. 11th century A.D. (Archaeological Museum, Khajurāho, Acc. No. 1608) Ambikā, like the Jinas, is joined by the figures of Yakṣa and Yakṣī. A nonpareil image of Ambikā from Patīān-dāi, (Satna, M.P.), assignable to c. 11th century A.D. (Allahabad Museum, Acc. No. 293), contains the figures of the remaining twentythree Yakṣīs alongwith their names inscribed below their figures in the *parikara* which perhaps suggest that she is represented here as the head of the group of the twentyfour Yakṣīs.

In addition to the usual *āmra-lumbi* and son, the attributes like goad, noose, mirror, manuscript-cum-lotus, *vajra-ghaṇṭā*, sword and disc were also incorporated in the iconography of Ambikā. The rendering of goad and noose, however, finds textual support right from c. early 10th century A.D. onwards in north India,²⁰ while reference to sword and disc are found only in south Indian works. Although a number of forms of *Devī* such as the Tripurā-Bhairavī and others show goad and noose in their hands²¹, their affinity with Jaina Ambikā merely on the strength of goad and noose is not plausible. Moreover, these attributes were most commonly shown with a number of deities, both of Brahminical and Jaina pantheons. The inclusion of goad, noose, sword and disc was intended probably to suggest the power of Yakṣī Ambikā who has constant vigil and control over evil spirits such as the *grahas*, *bhūtas*, *rogas*, *rākṣasas* and *piśācas*. According to the *Hari-vaṁśa-purāṇa*, as a *Śāsana-devatā*, she was supposed to protect the *saṅgha* (church) and the interests of her worshippers.²²

While earlier concept of Jaina Ambikā seemingly was rooted in the Bahu-putrikā Yakṣī, we are encountered with a few stray literary references and also the concrete manifestations of the later period wherein Ambikā is shown with definite bearing of and hence nexus with Brahminic goddess Durgā or Ambikā. In one such image of Ambikā, from Mathurā (c. 9th century A.D., Government Museum, Mathurā, Acc. No. D7), the two-armed Yakṣī is joined by Gaṇeśa and Vaiśravaṇa respectively on right and left flanks. The rendering of eight female figures on the pedestal perhaps suggests the presence of Aṣṭa-mātrkās. The presence of Gaṇeśa and Mātrkās (?) with Ambikā may well be linked with the Brahminic Ambikā. It is mentioned in the *Devī-māhātmya* (c. eighth century A.D. and later) that Ambikā in one of her forms as Caṇḍikā was assisted by Sapta-mātrkās in the battle against the demon Raktabija.²³

In some of the Jaina hymns of Ambikā (given in the appendices

of the *Bhairava-Padmāvatī-kalpa*), the terrific form of the goddess alongwith different mode of her Tantric worship have been enunciated which very largely correspond to the horrible forms of the great goddess Ambikā in Brahminic pantheon. As a Mother she has to protect the entire universe from the onslaughts of demonic powers and hence she also assumes different terrific forms and attributes of destruction. It is Ambikā who had manifested herself as Mahiṣāsura-mardini, Durgā, Caṇḍikā etc. Thus the Tantric passages dealing with the Jaina Yakṣī Ambikā undoubtedly suggest that her terrific form as *Śiṣṭī-saṁhāra-kartrī* clearly was inspired by the Brahminical Ambikā. Jaina Ambikā, also called the Mother of the universe (*Jagaty-ambikā*), is variously propitiated as *graha-sphoṭinī*, *saṁhāra-sammārjanī*, and *mahā-vighna-saṁghāta-nirṇāśinī*.²⁴ The *Ambikā-tāṭaṅka* conceives her with such destructive weapons as bow, arrow, staff, sword, disc etc.²⁵ The *Ambikā-tāṭaṅka*, the *Ambikā-tāḍaṅka* and the *Ambikā-devī-stuti* (appendices 18, 19, 21 of the *Bhairava-Padmāvatī-kalpa*) also give her such appellations as Śivā, Śaṅkarī, Mantra-rūpā, Gaurī, Gāndhārī, Yakṣeśvarī, Kālī, Mahākālī, Aghorā, Bhīma-nādā, Caṇḍikā, Caṇḍa-rūpā, Jayantā-kumārī, Yogeśvarī, Tripur-āṅgī, Mahādevī, Amogha-vāgiśvarī, Mohinī, Dīpanī, Śoṣaṇī, Trāsinī, etc., which distinctly suggest strong influence of Brahminic Ambikā who is endowed with alike appellations in her manifestations as twelve Gaurīs, twenty-four Pārvatis, nine Durgās and several other forms.²⁶ In two examples reported from Darhat (Hamirpur, U.P.) and datable to c. 13th century A.D., Jaina Ambikā is surprisingly depicted with noose, *vajra-ghaṇṭā*, manuscript-cum-lotus and mirror (?) attributes. The forms of these images (State Museum, Lucknow, Acc. No. G 312 and 66/225), bear close affinity with Brahminic Śivā who likewise rides a lion and holds a mirror in one of her hands. The noose and the *vajra-ghaṇṭā* are suggestive of the power aspect of Ambikā while the manuscript represents her as *amogha-vāgiśvarī* and Sarasvatī as mentioned in Jaina *stutis*.²⁷

From the foregoing discussion, it is apparent that the worship of Ambikā started as early as in the sixth century A.D. and atleast upto ninth century A.D. she was carved in association with Ṛṣabhanātha, Pārśvanātha and Neminātha. Her more distinctive iconographic form was first visualized towards the close of the eighth century A.D. From the 10th century A.D. onwards she was mainly represented with Neminātha and as having either two or four arms.

The concept and the earlier form of Ambikā show no imprint of Brahminic Ambikā or Durgā; instead it was based on the early worship of the Mother goddess. It was only during the 11th-12th century A.D. when she came to be worshipped in different Tantric rites with terrible forms. Gradually she acquired different appellations and attributes which undoubtedly were related with Brahminic Ambikā or Durgā. Contrary to other Jaina Yakṣī we do not find much variety in her iconographic forms although she enjoyed the position of the most favoured Yakṣī of the Jaina pantheon in all the Jaina sects all over the country.

3

Ambikā : Iconographic Concept and Symbolism

“May Ambikā, of golden complexion, riding on a lion and accompanied by her two sons, Siddha and Buddha, and holding a bunch of mangoes in her hand, protect the Jaina *saṅgha* from obstacles.”¹

Ambikā, acknowledged as the Yakṣī of the twenty-second Jina Ariṣṭanemi or Neminātha, enjoyed an exalted position in Jaina worship. She is also considered one of the four most popular Yakṣīs of Jaina pantheon. According to the *Rūpa-maṇḍana* of Sūtradhāra-maṇḍana (c. mid 15th century A.D.), the images of Ādinātha, Neminātha, Pārśvanātha and Mahāvīra and so also their respective Yakṣīs Cakreśvarī, Ambikā, Padmavatī and Siddhāyikā, who are endowed with great power, occupy a specially venerated position.² After the introduction of Ambikā in the Jaina Church as Yakṣī, she progressively attained popularity in Jaina worship, as is evidenced by literary notices and archaeological material. There are several literary references to the ancient images as well as to the temples of Ambikā, the most important of them being at Mathurā, Ūrjayantagiri, Hastināpura, Ahicchatrā and Pratiṣṭhānapura. The *Kalpa-pradīpa* (popularly known as *Vividha-tīrtha-kalpa*) frequently refers to such temples. It mentions that Ambikā, riding a lion, was the guardian goddess of the Mathurā *tīrtha*. A similar reference is found in the *Ahicchatrā-nagarī-kalpa* in the selfsame work, wherein Ambikā is

said to have stood near the rampart of the city of Ahicchatrā. The goddess riding a lion and holding a bunch of mangoes is accompanied by her two sons, Siddha and Buddha.³

Iconographic Forms of Ambikā

The present chapter endeavours to trace the evolution of the iconographic forms of Ambikā on the basis exclusively of the Jaina literature and iconographic texts. This development may be divided into two phases, early and late, with a view on more specificity and clarity concerning the linear evolution in Ambikā's form. Compared to other popular Yakṣīs of the Jaina pantheon—Cakreśvarī, Padmāvatī, and Jvālāmālīnī—the form of Ambikā did not undergo much development in respect of increase in number of arms and thereby the attributes. She mainly remained two-armed and at most four-armed with a few exceptions showing more hands, envisaged mainly by the Tantric, works.

Early Phase (c. 8th-12th century A.D.)

After making her first appearance in about sixth century A.D., she remained only two-armed atleast upto the end of the ninth century A.D. During the 10th and 12th century A.D. we find some development in her iconographic form, mainly in regard to the multiplication of arms rising to four and the attributes to be shown in them to accentuate the artistic and symbolic effect of her image. Between the 11th and 13th centuries A.D., the goddess is invoked also in different Tantric rites with terrific form and having more than four hands.

The earliest reference to the iconographic form of Ambikā is found in the *Caturvīṃśatikā* of Bappa-bhaṭṭi Sūri wherein she is invoked into two *dhyānas* respectively with Neminātha and Mahāvīra.⁴ In both the *dhyānas*, giving identical details, the two-armed Ambikā is visualized as resting under a mango tree and riding on a lion who is compared poetically to the lightning in the clouds. The goddess, accompanied by her son, is believed to possess sharp nails which can easily break the sword (of an enemy). The text, however, does not refer to the bunch of mangoes (*āmra-lumbā*) in her hand. Perhaps this is the reason why in early sculptures of Ambikā (from c. 7th to the 9th century A.D.), the rendering of *āmra-lumbi* has not been very regular, as has been noticed in case of her figures from Vārāṇasī

(Bharat Kala Bhavan, Varanasi, Acc. No. 212), Mathurā (*Jina-caumukha*) and Deogarh (Temple No. 12, A.D. 862). The *Stuti-caturvīṃśatikā* of Śobhana Sūri likewise gives her *dhyāna* twice respectively with Neminātha and Mahāvīra wherein she is conceived with two hands and as riding on a lion. She holds a bunch of mangoes and is accompanied by two wandering sons and hence called *Cāri-putrā*.⁵ It may be noted that the later works also conceived Ambikā mainly with two arms and as holding an *āmra-lumbi* and a child and riding a lion.⁶ She always rests under a mango tree with a tiny figure of Jina Neminātha carved at the top.

The *Nirvāṇa-kalikā* of Pāda-lipta Sūri III (c. A.D. 900) is perhaps the earliest work which visualizes Ambikā with four hands. According to this work, Kūsmāṇḍī, having golden complexion, rides a lion and holds a fruit (*mātuliṅga*) and noose (*pāśa*) in her right hands while the left hands bear a child and goad (*aṅkuśa*).⁷ The *Triṣaṣṭi-śalākā-puruṣa-caritra* (latter half of the 12th century A.D.) also conceives the golden complexioned Yakṣī with four hands and envisages the same attributes, as enunciated in the *Nirvāṇa-kalikā*, excepting for the fruit (*mātuliṅga*) which is here replaced by a bunch of mangoes (*āmra-lumbi*).⁸ The *Pravacana-sāroddhāra* of Nemicandra Sūri (12th century A.D.) follows the description of the *Triṣaṣṭi-śalākā-puruṣa-caritra*.⁹

The *Pratiṣṭhā-sāra-saṁgraha* of Vasunandin (c. 12th century A.D.) invokes Kūsmāṇḍinī or Amrā-devī both with two as well as four arms, but does not refer to her attributes. The work, however, alludes to her *śimhavāhana*.¹⁰

Later Phase : (c.13th-16th century A.D.)

The later phase of the evolution of the iconographic form of Ambikā shows that the earlier form of two-armed Ambikā was retained alongwith the four-armed and multi-armed forms. The later works also refer to her terrific forms in different Tantric rites. The *Pratiṣṭhā-sāroddhāra* of Āśādhara (first half of the 13th century A.D.) and the *Pratiṣṭhā-tilaka* of Nemicandra (A.D. 1543) visualize the dark blue complexioned two-armed Yakṣī as riding on a lion and resting under a mango tree with a bunch of mangoes and a child (Priyaṅkara), seated in lap, in her hands. Her second son Śubhaṅkara, however, stands on the right flank.¹¹ It may be mentioned here in passing that references to two-armed Ambikā are

found mainly in the Digambara works while the Śvetāmbara works (from c. 10th century A.D. onwards) make the *dhyāna* of Ambikā with four-hands.

The *Caturvīṃśati-jina-caritra* or *Padmānanda-mahākāvya* of Amara-candra Sūri (A.D. 1241) makes the *dhyāna* of four-armed Ambikā, riding a lion and holding the same set of attributes as prescribed by the *Triṣaṣṭi-śālākā-puruṣa-caritra*.¹² The *Ambikā-devī-kalpa* of Jina-prabha Sūri (c. A.D. 1335), the *Ācāra-dinakara* of Vardhamāna Sūri (A.D. 1412) and the *Rūp-āvatāra* also invoke four-armed Ambikā with similar attributes.¹³ The *Rūpa-maṇḍana* and the *Devatā-mūrti-prakaraṇa* of Sūtradhāra-maṇḍana (15th century A.D.) envisage identical attributes for four-armed Ambikā with minor alteration. These works give *nāga-pāśa* in place of *pāśa*.¹⁴ The *Mantrādhirāja-kalpa* of Sāgara-candra Sūri (c. 13th century A.D.) also refers to the four-armed Ambikā as riding a lion and holding a bunch of mangoes, noose, goad and fruit.¹⁵ Apparently, the usual child to be shown in the lower left hand has been substituted here by a fruit. However, both of her sons, according to this text, should be carved close to her breasts. The *Aparājita-prcchā* of Bhuvana-deva (c. late 12th or 13th century A.D.), devoted a hymn to the Ambikā of Ūrjayantagiri, showing fruit and the *varada-mudrā*.¹⁶ It further mentions that both of her sons should be carved nearby, one of which remaining in the lap. Vastu-pāla, the famous Jaina minister of the Chaulukyas of 13th century A.D., devoted a hymn of the Ambikā of Ūrjayantagiri, titled the *Ambikā-stavana*.¹⁷ Ambikā, addressed here as Kūṣmāṇḍinī, Padmālayā (seated on lotus) and Ambā, is visualized as holding a bunch of mangoes in her right hand. Jineśvara Sūri too conceives her with a bunch of mangoes.¹⁸ It seems that Vastu-pāla and Jineśvara Sūri both had a form of two-armed Ambikā in their mind.

The forms of Ambikā, discussed above, belong to the north Indian tradition. However, we come across a few references to her forms in south Indian works as well. T.N. Ramachandran has given three such forms of Ambikā which belong both to the Śvetāmbara and the Digambara traditions. In south Indian works Ambikā is portrayed as having two and four arms.¹⁹ The dark blue-complexioned Ambikā, also called Dharmā-devī, when two-armed, rides a lion and shows fruit and the *varada-mudrā* (boon-conferring gesture). This form is supplied by an untitled palm-leaf manuscript, now in the possession of the temple priest of Jina Kāñchī (Tirupparuttikkun-

ram). Another work based on a Canares tradition and recited by the temple priest at Jina Kāñchī, conceives the four-armed Dharmā-devī as seated in *lalitāsana* with her two sons, one on each lap. Her lower two hands resting in the lap support the children while the upper hands bear sword and disc. Her *vāhana* as usual is a lion. The third work—the Yakṣa-Yakṣī-lakṣaṇa—also visualizes the four-armed Dharmā-devī as riding a lion and sitting with her two sons, one on each lap. Two of her hands support the sons while in one of the remaining two hands (left) she bears a bunch of mangoes. However, one of her hands (right) is extended towards lion mount.

The figure of Kūṣmāṇḍinī published by James Burgess is noteworthy in this connection inasmuch as it is based on some late Canarese tradition collected by Alexander Rea.²⁰ Writes Burgess : “The Yakṣiṇī is Kūṣmāṇḍinī—four-armed, with two children in her lap, and a lion as her cognizance. She is the only attendant who has not the front right hand in the *varada-hasta* attitude.” The figure, however, shows the four-armed Yakṣī as seated in *lalita* pose with *siṃha-vāhana* close to her feet. The lower two hands of the Yakṣī support her sons, seated in lap, while the upper right and left show respectively sword and disc. Thus it is apparent that the rendering of a bunch of mangoes in her hand and also the shade of a mango-tree over her head did not find much favour in south Indian tradition. And instead she was provided with sword and disc in her hands. Contrary to the north Indian tradition, the south Indian works envisage the rendering of both the sons in her lap.

Ambikā in Tantric Works

The *dhyāna-mantras* of Ambikā given mainly in the appendices of the *Bhairava-Padmāvatī-kalpa* reveal the Tantric mode of her worship. The *Ambikāṣṭaka* (of Ambā-prasāda, c. 12th century A.D.), the *Ambikā-tāḍarīka*, the *Ambikātāṭarīka*, the *Ambikā-stuti* and the *Ambikā-devī-stuti* (of Jineśvara Sūri), datable between c. 12th-14th centuries A.D., enjoin her worship in all such Tantric rites as *śāntika*, *pauṣṭika*, *vaśyakaraṇa*, *mohana*, *stambhana*, *duṣṭa-sañcūrṇana* and *uccāṭana*. The various Tantric modes include her *arcanā yantra-vidhi*, *pīṭha-sthāpanā* and *mantra-pūjā* alongwith different rites to be performed. Apart from propitiatory rites, the gruesome rites were also accepted and as a consequence the terrific form of

Ambikā was visualized.²¹ These works variously address her as Duṣṭa-saṅcūrṇinī, Śatru-saṅcūrṇinī, Śivā, Śaṅkarī, Ambikā, Mantra-rūpā, Bhūta-graha-sphoṭinī, Saṁhāra-sammārjanī, Mahāvighna-saṁghātanirṇāsinī, Stambhinī, Mohinī, Dīpanī, Bhīma-nādā, Caṇḍikā, Mahākālī, Yogeśvarī and Yakṣeśvarī which undoubtedly suggest the terrific as well as the Tantric forms of the goddess. She is also called *sṛṣṭi-saṁhāra-kartrī* (the destroyer of the entire universe) and one who is worshipped by the kings of the deities, Nāgas, Bhūtas and Candra.²² The recitation of her *mantras* and also the performance of different Tantric rites bestow various powers on the worshippers and remove the effect of evil spirits and help in fulfilment of desires.²³ The *mūla-mantras* of Ambikā are given in the *Ambikā-tāḍaṅka* and the *Ambikā-stuti*.²⁴ The *Ambikā-tāḍaṅka* gives the details of *mantra* and the *yantra-pūjā* of Ambikā. According to this work, the recitation of the *mūla-mantra* for twelve, six and three thousand times with *homa* and other rites enables the worshippers to see the goddess in dream and get their desires fulfilled. It is further mentioned in the *Ambikā-tāḍaṅka* that the *siddhi* of Ambikā is possible by the formation of several diagrams (*yantra*) which enables the devotees to allure beautiful lady, to acquire great powers, and entitles him also to receive instructions from Ambikā in dream.²⁵

The *Ambikā-ṣṭaka* gives a fine description of her ornaments²⁶ and attributes in a poetic language alongwith an account of her previous life. It is mentioned that the colour of Ambikā varies in different rites such as white in *śānti-karman*, red in gruesome (*māraṇa*, *stambhana*) and yellow in the *vaśya-karaṇa*.²⁷ The colours are the same as found in the Buddhist and the Hindu Tantras in connection with alike rites. The *dhyāna* in the *Ambikā-ṣṭaka* conceives the Yakṣī with two arms and as sitting under a mango tree alongwith her two sons. Her *vāhana* is a rampant lion. She hold an *āmra-lumbī* in one hand while the other hand supports a child.²⁸ The *Ambikā-stuti* of unknown authorship, giving the details of *yantra-pūjā* in the form of a hexagonal diagram (*ṣaṭ-koṇa-yantra*), perhaps conceives the Yakṣī with two hands and as riding a lion with her two sons in the lap.²⁹ The *Ambikā-tāṭaṅka* (c. 13th-14th centuries A.D.) makes the *dhyāna* of Ambikā with bow, arrow, staff, sword, disc, lotus and other attributes in her hand. She also bears mangoes in her hands (*āmra-hastā*). The goddess, riding a fierce lion, is accompanied by two sons. The *dhyāna* here apparently refers to the multi-armed form of Ambika.³⁰ The Tantric mode of her *rakta-dhyāna*, as given

in the *Ambikā-tāḍarṅka* (c. 13th century A.D.), mentions that the worshipper should meditate over the following form of Ambikā. Golden in colour Ambikā wears red garments, and golden ornaments and rides on a lion. She is joined by her two sons, one holding her finger and the other one sitting in the lap. The four-armed Ambikā holds a bunch of mangoes and goad in her upper right and left hands while the lower two hands show fruit and noose.³¹

U.P. Shah has quoted still another Tantric *dhyāna* of Ambikā, according to which, the four-armed Ambikā, black in colour and sitting on a lion-throne, carries conch, disc, *varada-mudrā* and noose. A *deva-kanyā* stands close to her with the inscription *vimupakadiśramatām* (?) on her left hand.³² Another *dhyāna* quoted by U.P. Shah refers to the eight-armed variety of Ambikā. According to the *dhyāna*, *Āmra-kūṣmāṇḍinī*, black in colour, wields conch, disc, bow, axe, javelin (*tomara*), sword, noose and corn (*kodrava*) in her eight hands.³³

Parivāra of Ambikā

It appears that owing to the increasing popularity of Ambikā, the idea of evolving her family was also developed after c. 10th century A.D. The *Ambikā-devī-kalpa* of Śubha-candra makes a distinct indication towards the family of Ambikā. The work gives a *sādhana* of Raṇḍā who is called a Yakṣī and an attendant of Kūṣmāṇḍinī. U.P. Shah has rightly observed that it would not be surprising if details regarding the *parivāra* of Ambikā are found in some unpublished Jaina Tantric work.³⁴ Some other works also mention that Ambikā is attended by a number of gods and goddesses without specifying their names.³⁵ An image of Ambikā from Khajurāho, assignable to c. 11th century A.D., gives support to the above observation. The image, now deposited in the Archaeological Museum, Khajurāho (Acc. No. 1608), contains the figures of two-armed Yakṣa and Yakṣī at two extremities of the pedestal, just in the manner as shown in the Jina images.

Ambikā in Legends

In keeping with the traditions of Brahminical and Buddhist pantheons, the Jains also developed legends about several of their deities, though at a fairly late date. The foremost among such

examples are the twenty-four-Jinas. The Jainas have given various legends regarding the previous births of the Jinas alongwith several other miraculous incidents including the *upasargas* (hindrances) put to them by some contemporaries who were enemies of their previous existence, and by evil spirits. The episode of Jina Pārśvanātha and Meghamālin (Kamaṭha in previous birth) is one such famous illustration of such legends.

Due to the extremely venerated position and popularity of Ambikā in Jaina worship, different legendary stories developed around her after the 13th century A.D. It was perhaps intended to shroud the origin of Ambikā in mystery and push back the antiquity of her worship to still remote period, i.e. even before the sixth century A.D. The legends also incorporate such details which gave rise to her basic iconographic form. The legends of Ambikā also reveal how a common soul like that of Ambikā gradually acquired the position of a highly revered Yakṣī by her virtues.

The earliest legendary account of Ambikā is found in the *Ambikā-devī-kapla* of Jina-prabha Sūri (c. A.D. 1335) forming the 61st chapter of the *Kalpa-pradīpa* of the selfsame author.³⁶ The work mentions that there once lived an orthodox learned Brahmin Soma-bhaṭṭa in the city of Koṭinār in Saurashtra. Soma had a virtuous and devoted wife in Ambikā (Āmbinī in Prakrit) who had a couple of sons, Siddha and Buddha. Once Soma invited some Brahmins to a dinner on the occasion of the *śrāddha* ceremony of his ancestors. While meals were ready Ambikā's mother-in-law went out for a bath and a *muni*, who was on fast for complete one month, turned in and asked Ambikā for some food to break his fast. Ambikā happily offered different dishes prepared for the Brahmins to that *muni*. When the matter was reported to Soma, he was enraged and drove Ambikā out of the house. As a consequence Ambikā, alongwith her children, was rendered homeless.

Ambikā felt helpless when her sons asked for food and water. Owing to the meritorious deed of Ambikā (of her having given alms to the Jaina monk) some miracles occurred to her at this point when a dried mango tree by the road side came to bear mangoes and a dry lake nearby was filled at once with water to feed Ambikā and her sons. Ambikā tired of her aimless wandering then rested under the shade of the mango tree for some time. On the other hand, the miracles occurring in the home at once opened the eyes of Soma and his mother. They were then filled with remorse, and conse-

quently Soma went to search for Ambikā to persuade her to return. When Ambikā saw Soma rushing toward her, she misunderstood his intentions and tried to find out some hiding place. She jumped into the well alongwith her sons and, as a result, died. According to another tradition, quoted by the same author, she fell down from the top of the Raivataka hill and died. She was then reborn as a Yakṣī, devoted to the *śāsana* of Jina Neminātha, in one of the heavenly mansions called *Kohamḍa-vimāna*. She is hence known as *Kohamḍī*, and *Kūṣmāṇḍī* (or *Kūṣmāṇḍinī*). Her husband also died soon and was reborn as a lion to serve Ambikā as her *vāhana*.

A Digambara version of this legend is supplied by the *Yakṣī-kathā* found in a work called *Puṇyāśrava-kathā* which is a palm-leaf manuscript in the possession of the temple priest of Jina-Kāñchī. The version of the *Yakṣī-kathā* is slightly different from the above legend in respect of the names. According to the *Yakṣī-kathā* her name was *Agnilā* and her husband *Somaśarman* was a Brahmin of *Girinagara*. The names of her two sons are given as *Śubhaṅkara* and *Prabhaṅkara*. She likewise leaves her husband's house alongwith her sons and a faithful maid servant. It is further narrated that in course of her wandering she reached *Ujjayantagiri* where she offered food to a *muni* *Vara-datta* for breaking his fast.³⁷

Thus both the legends coming from north and south India are, on essential points, similar. Apparently we find indications as to the distinguishing iconographic features of Ambikā in these legends. The two sons of Ambikā joined her again after she attained the position of a Yakṣī. Likewise the association of mango-tree and a bunch of mangoes alongwith lion mount with Ambikā finds appropriate explanation in these legends.

4

Ambikā in Art : Early Phase

The earliest archaeological evidence shows that Ambikā finds visual representation towards the late sixth century A.D. The earliest known representation of Ambikā in north India, both in the *Jina-saṃyukta* (Rṣabhanātha) and independent images are datable to late sixth century A.D. These figures are procured from Akoṭā near Vadodara in Gujarat.¹ South India has yielded independent figures of Ambikā towards the beginning of seventh century A.D. The two early images of Ambikā from south are obtained respectively from Bādāmi (cave No. 4, early 7th century A.D.) and the Meguṭi temple at Aihole (c. 634 A.D.; Fig. 1), both in Bijapur district of Karnataka. The rendering of Ambikā became more popular during the subsequent centuries as is evidenced from the increasing number of her sculptures both with the Jinas and in independent images. Some of the early examples of her rendering during the seventh and eighth century A.D. are found at Mathurā, Vārāṇasī (Rājghāṭ), Dhañk (Saurāṣṭra, Gujarat, c. 8th century, A.D.), Osiān (Mahāvīra temple, Jodhpur, Rajasthan, c. 8th century A.D.) and Akoṭā.

The figures of Ambikā from c. sixth to late eighth century A.D. distinctly show a formative stage. She was not associated finally with Neminātha at least upto the end of the eighth century A.D. and hence she is invariably represented with Rṣabhanātha (Akoṭā), Pārśvanātha (Dhañk, Akoṭā), and Mahāvīra (Osiān), besides with Neminātha in few instances from Mathurā and Rājghāṭ. Ambikā remained exclusively two-armed upto the eighth century A.D. and increase in number of her hands, rising to four and sometimes even eight, came in vogue only from the ninth century A.D. The earliest figures of Ambikā from Akoṭā depict her as holding *āmra-lumbi*



1. Aihole (Bijāpur), A.D. 634-35

and child, seated in lap, and riding a lion with the figure of her elder son (nude), standing close to her on right. The goddess seated in *lalitāsana* in the earliest instance of her independent rendering from Akoṭā is provided with a beautiful halo, decorated with lotus petals and the figure of Jina Pārśvanātha over her head.² While in western India, the distinguishing iconographic features of Ambikā, as is apparent from her images from Akoṭā, were manifested towards the close of sixth century A.D., the other regions did not share all these features atleast until eighth century A.D. As a consequence, *āmra-lumbi* and lion mount were not shown in the images of Ambikā from Mathurā until the beginning of the eighth century A.D. Both at Mathurā and Vārāṇasī her Mother aspect was emphasized by the rendering of either one or both the sons. We have already observed that as compared to other Yakṣīs like Cakreśvarī, Padmāvatī, and Jvālā-mālinī, Ambikā did not experience much iconographic development. This is why we do not find much variety in her iconographic forms.

The present study of the evolution of the images of Ambikā is divided into two phases: early (from c. sixth to eighth century A.D.) and later (c. 9th to 16th century A.D.). The above classification rests on two different stages of the development of her iconography. The independent as well as the figures carved with different Jinas (hereafter called Jina-*saṃyukta* images) are taken together for the present study. The rendering of Ambikā in painting is, however discussed separately.

Early Phase (c. sixth to eighth century A.D.)

Akoṭā has yielded four independent and 13 Jina-*saṃyukta* bronze images of Ambikā, datable between the sixth and eighth centuries A.D. In Jina-*saṃyukta* figures, she is represented with Rṣabhanātha and Pārśvanātha only.³ In all the examples, the two-armed Ambikā, seated in *lalitāsana* on a lion, invariably holds an *āmra-lumbi* in right hand while the left hand supports the younger son, seated in lap. However, her elder son Śubhaṅkara (Siddha) stands (nude) close to her on right.⁴ In Jina-*saṃyukta* figures the rendering of her elder son and lion mount was not very regular.⁵

The earliest independent figure of Ambikā (Fig. 2) from Akoṭā is assignable to latter half of the sixth century A.D. Over the head of Ambikā, there appears the figure of Jina Pārśvanātha with five-hooded snake canopy. The modelling of the figure is excellent,



2
Akoṭā (Vadodara),
c. 6th century (p. 38)



3

With consort,
Akoṭā (Vadodara),
c. mid 6th century

though exaggerated in certain respects in details. Ambikā is seated in *lalita* pose on a couchant lion, shown with bulging eyes and protruded tongue. The figure of Ambikā along with halo are attached on *pīṭha*, enriched by three bands of varied designs and a lotus pattern on its legs. The nimbus made of lotus petals and surrounded by a broad band of flames, is topped by the tiny figure of Pārśva-nātha, sitting in *dhyāna-mudrā*. The halo surmounts the cross-bar of the back seat adorned with *makara-mukha*. The goddess bears an *āmra-lumbi* in right hand and a fruit in left. The younger son of Ambikā, as usual, sits in her left lap while the elder son stands nearby on the right. The image has a fragmentary inscription too, which is incised in characters assignable to latter half of the sixth century A.D.⁶ Ambikā has rather a plump face with broad jaws and long eyes. She is adorned with two heavy rings, *ekāvalī*, a broad necklace and *stanahāra* with *maṅgalamālā* and a bell at its end. The lower garment (*caraṇikā*) worn in *vikaccha* fashion has a design of broad band interspersed with circular marks. The elaborate crown of Ambikā is made of a *trikūṭa-mukuṭa* with a big gem in the centre and a *gavākṣa* motif or a solar representation at its top.

38 Ambikā

Another figure from Akoṭā (Fig. 3), datable to c. mid sixth century

A.D., is a Jina-*saṃyukta* image. The two-armed bronze Ambikā joins *Rṣabhanātha* as his Yakṣī alongwith *Sarvānubhūti* as her male counterpart. The Yakṣī carries an *āmra*-lumbi and child in her two hands. The lion mount and her elder son are not shown here.⁷ Ambikā wears an *ekāvalī* with an additional *uraḥ-sūtra* passing between her breasts and forming a graceful curve. All other figures from *Akoṭā* show identical features both in respect of art and iconography.

Aihole has also yielded one of the earliest images of Ambikā (see Fig. 1 above). The image, originally installed in the Meguṭī temple and datable to A.D. 634-35, is now preserved in the Aihole site museum. The image is a beautiful piece of Cālukya art. The two-armed Ambikā is gracefully seated, giving slightly an impression of profile view. Although both the hands of Ambikā are damaged, yet atleast some portion of her palm resting on the raised pedestal could be seen. The perfect modelling with a smooth and slender treatment of her body limbs alongwith the tall decorated *mukūṭa*, and minutely carved ornaments, specially the girdle, suggest refined test and superb workmanship. The tenderness in modelling from abdomen downwards is exceptionally smooth and natural. Under her seat, there sits a rampant lion, behind which is shown a male *cāmaradhara*. The sylvan background created by the rendering of bunches of mango tree and animals like peacock, monkey, and buffalo on its branches is very natural which reminds us of Ambikā being the goddess of vegetation and animal world as the mother of the universe (*jagan-mātr*). Both of her sons are carved but they are not shown as usual in the lap. The female attendant standing on right holds a baby, apparently the son of Ambikā, while the other son is shown on her left, standing close to a female attendant holding lotus. Another female attendant holds fly-whisk and lotus. Thus this magnificent, and also one of the earliest, image of Ambikā is important both as an icon and also as a piece of quality art.

Bādāmi was an important and prolific art centre of the Cālukyas. The Jaina cave (No. IV) at Bādāmi has only one figure of Ambikā, assignable to early seventh century A.D. The figure, carved on the northern wall of the *maṇḍapa*, shows two-armed Ambikā as seated with her two sons, one standing on right and the other on the left. Ambikā holds a fruit in her right hand while the left hand is kept over the head of her child. The mount lion is conspicuous by its absence.



4
With consort, Mathurā, c. 7th
century (p. 42)



5
On Tirthankara
pedestal, Mathurā,
8th century (p. 42)

Like Bādāmi, we have another example of the Jina-*saṃyukta* figure of Ambikā, belonging to c. seventh century A.D., where we do not find *āmra-lumbi* and lion mount. The image, representing Neminātha, was procured from Rājghaṭ, near Vārāṇasī in U.P. (presently in the Bharat Kala Bhavan, Vārāṇasī, Acc. No. 212). The figures of the Yakṣa and Yakṣī of Neminātha, carved under the throne, are standing on two sides of a tree. The two-armed Ambikā in *tri-bhaṅga* holds a flower in right hand and a child, clinging to her breast, in the left. However, the second son stands close to her on right.⁸ The figure from Dhaṅk, carved with Pārśvanātha, shows the two-armed Yakṣī as bearing an *āmra-lumbi* and a child. The image, attributable to c. eighth century A.D., does not show lion mount and the branches of mango fruit over her head, the latter feature being absent also in the figures from Akoṭā. The Mahāvīra temple at Osiān (8th century A.D.) also contains a two-armed figure of Ambikā on the door-way of the *gūḍha-maṇḍapa*. The Yakṣī, riding a lion, holds *āmra-lumbi* and child.⁹

There are two examples of the rendering of Ambikā from Mathurā. The first example showing a *sarvato-bhadrikā-pratimā* or Jina-*caumukha* (Fig. 4), assignable to c. seventh century A.D., is exhibited in the Government Museum, Mathurā (Acc. No. B65). Of the four Jinas in the *caumukha*, only three are identifiable, they are Neminātha, Pārśvanātha and Ṛṣabhanātha. Neminātha is identified on account of the rendering of the two-armed Sarvānubhūti Yakṣa and Ambikā Yakṣī, seated on pedestal. Ambikā holds a flower in right hand while with left she supports a child, seated in lap. However, no other feature of Ambikā is shown here. Another figure of about eighth century A.D. is a Jina-*saṃyukta* figure. Ambikā (Fig. 5), carved on the left extremity of the pedestal of Ṛṣabhanātha, rides a lion and holds *āmra-lumbi* and child with the branches of mango tree beautifully spread over her head. The image obtained from Kaṅkālī Tīlā, Mathurā is now preserved in the State Museum, Lucknow (Acc. No. J 78).

Thus Ambikā, carved both in Jina images and in independent figures, remained always two-armed. Although the earliest figure from Akoṭā shows her with lion mount, *āmra-lumbi* and two sons (one in lap) but the rendering of the lion mount, *āmra-lumbi* and also her elder son was not very common until the beginning of the ninth century A.D.



Ambikā in Art : Later Phase

(9th to 16th centuries A.D.)

Gujarat, Rajasthan, Maharashtra

The linear development of the icons of Ambikā took a new turn with the beginning of the ninth century A.D. The find-spot of her figures, both independent and *Jina-saṃyukta*, increased and covered almost the entire country. The most vigorous representation of Ambikā with variety and several innovatory features, sometimes even in the form of a cult deity, are met with during the ninth and the 12th century A.D. She is now shown both with two and four hands, although the former variety always remained a favoured one. In few instances, both in literature and art, she is conceived also as having more than four hands. The concept of at least some sort of *parivāra* of Ambikā also developed during this period who is represented not only as the head of the 24 *Śāsana-devīs* in the instance of the *Patīān-dāi* image but is also accompanied by some minor goddesses, and above all, the *Yakṣa-Yakṣī* figures in the images from *Khajurāho*, *Deogarh*, *Singhpur*, *Ahār* and *Delvādā*. Apparently, the images of Ambikā at *Digambara* Jain sites reveal more variety and also the figures of *Pārśva-devatās* in *parikara*. Ambikā, as usual, rides a lion and is joined by her two sons, the younger one being in lap and the elder one standing close to her on right. The rendering of the branches of mango tree topped by

the figure of her Jina Neminātha became an invariable feature in her images and paintings. The figures of two-armed Ambikā from different regions likewise depict her as two-armed Yakṣī with *āmra-lumbi* and child. When four-armed, she either holds *āmra-lumbi* in three hands and a child in the remaining one, or has *āmra-lumbi*, goad, noose and child in her four hands.¹ The most prolific sites yielding profuse amount of the images of Ambikā are Deogarh, Mathurā, Khajurāho, Nava-muni and Bārabhuji caves (Khaṇḍa-giri), Achutarājapur, Delvādā, Kumbhāriā, Ellorā, Akoṭā, Śravaṇabelgola, Humchā and Malkheḍa. Of these, Deogarh, Khajurāho, Ellorā and Mathurā are of special importance for yielding about 20 to 50 figures with greater variety in her forms. The present chapter deals with the icons of Ambikā in different regions with a view on more specificity and clarity concerning the evolution of the images of Ambikā in different regions.

Gujarat and Rajasthan

Gujarat and Rajasthan, the strongholds of Jainism right from early sixth century A.D. to this day, had greatly contributed towards the evolution of the iconography of Ambikā. The Jaina bronze collection from Akoṭā alone contains about eight independent and 22 Jina-*saṃyukta* figures of Ambikā, ranging in date from sixth to the 10th century A.D. During the period under study Akoṭā has yielded four independent and 10 Jina-*saṃyukta* figures (Figs. 6 to 11).² Like the earliest figure of Ambikā from Akoṭā, the later figures of ninth-tenth century A.D. from Akoṭā also depict her as two-armed and as holding *āmra-lumbi* and child. However, the lion mount, second son (sometimes standing also on left), decorated aureole with the Jina figure and leaves of mango tree are shown only in independent figures.³ The Yakṣī is always shown as seated in *lalita*-pose. In Jina-*saṃyukta* images, she is carved only with Rṣabhanātha and Pārśvanātha.⁴

We find innumerable images of Ambikā, both independent and Jina-*saṃyukta*, from different places in western India. Ambikā alongwith her male counterpart Sarvāhṇa or Sarvānubhūti, forms the most popular Yakṣa-Yakṣī-pair commonly represented with almost all the Jinas. In Jina-*saṃyukta* images, Ambikā invariably appears as two-armed and as holding *āmra-lumbi* and child. However, the rendering of her elder son and also lion *vāhana* is found rarely in Jina-*saṃyukta* images.



An early bronze image of Ambikā of about c. seventh century A.D. is exhibited in the Baroda Museum (Acc. No. A 52).⁵ The image, comparable to the Ambikā images from Akoṭā, depicts the two-armed YaKṣī as seated and holding, as usual, *āmra-lumbi* and child. Another two-armed image of about ninth century A.D. is found at Śāla at Ghaṭiyālā (Jodhpur).⁶ The goddess, sitting on lotus with couchant lion below her seat, holds *āmra-lumbi* in right hand while the left hand is placed on thigh. On right, however, there stands her son.

⁶
Akoṭā (Vadodara),
9th century

Ambikā 45

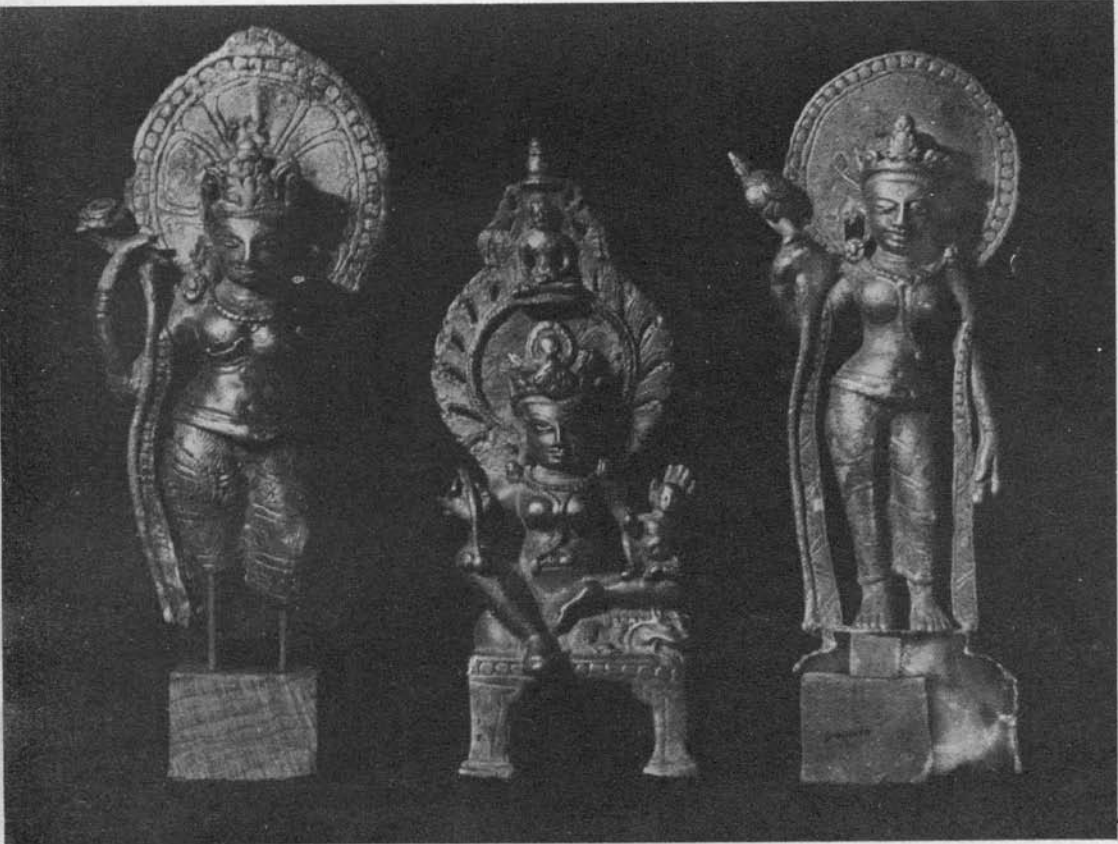


7
Akoṭā (Vadodara),
9th century (p. 44)

10
With consort,
Akoṭā (Vadodara),
9th century (p. 44)

46 Ambikā

A figure of two-armed Āmbikā is also found from the Mahāvīra temple at Ghāṇerāva. (Pali, Rajasthan; 10th century A.D.). The Yakṣī sitting on a beautiful lotus seat with its stems delineated below is accompanied by lion vāhana. She bears āmra-lumbi and child (in lap). The figure of her elder son, somewhat grown up, stands on her right flank. The exquisitely carved figure of Āmbikā, wearing rich jewellerys, is provided with *karaṇḍa-mukuta* and also branches of mango tree overhead. The beautiful figures of two apsaras further add to the compositional value of the image. Two metal



images, exhibiting identical features, are being worshipped respectively in the Jain temples at Vadodara and Idar (V.S. 1134/A.D. 1077).⁷ Another instance of two-armed Ambikā, likewise riding a lion and carrying *āmra-lumbi* and child, is obtained from Melaja (Viramgaon, Ahmedabad, 12th-13th century A.D.).

The Jain *deva-kulikās* at Osiān, belonging to 11th century A.D., also contain about four figures of two-armed Ambikā on the exterior walls and door-sills. The Yakṣī as usual rides a lion and shows the *āmra-lumbi* and child.

8
Akoṭā (Vadodara),
9th century (in the
middle; p. 44)



11
With consort, Akoṭā (Vadodara),
9th century (p. 44)



Kumbhāriā, in Banaskantha district of Gujarat, was indeed a prolific centre of Jain art. There are five magnificent Jain temples and immense amount of iconic data at the site.⁹ The temples are dedicated to Mahāvīra (A.D. 1062), Sāntinātha (A.D. 1084), Neminātha (A.D. 1135), Pārśvanātha and Sambhavanātha (13th century A.D.). In the *Jina-saṃyukta* images, mostly in the *deva-kulikās*, the two-armed Ambikā invariably appears with almost all the Jinas. Besides, we are also encountered with a good number of her independent images wherein she appears as two-armed (Fig.

9
With consort,
Akoṭā (Vadodara),
9th century (p. 44)

Ambikā 49

12). Ambikā in all the cases sits in *lalita*-pose on lion mount and holds *āmra-lumbi* and child (in lap). However, in two instances, Ambikā bears either sword or merely a fruit, in place of an *āmra-lumbi*. These figures are carved on the west facade and the door-sill of the Śāntinātha temple.

However, in three examples from Kumbhāriā, Ambikā possesses four arms. All these figures are in the form of *Jina-saṃyukta* images, enshrined in the *deva-kulikā* Nos. 11 (A.D. 1081) and 12 of the Śāntinātha, and *deva-kulikā* No 5 of the Neminātha, temples. In all these instances, Ambikā holds *āmra-lumbi* in three hands while the fourth hand (lower left) supports a child, seated in lap and touching her breast. The source of this form of Ambikā holding *āmra-lumbi* in three of her four hands is apparently the earlier form of two-armed Ambikā.

An identical figure of four-armed Ambikā bearing *āmra-lumbi* in three hands and child (in lap) in the fourth one is obtained from a Jaina temple at Īḍar (V.S. 1230/A.D. 1173). The child in lap holds a fruit in left hand while his right hand is raised to pluck a mango fruit. The elder son, however, stands on right and holds a fruit in one hand.

Delvāḍa

The Delvāḍa (Mt. Abu, Rajasthan) Jaina temples are world famous for their architectural beauty and marvellous carvings, appearing more like metallic work, in marble. The serene and supple-bodied figures in the Vimala Vasahī and Lūṇa Vasahī are chiselled with excellent workmanship showing highly ornate figures with slim and sharp body. The small and tender faces and the delicate treatment in the rendering of different limbs of the figures are bewitching. The beauty in figural renderings is more like a feminine beauty. There are three main temples, known as the Vimala Vasahī, Lūṇa Vasahī and the Kharatara Vasahī, dedicated respectively to Ṛṣabhanātha, Neminātha and Pārśvanātha. As already pointed out, Ambikā enjoyed a very exalted position at Delvāḍa and all other Jaina sites in western India right from the 10th to the 16th century A.D.

The Vimala Vasahī, built in A.D. 1031-32 (*saṃvat* 1088), with its *raṅga-maṇḍapa*, *bhramikā* and 54 *deva-kulikās* added between A.D. 1145-49, has numerous figures of Ambikā wherein she mostly appears on the thrones of different Jina images. She is carved with

12
Kumbhārī
(Banaskantha,
Gujarat), A.D. 1062

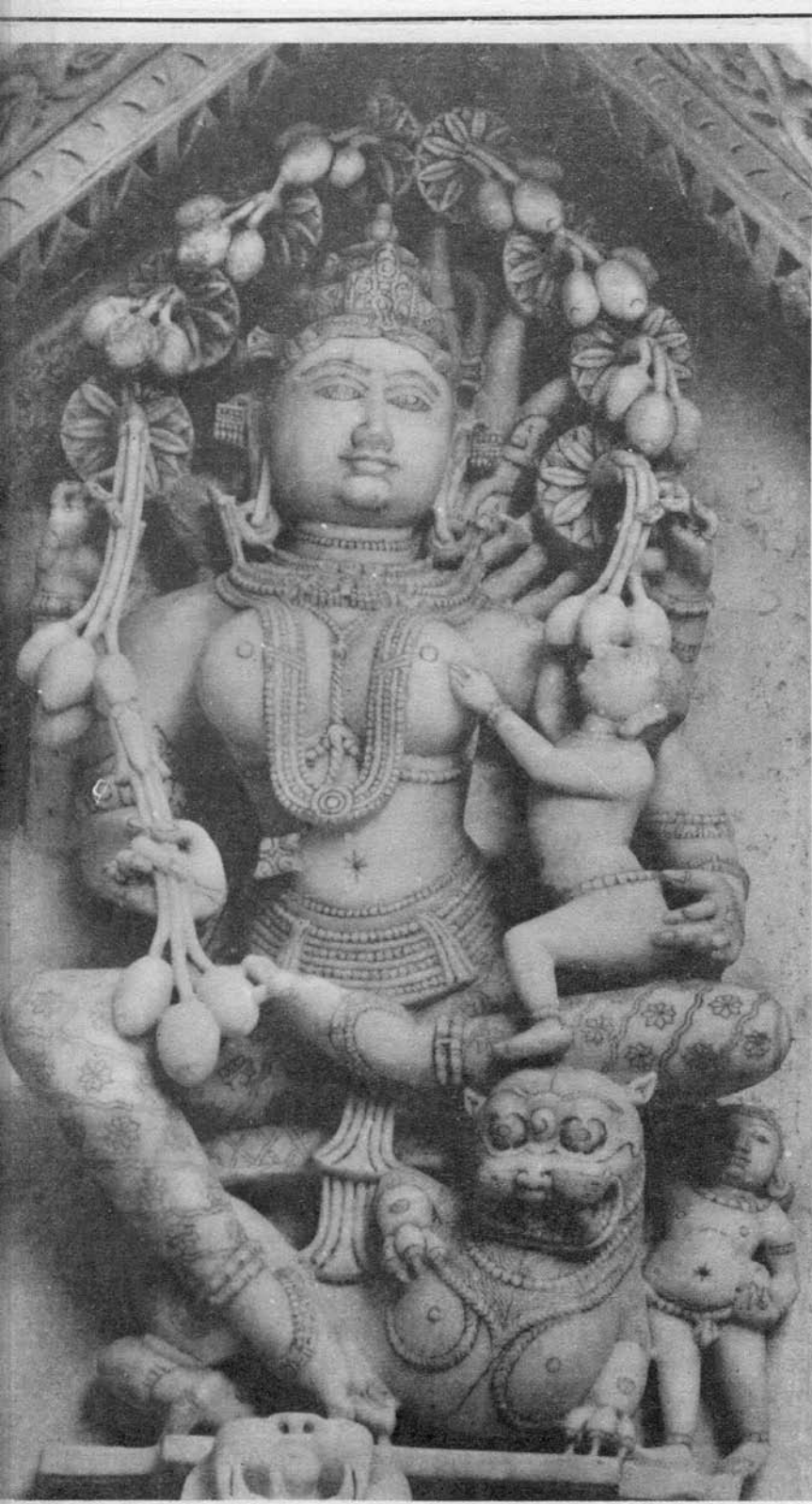


Ambikā 51

almost all the Jinas and possesses invariably *āmra-lumbi* and son in her two hands. The two-armed Ambikā in Jina-*saṃyukta* images is rarely accompanied by her *vāhana*, lion. The identical figures of two-armed Ambikā are also carved in the ceilings of the *bhramikā* and on the door-ways of *deva-kulikās*. In three instances from Vimala Vasashī, Ambikā is shown with four hands. These figures, datable to the latter half of the 12th century A.D., are accompanied by lion mount (Fig. 13). In two instances, carved in the northern niche of the *gūḍha-maṇḍapa* and the south-west corner of the *raṅga-maṇḍapa* ceiling she holds *āmra-lumbi* in three hands while the fourth lower left hand supports a son (nude), seated in her lap and touching a breast. In both the cases, her elder son Śubhaṅkara stands on her right and holds a fruit in his left hand while the right hand is raised to pluck a mango from *āmra-lumbi* held by his mother, Ambikā. She is joined by two female attendants, holding flywhisks. The third figure on the southern door-way of the *gūḍha-maṇḍapa* depicts Ambikā as riding a lion and holding *āmra-lumbi*, noose, disc and a child.

Two interesting independent figures of four-armed Ambikā, riding a lion, are carved on the Jaina temples at Tāraṅgā (Mehsana, Gujarat) and Jalore (Rajasthan), both assignable to the 12th century A.D. The figures carved on the eastern *adhiṣṭhāna* of the *mūla-prāsāda* of the Mahāvīra temple at Jalore shows her with *āmra-lumbi*, disc, disc and child while in the figure on the north facade of the Ajitanātha temple at Tāraṅgā, Ambikā, standing in *tri-bhaṅga*, bears the *varada-mudrā*, *āmra-lumbi*, noose and a child (clinging to waist). Another instance of the four-armed Ambikā is carved on a Jaina temple at Nāgdā (Udaipur, Rajasthan; 12th century A.D.). The Yakṣī, standing as she is in *tri-bhaṅga*, is accompanied by her conventional conveyance, lion. She holds the *varada-mudrā*, *āmra-lumbi*, *āmra-lumbi* and a child.

H.D. Sankalia has also published four brass images, belonging to 12th century A.D.⁹ The figures are procured from Western India. In three examples, the two-armed Ambikā holds *āmra-lumbi* and child. The third figure (V.S. 1198/A.D. 1141) represents four-armed Ambikā as seated in *lalitāsana* on lotus seat with her mount lion carved below. She bears mango (?), lotus, lotus and child. Her second son, stands on right. One bronze image of four-armed Ambikā, inscribed in *saṃvat* 1203, (A.D. 1146), is in the collection of the National Museum, New Delhi¹⁰ (Acc. No. 48.4/11; Figs.



13
Mt. Abu (Vimala
Vasahī), 12th
century



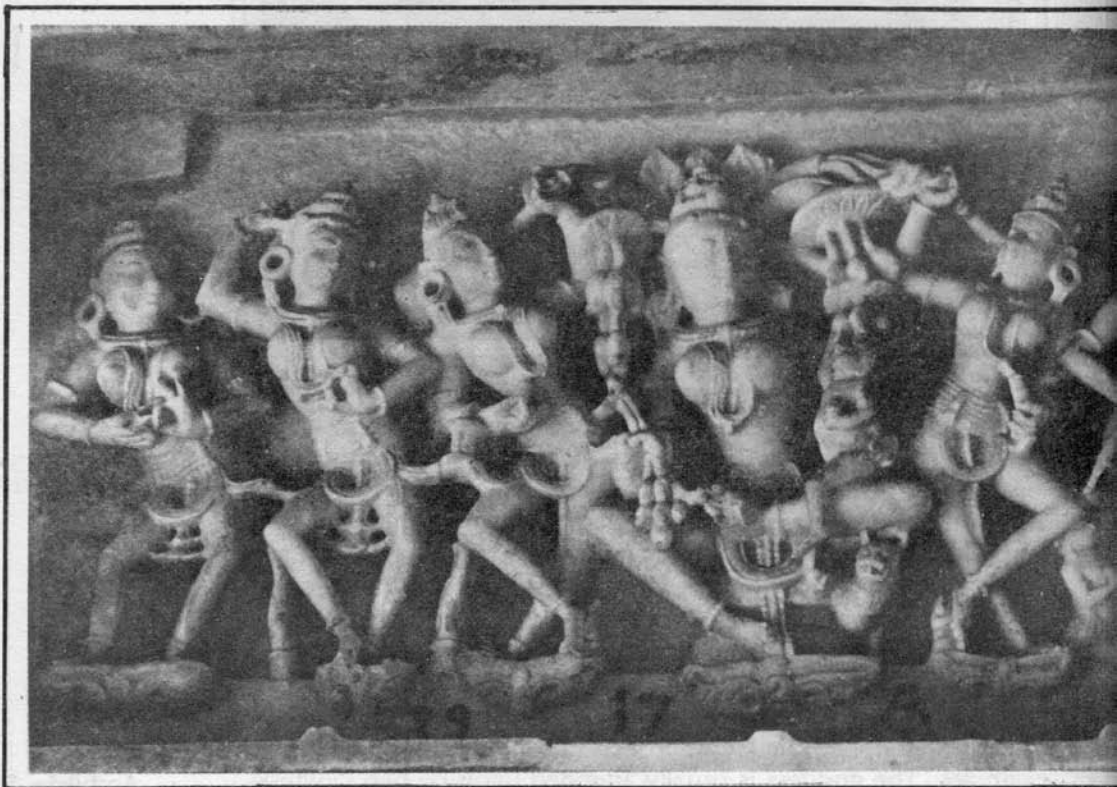
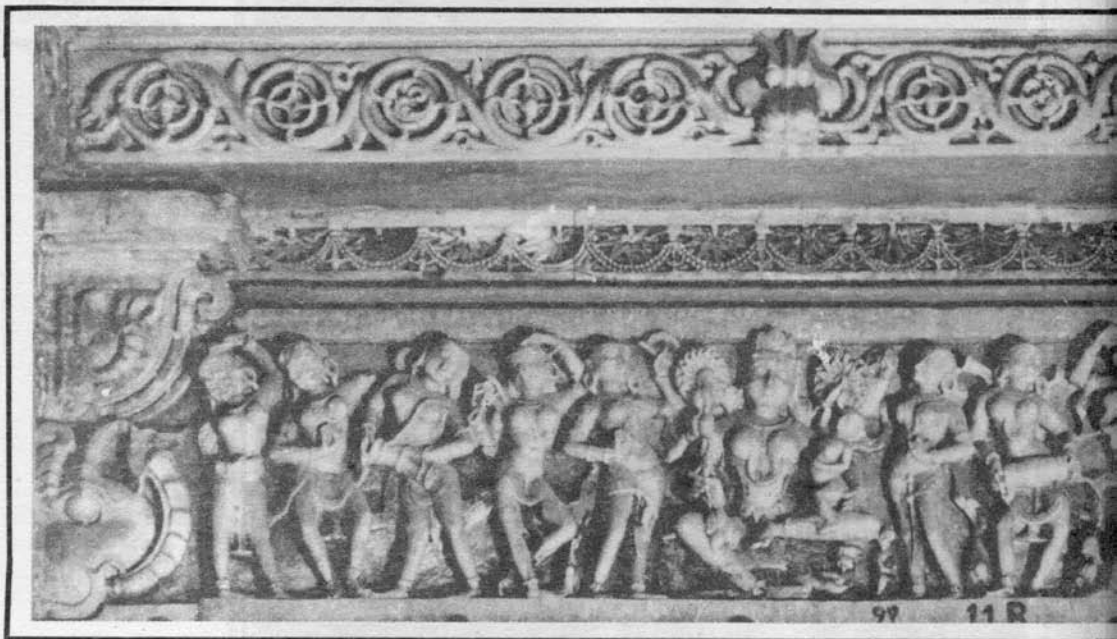
14 and 15). The image, belonging to the Paramāra art, shows Ambikā as seated in *lalitāsana* on lion. The Yakṣī holds fruit, *āmra-lumbi*, *āmra-lumbi* and child. Her elder son as usually stands on right.

The museums at Koṭā, Jhālāwār and several other places of Rajasthan preserve a good number of figures of two-armed Ambikā, seated on lion and bearing *āmra-lumbi* and child.¹¹

The Lūṇa Vasahī, constructed in A.D. 1230-31 (V.S. 1287), contains the images inscribed between A.D. 1230 and 1236. A colossal cult image of Ambikā (in *deva-kulikā* No. 24) accompanied by the diminutive figures of different Mahāvīdyās and Yakṣas in the *parikara*, is an important example which has close parallel to the figure of Ambikā from Patīān-dāi. The figure of Ambikā, however, is a later replacement, but the *parikara* is an original one. The two-armed Ambikā, as usual, holds an *āmra-lumbi* and child.



Besides the rendering of two-armed Ambikā, as usual with *āmra-lumbi* and son in the Jina-*saṃyukta* images enshrined in the *deva-kulikās*, six independent figures of Ambikā are also noticed in the temple. These figures, identical in details, are carved on the walls of the corridor near main entrance and the *raṅga-maṇḍapa* and also in the ceiling of the porch near *raṅga-maṇḍapa*. In all these examples, Ambikā is two-armed and holds *āmra-lumbi* in her right hand and supports a child, seated in lap, with the left hand. Ambikā, invariably accompanied by lion, either sits or stands on *bhadrāsana*. However, in one example, the *vāhana* is not carved. The rendering of the bunches of mangoes, hanging over the shoulders of Ambikā, is beautifully done. The figure of second son is shown only in two examples. The goddess is usually attended upon by two flywhisk-





16
Tejapāla Temple,
Mt. Abu, 13th
century



17
Mt. Abu, c. 13th
century

bearing attendants. The figures of male and female devotees are also carved. The representation of four or six female figures, dancing and playing on different musical instruments, is also interesting. Ambikā, embellished with *karaṇḍa-mukūṭa* and other usual ornaments, appears as a graceful boon-conferring goddess. The figures have the following accession numbers 11A, B (Fig.16), 17A (Fig. 17), D and 18 (Fig. 18). In one of the examples, carved in the ceiling of the portico attached to the *raṅga-maṇḍapa* on west, the 68 female figures, arranged in three concentric bands, are also shown. These female figures, carved as dancing and playing on various musical instruments, are usually identified as *dik-kumārīs* but their actual meaning is yet to be clearly ascertained. Thus, Ambikā in Lūṇa Vasahī is represented only with two hands and without any variety in her form.

The Kharatara Vasahī (A.D. 1459) has yielded four figures of Ambikā. In all the instances, Ambikā, seated in *lalitāsana* and possessing four hands, rides a lion. In two examples, she is accompanied by her elder son Śubhaṅkara also. These figures, sometimes attended by female dancers and *cāmaradhārins*, exhibit two different sets of attri-

Ambikā



butes. The first group, represented by two examples carved respectively on the door-lintel and as an independent image (A.D. 1483; upper storey) shows her as bearing *āmra-lumbi* in three hands while the fourth hand (lower left) supports a child seated in lap. The second variety, interestingly concurring with the Śvetāmbara *mantras* depicts Ambikā with *āmra-lumbi*, goad, noose and child (seated in

lap). The figures are carved on the western *adhiṣṭhāna* and the *torāṇa* (inside the sanctum) of the Pārśvanātha temple.

The Victoria Hall Museum at Udaipur preserves two bronze figures of the four-armed Ambikā, bearing inscriptions in V.S. 1305 (A.D. 1248) and V.S. 1349 (A.D. 1292). In both the figures, which were obtained from Bigod (Bhilwara, Rajasthan), Ambikā bears *āmra-lumbi* in her three hands and supports a child with the fourth one. Another identical figure, deposited in the Udaipur Museum, is inscribed in V.S. 1409 (A.D. 1352).¹²

An interesting metal image of about 14th century A.D. is preserved in the Museum of Indian Historical Research Institute, St. Xaviers College, Bombay.¹³ The two-armed goddess stands over a lotus in *tri-bhaṅga* and carries an *āmra-lumbi* and a child. Another two-armed metal image of A.D. 1350 is exhibited in the Baroda Museum (Acc. No. A8/325).¹⁴ The Yakṣī sits in *lalita*-pose on lion and carries an *āmra-lumbi* and a child. Her elder son is also carved on right.

H.D. Sankalia has published two 15th century bronzes of Ambikā.¹⁵ Of these, one represents two-armed Ambikā as seated and holding *āmra-lumbi* and child, while in other example, inscribed in V.S. 1505 (A.D. 1448), the four-armed Ambikā, called Bālā-devī in inscription, sits in *lalita*-pose on a lion and bears *āmra-lumbi* in her upper two hands while with each of the lower two hands she supports a child seated on lap.

A brass image from a Jaina temple in Baroda represents four-armed Ambikā as riding on a lion and holding *āmra-lumbi*, noose, goad and child (in lap). Her elder son, however, stands on right. The image is inscribed in V.S. 1534 (A.D. 1477). Another identical image is found in the Cintāmaṇi Pārśvanātha temple at Cambay.¹⁶ The image is inscribed in V.S. 1547 (A.D. 1490). A brass image of four-armed Ambikā is also preserved in the Bostan Museum, New York.¹⁷ The inscription on its back shows that it was installed in Sāmvat 1547 (A.D. 1490) by Sri Jina-samudra Sūri of the Kharatara-gaccha in the line of Sri Jina-bhadra. Ambikā shows *āmra-lumbi*, child, trident and the *damaru* in her hands.

Maharashtra

Maharashtra, although not so rich in respect of the figures of Ambikā as compared to Gujarat and Rajasthan, has yielded sufficient images, ranging in date from ninth to the 12th century A.D. and

belonging mainly to the Digambara tradition. Besides the most prolific Jain site at Ellorā, which alone has yielded about 20 independent images, Rājanāpur Khinkhinī (Murtajāpur) in Akolā district is also credited with yielding some beautiful metal images of Ambikā, belonging to 11th-12th century A.D.

We come across three independent and one Jina-*saṃyukta* images of Ambikā from Rājanāpur Khinkhinī, now preserved in the collection of Central Museum, Nagpur. Except for one instance where Ambikā is four-armed, the Yakṣī is always shown with two hands. Of the two independent figures of two-armed Ambikās, one is seated on lion while the other stands gracefully in *tri-bhaṅga* with her lion mount carved on right. The seated figure (17×7.5 cms.) rests under a mango tree and supports a child with her right hand and holds a fruit in the left, the attributes apparently are here juxtaposed. The modelling is somewhat crude and the entire figure appears in static posture. However, the other figure (14.8×8.6 cms.; Fig. 19) is indeed a beautiful example of two-armed Ambikā, standing in *tri-bhaṅga* on inverted lotus seat with a diminutive figure of Neminātha overhead. The rhythmic linear movement of body is full of tenderness and life. The ornaments and the coiffure are particularly interesting. The goddess standing under the foliage of mango tree with its creepers on her sides, holds *āmra-lumbi* and *mātulaṅga* in her hands. However, both of her sons stand on her sides. The son on right, bearing fruit and purse in his hands, rides on the lion mount of his mother.¹⁸ The Jina-*saṃyukta* figure of two-armed Ambikā, however, bears the traditional attributes, *āmra-lumbi* and child. However, in one instance (Fig. 20), the four-armed Ambikā from Narsinghpur in M.P. sits in *lalita*-pose on lion under the shade of a mango tree. The Yakṣī holds in three of her surviving hands goad, noose and child (in lap). The other son, however, sits on her right. Ambikā wearing beautiful ornaments and *karaṇḍa-mukuta* is benign in appearance. Thus the figures from Rājanāpur Khinkhinī clearly give an idea as to the imagination of the artists to show her with some freshness by introducing certain changes which are strictly in tune with her traditional features.

Ellorā

Ellorā in Aurangabad district of Maharashtra occupies a singular position in respect of Indian art history for its long, continuous and quality art activity from the sixth to the 10th century A.D. The site





becomes all the more important due to its being the confluence of the three principal Indian sects, the Vaidika, the Buddhist and the Jaina. A series of five Jaina caves (Nos. 30 to 34), occupying the northern horn of the Ellorā ridge, are very important from the stand-point of the study of Jaina iconography (and architecture) in south India in early medieval times. These caves, belonging exclusively to the Digambara tradition, are datable to the ninth century A.D. The Jaina caves apparently were carved during the reign of the Rāṣṭrakūṭa king Amoghavarṣa I (A.D. 819-881), the great patron of Jainism. These caves contain the figures of Jina Pārśvanātha, Jina Mahāvīra, Bāhubalin, Śarvānubhūti Yakṣa, and Cakreśvarī and Ambikā Yakṣīs.

Among the Yakṣīs Ambikā undoubtedly was accorded a very favoured position in Ellorā. She is represented by about 20 figures, the number being equal to the figures of Pārśvanātha and Mahāvīra Jinas and hence suggesting her great popularity. The cave 32 (Indra-sabhā, c. A.D. 810-80; Figs. 21 to 23) alone has yielded 14 images while the other caves have one to three figures. In all the examples (Fig. 24), the two-armed Ambikā is shown as









seated in *lalitāsana* on a high pedestal. The figures in most of the cases are excellent showing an advancement upon the earlier figures of Ambikā from Aihole and Bādāmi. Ambikā with her slightly tilted body, suggesting relaxed posture, rests against a cushioned pillow, a characteristic of the Rāṣṭrakūṭa images inherited from the Chālukyas. The small and smiling faces of Ambikā with a remarkable slenderness and rhythmic linear movement in body alongwith pleasing ornaments, are typical of the Rāṣṭrakūṭa art.

In all the examples, there appears a rampant lion under the feet of the goddess and beautifully delineated mango tree overhead with different birds and animals, like parrot, monkey, carved on its branches, which at once remind us of the images of Ambikā from Aihole. The goddess bedecked in different ornaments, specially with pleasing variety in coiffure, is provided with an oblong halo. Ambikā is usually accompanied by her younger son Prabhaṅkara only, seated in lap or standing nearby. In all the instance she holds a bunch of mangoes and a son (or a fruit) in the right and left hands. In the images where Ambikā holds fruit in her left hand, the son (nude) is usually 'carved standing' along her side. The necklace and girdle of her son are beautiful and also natural because such beaded necklace and girdles are usually worn by the children of early age even upto this day.

The most striking, rather intriguing, point in the images of Ambikā from Ellorā is the rendering of a bearded devotee (*sādhū*) on left flank in most of the instances. The *sādhū* (?) wearing a loin-cloth with a short *paṭkā* on the front and thick band like *yajñopavīta*, holds a long parasol in his right hand while his left hand is raised in the attitude of appreciation of the goddess. In few instances, there also stands a male attendant, either holding a flower or fly-whisk, on the right. However, the definite identification of bearded devotee is not possible. Sometimes Ambikā is attended by female attendants too. Thus Ambikā in Ellora is without any variety and variation in respect of her iconographic form.



Ambikā in Art : Later Phase (9th to 16th centuries A.D.) Uttar Pradesh and Madhya Pradesh

The regions of Uttar Pradesh and Madhya Pradesh are taken together because the development of the Jaina art and iconography remained identical and unilateral in both these states. The area also forms a nucleus region for yielding the earliest Jaina vestiges at Mathurā, showing several early stages of the development of Jaina iconography, and also the collective renderings of the 24 *Śāsana-devīs* on Śāntinātha temple at Deogarh and in the *parikara* of an image of Ambikā from Patiān-dāi. Like Gujarat and Rajasthan in western India, Uttar Pradesh and Madhya Pradesh also have witnessed the most vigorous art activity of the Jainas, belonging mainly to the Digambara sect. However, a few sporadic instances of the Śvetāmbara Jaina images are also encountered in the region. Ambikā undoubtedly occupies the most exalted position among all the Yakṣīs in the region, as evidenced by innumerable instances of her visual manifestations. She is represented both in independent figures and in Jina-*saṃyukta* images. Contrary to the figures from western India, she mostly appears with her conventional Jina Neminātha. However, in few exceptions known from Mathurā, Deogarh, Eṭāwā, Āgrā etc. she also joins Ṛṣabhanātha, Muni-suvrata and Mahāvīra (State Museum, Lucknow, J 782, J 776) Jinas as their Yakṣī.

In Jina-*saṃyukta* figures Ambikā is invariably rendered as two-armed and sitting in *lalitāsana*, sometimes accompanied by her

lion mount. She invariably holds *āmra-lumbi* and child. In few examples, she is also accompanied by her elder son on right. The four-armed figures of Ambikā show pleasing variety which suggest that keeping well within the framework of the Jaina tradition, the artists have introduced several innovatory features to break the monotony and also to keep the figures refreshing. This is why we find Ambikā holding, besides usual *āmra-lumbi* and child, lotus of different types, lotus-cum-manuscript, goad, noose, *triśūla*, *ghaṇṭā*, and mirror (?) attributes in her additional two hands. Ambikā also attains the position of a cult-goddess with a *parivāra* of her own, as is distinctly revealed by some of her cult icons from Mathurā, Khajurāho, Deogarh, Patiān-dāi and Singhpur.

Ambikā became four-armed towards mid ninth century A.D., as noticed in case of her possibly the earliest four-armed figure from Deogarh (temple No. 12, A.D. 862). She acquires a very revered position of a cult goddess in Jaina worship which is clearly manifested in one of her ninth century independent images from Mathurā (presently in Govt. Museum, Mathurā, Acc. No. D7). Although a good number of her four-armed figures are obtained from Khajurāho, Deogarh and elsewhere, the rendering of two-armed Ambikā was always preferred, apparently to show deep faith of the Jains in tradition. To keep Ambikā, the great Mother, to the expectations of the contemporary people, specially the trader's community, for acquiring material affluence, the Jains brought in certain changes by way of increase in number of her hands and thereby the attributes. But in doing so they had never compromised with the basic concept of Ambikā and they very carefully retained the basic form by providing her with *āmra-lumbi* and child in hands and lion as mount, and also by the rendering of her elder son on right and the branches of mango tree overhead.

The images of Ambikā are found from Mathurā, Deogarh, Khajurāho, Gyārasapur, Sahdol, Hinglājgarh, Jabalpur, Vidiśā, Gwālior, Maihar, Siron, Thūbaun, Patiān-dāi, Chanderī, Ahār, Dhūbelā, Śivapurī, Singhpur, Bhopāl and many other places in the region. Of all the places, the figures from Deogarh, Khajurāho and Patiān-dāi are of immense importance. A detailed account of the Ambikā images from these places will help us to understand the course of development of her iconography in the region.

Deogarh

Deogarh, in Lalitpur district of Uttar Pradesh, has undoubtedly been one of the richest centres of Jaina religious art in India. There live in the ambience of Deogarh the superhuman Jaina Tirthaṅkaras, their Yakṣas and Yakṣīs and others in inanimate stone who have out-lived their human creators. The iconographic remains of Deogarh, spread-over ninth (A.D. 862) to the 12th century A.D., are the product exclusively of the Digambara sect. Besides the Jina images, a profuse amount of the figures of Yakṣas and Yakṣīs are also available at the site. The Yakṣīs, of course, enjoyed a more favoured position at the site than their male counterparts, the Yakṣas. This is evident by the greater number of independent figures of the Yakṣīs and also by the fact that all the 24 Yakṣīs are sculptured collectively all along the exterior wall of the temple No. 12 (A.D. 862) at the site, this being the earliest-known instance of the collective rendering of the 24 Yakṣīs. On the merit of the frequency of her visual representation, Ambikā appears to have enjoyed the most exalted position among all the Yakṣīs at Deogarh.¹ She is represented at the site by over 50 sculptures, excluding the tiny figures carved on the pedestal of different Jinas.²

As elsewhere, the figures of Ambikā at Deogarh also lack in variety in respect of iconographic forms. The exquisitely carved figures of Ambikā range in date from ninth (A.D. 862) to the 12th century A.D. She is portrayed either as standing or sitting in *lalita* pose with one leg hanging down and the other being folded. The formal posture is of more frequent occurrence. Ambikā, usually decked with *dhotī*, necklaces, *stana-hāra*, bejewelled coiffure, bracelets, armlets and anklets, is represented in two varieties of forms namely, the two-armed and the four-armed, the latter being represented only by three instances. The paucity of the four-armed figures at the site suggests that the artists of Deogarh were tradition abiding. Over the head of Ambikā there invariably appears a diminutive figure of her Jina Neminātha and the branches of mango tree, spread all along.

The two-armed Ambikā always holds an *āmra-lumbi* in the right hand while with left she supports a child, either seated in lap or standing by her side. However, in two instances, Ambikā carries a lotus in the right hand while in one instance the hand rests on the head of her second son, standing by her side. Thus the *āmra-lumbi*

is conspicuous by its absence in these instances (Figs. 25 to 29). These figures, belonging to the 11th century A.D., are preserved respectively in the Sahu Jaina Museum (Fig. 30) at Deogarh and on the enclosure wall (northern) of the temple No. 12. Close to Ambikā is carved her mount lion. In other examples to her right is usually sculptured the second son, standing and touching the *āmra-lumbi* held by Ambikā. In some examples, specially those on the free-standing pillars (*stambhas*) the second son of Ambikā is not shown. Sometimes, the Yakṣī is attended by two fly-whisk bearers at the flanks and the two hovering *mālādhara*s at the top. However, the two images, exhibited in the Sahu Jaina Museum Deogarh, also contain figures of Jina Supārśvanāthā with five-hooded snake canopy overhead and the four-armed goddesses, bearing the *abhaya-mudrā*, lotus, fly-whisk and *kalaśa*, in the *parikara*. Thus the two-armed figures of Ambikā at Deogarh apparently correspond to the injunctions of the Digambara texts.

The earliest image of Ambikā at Deogarh is carved on the facade of the temple No. 12, also known as the Śāntinātha temple (A.D. 862). The four-armed Ambikā here is shown in the group of 24





26
Deogarh (Lalitpur,
U.P.), 10th century
(p. 71)

27
Deogarh (Lalitpur,
U.P.), c. 10th
century (p. 71)



Yakṣīs, carved all along the temple facade. The idea of associating a Yakṣī with each of the 24 Jinas with different appellations was manifested at Deogarh but their individual iconography, excepting Ambikā, a Yakṣī of older tradition, was not yet settled. 'Ambāyikā' as the inscription calls her, stands without her *vāhana*. She bears flower (or fruit), fly-whisk, lotus and child in her hands. The absence of the lion mount and the *āmra-lumbi*, the invariable features of Ambika, in the present instance is surprising, specially in view of

28

Deogarh (Lalitpur
U.P.), c. 10th
century (p. 71)



29
Deogarh (Lalitpur,
U.P.), c. 10th
century (p. 71)



their invariable rendering in the sculptures of ninth-tenth century A.D. at Deogarh and elsewhere.

The other two instances of the four-armed Ambikā, assignable to 11th-12th century A.D., are carved on the free-standing pillars adjacent respectively to the temple Nos. 11 (A.D. 1059) and 16 (12th century A.D.). In the former instance, Ambikā hold *āmra-lumbi*, goad and noose in three hands while with the remaining one she supports a child, holding a fruit. Over her head as usual are carved a small figure of Jina and the branches of mango tree. Close to her seat, there also appears lion mount. The other image, exhibiting identical attributes, however, does not contain the figure of her conveyance.

It should be noted here in passing that the rendering of goad and noose in upper two hands of the four-armed Ambikā at Deogarh, like the identical figures in the temple No. 13 at Khajurāho, is apparently guided by the prescriptions of the Śvetāmbara texts which invariably conceive the four-armed Ambikā with these attributes.³ Such a borrowing, noticed also in cases of the figures of some other deities at the site, at once suggests a welcome trans-sectarian trend prevalent at Deogarh between the ninth and

30
Deogarh (Lalitput,
U.P.), c. 10th
century (p. 71)



the 12th centuries A.D.

To complete the study of the figures of Ambikā at Deogarh, it is necessary also to make a brief reference to her small figures carved on the thrones of the Neminātha images.

In such instances, Ambikā is always represented as two-armed and as bearing an *āmra-lumbi* in one of her hands. However, in two examples, installed in the temple Nos. 13 and 24 and attributable to the 11th century A.D., she holds a mango fruit (or a fruit), in place of an *āmra-lumbi*. The lion and her second son are rarely shown in such Jina-*saṃyukta* figures of Ambikā.

The four instances of her Jina-*saṃyukta* figures are preserved respectively in the temple Nos. 12, 13, 15 and on the enclosure wall of the temple No. 12.

Like Khajurāho, Deogarh also has yielded a few images of Ambikā which reveal the form of a cult icon, by showing her with the entourage of the figures of four-armed goddesses, attendants, hovering *mālādharas* and, above all, the diminutive Jina figures, carved in the *parikara*.

In one such instance, preserved in the Sahu Jaina Museum at Deogarh (Acc. No. 136), the two-armed Ambikā wearing *dharmilla* and necklace of high workmanship and holding lotus and child and accompanied by a lion mount, is joined by the figures of two and four-armed goddesses, seated in *lalitāsana* and showing the *abhaya-mudrā*, lotus, *cāmara* and *kalaśa*. The image, fashioned in red sandstone and measuring 40.6"×24", is datable to c. 11th century A.D. The image undoubtedly gives an idea as to the evolution of some sort of *parivāra* of Ambikā.

Artistically, the figures from Deogarh do not show that magnificence, delicacy and sharp linear movement as was very common during the early medieval times. The figures, though sometimes ornate, are simple and the postures and the body limbs are sometimes even static and show poor workmanship.

The swollen belly looking like that of a pregnant woman, in many a case, deserves a mention here. But at the same time, some figures reveal better modelling and proportion showing vigour and pulsating life which can easily be noticed in cases of two beautiful images deposited in the Sahu Jaina Museum at Deogarh.

Khajurāho

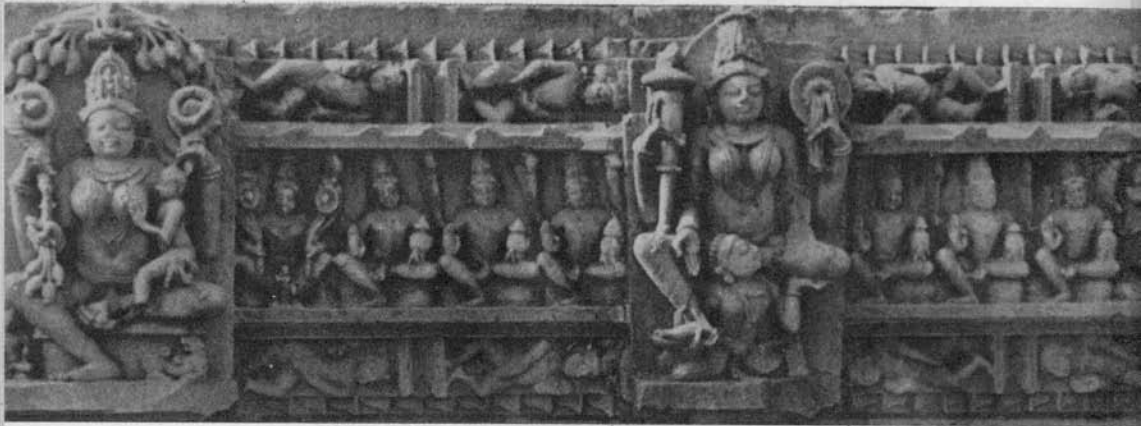
Khajurāho, in the Chhatarpur district of Madhya Pradesh, has yielded profuse Brahminical and Jaina vestiges of iconographic and religious interest which vouch for the artistic dexterity and craving, and also the material affluence, of the artist of Khajurāho. Besides, about 32 new Jaina temples, there are three old Jaina temples at Khajurāho, namely, the Pārśvanātha (c. 950-70 A.D.), the Ghaṇṭai (late 10th century A.D.) and the Ādinātha (latter half of the 11th century A.D.). All these temples are dedicated to the first Jina R̥ṣabhanātha who was accorded the most favoured position at the site. The entire group of the Jaina temples and so also the sculptures at Khajurāho, spread over c. 950 to 12th century A.D., is the product exclusively of the Digambara Jaina sect. The images of only 13 out of 24 Jinas are found in Khajurāho collections. The Yakṣa and Yakṣī invariably join the Jinas but the representation of all the 24 *Śāsana-devatās* was not shown in Khajurāho. However, the standardized and distinctive forms of only three Yakṣa-Yakṣī pairs, namely, Gomukha and Cakreśvarī, Kubera (or Sarvānubhūti) and Ambikā and Dharaṇendra and Padmāvatī, the *Śāsana-devatās* respectively of R̥ṣabhanātha, Neminātha and Pārśvanātha, were known to the Khajurāho sculptors.

Ambikā has enjoyed great prominence in Khajurāho which is evident from the eleven independent figures of Ambikā at the site, besides a number of tiny figures, carved on the door-lintels.⁴ The images of Ambikā at Khajurāho, datable between c. mid 10th to the 12th century A.D., are very much in agreement with the canonical injunctions which invariably conceive the two-armed Ambikā with *āmra-lumbi* and child in her hands and lion as her mount. The earliest figure of Ambikā at Khajurāho is carved on the south facade of the Pārśvanātha temple wherein the two-armed Ambikā (Fig. 31, on page 81) stands gracefully on a bracket and holds a bunch of mangoes in her right hand, while with her left she supports a child, clinging to her breast. It may be noted that it is a solitary example of two-armed Ambikā at Khajurāho. The figure, however, agrees in regard to the attributes with the descriptions available in the *Pratiṣṭhā-sāroddhāra* and the *Pratiṣṭhā-tilaka*. Several bunches of mangoes are beautifully delineated at the back drop of the image. The second son of Ambikā, somewhat grown up, stands close to her on right and holds possibly a fruit in one hand. The figures of her mount lion and Jina Neminātha to be

32

On door lintel,
Khajurāho, 10th
century

shown at the top, are conspicuous by their absence. Another figure of Ambikā (Figs. 32 and 33), carved in a niche above the cornice of the Pārśvanātha temple on south, shows her with four arms. The Yakṣī seated in *lalitāsana* on lotus with its stems spread below, is accompanied by her conventional *vāhana* lion. She bears lotuses in her two upper hands while the lower right and left hands hold respectively a bunch of mangoes and a child, seated in lap. The child is touching her breast. There appears a diminutive figure of her Jina Neminātha overhead. On each side of her head the foliage of mango tree can be seen. Behind the head of Ambikā is shown a circular halo, consisting of blossom circlet. Both the figures of Pārśvanātha temple are superb from the aesthetic point of view. The rhythmic contours of the body with a smiling face showing benign appearance is very soothing to the eyes



of the visitors. The profuse ornamentation and angularity both of the face and in general treatment of the body give them a peculiar sensitiveness. The face is oval with round chins, prominently carved eyes and eye-brows, nose and lips. They convey a sense of pulsating life and have an irresistible individual attraction. But at the same time the divine aspect is also revealed aptly and the figures appear as supreme divine Mother with two sons and also *āmra-lumbi*, the symbols of fertility, fortune and plenitude.

The Ādinātha temple contains three figures of four-armed Ambikā, two carved on the exterior walls and one on the door-lintel. The figure on the western *adhiṣṭhāna* depicts her as sitting on the pedestal in *lalita*-pose with a lion. She shows a long-stalked rolled-up lotus



33
Khajurāho (M.P.),
10th century



in her upper right hand and a manuscript-cum-lotus in the left. A bunch of mangoes is held by her lower right hand while the lower left supports a child, seated in lap (Fig. 34). However, the figure of Neminātha overhead and the shade of mango tree are not carved. The second figure, carved in the pillared niche of the cornice on east, shows her as standing on a pedestal and wearing a long garland, appearing more like the *Vaijayantī* of Viṣṇu. She holds *āmra-lumbi*, long-stalked rolled-up lotus and long-stalked rolled-up lotus in three hands while the lower left hand is placed on the head of her younger son, standing nearby. Her mount lion appears on the right. The head of Ambikā is topped by the figure of Neminātha and the branches of mango tree are spread overhead. The third figure on the door-lintel, renders Ambikā with *āmra-lumbi*, long-stalked rolled-up lotus, manuscript-cum-lotus and child alongwith the figure of her conveyance lion.

The other examples of the rendering of Ambikā, mainly on the door-lintels, depict her as seated in *lalitāsana* with lion and as holding *āmra-lumbi*, lotus, lotus (or manuscript-cum-lotus) and a child. The rendering of different forms of lotuses and

lotus-cum-manuscript was very popular at Khajurāho. (These symbols, however, were shown both with the Brahminical and Jaina deities without having any specific connotation.)

However, in a solitary instance of the figure of four-armed Ambikā (25.3"×12"), preserved in the modern Jaina temple No. 13, she is provided with goad and noose in her upper-right and left hands, in place of lotuses. The rendering of the second son of Ambikā was seemingly not very regular. The two fly-whisk bearing female attendants, sometimes also holding lotuses, are carved with Ambikā possibly to suggest her exalted position at the site. The point is explained even more explicitly in a unique image of Ambikā at the site. The image (39"×24"), assignable to c. 11th century A.D. is now in the collection of the Archaeological Museum, Khajurāho (Acc. No. 1608). Although the three hands are broken off, the child in her surviving lower left hand, lion mount and the branches of mango tree overhead make her identification with Ambikā doubtless. Besides the figures of adorers, and the male and female attendants, holding fly-whisk and lotuses, the rendering of the figures of Yakṣa and Yakṣī at the two extremities of the pedestal and a few minor goddesses, showing either *vīṇā*





(Sarasvatī) or the *abhaya-mudrā* and the water-pot, are indeed very striking. These features are perhaps suggestive of some type of *parivāra* of Ambikā (Fig. 35). The present beautiful image is a cult image of Ambikā showing her with nicely done ornaments. The two-armed Yakṣī sitting on her right shows the *abhaya-mudrā* and mongoose-skin purse (*nakulaka*) while the two-armed Yakṣī shows the *abhaya-mudrā* and the water-vessel. The present image with all medieval elements is decorated also with *gaja-vyāla-makara* trio as throne-frame animals.

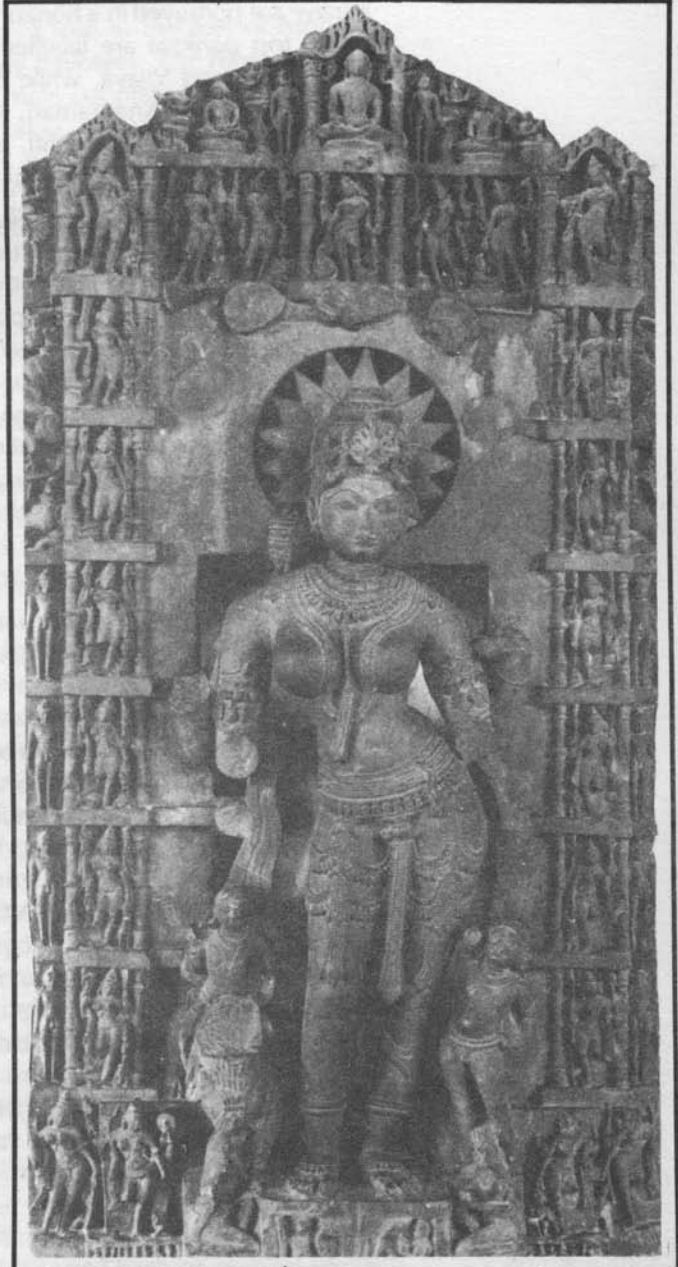
Thus it is apparent that the rendering of four-armed Ambikā was very much favoured at Khajurāho. The rendering of either lotuses or a lotus and manuscript-cum-lotus in two upper hands is a clearcut violation of the textual prescriptions which, on the contrary, envisage noose and goad in the upper two hands of the four-armed Ambikā. It should also be pointed out that no Digambara *mantra* refers to the four-armed Ambikā and also as bearing noose and goad in hands. It is only in the Śvetāmbara tradition, and also in Tantric worship, that she is visualised as holding goad and noose in her two upper hands. Regarding the popularity of Ambikā at Khajurāho, it is interesting to note that although both the Pārśvanātha

and Ādinātha temples are attributed to Ṛṣabhanātha, Ambikā finds an important place on Jaina temples. On the contrary, Cakreśvarī, the Yakṣī of Ṛṣabhanātha, has not been given that much of prominence and her images, barring a few instances carved on the north *adhīsthāna* of the Ādinātha temple, etc. can be seen only on the door-lintels of the Jaina temples.

Patiān-dāi

The Ambikā image (Fig. 36) procured from Patiān-dāi temple, about six miles from Satna in M.P., is a nonpareil image of Ambikā inasmuch as it contains the tiny figures of other 23 Yakṣīs in the *parikara* alongwith their appellations inscribed below.⁵ It is quite interesting to find their iconographic details as well as the appellations greatly concurring with the *dhyāna-mantras* available in the Digambara texts. The image, fashioned in wine coloured sand-stone and measuring 1.700×.920 metres, is now on display in the Allahabad Museum (Acc. No. AM 293). The image is datable to c. 11th century A.D. both on account of style and iconography.

Of the 23 Yakṣīs carved in the *parikara*, the figures of 18 Yakṣīs, in vertical rows, are carved on two flanks of Ambikā while the remain-



ing five are portrayed in a horizontal row at the top *parikara*. The Yakṣīs in the top *parikara* are labelled as Vahurūpiṇī, Cāmuṇḍā, Sarasatī, Padumāvātī and Vijayā, while those on the two flanks (from top to bottom) are Jayā, Anantamatī, Vairoṭā, Gaurī, Mahākālī, Kālī, Puṣadadhī and Prajāpatī (on right), and Aparājītā, Mahāmānusi, Anantamatī, Cāndhārī, Manusi, Jālāmālīnī, Manujā and Vajrasaṃkalā (on left).

All the 23 Yakṣīs in the *parikara*, possessing four arms, are carved arbitrarily, instead of being in traditional order. They are all standing in *tribhaṅga* with their respective *vāhanas*. Except for Manujā and Sarasatī, their names correspond with the list supplied by the Digambara works, namely, the *Tiloya-paṇṇatti* of Yati-vṛṣabha, (c. 8th century A.D.), the *Pratiṣṭha-sāra-saṅgraha* and the *Pratiṣṭhā-sāroddhāra*. However, the name of Anantamatī has been carved twice because of the engraver's mistake. The inscription, however, does not mention the names of Cakreśvarī, Rohiṇī, Manovegā, Mānavī, Ambikā and Siddhāyini Yakṣīs. But the figures of Cakreśvarī, Manovegā (labelled as Manujā), Ambikā and Siddhāyini (labelled as Sarasatī) could distinctly be identified on account of their iconographic features.

The beautiful figure of four-armed Ambikā, bejewelled in *graiveyaka*, necklaces, girdle (with suspended loops), anklets, bracelets, armlets, and *kaṇḍa-mukuṭa*, stands as she is in *tribhaṅga*. The jewellerys of Ambikā are minutely done with fine workmanship, appearing more like a metallic work. The plasticity in body and posture, linear movement and proportional body limbs are magnificent which all make this image a wonderful piece of India art. The goddess is provided with stellate cut halo. The small face of the goddess shows benign appearance while the contours and other bodily features give somewhat sensuous flavour. Although all the hands are damaged, remnant of the foliage of a mango tree overhead and the rendering of two sons (nude), Priyaṅkara and Śubhaṅkara, along with lion mount, make the identification of the goddess with Ambikā doubtless. Of the two sons, Śubhaṅkara on right rides on lion, the *vāhana* of Ambikā, while the other son (Priyaṅkara) stands to her left. The tiny figure of Jina Neminātha with conch *lāñchana* is carved over the head of Ambikā. Besides, the figures of 12 other Jinas, both seated in *dhyāna-mudrā* and standing in *kāyotsarga-mudrā* are also shown in the *parikara*. The nudity of the Jina figures and also the iconographic details of the Yakṣīs carved in the *parikara* distinctly reveal that the image belongs to the Digambara sect. The figures of the *gaja-vyāla-*

makara trio as throne-frame animals, an invariable feature of the medieval images, are also rendered. Close to the feet of Ambikā, there appear a female and a male lay devotees. The representation of two-armed Sarvāhṇa Yakṣa, the male counterpart of Ambikā, at the pedestal is also significant. The Yakṣa, seated in *lalitāsana*, holds a mace and a mongoose-skin purse. Another point of interest is the rendering of the two-armed figures of Nava-grahas on the lowermost part of the pedestal. The present cult image thus renders Ambikā as the head of the Śāsana-devīs.

An exquisitely carved image (21"×17") of two-armed Ambikā (Fig. 37, on page 88) belonging to c. ninth century A.D., is exhibited in Govt. Museum, Mathurā (Acc. No. 00D7). The provenance is perhaps Mathurā. The face and right hand of the Yakṣī are mutilated but the iconographic details of *parikara* are rather peculiar and show her affiliation with Brahminic Śivā. The image, hewn out of buff-coloured sandstone, shows Ambikā as seated in *lalitāsana* on a lotus seat with her lion mount carved underneath. The elegantly modelled figure of Ambikā supports a child with her surviving left hand. To her right there stands her elder son, Śubhaṅkara, touching her knee. Ambikā provided with a nimbus, consisting of lotus petals, is joined by two male attendants with fly-whisks and the figures of two-armed Gaṇeśa and Sarvāhṇa or Vaiśravaṇa sitting on two extremities of the pedestal. The elephant-headed Gaṇeśa on right shows *abhaya-mudrā* and the *modaka-pātra* while Sarvāhṇa, on the corresponding left, holds fruit and mongoose-skin purse. The lowermost portion of the pedestal contains eight female figures with folded hands; they may be *aṣṭa-mātṛkās*. The rendering of Gaṇeśa, Sarvāhṇa and *aṣṭamātṛkās* (?) are clear indication as to the bearing of the Brahminic Śivā on the iconography of Jaina Ambikā. It is further interesting to find the figure of Neminātha, surmounting Ambikā, being joined by the figures of four-armed Balarāma and Kṛṣṇa-Vāsudeva on his two flanks. It may be noted that in Jaina tradition Balarāma and Kṛṣṇa-Vāsudeva happen to be the cousin brothers of Neminātha. Balarāma with three-hooded snake canopy stands in *tribhaṅga* and holds cup, *musala*, *hala* in three hands while the fourth hand rests on thigh. Kṛṣṇa-Vāsudeva stands in *tribhaṅga* and shows the *abhaya-mudrā*, mace, disc and conch. The present image is thus a unique one both for its art and for iconography.

We have three other independent images of Ambikā, assignable between 10th and 11th century A.D., and coming as they do from

Baṭeśvara (Agra) and Saheth-Maheth (ancient Śrāvastī in Baharaich district of Uttar Pradesh; Fig. 38). In all these instances, the two-armed Ambikā is seated in *lalitāsana* with her mount lion carved on the pedestal. She holds *āmra-lumbi* in the right hand and supports a child, seated in the lap, with her left hand. The tiny figure of her Jina Neminātha and foliage of mango tree alongwith her elder son

38
Saheth Maheth
(Gonda, U.P.),
10th century



(on right) have also been carved. All these images are now deposited in the Reserve Collection of the State Museum, Lucknow (Acc. No. J 798, J 853, O.334). The images from Baṭeśvara (J 798) also contains in it *parikara* the figures of two-armed goddesses showing *abhaya-mudrā* and *kalaśa*. The throne-frame animals, lay devotees and flying *mālādhara*s are also carved. Ambikā, wearing *dhammilla* and the usual ornaments, is shown in a graceful manner.

The Mālādevī temple (10th century A.D.) at Gyārasapur (Vidishā, M.P.) has two figures of Ambikā, on its northern and southern *śikhara*s. In both these intances the two-armed Ambikā, endowed with foliages of mango tree overhead, rides a lion and holds *āmra-lumbi* and child.

Likewise, her images (10th-11th century A.D.) from Siron (Fig. 39)



39
Siron (Lalitpur,
U.P.), 10th century



37 Mathurā, c. 9th century



45
Jabalpur district,
c. 11th century
(p. 90)



46
Gandharvapuri
(Gandhāwal,
Ujjain, M.P.),
10th century (p. 90)

and Chandapur (Fig. 40) in U.P. and Thubaun, Chanderi (Fig. 41), Budhi Chanderi, Kārī Talāi (Fig. 42), Narwar, Vidishā (Fig. 43) and some more places in M.P. represent the two-armed Ambikā, with lion mount, shade of mango tree overhead and *āmra-lumbi* and



40

With Kubera etc.,
Chandpur (Lalitpur,
U.P.), 10th century

child in hands. Another identical figure of two-armed Ambikā, belonging to 10th century A.D., is reported from Khukhundoo (Gorakhpur, U.P.). The image, now in the State Museum, Lucknow (Fig. 44), also shows the figure of her elder son. One of her images from some place in M.P. is also preserved in the National Museum, New Delhi (Acc. No. 75. 890). In few other examples from Jabalpur (Fig. 45), Dhubelā, Gwālior, Vidishā and Gandharvapurī (Fig. 46, on page 90) belonging to 10th to 15th centuries A.D., Ambikā is represented with identical features. In few examples she is also accompanied by her elder son, standing nearby and plucking mango from the *āmra-lumbi*.

A beautiful Cedi period image of about 12th century A.D. depicts

90 Ambikā



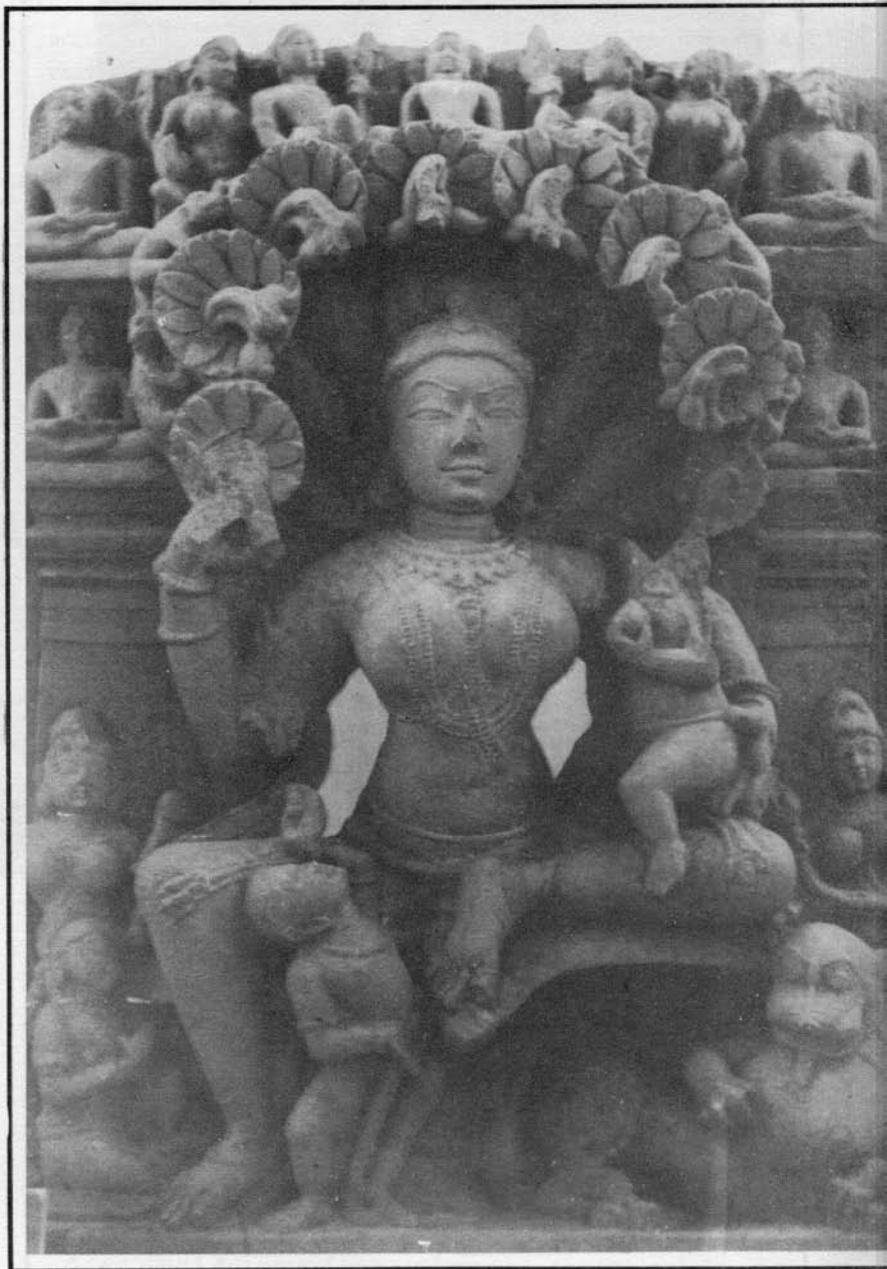
41
Chanderī (Guna,
M.P.), 11th century
(p. 90)



42
Kārī-talāi
(Jabalpur, M.P.),
10th century
(p. 90)

43

Vidishā (M.P.), c.
10th century (p. 90)



92 Ambikā



44
Khukhundoo
(Gorakhpur, U.P.),
12th century (p. 90)



the four-armed Ambikā as riding a lion and as holding *āmra-lumbi*, lotus and child in her three surviving hands.⁶ A number of figures procured from different places in Madhya Pradesh are also preserved in different museums of Madhya Pradesh, namely-Dhubelā (Fig. 47), Gwālīor, Vidishā Rewa and Bhopal.⁷

Two exceptionally magnificent figures of two-armed Ambikā, datable to c. 10th century A.D. are found from Hingalājagarh (Mandsaur, M.P.). One of these figures is a cult image (Fig. 48, on page 95) which represents Ambikā as standing in *tribhaṅga*. The image is now preserved in Indore Central Museum. The *dharmilla* and the ornaments alongwith artistically tied breastband, are of fine workmanship. The elegantly modelled figure has slightly smiling face. The bunches of mango tree, although somewhat mutilated, beautifully form the nimbus. The present stele undoubtedly is an important piece of quality art. The right hand of Ambikā is broken but with left she supports a child (nude), touching her breast and wearing surprisingly *channavīra*. The figure of her *vāhana*, rampant lion, is carved on left. Over the head of Ambikā, there appears Neminātha, flanked by four other Jina figures, two of which are identifiable with Pārśvanātha and Supārśvanātha.

The rendering of female attendants and six four-armed goddesses in *parikara* is quite important and suggests the specially exalted position enjoyed by Ambikā. The other figure (Fig. 49) from Hinglājagarh, preserved in the Bhanpur State Museum, is not that elaborate. It shows Ambikā as seated on lion with *āmra-lumbi* and child. A third figure of Ambikā from the same place (Fig. 50) is also remarkable.

Three exquisitely carved cult images of Ambikā, belonging to 10th-11th century A.D., are also procured from Ahār (Tikamgarh; Fig. 51), Singhpur (Shahdol; Fig. 52) and Antrā (Shahdol; Fig. 53). In all these examples, the two-armed Ambikā sits gracefully on lotus with her lion mount carved below. She holds *āmra-lumbi* in right hand while with the left she supports a child, seated in lap. (However, the right hand of Ambikā is broken in the images from Shahdol.) The elegantly carved figures from Shahdol are excellent examples of Kalchuri art of about 10th-11th century A.D. The beautifully carved ornaments, *dhotī*, coiffure and nimbus are attractive. The carving of nimbus and *parikara* shows refined taste. Ambikā sits in reposeful manner which apparently is suggestive of her divine character. The Yakṣī, accompanied by her elder son, is provided with foliage of mango tree and figure of





50
At pedestal,
Hinglajagarh
(Mandsaur, M.P.),
c. 10th century
(p. 95)



51
Ahār (Tikamgarh,
M.P.), 9th century
(p. 95)



Neminātha overhead. In the figure from Singhpur, we also find the representation of Cakreśvarī Yakṣī and Sarasvatī (playing on *vīṇā*) in the *parikara*. The image from Ahār contains the figure of her elder son, standing close to her feet.

We find that after the 12th century A.D. the number of both independent and Jina-*samīyukta* figures of Ambikā decreased sharply. This was apparently due to the Muslim invasions which put a sanction on image making and worship. As a consequence, the carving of images and also the construction of temples suffered badly.

However a few images of Ambikā found from Mathurā, Gwālīor and some other places, show that the worship of Ambikā was still

52
Singhpur (Shahdol,
M.P.), 10th-11th
century A.D. (p. 95)



98 Ambikā

53

Antra (Shahdol,
M.P.), c. 10th
century (p. 95)



Ambikā 99



54
Hamirpur (U.P.),
13th century



55
Darhat (Hamirpur,
U.P.), 13th century

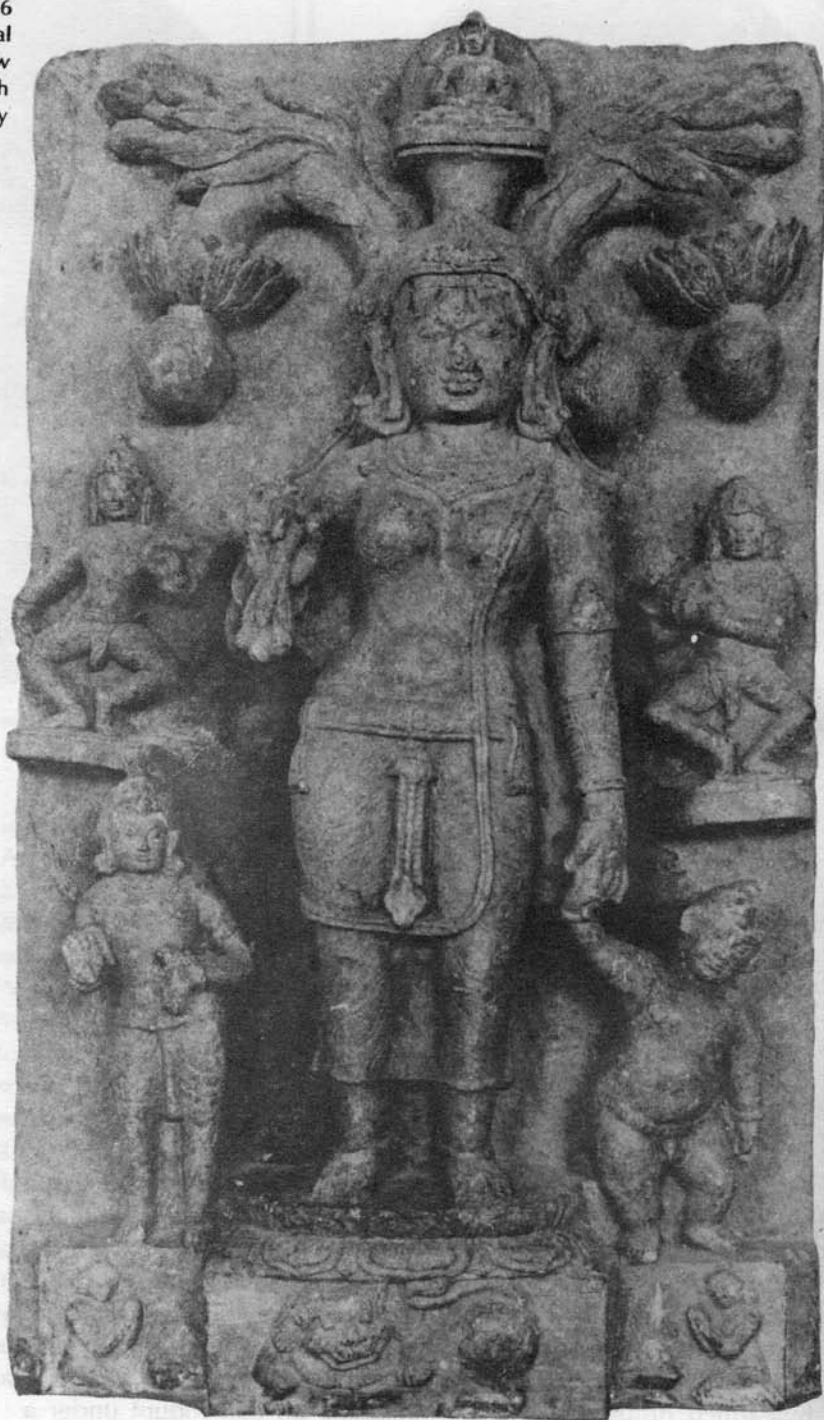
in vogue. Barring two examples from Darhat (Hamirpur, U.P.), Ambikā is always represented as two-armed and as riding a lion. In all such instances, she holds as usual the *āmra-lumbi* and a child, and her elder son is carved on her right. Two 13th century images of Ambikā from Darhat (presently in the State Museum, Lucknow; Acc. Nos. G312 and 66.225; Figs. respectively 54, 55), are specially interesting for their iconography. In both the examples, the four-armed Ambikā, though crude in modelling, wears typical medieval stellate-cut *mukūṭa* and sits in *lalita*-pose on a *bhadrāsana* with her lion mount carved on left. In one instance, she holds *āmra-lumbi*, noose, *vajraghaṇṭā* and child (nude) while the other figure represents her with *āmra-lumbi*, lotus-cum-manuscript, mirror and child. Her elder son is carved either on right or near the folded leg of the Yakṣī on left. Ambikā, in both the cases, rests under a mango tree topped by small seated figure of Neminātha. The rendering of manuscript-cum-lotus and *vajra-ghaṇṭā* does not find textual support and is perhaps intended to manifest the *śakti* aspect of goddess with atleast some bearing of Brahminic Śivā.



Ambikā in Art : Later Phase (9th to 16th centuries A.D.) Bihar, Bengal and Orissa

Bihar and Bengal did not contribute much to the development of Jaina *Śāsana-devatās*. It appears that their visual representations did not gain much favour in the region. This is why we find very few examples of the images of Ambikā, both in stone and metal, from the region. These figures found mainly from Rājgir (Vaishālī) and Aluara (Dhanbad) in Bihar and Nalgorā, Bānkurā, Barkolā, Pākbirā (Mānbhūm) in Bengal, are datable between c. 10th and 12th centuries A.D. The figures belong exclusively to the Digambara tradition. One of the beautiful stone images of Pāla period belonging to c. 10th century A.D., is preserved in the National Museum, New Delhi (Acc. No. 63. 940; Fig. 56). The two-armed Ambikā stands in *sama-bhaṅga* on a double petalled lotus with a dwarfish figure of her mount lion, carved in relief, below the lotus seat. Ambikā, as usual, bears *āmra-lumbi* and a child (nude), standing close to her and holding the finger of Ambikā. To her right there appears her elder son. The goddess, bejewelled in rich ornaments, is joined by the figures of attendants and musician in the *parikara* with the figure of her Jina Neminātha and foliages of mango tree overhead. The figure is a beautiful example of Pāla art showing slenderness in body and profuse ornamentation.¹ Another figure of about 12th century A.D. is preserved in the Modern Jaina temple at Rājgir. The two-armed Ambikā here sits in *lalitāsana* on lion mount under a

56
Orissa (National
Museum, New
Delhi), c. 10th
century



102 Ambikā

mango tree and holds a mango fruit and child in her hands. However, her elder son stands on right. The two other images of two-armed Ambikā, found from Aluara (Dhanbad) and Nālandā, are preserved respectively in the Patna Museum (Acc. No. 10694) and the National Museum, New Delhi.² The figure from Aluara depicts Ambikā as standing in *tri-bhaṅga*. She is joined by her two sons and lion mount.³

The two-armed figure from Pākḥirā (Mānbhūm) shows Ambikā with *āmra-lumbi* and child (standing nearby). A bronze image of two-armed Ambikā from the forest Khadi-Pargana in the Sundarbana region of Bengal shows Ambikā as standing under mango creeper and as holding a child in her left hand and a bunch of mangoes in the right. On her right, there stands her second son alongwith lion.⁴

Likewise the figures from Ambikānagar (Bānkurā), Barkolā and Nalgorā (24 Parganas), show the two-armed Ambikā with lion mount.⁵ Ambikā in these instances is either seated or standing in *tribhaṅga* on lotus seat and holds *āmra-lumbi* and child in her two hands. The figure of her second son also appears in these instances. The younger son Priyaṅkara holding the finger of Ambikā either sits in the lap or stands nearby. The 10th century bronze image from Nalgorā shows Ambikā as standing and as holding *āmra-lumbi* in right hand and child in the left alongwith the figure of her elder son, standing close to her on right. The above images mostly contain the figure of Neminātha and the foliages of mango tree over the head.

Thus we can conclude that Ambikā in Bihar and Bengal is always shown with two hands and with traditional features, as envisaged by the Digambara works.

Jainism entered in Orissa as early as in c. second-first century B.C., as is evidenced by the Hāthīgumphā inscription of Khāravela and several early Jaina caves in the twin hills of Udaigiri and Khaṇḍagiri. Jainism continued to flourish uninterrupted in subsequent centuries and the most vigorous art activity after second-first century B.C. is witnessed in Udaigiri-Khaṇḍagiri caves between c. ninth and the 12th centuries A.D. The Jaina remains from Orissa apparently belong to the Digambara tradition. Ambikā like in other parts of the country was very popular in Orissa also which is approved from the large number of her images from different places in Orissa. Of all the *Śāsana-devīs*, she was particularly given an exalted position. We come across quite a large number of her independent figures, both two-armed and four-armed, ranging in

date from about ninth century A.D. to the 12th century A.D. She came to be venerated as an independent goddess, as in some of her images the figures of Jina Neminātha is conspicuous by its absence.⁶ Ambikā is usually shown with a small son seated in left lap while her elder son Śubhaṅkara, somewhat grown up, stands by her right side. The Yakṣī invariably holds a bunch of mangoes in her right hand alongwith the branches of mango-tree, laddened with mangoes, over her head. Debala Mitra rightly observes that Ambikā's popularity was undoubtedly due to her symbolized fertility.⁷

The figures of Ambikā are found mainly from Anandpur, Khuntal (Mayurbhanj), Poḍāsingidī (Keonjhar district), Jambhira, Barudī, Badasai, Balighat (Balasore district), Kachela (Koraput district), B. Singpur (Koraput district), Brahmeśvarpatna, Achutarājapur and Bārabhujī and Navamuni caves in Khaṇḍagiri (Puri district).⁸ In all the examples, Ambikā either sits in *lalita* pose or stands in *tribhaṅga*. The pedestal of Ambikā image is mostly decorated with lotus. The figure of her lion mount is usually carved below the pedestal. The branches of mango tree beautifully form the back drop in all the images with the figure of Neminātha, seated in *dhyāna-mudrā*, at its top.

The two Ambikā images from Badasai, however, do not contain the figure of Neminātha. In some examples an ornate nimbus and decorative *torāṇa* pillars are also carved. In most of the examples, the figures of lay devotees are also shown. However, the figures of female attendants, bearing fly-whisk, are carved only in few examples. One such example is known from Poḍāsingidī (c. eighth century A.D.). The two-armed Yakṣī here supports a child seated in lap with left hand while the right hand is damaged.⁹

The two-armed Ambikā is invariably shown with *āmra-lumbi* (or even an *āmra-sākhā*) and child (in lap) in right and left hands. However, in one of the figures from Poḍāsingidī, she shows the *varada-mudrā* with right hand. In few instances, one or both the sons are shown standing and plucking the mangoes from the *āmra-lumbi* held by their mother, Ambikā. The rendering of the second son, was, however, not very regular. In few instances the goddess is also shown with four hands. One such image from Badasai shows her with *varada-mudrā*, *āmra-lumbi* and one hand being kept on the thigh. The other instance of the four-armed image from Barudī depicts Ambikā with the *varada-mudrā*, a bunch of

mangoes and some indistinct objects. It may be observed here in passing, that the redering of the *Śāsana-devatās* with the Jinas was not at all popular in Orissa and hence the Jina-*saṃyukta* images of Ambikā are not found.

As elsewhere, the form of only two-armed Ambikā was popular in Orissa. The rendering of two-armed Ambikā in the group of 24 and nine Yakṣīs respectively in the Bārabhuji (Figs. 57, 58) and



57
Khaṇḍagiri
(Bārabhuji
Gumphā) (Purī,
Orissa), 11th-12th
century,



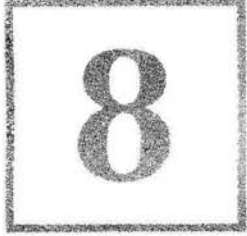
Navamuni caves at Khaṇḍagiri, datable to c. 11th-12th century A.D., are important inasmuch as they show her with Jina Neminātha. It is interesting to find that while most of the Yakṣīs possess four to 20 hands in their collective renderings in Bārabhuji and Navamuni caves, Ambikā retains her conventional form with two arms. In both the examples, Ambikā is seated in *lalitāsana* with her mount lion and branches of mango tree. The figure in Navamuni cave holds as usual *āmra-lumbi* and *putra*. Close to the Yakṣī, wearing *Jaṭā-mukuta*, the figure of her elder son Subhaṅkara (nude) is also carved. The example in Bārabhuji cave, however, shows fruit and the twig of a mango tree in the right and left hands. The figure of her younger son, Priyaṅkara, however, stands on lefts.¹⁰

Three images of two-armed Ambikā from Orissa are preserved in different museums of India and abroad. Of these, the earliest figure (see fig. 56 above) belonging to c. 10th century A.D., shows the two-armed Ambikā as standing reposefully with *āmra-lumbi* in right hand and the younger son Priyaṅkara (nude), standing and holding the finger of her mother, in the left. Apart from the beautiful double-petalled lotus seat, lion mount, devotees, shade of mango tree and figure of Neminātha overhead, there also appears her elder son Śubhaṅkara (not nude) on the right flank. The figure, now exhibited in the National Museum, Delhi (Acc. No. 63. 940), is a magnificent piece of art.

The second figure, assignable to c. 11th century A.D., is now preserved in the British Museum, London. Ambikā stands gracefully on double lotus in flexed pose with the figure of her Jina at the top. On both the sides are carved rising creepers showing the figures of monkeys etc. The Yakṣī, standing under a mango tree, wears exquisitely carved ornaments and somewhat transparent *sārī*. The two-armed Yakṣī holds an *āmra-lumbi* in right hand, close to which there stands her elder son Śubhaṅkara, making a bid to pluck a mango from the *āmra-lumbi*. The Yakṣī supports with her left hand, her younger son Prabhaṅkara, clinging to waist and touching the breast. The lion is carved on the pedestal. Almost identical images of Ambikā from Orissa are preserved in Victoria and Albert Museum, London and Standahl Galleries U.S.A.¹¹

Apart from the above stone figures of Ambikā, some of her bronze images are also discovered by Debala Mitra from the village Achutarājapur in Orissa. These bronze images are now preserved

in the Art section of Orissa State Museum, Bhubaneswara. There are four images in the collection showing likewise the two-armed Ambikā as seated in *lalitāsana* or *mahārāja-līlā* pose. In all cases, Ambikā is two-armed and holds *āmra-lumbi* (or a twig with the bunch of mangoes) in her right hand while with left she supports a child. Her elder son, however, stands on her right. The rendering of lion and mango tree could also be seen. All these figures are heavily decked in different ornaments.¹²



Ambikā in Art: Later Phase (9th to 16th centuries A.D.) South India

Although the rendering of Ambikā started in south India in c. A.D. 600 (as evidenced from the examples at Bādāmi and Aihole), yet she could not attain that favoured position in the region as enjoyed by some other Yakṣīs like Padmāvatī, Jvālāmālīnī and Cakreśvarī. However the figures of Ambikā procured from almost all parts of south India are spread over ninth to the 16th century A.D. The rendering of two-armed Ambikā was the most favoured form in the region. We are encountered with only a few examples of her Jīna-saṃyukta figures. In most of the examples, the two-armed Ambikā is accompanied by her two sons and lion mount. Both the sons (instead of one being in the lap) are shown on her left flank. However, the rendering of *āmra-lumbi* in the hand of Ambikā was not a regular feature. The south Indian images show mango tree in place of its foliage over the head of Ambikā.

One of the early figures of Ambikā (Fig. 59), seated in *lalitāsana* on pedestal, is found from Hagargundagi (Gulbarga, Karnataka). The two-armed Ambikā is joined by her two sons (nude) on two sides. She holds an *āmra-lumbi* in right hand while the left hand is kept on thigh. The figure of her lion mount is carved on left. The figure, belonging to later Chālukya period (10th century A.D.), is now preserved in the Govt. Museum, Gulbarga. The oval and

59
Hagargundagi
(Gulberga,
Karnataka), c.
10th century



somewhat elongated face and beautiful turban like headdress are particularly interesting. P.B. Desai has published several of the figures of Ambikā from south India.¹ Ānandamaṅgalam (near Kāñchī) has yielded an image of Neminātha wherein two-armed Ambikā standing with her lion mount is carved as the Yakṣī. She holds some indistinct object in her right hand while the left hand is placed on the head of her child. An independent figure of two-armed Ambikā is found from Kalugumalai (Koilpatti taluk, Dist. Tinnevely). The image, belonging to 10th-11th century A.D., shows two-armed Ambikā as standing and holding *āmra-lumbi* in left hand while her right hand is placed on the head of a female child, instead of the son or even the attendant. However, both of her sons stand on left. Another image of about ninth-10th century A.D. is found from the hill of the *chāraṇas* in Travancore state. The two-armed Ambikā stands with right hand in the *varada-mudrā* and left hand hanging. The lion is carved on right while her both the sons stand on her left.

One of her images, procured from Venguṇṇam (north Arcot), shows the two-armed Ambikā (Fig. 60) with *āmra-lumbi* and *varada-mudrā*. The image, belonging to 12th century A.D., also shows lion and both of her sons near the feet. One of her bronze images, belonging to 13th century A.D., is known from Singanikuppam (presently in the Govt. Museum, Madras, Acc. No. 321/57). The two-armed goddess stands gracefully in *tribhaṅga* on *padmāsana* with her left hand kept on the head of a garland-bearing maid (*ceṭī*). The small figure of her son (nude) stands on right.² Another bronze figure of Ambikā, fairly late, is found in the temple at Tirupparuttikkuṇṇam.³ The two-armed Yakṣī stands on lotus and holds lotus bud in right hand while the left hand is hanging down. There appears a tiny figure of her Jina Neminātha on her *jaṭā-mukuṭa*. Another identical figure is found again from Tirupparuttikkuṇṇam. The wall paintins from this place, also called Jina-Kāñchī, show four-armed Ambikā in *Padmāsana* and holding goad and noose in her upper hands while the lower hands show the *abhaya* and the *varada-mudrā*.

The Jains of Tantric traditions also invoked Ambikā. One of such instances is that of Akalaṅka who is alleged to have vanquished his Buddhist opponents with the aid of Kūṣmāṇḍinī, another appellation of Ambikā.⁴ A number of figures of Ambikā are found from different places in Karnataka. A two-armed figure from village Bankur

60
Venkum (North
Arcot, Tamilnadu),
14th-15th century



112 Ambikā

(Gulbargā), shows her with *āmra-lumbi* and child. The image, assignable to c. 11th century A.D., also shows the lion mount and mango tree. The figures of Ambikā found at Ammānāgī (Hukerī, Belgaum; Pārśvanātha Bastī, 13th century A.D.; Fig. 61), Guḍigeri (Kundagola, Dharwar; Mahāvīra Bastī, 11th century A.D.), Hubli (Dharwar, Anantanātha Bastī, 13th century A.D.; Fig. 62, on page 115), Sedum (Gulbargā, Śāntinātha Bastī, c. 12th century A.D.; Fig. 63, on page 116), Moodbidrī (South Kanara, 14th century A.D. onwards; Fig. 64, on page 117), Terḍal (Jamkhaṇḍī Bījāpur; Jaina temple, 12th century A.D.; Fig. 65 on page 122), Nallūra (South Kanara, Pārśvanātha Bastī, 12th century A.D.; Figs. 66, 67, on page 118 and 119), Vindhyaḡiri (Śravaṇabelgol, 13th century A.D.; Fig. 68, on page 120), Chandragiri (Śravaṇabelgol, 13th century A.D.; Fig. 69, on page 120), Malkheḍ (Sedum, Gulbargā, Neminātha Bastī, 11th century A.D.; Fig. 70, on page 121) and Yadgiri (Gulbargā; Mahāvīra Bastī, 16th century A.D.) are specially noteworthy. These figures invariably show two-armed Ambikā—either seated or in *tribhaṅga* with lion mount and as holding *āmra-lumbi* (or lotus) and fruit (or child). The figures which do not show child in her left lap, represent both of her sons standing together. In some instances from Guḍigeri one of her sons rides on lion mount while the second son stands on her right. The goddess, wearing *kaṇḍa-mukuta*, is usually provided with the figure of the Jina over head. In few instances, the lion mount has not been shown (Moodbidrī). The rendering of mango tree over the head of Ambikā was popular also in Karnataka. One of the beautiful figures of Ambikā (Fig. 71, on page 124) is found from Jaina Bastī of Angaḍī (Chikmagalur). The profusely ornamented figure of 11th century A.D. shows beautiful rising creepers on both the sides with a small bunch of mango fruits hanging overhead. Ambikā in *tribhaṅga* holds an *āmra-lumbi* in right hand while her left hand is placed on the head of her younger son, standing (nude) and holding fruit and *daṇḍa*. However, the figure of her elder son, wearing decorated *mukuta* is shown sitting on her lion mount on right. The ornaments are minutely carved and the features are also pleasing.⁵ The figure of two-armed Ambikā bearing *āmra-lumbi* and fruit and with the figures of two sons on two sides (the figure on right rides a lion) is obtained from Śravaṇabelgol. Ambikā is profusely ornamented and wears particularly embellished tall *mukuta*. An 11th century figure of

61
Ammanagi
(Belgaum, Kamataka),
13th century



114 Ambikā

two-armed Ambikā (Fig. 72, on page 125) from Narayaṇapur (Dharwar, Karnataka) shows her in *tribhaṅga* and as holding *āmra-lumbi* in right hand while the left hand kept on the head of her son is mutilated. Her second son rides on lion. The figure is in the Kalyāṇī Govt. Museum. Her two-armed figure with *āmra-lumbi* and child is found from the Jaina Bastī in Angaḍī. The second son and lion mount are carved on the right.

Humchā in Shimoga district has yielded about four independent figures of Ambikā, datable, between 10th and 11th centuries A.D. In all the examples (Figs. 73 to 76, respectively on pages 126, 128, 127 and 129), Ambikā, seated in *sukhāsana*, holds *āmra-lumbi* and child. Her mount lion and second son are carved either on the pedestal or on right flank. One such figure (Fig. 77, on page 130) is preserved in Shimoga Govt. Museum. Since these figures are fashioned in granite the workmanship is somewhat crude. Three figures of two-armed Ambikā are found at the Hoyasala sites at Halebiḍ (Pārśvanātha temple; 2 figures; Fig. 78, on page 131) and Arsikere (Mahāvīra temple). The figures, datable to 12th century A.D., represent her as seated in *lalitāsana* and as holding





āmra-lumbi and fruit. Her younger son (nude) appears on left while the elder son, riding on his mother's lion mount is carved on right. In two instances the elder son shown as grown up man holds manuscript (or lotus) and fruit instead.

Two figures are found from Kambaḍahallī (Māṇḍyā, Pāṇcakūṭa, Bastī, 12th century A.D.; Figs. 79, 80, on pages 133 and 132). In both the instances, two-armed Ambikā, seated in *lalita* pose, holds *āmra-lumbi* and fruit. One of her sons stands nude on left while the elder son rides on her lion mount on right. Two of her figures from Karnataka standing in *tri-bhaṅga* and holding *āmra-lumbi* and fruit are displayed in the National Museum, Delhi (Acc. Nos. 74.127 and 48.4/21). The goddess stands under a mango tree with the figure of Neminātha and her younger son, standing on left. Her elder son, riding on lion, is depicted on right.⁵⁶

Thus Ambikā in south India is represented mainly as two-armed with only two exceptions from Karnataka, where she is carved with four hands. One such figure is found from Terdal (Jamkhaṇḍī, Bijāpur). The figure, preserved in the Jaina temple, called Gonka Jinālaya, belongs to the 12th century A.D. Instead of her usual

lion *vāhana* an elephant is carved (on right) here with a figure of her son riding on it. The beautiful image with profuse ornamentation shows the Yakṣī with *āmra-lumbi*, goad, noose and fruit. The younger son, however, stands (nude) on her left. The other figure (in bronze) is obtained from Nallūra (Kārkala, South Kanara). The



64
Moodbidri (South
Kanara,
Karnataka), 13th
century (p. 113)

66

Nallur (South
Kanara, Karnataka),
16th century (p. 113)

67

Nallur (South
Kanara, Karnataka),
16th century (p. 113)



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68

Sravaṇabelgola
(Hassan, Karnataka),
10th century (p. 113)

69

Śravaṇabelgola
(Hassan, Karnataka),
10th century (p. 113)

image, belonging to 16th century, is found from the Pārśvanātha Bastī. The four-armed Yakṣī, seated on double lotus with her lion mount carved below, holds fruit, disc, conch and lotus bud. However, her younger child sits in her left lap while the elder son (Subhaṅkara, nude) stands on the right.





70
Melkote (Gulbarga,
Karnataka), c. 10th
century (p. 113)

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Ambikā in Painting

Ambikā also appears in paintings from about 12th century A.D. onwards. Ambikā in all the examples is shown as seated in *lalita*-pose with her one leg dangling down and other being folded. Her slim body is beautifully modelled in paintings with unusually narrow waist, and sharp and long eyes and nose. Her serene appearance, beautifully done coiffure with small curls hanging on cheeks, prominent breasts, somewhat oblong halo, and above all, highly ornate *dhotī*, bodice and hovering scarf are also commonly noticed in all the paintings. She is bedecked in ornate golden *mukūṭa*, long necklaces, bracelets and anklets. Her *dhotī* is decorated with rosettes, cross and other designs. The colour scheme in the paintings is mostly sharp but soothing.

One of the paintings in the collection of U.P. Shah shows the Tantric form of the eight-armed Ambikā. The figure, concurring with the Tantric *dhyāna-mantra* of the Digambara tradition referred to by U.P. Shah, shows her with corn, trident, bow and the *abhaya-mudrā* in right hands while the left ones show goad, lotus, arrow and *āmra-lumbi*. The presence of lion mount makes her identification with Ambikā doubtless.¹

Motichandra has published two paintings of Ambikā from western India.² Of these, the first is in the collection of Upādhyāyaji Śrī Viravijayji Śāstrasaṁgraha, Chhānī (Vadodara Cat. No. 1155). The palm-leaf manuscript painting (folio No. 227; size 2"×2³/₈"), dated A.D. 1161 (V.S. 1218), shows the two-armed Ambikā as seated on



a cushion.³ Her lion mount facing right is shown below the cushion. She holds a baby in her right hand while the left hand holds an *āmra-lumbi*, the attributes apparently are here juxtaposed. She wears beautiful green coloured *sārī* decorated with pink coloured rosettes. The goddess, benign in appearance, is labelled as Ambāī.

Another painting of Ambikā from the palm-leaf manuscript of the *Neminātha-caritra* of Hemacandra's *Triṣaṣṭi-śalākā-puruṣa-caritra*, is preserved in the *Śāntinātha* Temple *Bhaṇḍāra* at Cambay. The painting, dated V.S. 1298 (A.D. 1241), renders the four-armed Ambikā, having golden complexion, with a child seated in her lower right hand. Of the remaining three hands, two carry *āmra-lumbi*, while the lower left bears only a mango fruit. The painting reminds us of her alike renderings in the Vimala Vasahī and the Kharatara Vasahī at Mt. Abu.⁴ Ambikā, fully ornamented and dressed in *dhotī* and fluttering scarf, sits on a cushion in *lalitāsana*. Below her cushion there appears a crouched lion. The elder son (nude) Śubhaṅkara stands close to her. The goddess with smiling face wears beautiful black *sārī* decorated with white coloured cross-like design. The entire colour scheme and well

proportioned body are excellent. The slim body with narrow waist and beautiful hair curls hanging on cheeks are also magnificent.

S.N. Nawab has published a painting of two-armed Ambikā, as usual seated in *lalitāsana* on a cushion with the figure of her mount lion shown below the seat.⁵ The paintings, dated V.S. 1241 (A.D. 1185), renders Ambikā with a child, seated in lap, in right hand and an *āmra-lumbi* with seven mangō fruits in the corresponding left. The goddess, wearing green coloured *sārī* showing pink coloured resette decorations, is shown giving motherly smiling look at her son in the lap. She wears a beautiful long necklace, triangular *mukuṭa* and hovering *dupaṭṭā*.

One very interesting palm-leaf manuscript of *Pāṇḍava-caritra* by Maladhārī-Devaprabha Sūri in the Śāntinātha Bhaṇḍāra, Cambay, contains on its first folio a painting of Ambikā.⁶ The four-armed Ambikā sitting under a mango tree with its branches spread all around, shows the *abhaya-mudrā*, *āmra-lumbi*, *āmra-lumbi* and her son Priyaṅkara, lying in lap. The golden complexioned Ambikā, wearing lower garment, hovering scarf, *kuṇḍalas*, *mukuṭa* and other ornaments, has benign appearance. Her *vāhana* lion and second son Śubhaṅkara are also



shown in the painting. The figure of rampant lion is here shown standing separately. The painting is datable to 13th century A.D.

Another painting of four-armed Ambikā is in the manuscript of the Ṛṣabha-deva-caritra which is now in Saṅgha-no Bhaṇḍāra of Patan (Gujarat).⁷ The manuscript, dated in A.D. 1232, shows

73
Humcha
(Shimoga,
Karnataka), c.
11th century
(p. 115)

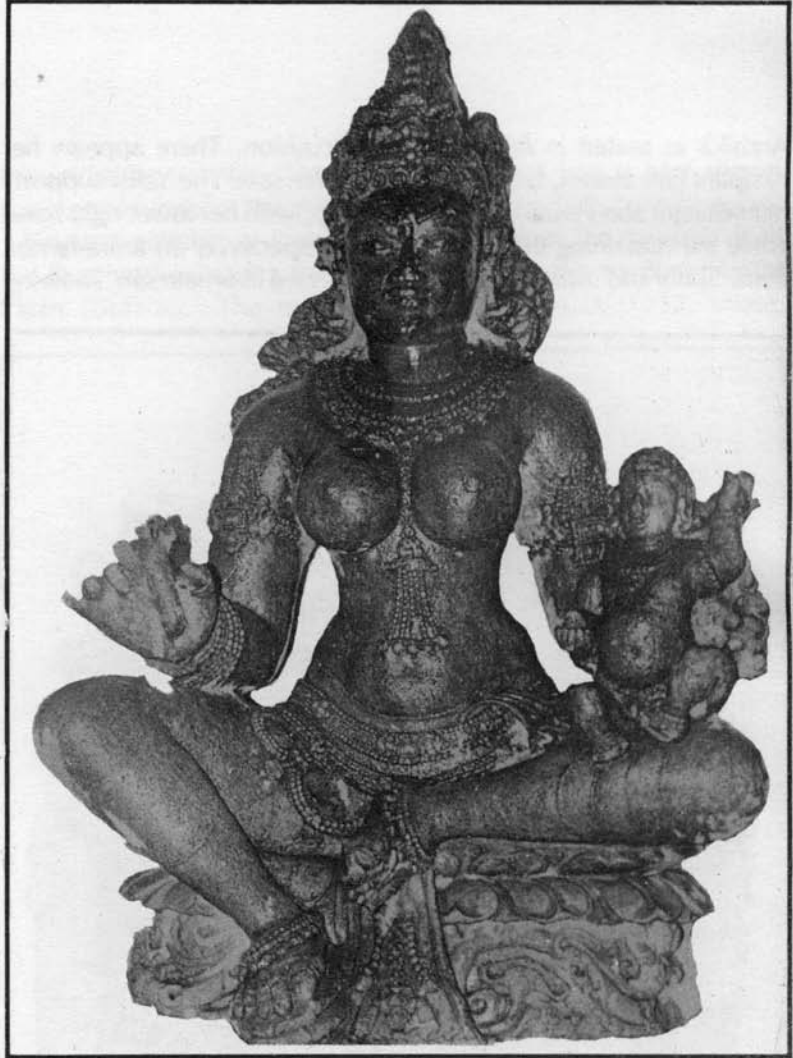


Ambikā as seated in *lalita* pose on a cushion. There appears her rampant lion mount, facing right, under the seat. The Yakṣī supports her younger son Priyaṅkara, seated in lap, with her lower right hand while the remaining three hands carry respectively an *āmra-lumbi*, *āmra-lumbi* and mango fruit. Ambikā dressed in ornate *sārī*, showing



75
Humcha (Shimoga,
Karnataka), 10th
century (p. 115)

74
Humcha (Shimoga,
Karnataka), 10th
century (p. 115)



densely designed circular marks, fluttering scarf, and *mukuta*, has her elder son Śubhaṅkara also standing (nude) on the right flank Śubhaṅkara also holds a mango fruit in his left hand. The delineation of mango tree over the head of Ambikā is beautiful.

A.K. Coomaraswamy has also published an old Jaina *paṭa* on cloth, datable to c. 15th century A.D. The four-armed Ambikā,

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76
Humcha (Shimoga,
Karnataka), c. 11th
century (p. 115)

seated in *lalitāsana*, holds lotuses in her upper hands while the lower right and left hands show the *abhaya-mudrā* (actually *varada-mudrā*) and the son.⁸ However, the figure of her lion mount is not discernible.

Thus it is apparent that in paintings, Ambikā is represented as possessing two, four and eight hands. The paintings mostly corres-

Ambikā 129

77
Shimoga
(Karnataka), c.
11th century
(p. 115)



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pond in details with the figures carved in the Śvetāmbara Jain temples of western India, specially Delvādā (Vimala Vasahī) and Kumbhāriā. In some cases, the rendering of son in the right hand and āmra-lumbi in the left are surprising.

Ambikā is also shown in the painting of the story of Agnilā (the





name of Ambikā in previous birth) illustrated in the wall paintings in the *sangīta-maṇḍapa* of the Vardhamāna temple at Tirupparutikkunram (Jina Kāñchī).⁹ The Yakṣī, seated cross-legged and wearing conical *mukuta*, is joined by her two sons on the two sides. There stands a female attendant with garland on right. Another panel shows the four-armed Ambikā likewise sitting cross-legged and wearing a conical crown. The Yakṣī bears the *abhaya-mudrā*, goad, noose and the *varada-mudrā*. To her left there stands a group of female figures, of which only two are discernible in the old painting. The rendering of the figures of Ambikā in the narrative of Agnilā is thus interesting since they show her without lion mount and *āmra-lumbi*.



79 Kambadahalli (Mandya, Karnataka), 12th century (p. 115)

References

Chapter 1

1. For details consult, Desai, P.B., *Jainism in South India and Some Jain Epigraphs*, Sholapur, 1957. The principal sites yielding Jain vestiges in south India are Bādāmi, Aihole, Ellorā, Śravaṇabēḡola, Halebid, Huṁchā, Arsikere, Tirupparuttikkunram, Dānavulapādu etc.
2. Chandragupta Maurya, Samprati, Khāravela, Nāgabhaṭa II (?) and Kumārapāla Chaulukya.
3. *Epigraphia Indica*, Vol. I, Inscriptions, 1, 2, 7, 21, 29; Vol. II, Inscriptions 5, 16, 18, 39, pp. 237-40; Nahar, P.C., *Jaina Inscriptions*, Vol. I, Calcutta, 1918, pp. 192-94, 233 (Inscription 898); Vijaya Murti (Ed.), *Jaina Śilālekha Saṁgraha*, Pt. III, Bombay, 1957, p. 108.
4. Unnithan, N.G., 'Relics of Jainism-Ālatūr', *Jour. Indian History*, Vol. XLIV, Pt. I, No. 130, April 1966, p. 542. The Jina images from Bādāmi, Aihole, Ellorā etc. do not show these features.
5. Consult Marshall, John, *Mohen-jo-dāro and the Indus Civilization*, Vol. I, London, 1931, Pl. XII, Fig. 13, 14, 18, 19, 22, p. 45, pl. X; Chanda, R.P., 'Sindh Five Thousand Years Ago', *Modern Review*, Vol. LII, No. 2, Aug. 1932, pp. 151-60.
6. Shah, U.P., 'Beginnings of Jaina Iconography', *Bulletin Museums and Archaeology in U.P.* No. 9, June 1972, p. 2.
7. For details consult, Shah, U.P., 'A Unique Jaina Image of Jīvantasvāmī', *Journal Oriental Institute*, Vol. I, No. 1, Sept 1951 (1952), pp. 72-79; Shah, 'Sidelights on the life-time Sandal-wood Image of Mahāvīra', *Journal Oriental Institute*, Vol. I, No. 4, June 1952, pp. 358-68.
8. Shah U.P., *Akoṭā Bronzes*, Bombay, 1959, pp. 26-28, Pl. 9 a, b, 12a.
9. Jain, J.C., *Life in Ancient India as Depicted in Jain Canons*, Bombay, 1947, pp. 252, 300, 325. The earliest literary reference is found in the *Vasudeva-hiṇḍī* of Saṅghadāsa Gaṇī (c. mid 6th century A.D.).
10. *Triṣaṣṭi-śālākā-puruṣa-caritra*, 10.11.379-80.
11. It may be noted that there is no mention of Jīvantasvāmin image in the Digambara iso-canonical or literary works and as a consequence no Jīvantasvāmin image is known from any of the Digambara (and even Yāpanīya) sites. Tiwari, Maruti Nandan Prasad, 'Jīvantasvāmī Images', *Bhārati*, New series, 2, 1984, pp. 78-83.
12. Jayaswal, K.P., 'Jaina Image of Maurya Period', *Journal Bihar and Orissa Research Society*, Vol. XXIII, Pt. I, 1937, pp. 130-32.

13. The Ayodhyā excavation has yielded a terracotta figure of c. third century B.C. which is taken to be the earliest Jaina terracotta figure so far excavated in India. Consult Lal, B.B. and Srivastava, S.K., 'Perhaps the Earliest Jaina Terracotta so far excavated in India', *Madhu* (Recent Researches in Indian Archaeology and Art History), pp. 329-31.
14. Sircar, D.C., *Select Inscriptions*, Vol. I, Calcutta, 1965, pp. 213-21.
15. Consult Shah, U.P., *Studies in Jaina Art*, Varanasi, 1955, pp. 8-9; Prasad, H.K., 'Jaina Bronzes in the Patna Museum', *Mahāvīra Jaina Vidyālaya Golden Jubilee Vol.*, Bombay, 1968, pp. 275-80. The image in the Patna Museum is procured from Chausa in Bhojpur district of Bihar.
16. A colossal Tirthāṅkara image from the Kaṅkāli Tīlā is dated in V.S. 1234 (A.D. 1177).
17. These narrative panels of the Kuṣāṇa period are on display in the State Museum, Lucknow (Acc. Nos. J626, J354). Consult, Buhler, G., 'Specimens of Jaina Sculptures from Mathurā', *Epigraphia Indica*, Vol. II, pp. 314-18; *Pauma-cariya*, 3. 122-26.
18. Tiwari, Maruti Nandan Prasad, *Jaina Pratimā-vijñāna*, Vārāṇasī, 1981, pp. 49-52.
19. Consult, Tripathi, L.K., 'The Erotic Sculptures of Khajurāho and their Probable Explanation', *Bhārati*, No. 3, 1959-60, pp. 82-104.
20. अत्रैव कामदेवस्य रतेश्च प्रतिमां व्यधात् ।
जिनागरे समस्तायाः प्रजायाः कौतुकाय सः ॥
Hari-varṇṣa-purāṇa, 29.2.
21. *Hari-varṇṣa-purāṇa*, 29. 1-10.
22. However, Gaṇeśa, Nava-grahas, Kṣetrapāla, Brahma-sānti and Kaparadin Yakṣas, 64 Yoginīs, Sānti-devī and the parents of the Jinas were included after c. eighth century A.D.
23. For details consult, Tiwari, Maruti Nandan Prasad, *op.cit.*, pp. 29-44: The story of the transfer of embryo of Mahāvīra, the image of Jivantasvāmin Mahāvīra and reference to Mallinātha as female Tirthāṅkara are not mentioned in the Digambara works.
24. *Samavāyāṅga-sūtra*, 157; *Kalpasūtra*, 2, 184-203; *Paumacariya* 1. 1-7.
25. The *aṣṭa-mahā-prātihāryas*—eight chief accompanying attendants—are the *Aśoka* tree, the *deva-ḍundubhi*, *sura-puṣpavṛṣṭi* (scattering of flowers by gods), the *tri-cchatra* (triple umbrella), the *cāmara* (fly-whisk), the *simhāsana* (lion-throne), the *divyadhvani* (divine music) and the *bhā-maṇḍala* (halo)—See, *Pauma-cariya*, 2.35-36; *Harivarṇṣa-purāṇa*, 3.31-38; *Pratiṣṭhā-sāroddhāra*, 1.76-77.
26. Chanda, R.P., 'Jaina Remains at Rājgir' *Archaeological Survey of India, Annual Report, 1925-26*, pp. 125-26; Tiwari, Maruti Nandan Prasad, 'An Unpublished Jina Image in the Bharat Kala Bhavan, Varanasi', *Vishveshvaranand Indological Journal*, Vol. XIII, Nos. 1-2, March-Sept.

1975, pp. 373-75.

27. Shah, U.P., *Akota Bronzes*, pp. 28-29.

28. आजानुलम्बबाहुः श्रीवत्साङ्कः प्रशान्तमूर्तिश्च । दिव्यासास्तरुणो रुपांश्च कार्यहीतां देवः ॥

Bṛhat-saṁhitā, 58.45; also see, *Mānasāra*, 55. 46, 71-95.

29. *Vāstu-vidyā-jina-parikaralakṣaṇa*, 22. 10-12, 33-39.

30. For details consult, Tiwari, Maruti Nandan Prasad, *Jaina Pratimā-vijñāna*, pp. 144-47.

31. *Epigraphia Indica*, Vol. II, pp. 202-03, 210; Bhattacharya B.C., *The Jaina Iconography*, Lahore, 1939, p. 48.

32. Shah, U.P., *Studies in Jaina Art*, pp. 94-95; De, Sudhin, 'Caumukha a Symbolic Jaina Art', *Jain Journal*, Vol. VI, No. 1, July 1971, p. 27.

33. Banerjee, J.N., *The Development of Hindu Iconography*, Calcutta, 1956, p. 461; Shukla, D.N., *Pratimā-vijñāna*, Lucknow, 1956, p. 315; Agrawala, P.K., 'The Triple Yakṣa Statue from Rājghaṭ', *Chhavi*, Vol. I, Varanasi, 1971, pp. 340-42; Pandey, Deena Bandhu, *Notes on Indian Iconography*, Varanasi, 1978, pp. 15-21; Agrawala, V.S., *Indian Art*, Vārāṇasī, 1965, pp. 49-50, 232.

34. प्रशान्ताः शासनदेवताश्च या जिनाश्चतुर्विंशतिमिश्रिताः सदा ।

हिताः सुतामप्रतिचक्रयन्विताः प्रयाचिताः सन्निहिता भवन्तु ताः ॥

ग्रहोर्गा भूतपिशाचराक्षसा हितप्रवृत्तौ जनविधकारिणः ।

जिनेशिनां शासनदेवतागणप्रभावशक्त्याथ शमं श्रयन्ति ते ॥

Hari-varṇśa-purāṇa 66.43-45.

35. Shah, U.P. 'Yakṣa Worship in Early Jaina Literature' *Journal, Oriental Institute*, Vol. III, No. 1, Sept. 1953, pp. 61-62.

36. Shah, U.P., *Akota Bronzes*, pp. 28-29; Shah, U.P., 'Introduction of Śāsana-devatās in Jaina Worship', *Proceedings & Trans. of Oriental Conference*, 20th Session, Bhubanesvara, Oct. 1959, Poona, 1961, pp. 141-52.

37. Viṣṇu, Śiva, Brahmā, Indra, Skanda Kārttikeya, Kālī, Gaurī, Cāmuṇḍā Vaiṣṇavī etc.—See, Banerjee, J.N., *op. cit.*, pp. 561-63.

38. Tārā, Vajraśṛṅghalā, Vajratārā, Vajraṅkuśī etc.—See, Bhattacharyya, Benoytosh, *The Indian Buddhist Iconography*, Calcutta, 1968, pp. 56, 235, 240, 242, 297.

39. Shah, U.P., *Akoṭā Bronzes*, pp. 28-31.

40. These instances come from Deogarh (Temple 12, Uttara Pradesh, 862 A.D.), Patiyāna-dāi (Ambikā image, Madhya Pradesh, 11th century A.D.) and Bārabhuji cave (Khaṇḍagiri, Puri, Orissa, 11th-12th century A.D.).

41. Shah, U.P., 'Iconography of the Sixteen Jaina Mahāvīdyās', *Journal of Indian Society of Oriental Art*, Vol. XV, 1947, pp. 114-77.

42. *Sūtra-kṛtāṅga* (2.2.15) and *Nāyā-dhamma-kahāo* (129).

43. *Pauma-cariya*, 7.73-107, 7.144-4, 59-84, 67.1-3.

44. *Nirvāṇa-kalikā*, *Mantrādhirāja-kalpa* (of Sagara-chandra Sūri, c. 13th century A.D.), *Ācāra-dinakara* (of Vardhamāna Sūri, A.D. 1412): *Pratiṣṭhā-sāra-saṅgraha* (of Vasunandin, c. 12th century A.D.), *Pratiṣṭhā-sāroddhāra* (of Āśādhara, c. A.D. 1228), and *Pratiṣṭhā-tilaka* (of Nemicandra, A.D. 1543).

Chapter 2

1. In the vast galaxy of Indian divinities a number of such folk-goddesses, as Revatī, Pūtanā, Śīta-pūtanā, Śaṣṭhī, Jaṭā-hārīṇī, Śītālā and also Bahu-putrikā, both benevolent and malevolent in character, were regarded deities mainly of infants. Banerjea, J.N., *The Development of Hindu Iconography*, Calcutta, 1956, pp. 489-96, 563. Mitra, Debala, *Bronzes from Achutarajapur*, Delhi, 1978, p. 44.
2. Bhattacharya, B.C., *The Jaina Iconography*, Delhi, 1974 (rep.), pp. 86, 104. Banerjea, J.N., *op. cit.*, p. 563. Mitra, Debala, *op. cit.*, p. 44. Mitra, Kalipada, "Note on Two Jaina Images", *Jr. Bihar-Orissa Research Society*, Vol. XXVIII, Pt. 2, 1942, p. 205. Jain, S.K. "Some Common Elements in Jaina and Hindu Pantheons—I Yakshas and Yakshiṇīs", *Jaina Antiquary*, Vol. XVIII, No. 2, Dec. 1952, p. 22.
3. Bhattacharya, B.C., *op. cit.*, p. 104.
4. Banerjea, J.N., *op. cit.*, p. 563.
5. Mitra, Debala, *op. cit.*, p. 44.
6. Mitra, Kalipada, *op. cit.*, p. 205.
7. Jain, S.K., *op. cit.*, p. 22.
8. *Ambikā-tāḍarīka* (Appendix 19 of *Bhairava-Padmāvatī-kalpa*, p. 93).
9. *Bhagavati-sūtra*, 10.5, 18.2; *Nirayāvaliyāo*, iii, 4, p. 79. Shah, U.P., "Yakṣa Worship in Early Jaina Literature", *Journal of Oriental Institute, Baroda*, Vol. III, No. 1, Sept. 1953, pp. 54-71. Misra, Ramanath, *Yakṣa Cult and Iconography*, Delhi, 1981, p. 53.
10. Shah, U.P., 'Yakṣa Worship in Jaina Literature' pp. 60-65.
11. Shah, U.P., *Akoṭā Bronzes*, p. 29, fn.6. Shah, U.P., "Introduction of Śāsanadevatās in Jaina Worship", *Proceedings & Trans. of Oriental Conference*, 20th Session, Bhubaneswar, Oct. 1959, Poona, 1961, p. 145.
12. Shah, U.P., "Introduction of Śāsanadevatās...", p. 145.
13. Ed. Pt. Dalsukh Malavania and Pt. Becharadas J. Doshi, L.D. Series, No. 21, Ahmedabad, 1968.
14. *Devī-māhātmya*, 2.52, 3.1, 8.9, 10.24.
15. *Ambikā-devī-stuti*, (Appendix 21 of *Bhairava-Padmāvatī-kalpa*, p. 96).
16. Shah, U.P., *Akoṭā Bronzes*, pp. 28-31. Shah, "Beginnings of Jaina Iconography", p. 12.

17. Tiwari, Maruti Nandan Prasad, *Elements of Jaina Iconography*, p. 44.
18. Govt. Museum, Mathurā, Acc. No. D7 (c. 9th century A.D.) B65 (c. 8th century A.D.) and State Museum, Lucknow, Acc. No. J 78 (c. 8th century A.D.).
19. The figure labelled as Ambāyikā is carved with her traditional Jina Neminātha on the facade in the group of the twenty-four Yakṣīs.
20. *Nirvāṇa-kalikā*, 18.22; *Triṣaṣṭi-salākāpuruṣa-caritra*, 8.9.385-86; *Ācāra-dinakara*, 34.22.
21. Rao, T.A. Gopinatha, *Elements of Hindu Iconography*, Vol. I, Pt. II, Varanasi, 1971, reprint, pp. 361-66.
22. *Hari-varṇa-purāṇa*, 66.45; *Ambikā-devī-kapla* (61st chapter of *kalpa-pradīpa*, p. 107) : निवारि-विष्-संघार्य. The Jaina Yakṣīs Ajitā, Kālikā, Mahākālī, Śāntā, Aśokā, Jvālāmālīnī, Mānavī, Gaurī, Aṅkuṣā, Jayā, Dhārīnī, Cāmuṇḍā, Padmāvatī and also Sarasvatī are likewise provided with goad and noose in two of their hands.
23. *Devī-māhātmya*, 8.12-23. The Mātṛkās were none else but respective Śaktis, issued forth and endowed with exceeding vigour and strength of different principal Brahminic deities such as Brahmā, Śiva, Viṣṇu, Guha, (Kārtikeya) and Indra.
24. *Ambikā-devī-stuti* of Jīnēśvara Sūri (Appendix 21 of *Bhairava-Padmāvatī-kalpa*, p. 96).
25. धनुर्बाण-दण्डासि-चक्राम्बुजानेक-शस्त्रोदिते! सृष्टि-संहार-कर्त्रि... *Ambikā-tāṭaṅka* (as appendix 18 of *Bhairava-Padmāvatī-kalpa*, p. 91).
26. The *Vāstu-vidyā* of Viśvakarmā gives their detailed list. The names of Umā, Pārvatī, Gaurī, Lalitā, Śrīyā, Kṛṣṇā, Himavantī, Rambhā, Sāvitrī, Tri-jatā, Totalā, Tri-purā are included in the list of twelve Guarīs while Totalā, Tri-purā, Saubhāgyā, Vijayā, Gaurī, Pārvatī, Śūleśvarī, Lalitā, Īśvarī, Māneśvarī, Umā, Viṇā, Hastinī, Trinetrā, Ramaṇā, Trailokya-vijayā, Kāmeśvarī, Rakta-netrā, Caṇḍī, Jaṅghā, Jambhīnī, Navala-prabhā and Bhairavī are referred to as twenty-four Pārvatīs. The list of Nava-durgās includes Mahālakṣmī, Nandā, Kṣemaṅkarī, Śivadūtī, Mahācaṇḍā, Bhramarī, Sarva-maṅgalā, Raivatī and Harasiddhi.
27. *Ambikā-tāṭaṅka* and *Ambikā-stavana* of Vastupāla (appendices No. 19 and 20 of *Bhairava-Padmāvatī-kalpa*, p. 92-95).

Chapter 3

1. सिंहयाना हेमवर्णा सिद्धबुद्धसमन्विता । कम्पाग्रलुम्बिभृत्पाणिश्राम्बा सङ्घविष्णवत् ।।
Ūrjayanta-stave (verse 13) of *Kalpa-pradīpa* or *Vividha-tīrtha-kalpa* (Ed. Jina Vijaya, Singhi Jaina Series No. 10, Pt. I, Santiniketan, 1934).
2. *Rūpa-maṇḍana* 6. 25-26.

3. इत्य कुबेरा नरवाहणा अंबिया सीहवाहणा खितवालो अ सारमेअवाहणो तित्यस्स रक्खं कुण्णि ।
Kalpa-pradipa, p. 19.
पायारसमीवे सिरिनेमिमुतिसहिआ सिद्धबुद्धकलिआ अंबलुंबिहत्या सिंहवाहणा अंबादेवी चिट्ठइ ।
Kalpa-pradipa, p. 14.
4. जिनवचसि कृतास्था संश्रिता कप्रमाश्रं समुदितसुमनस्कं दिव्यसौदामनीरुक् ।
दिशतु सततमम्बा भूतिपुष्पात्यकं नः समुदितसुमनस्कं दिव्यसौ दामिनीरुक् ।।
Caturvīṃśatikā 88.22.
सिंहेसिं हेलयालं जयति खरनखैर्वीतनिष्ठेतिनिष्ठे, शुक्ले शुक्लेशनाशं दिशति शुभकृतौ
पण्डितेखण्डिते खम् ।
याते या तेजसाद्या तडिदिव जलदे भाति धीरातिधीरा, पत्यापत्यापनीयानमुदितसमपराध्याधमं
बाधमम्बा ।।
Caturvīṃśatikā 96.24.
5. हस्तालम्बितचूतलुम्बिलतिका यस्या जनोभ्यागमद् विश्वासेवितताप्रपादपरतां वाचा रिपुत्रासकृत् ।
सा भूति विततोतु नेर्जुनरुचिः सिंहेधिरूढोल्लसद् विश्वासे वितताप्रपादपरताम्बा चारिपुत्रासकृत् ।।
Stuti-caturvīṃśatikā 22.4, also see its 24.4.
6. At least in one mantra Ambikā is also provided with a buffalo as her
vāhana :
ओं कूष्माण्डिनि रक्ते रक्तमहिषसमारूढे शुभाशुभं कथय कथय झ्वीं स्वाहा ।
Ambikā-devī-kalpa of Subha-candra (in manuscript) as quoted by U.P. Shah, in his article 'Iconography of the Jaina Goddess Ambikā' *four*.
University of Bombay, Vol. IX, 1940-41, P. 149, fn 2.
7. कूष्माण्डीं देवीं कनकवर्णां सिंहवाहनां चतुर्भुजां मातुलिङ्गपाशयुक्तदक्षिणकरां पुत्रांकुशान्वित-
वामकरां चेति ।
Nirvāṇa-kalikā 18.22.
8. ततीर्थजन्मा कूष्माण्डी स्वर्णाभा सिंहवाहना । आम्रलुंबीपाशधरवामेतरभुजद्वया ।।
पुत्रांकुशधरवामकरयुग्माभवत्प्रभोः । अंबिकेत्यमिधानेन भर्तुः शासनदेवता ।।
Triṣaṣṭi-śalākā-puruṣa-caritra 8.9.385-86.
9. श्रीनेमिजिनस्य अम्बा देवी कनककान्तिरुचिः सिंहवाहना चतुर्भुजा आम्रलुम्बिपाशयुक्तदक्षिण-
करद्वया पुत्राङ्कुशासक्तावामकरद्वया च ।
Pravacana-sāroddhāra 22, p. 94.
10. द्विभुजा सिंहमारूढा आम्नादेवी हरित्रिभा ।
देवी कूष्माण्डिनी यस्य सिंहयाना हरित्रिभा । चतुर्हस्ता जिनेन्द्रस्य महाभक्तिविराजिता ।।
Pratiṣṭhā-sāra-saṅgraha 5.64, 66.
11. सव्येकधुपगप्रियंकरसुतर्कप्रीत्यै करे बिभ्रती, दिव्याम्रस्तबकं शुभङ्करकरशिलपटान्यहस्ताङ्गुलिम् ।
सिंहे भर्तृचरे स्थितां हरितभामाम्रद्रुमच्छायागं, वंदारं दशकार्मुकोच्छ्रयजिनं देवीमिहाम्नां यजे ।।
Pratiṣṭhā-sāroddhāra 3.176.
घते वामकटौ प्रियंकरसुतं वामे करे मञ्जरीं, आम्रस्यान्यकरे शुभङ्करतुजो हस्तं प्रशस्ते हरौ ।
आस्ते भर्तृचरे महाप्रविविधच्छायं श्रिताभीष्टदा । यासौ तां नुतनेमिनाथपदयोर्नम्रमिहाम्नां यजे ।।
Pratiṣṭhā-tilaka 7.22.

12. अम्बिकमल्लुम्बोपाशालम्बिदक्षिणदोर्द्वया । सपुत्राङ्कुशभूद्वामदोर्द्वया सिंहवाहना ॥
Padmānanda-mahākāvya: appendix Neminātha, 57.
13. सा य भगवई चउम्मुआ दाहिणहल्येसु अंबलुंवि पासं च धारेई । वामहल्येसु पुण पुनं अंकुसं च धारेई । सिरिनेमिनाहस्स सासणदेवय ति निवसई रेवईगिरिसिहरे ।
Ambikā-devī-Kalpa (61st chapter of Kalpa-pradīpa), p. 107.
 सिंहारूढा कनकतनुर्गु वेदबाहुश्च वामे, हस्तद्वन्द्वेऽङ्कुशतनुभुवौ बिभ्रती दक्षिणे च ।
 पाशाग्रालीं सकलजगतां रक्षणैकार्द्रचित्ता, देव्यम्बा नः प्रदिशतु समस्तौघविध्वंसमाशु ॥
Ācāra-dinakara, Pt. II, 22, p. 177.
 सिंहारूढाम्बिका पीताम्रलुम्बिनागपाशकम् । अङ्कुशं च भया (?) तथा पुत्रं तस्य (स्याः) हस्तेषु कारयेत् ॥
Rūpāvatāra (As quoted by U.P. Shah in his paper on the Iconography of Jaina Goddess Ambikā, p. 159, fn. 4).
14. सिंहारूढाम्बिका पीता मुलंभि? (त्याग्रकं) नागपाशकम् । अङ्कुशं च तथा पुत्रं तथा हस्तेष्वनुक्रमात् ॥
Rūpa-maṇḍana 6.19; also see, Devatā-mūrti-prakaraṇa, 7.61.
15. कुष्माण्डिनी कनककान्तिरिभारियाना, पाशाग्रलुम्बिसृणिसफलमावहन्ती ।
 पुत्रद्वयं करकटीतटगं च (नेमि-) नाथ-क्रमाम्बुजयुगं शिवदा नमन्ती ॥
Mantrādhirāja-kalpa 3.64.
16. हरिद्वर्णा सिंहसंस्था द्विभुजा च फले वरम् । पुत्रेणोपास्यामाना च सुतोत्सङ्गा तथाम्बिका ॥
Aparājita-prccā, 221.36.
17. *Ambikā-stavana* (as appendix 20 of the *Bhairava-Padmāvatī-kalpa*, p. 95)
18. हस्तविन्यस्तसहकारफललुम्बिका, हरतु दुरितानि देवि जगत्यम्बिका ।
 (As quoted by U.P. Shah in his paper 'Iconography of Ambikā', p. 150, fn. 3).
19. Ramachandran, T.N., *Tirupparuttikkunram and Its Temples*, Madras, 1934, p. 209.
20. Burgess, J., 'Digambara Jaina Iconography', *Indian Antiquary*, Vol. XXXII, 1903, pp. 463, pl. IV, fig. 22.
21. *Bhairava-Padmāvatī-kalpa*, Appendices Nos. 16-19-21.
22. ...दुष्टसंचूर्णिनि! क्षुद्रविद्राविणि! शत्रुसंचूर्णिनि! धार्मिका-रक्षिणि! देवि!... सृष्टिसंहारकर्त्रि!
 दिव्ये! देवेन्द्रनागेन्द्रभूपेन्द्रचन्द्रस्तुते! ...
Ambikā-tāṭaṅka (Appendix 18 of Bhairava-Padmāvatī-kalpa, p. 91)
23. कृष्माण्डिके! हूँ नमो देवि! अम्बिके! हः सदा सर्वसिद्धिप्रदे! अलं रक्ष रक्ष मां देवि! वादे, विवादे, रणे, कानने, शत्रुमध्ये, श्मशाने, अग्नौ, गिरौ, रात्रौ सन्ध्याकाले, विहस्ते, निरस्ते, नमःस्थं, निष्पण्णं, प्रमत्तं भयैव्याघ्रसिंहैर्वराहैश्च रुद्धं तथा व्यालवेतालभूपालभीतं, ज्वरेणापिभूतं, कृतान्तेन नीतं, नेणे उक्तं नैराक्षसैर्देवि! अम्बालये! त्वत्प्रसादात् शान्तिकं, पौष्टिकं, वश्यकार्षणं, सम्पन्नं, मोहनं, दुष्टसंचूर्णनं, धार्मिकारक्षणम् ।
Ambikā-tāṭaṅka (Appendix 18 of Bhairava-Padmāvatī-kalpa, p. 91).
 Jinaprabha Sūri invokes her as the remover of obstacles (निवारक विग्नसंघायं) and bestower of *ṛddhi-siddhi* (दीप्ति अणैगरूपाओ रिद्धिसिद्धीओ).
Ambikā-devī-kalpa (61st chapter of Kalpa-pradīpa, p. 107-08).

24. ओं ह्रीं अम्बिके! हां ह्रीं हां ह्रीं क्लीं ब्लूं सः ह्स्क्लह्रीं नमः ।
Ambikā-stuti (appendix 17 of *Bhairava-Padmāvatī-kalpa* p. 90).
 ओं ह्रीं आम्बिकृष्णाम्बिके! ह्स्क्लह्रीं नमः । (अयं मूलमन्त्रः) ।
Ambikā-tāḍaṁka (Appendix 19 of *Bhairava-Padmāvatī-kalpa*, p. 92).
25. ओं ह्रीं अम्बे! ओं क्रीं ह्रीं हां ह्रीं क्लीं ब्लूं सः ह्स्क्लह्रीं नमः । इदं यन्त्रं पवित्रपट्टके
 यक्षकर्दमकणवीरपुष्पैर्जाप्यं दिनसप्तकेन द्वादश सहस्राणि, ततः पुरुधृतमधुरकुण्डमिश्रजपाकुसुम-
 दशांशचूर्णेन गुटिकाशत (12) त्रिकोणकुण्डे होमः । ततोम्बिका सिद्धा स्यात् । विश्वक्षोभण-
 स्याकवैष्णवपात्रवतार-स्वप्न देशसिद्धिर्मुद्गलादिग्रहनिग्रहं च विदधाति । अन्यदपि हितं सम्पादयति ।
Ambikā-tāḍaṁka, (appendix 19 of *Bhairava-Padmāvatī-kalpa*, p. 93).
26. व्यालेलात्पद्मप्रवणण्डण्डिक्किगैङ्गणारभ्यं, ध्वस्तध्वान्तं समन्तान्निविरणण्डण्ड्यरेल्लसितेन ।
 देवी दिव्याशुक्लां ध्वजपट्टपटलेः शोभमानं विमानं, लीलारुढा भ्रमन्ती भुवनवृत्तनतिः पतु मम्बिका सा ।।
 यद् देवे दिव्यादाभाक्षितचक्रुरभ्रमेदमुधालिमाला, भास्वन्मणिव्यमालामितदमलमहेमण्डलीमण्डिताङ्गा ।
 समुक्तातारह्वरेणमलगतस्तारकस्तर्जयन्ती, वज्रलाङ्करभासा हसितरविकरा पतु मम्बिका सा ।।
Ambikā-ṣṭaka, (appendix 16 of *Bhairava-Padmāvatī-kalpa*, p. 88).
27. सान्द्राप्रालुम्बिहस्ता तलहरिगता बालकभ्यामुपेता, ध्याता या सिद्धकर्मैर्विघटितदमरा साधकैर्भक्तियुक्ताः ।
 रक्ता गुणरुक्ताः स्मृतिमणिनिभा कलेशविध्वंसधीभिः, पीता वश्यानुभवेर्विहितजनिहिता पतु मम्बिका सा ।
Ambikā ṣṭaka, (appendix 16 of *Bhairava-Padmāvatī-kalpa*, p. 89).
28. *Ambikā ṣṭaka*, (appendix 16 of *Bhairava-Padmāvatī-kalpa*, 3-6, p. 88-89).
29. क्लीं प्रचण्डे! प्रसीद प्रसीद क्षणं ब्लूं सदा प्रसन्ने! विधेहीक्षणम् ।
 सः सतां दत्तकल्याणमालोदये! ह्स्क्लह्रीं नमस्तेम्बिके! अङ्कस्थपुत्रद्वये ।।
 इत्थमदभुतमाहात्म्यमन्त्रस्तुते! क्रौंसमालीढषट्कोणयन्त्रस्थिते! ।
 ह्रींयुतेम्बे! मरुमण्डलालङ्कृते! देहि मे दर्शनं ह्रीं त्रिरेखावृते! ।।
Ambikā-stuti, verses 4-5 (appendix 17 of *Bhairava-Padmāvatī-kalpa*, p. 90).
30. सिंहारुढा सुतयुगविभूषिता कम्पनम्रमध्यगता । साम्बादेवी तीर्थार्थिधर्मासिनी हरतु मम दुरितम् ।।
 ...आग्रहस्ते! महासिंहयानस्थिते ।... धनुर्बाणदण्डासिचक्राम्बुजनेकशस्त्रोदिते...
Ambikā-tāḍaṁka (appendix 18 of *Bhairava-Padmāvatī-kalpa*, p. 91).
31. "ऐं ह्स्क्लह्रीं ह्रीं नमः । सहस्रत्रय-जापः, रक्तध्यानेन मंजिष्टारुणवसनां स्वर्णाभरणभूषिताङ्ग्यां
 सिंहारुढामङ्गुलीलानैकडिम्भां अङ्गुस्थद्वितीयडिम्भां हेमवर्णां चतुर्भुजां मुपरितनवामकराङ्गुलामुल
 परितनदक्षिणकराताम्रलुम्बीमधस्तनदक्षिणकरबीजपूरामधस्तनवामकरपाशां देवीम्बिकां ध्यायेद्
 एकैवावसाने (न) जपः कार्यः । रक्तध्यानेन विशिष्टफलमफलं रागवशादि स्वप्नोपदेशश्च ।
Ambikā-tāḍaṁka, (appendix 19 of *Bhairava-Padmāvatī-kalpa*, p. 92)
32. ... देवी चतुर्भुजा शंखचक्रवरदपाशान्यस्वरूपेण सिंहारुढास्थिता शान्तिद्विभुजास्थिता पार्श्वदेवकन्या...
 As quoted by U.P. Shah, in his paper 'Iconography of Ambikā', p. 161.
33. ... आम्बिकृष्णमण्डपभुजां शंखचक्रधनुःपरशुतोमरखड्गपाशकोद्रवपौष्टिकैः देवी...
 As quoted by U.P. Shah. *op-cit.*, p. 161, fn. 1.
34. Shah, U.P., *op-cit.*, p. 163.
35. ... देवदेवीगणैः सेविताङ्घ्रिद्वये जागरूकप्रभावैकलक्ष्मीमये ।
Ambikā-stuti, verse 8 (appendix 17 of *Bhairava-Padmāvatī-kalpa*, p. 90).
36. *Ambikā-devi-Kalpa*, 61st Chapter of *kalpa-pradīpa*, pp. 107-08.
37. For details consult, Shah, U.P., 'Iconography of Ambikā', pp. 147-48.

Chapter 4

1. Shah, U.P., *Akoṭā Bronzes*, pp. 20-31, pls. 10 and 14.
2. *Ibid.*, pp. 30-31, pl. 14.
3. *Ibid.*, pp. 29-31, 33-44, 48-49, pls. 10, 14, 22, 25-27, 29-31, 34, 41, 44b, 45a, 45c.
4. *Ibid.*, pp. 30-31, pl. 14.
5. *Ibid.*, pp. 35-49, pl. 49.
6. *Ibid.*, pp. 30-31, pl. 14; Shah, U.P., *Jaina Art and Architecture*, (Ed. A. Ghosh), Vol. I, pp. 139-40.
7. Shah, U.P., *op. cit.*, pp. 28-29, pl. 10b.
8. Tiwari, Maruti Nandan Prasad, *Elements of Jaina Iconography*, p. 44.
9. Tiwari, Maruti Nandan Prasad, *Jaina Pratimā-vijñāna*, p. 225.

Chapter 5

1. The attributes here and elsewhere are reckoned clockwise starting from the lower right hand.
2. Shah, U.P., *op. cit.*, pp. 49-51, 53-60, pls. 48a, b, 50a, c, 46b, 51, 55, 57a, b, 59-62, 65 and 68.
3. *Ibid.*, pl. 50a, c., 48a, b.
4. The figures from Akoṭā are now deposited in the Baroda Museum and National Museum, Delhi (Acc. No. 68.190).
5. Devkar, V.L., 'Two Recently Acquired Jaina Bronzes in the Baroda Museum,' *Bull. Museum and Picture Gallery, Baroda*, Vol. XIV, 1962, pp. 37-38.
6. Agrawala, R.C., 'Some Interesting Sculptures of the Jaina Goddess Ambikā from Marwar', *Journal of Indian Historical Quarterly*, Vol. XXXII, No. 4, Dec. 1956, pp. 434-35.
7. Shah, U.P. 'Iconography of Jaina Goddess Ambikā,' p. 154.
8. Tiwari, Maruti Nandan Prasad, *Elements of Jaina Iconography*, pp. 117-23.
9. Sankalia, H.D., 'Jaina Iconography', *New Indian Antiquary*, Vol. II, 1939-40, pp. 508-09.
10. Sharma, B.N., *op. cit.*, p. 52.
11. Agrawala, R.C., 'Goddess Ambikā in the Sculptures of Rajasthan', *Quarterly Journal Mythic Society*, Vol. XXXIX, No. 2, July 1958, p. 90.
12. *Ibid.*, p. 91.
13. Shah, U.P., *op. cit.*, p. 154.
14. Cadre, A.S., 'Seven Bronzes in the Baroda State Museum,' *Bull. Baroda Museum*, Vol. I, Pt. II, 1944, p. 49.
15. Sankalia, H.D., *op. cit.*, p. 509.
16. Shah, U.P., *op. cit.*, p. 159.

17. *Ibid.*, p. 164.
18. *Ibid.*, p. 155.

Chapter 6

1. Tiwari, Maruti Nandan Prasad, 'Iconography of the Jaina Yakṣī Ambikā at Deogarh', *Vishveshvaranand Indological Journal*, Vol. XIX, Pts. I-II, 1981, pp. 242-46.
2. The figures are mostly on the enclosure wall of temple No. 12 (about 40 figures), door-lintels (temple Nos. 12, 4, 5) and the free-standing pillars near temple Nos. 1, 4, 12, 14, 26, and 29 (13 figures).
3. *Nirvāṇa-kalikā* 18.22; *Triṣaṣṭī-śalākā-puruṣa-caritra* (8. 9. 385-86) and the *Ācāra-dinakara* (34.22, p. 177).
4. Tiwari, Maruti Nandan Prasad, *Elements of Jaina Iconography*, pp. 75-76.
5. For details see, Cunningham, A., *Archaeological Survey of India Report* (Central India), Vol. IX, Varanasi, 1966 (Rep.) p. 32; Amar, Gopīlā, 'Patiān-dāi : Eka Gupta-kālīna Jaina Mandira', *Anekānta*, Year 19, No. 6, February 1967, p. 344; Pramod Chandra, *Stone Sculpture in Allahabad Museum*, Bombay, 1970, p. 162; Tiwari, Maruti Nandan Prasad, 'a Nonpareil Ambikā Image from Patiān-dāi', *Jain Journal*, Vol. XVIII, No. 2, Oct. 83, pp. 45-53.
6. Sharma, B.N., *op. cit.*, p. 31.
7. Khan, Mohd. Abdul Waheed and Jain, Balchandra, *Jaina Art and Architecture*, (Ed. A. Ghosh) Vol. III, pp. 573, 582.

Chapter 7

1. Khan, Mohd. Abdul Waheed and Jain Balchandra, *Jaina Art and Architecture*, (Ed. A. Ghosh) Vol. III, p. 564.
2. *Ibid.*, Vol. I, p. 166.
3. Prasad, H.K., 'Jaina Bronzes in the Patna Museum', *Mahāvīra Jaina Vidyālaya Golden Jubilee Volume*, Bombay, 1968, p. 289.
4. Mitra, Kalipada, 'Note on Two Jaina Images', *Journal of Bihar Orissa Research Society*, Vol. XXVIII, Pt. 2, 1942, pp. 198-207.
5. Mitra, Debala, 'Some Jaina Antiquities from Bankura', West Bengal; *Journal of the Asiatic Society*, Vol. XXIV, No. 2, 1985, pp. 131-34; Banerjee, P., *Jaina Art and Architecture*, (Ed. A. Ghosh), Vol. I, pp. 153, 155-56, 161.
6. Mitra, Debala, *Bronzes from Achutarajapur*, p. 44.
7. *Ibid.*, p. 44.
8. Mohapatra, R.P., *Jaina Monuments of Orissa*, Delhi, 1984, pp. 232-35, 98, 101, 114-15, 125, 133. The author has wrongly identified the

female figures in the images showing tutelary couple with children as Ambikā. These images possibly represent the parents of the Jinas.

9. Joshi, Arjun, 'Further Light on the Remains at Podasingidi', *Orissa Historical Research Journal*, Vol. X, No. 4, 1962, p. 31.
10. Mitra, Debala, 'Śāsanadevis in the Khandagiri Caves', *Journal of the Asiatic Society*, Vol. I, No. 2, 1959, pp. 129, 132.
11. Sharma, B.N., *Jaina Art and Architecture* (Ed.A. Ghosh), Vol. III, p. 541; Sharma, B.N., *Jaina Images*, Delhi, 1979, pp. 101-106.
12. Mitra, Debala, *Bronzes from Achutarajapur*, pp. 45-48.

Chapter 8

1. Desai, P.B., *Jainism in South India and Some Jaina Epigraphs*, Sholapur, 1963, pp. 37, 64, 69, 73, 173, 184, 194.
2. Srinivasan, K.R., *Jaina Art and Architecture* (Ed.A. Ghosh), Vol. III, pp. 599-600.
3. Ramachandran, T.N., *Tirupparuttikkunram and Its Temples*, p. 20.
4. Desai, P.B., *op. cit.*, p. 173.
5. Shah, U.P., *op. cit.*, pp. 154-55.
6. Sharma, B.N., *op. cit.*, p. 54.

Chapter 9

1. Shah, U.P., 'Iconography of Jaina Goddess Ambikā', p. 161.
2. Motichandra, *Jaina Miniature Paintings from Western India*, Ahmedabad, 1949, pp. 140-41.
3. Nawab, Sarabhai M., *Jaina Paintings*, Vol. I, Ahmedabad, 1980, p. 77 fig. 169, Col. Pl, 22.
4. *Ibid.*, pl. 7; Shah, U.P., *op. cit.*, p. 156; Brown, W. Norman 'Early Śvetāmbara Jaina Miniatures', *Indian Arts and Letters*, Vol. III No. 1 (New Series), 1929, p. 17.
5. Nawab, Sarabhai, M., (Ed.), *Jain Chitrakalpalatā*, Ahmedabad, 1940, pp. 2-4, fig. 7.
6. Shah, U.P., *op. cit.*, p. 157; Nawab, Sarabhai, M., *Jaina Paintings*, p. 71, fig. 118.
7. Nawab, Sarabhai M., *op. cit.*, pp. 60-61, pl. 12, fig. 34.
8. As quoted by U.P. Shah in his article 'Iconography of Ambikā', p. 157.
9. Ramachandran, T.N., *Tirupparuttikkunram and Its Temples*, pp. 157-60, pls. XXIX, XXX, figs. 83-84; Shah, U.P., *op. cit.*, p. 149.

Appendix-A

Temples of Ambikā

Besides several literary references to the ancient images and temples of Ambikā, mainly found in the *Kalpa-pradīpa* of Jinaprabha Sūri (first half of the 14th cent. A.D.),¹ we also come across a few existing archaeological remains of ancient temples of Ambikā, ranging in date between c. eighth century A.D. and the 16th century A.D.² One of the earliest temples of Ambikā, datable prior to A.D. 784 (probably to mid-8th century A.D.), is at Mt. Girnar in Gujarat. The temple belonged to the Digambara sect.³ An inscription of *saṃvat* 1249 (A.D. 1192) refers to the pilgrimage of Vastupāla, the famous Jaina minister of the Vaghelā regent Vira-dhavalā of western India, to the temple of Ambikā on Raivataka hill (Mt. Girnar).⁴ Jinaharṣa Sūri also refers to the visit of Vastupāla-Tejapāla to the temple of Ambikā on Mt. Girnar. He further mentions that the two brothers caused the construction of a big *maṇḍapa* in the Ambikā temple and also the *parikara* of the image of Ambikā. They also installed the images of Neminātha, Caṇḍapa, and his elder brother Malladeva.⁵ An eulogy given at the end of the golden lettered copy of the *Kalpa-sūtra* also refers to the construction of the temple of Ambikā on the Girnar hill by a *śreṣṭhīn* Śāmala in *saṃvat* 1524 (A.D. 1467).⁶ The present temple on the Mt. Girnar apparently appears to be the construction of the 15th century A.D. Thus we have a long history of the construction and restoration of the temple of Ambikā on Mt. Girnar from c. eighth century A.D. to the 14th century A.D.

Another temple, again possibly of Digambara affiliation, and attributable to c. late 10th or early 11th century A.D., is found near Thān in Saurashtra (Gujarat).

The exquisitely carved unique image of Ambikā from Patiān-dāi temple in Satna district of M.P. is indeed a cult image of c. 11th century A.D. The image, presently preserved in the Allahabad Museum, originally was installed in the *sanctum sanctorum* of the Patiān-dāi temple.

Another temple, possibly of pre-medieval or early medieval foundation was found at Kodināra in Saurashtra. Vastu-pāla had founded a

temple dedicated to Ambikā at Kāshrada (Kāśindrā), near Karṇāvati (Ahmedabad) in Gujarat. (The temple was founded between A.D. 1225 and 1235.) The 24th *deva-kulikā* in the Lūṇa Vasahī complex (Mt. Abu, Rajasthan, 2nd quarter of the 13th century A.D.) also enshrines a large cult image of Ambikā,⁷ which possibly suggests that this *deva-kulikā* was dedicated to Ambikā. An independent shrine dedicated to Dharmā-devī (Ambikā), the Yakṣī of Neminātha, is situated to the south of the Vardhamāna temple at Tirupparuttikkunram.⁸

1. The most important images and temples were in Mathurā, Ūrjayantagiri (Mt. Girnar), Hastināpura, Ahicchatrā and Pratiṣṭhānpura.
2. The list is mainly based on the information kindly supplied by Prof. M. A. Dhaky.
3. गृहीत-चक्रप्रतिचक्र-देवता तथोर्जयन्तालय-सिंह-वाहिनी ।
शिवाय यस्मिन्निह सन्निधीयते क्व तत्र विष्णाः प्रभवन्ति शासने ।।
Hari-varṇśa-purāṇa, 66. 44.
4. *Jaina Tīrtha Sarva Saṃgraha* (Ed. Ambalal Premchand Shah), Vol I, Ahmedabad, 1943, p. 128.
5. *Ibid.*, p. 128.
6. श्री-अम्बिका-महादेव्या ऊर्जयन्ताचलोपरि । प्रासादः कारितः प्रौढः सामलेन सु-भावतः ।।
Jaina Tīrtha Sarva Saṃgraha, Vol. 1, Pt. I, pp. 128-29.
7. The figure of Ambikā is a later replacement but the *parikara* is original.
8. Ramachandran, T.N., *op. cit.*, p. 20.

Appendix-B

Jaina Texts and Their Dates (A.D.)

1. *Ācāra-dinakara* of Vardhamāna Sūri—1412.
2. *Ādi-purāṇa* of Jinasena—c. early 9th century.
3. *Aparājita-prcchā* of Bhuvanadeva—13th century.
4. *Bhairava-Padmāvatī-kalpa* of Malliṣeṇa Sūri—1047.
5. *Caturviṃśati-Jina-caritra* of Amaracandara Sūri—1241.
6. *Caturviṃśatikā* of Bappabhaṭṭi Sūri—c. latter half of the eighth century.
7. *Hari-varṇa-purāṇa* of Jinasena of Punnāṣa-gaṇa—783-84.
8. *Kahāvalī*—c. eighth century.
9. *Kalpa-pradīpa* or *Vividha-tīrtha-kalpa* of Jinaprabha Sūri—c. 1335.
10. *Māna-sāra*—c. seventh-eighth century.
11. *Mantr-ādhirāja-kalpa* of Sāgaracandra Sūri—c. 12th-13th century.
12. *Nirvāṇa-kalikā* of Pādalipta Sūri III—c. A.D. 900.
13. *Padma-purāṇa* of Raviṣeṇa—676.
14. *Pratiṣṭhā-sāra-saṃgraha* of Vasunandin—c. 12th century.
15. *Pratiṣṭhā-sāroddhāra* of Āśādhara—first half of 13th century.
16. *Pratiṣṭhā-tīlaka* of Nemicandra—1543.
17. *Pravacana-sāroddhāra* of Nemicandra Sūri—12th century.
18. *Rūpamaṇḍana* and *Devatā-mūrti-prakaraṇa* of Sūtradhāra Maṇḍana—15th century.
19. *Stuti-caturviṃśatikā* or *Śobhana-stuti* of Śobhana Sūri—c. 973.
20. *Tīloya-panṇattī* of Yativṛṣabha—c. eighth century.
21. *Triṣaṣṭi-śālākā-puruṣa-caritra* of Hemacandra Sūri—latter half of the 12th century.
22. *Uttara-purāṇa* (of Mahā-purāṇa) of Guṇabhadra—c. 897.
23. *Vāstu-vidyā* of Viśvakarman—late 11th or early 12th century.

Appendix-C

Eulogies

(i) श्रीअम्बिकाष्टकम्

व्यालोलालम्बमानप्रवणरणझणत्किङ्किणीक्वाणरम्यं
ध्वस्तध्वान्तं समन्तान्मणिकिरणगणाडम्बरोल्लासितेन ।
देवी दिव्यांशुकानां ध्वजपटपटलैः शोभमानं विमानं
लीलारूढा भ्रमन्ती भुवनकृतनतिः पातु मामम्बिका सा ॥१॥

या देवी दिव्यदामाञ्चितचिकुरभरामोदमुग्धालिमाला-
भास्वन्मणिक्यमालामिलदमलमहोमण्डलीमण्डिताङ्गा ।
सन्मुक्तातरहारैर्गगनतलगतस्तारकास्तर्जयन्ती
वज्रालङ्कारभासा हसितरविकरा पातु मामम्बिका सा ॥२॥

या कौबेरं विहाय स्वपतिपरिभवात् साधुदानप्ररूढात्
स्थानं श्रान्तातिमार्गे श्रमशमनकृते संश्रिता चूतवृक्षम् ।
क्षुत्क्षामौ वीक्ष्य पुत्रौ कृतसुकृतवशात् प्रार्थयन्ती फलानि
क्षिप्रं सम्प्राप तानि स्वचरितमुदिता पातु मामम्बिका सा ॥३॥

देवी याऽत्रोपविष्टा सरणिगतपतिं वीक्ष्य कम्पं दधाना
स्मृत्वा श्रीरैवताद्रि व्यवसितमरणा साधुधर्मं स्मरन्ती ।
आरुह्योतुङ्गशृङ्गं प्रपतनविधिना दिव्यदेवत्वमाप्ता
जैनेन्द्रे पादपीठे सततनतशिराः पातुमामम्बिका सा ॥४॥

या पश्चात्तापतप्तं गतमदमदनं दुष्कृतं स्वं स्मरन्ती
दंष्ट्रास्यं पिङ्गनेत्रं खरनखरकरं केसरालीकरालं ।
पुच्छाच्छ्रोत्रप्रकम्पावनिलयतलं दिव्यसिंहं स्वकान्तं
संरूढा याति नित्यं जिनपतिनिलये पातु मामम्बिका सा ॥५॥

सान्द्राम्नालुम्बिहस्ता तरलहरिगता बालकाभ्यामुपेता
ध्याता सा सिद्धकामैर्विघटितडमरा साधकैर्भक्तियुक्तैः ।
रक्ता रागानुरक्तैः स्फटिकमणिनिभा क्लेशविध्वंसधीभिः
पीता वश्यानुभावैर्विहितजनहिता पातु मामम्बिका सा ॥६॥

देवी विद्याधरेन्द्रासुरभुमनुजैर्वन्द्यपादारविन्दा
 प्रत्यूहान्निक्षिपन्ती क्षपितकलिमला बिभ्रती विश्वरक्षाम् ।
 जैनेन्द्र शासनं या प्रकटयति महोत्साहशक्त्या स्वभक्त्या
 नित्यं नाम्ना नराणां विशदशिवफला पातु मामम्बिका सा ॥७॥

एवं वृत्ताष्टकेन स्तुतिमुखरमुखः संस्तुतिं यः करोति
 ध्यानाधीनान्तरात्मा प्रशममुपगतो नित्यमेकाग्रचित्तः ।
 प्राप्तर्मध्ये निशायां शयनतलगतो यत्र कुत्रापि संस्थो
 देवी तस्य प्रकामं प्रकटयति पटुं प्रौढमम्बा प्रसादम् ॥८॥

(From *Bhairava-Padmāvatī-kalpa* of Malliṣeṇa Sūri, Appendix 16,
 Ed. K.V. Abhyankara, Ahmedabad, 1937, pp. 88-89).

(ii) श्रीअम्बिकास्तुतिः

ॐ महातीर्थैवतगिरिमण्डने! जैनमार्गस्थिते! विघ्नभीखण्डने! ।
 नेमिनाथाङ्घ्रिराजीवसेवापरे! त्वं जयाम्बे! जगज्जनुरक्षाकरे!
 ह्रीं महामन्त्ररूपे! शिवे! शङ्करे! देवि! वाचालसत्किङ्किणीनूपुरे! ।
 तारहारावलीराजितरेःस्थले! कर्णताटङ्कुरुचिरम्यगण्डस्थले!
 अम्बिके! हां स्फुरद्बीजविद्ये! स्वयं ह्रीं समागच्छ मे देहि दुःखक्षयम् ।
 हां हूँ तं द्रावय द्रावयोपद्रवान् ह्रीं द्रहि क्षुद्रसर्पेभकण्ठीरवान्
 क्लीं प्रचण्डे? प्रसीद प्रसीद क्षणं ब्रह्म सदा प्रसन्ने! विधेहीक्षणम् ।
 सः सतां दत्तकल्याणमालोदये! हस्कुलह्रीं नमस्तेऽम्बिकेऽङ्कस्थपुत्रद्वये
 इत्यमद्भूतमाहात्म्यमन्त्रस्तुते! क्रेणं समालीढषट्कोणयन्त्रस्थिते!
 ह्रींयुतेऽम्बे! मरुन्मण्डलालङ्कृते! देहि मे दर्शनं ह्रीं त्रिरेखावृते!
 नाशितारोषमिथ्यादृशां दुर्मे! शान्तिकीर्तिद्युतिस्वस्तिसिद्धिप्रदे!
 दुष्टविद्याबलोच्छेदनप्रत्यले! नन्द नन्दाम्बिके! निश्चले! निर्मले!
 देवि! कूष्माण्डि! दिव्यांशुके! भैरवे! दुःसहे दुर्जये! तप्तहेमच्छवे!
 नाममन्त्रेण निर्णीशितोषद्वे! पाहि मामघ्रिपीठस्थकण्ठीरवे!
 देवदेवीगणैः सेविताङ्घ्रिद्वये जागरूकप्रभावैकलक्ष्मीमये!
 पालिताशेषजैनेन्द्रवैत्यालये! रक्ष मां रक्ष मां देवि! अम्बालये!

अत्र स्तुतौ गुपीकृतो मन्त्रस्वेवम्—

ॐ ह्रीं अम्बिके! ह्रीं ह्रीं ह्रीं क्लीं ब्लूँ सः हस्कल्ह्रीं नमः ।

(From *Bhairava-Padmāvatī-kalpa*: Appendix 17, p. 90.)

(iii) अम्बिकाताटङ्कम्

सिंहारूढा सुतयुगविभूषिता कम्पनग्रमध्यगता ।

साऽम्बा देवी तीर्थाधिवासिनी हरतु मम दुरितम् ॥१॥

ॐ ह्रीं जय जय परमेश्वरि! श्रीअम्बिके! आम्नहस्ते! महासिंहयानस्थिते!
किङ्किणीनूपुरकणकेयूरहाराङ्गदानेकसदभूषणैर्विभूषिताङ्गे! सर्वसल्लक्षणैर्लीक्षिताङ्गे!
जिनेन्द्रस्य भक्ते! कले! निष्कले! निष्पञ्चे? महाग्रानने! सिद्धगन्धर्वविद्याधरेन्द्राविते!
मन्त्रमूर्ते! शिवे! शङ्करे! सिद्धिबुद्धिधृतिकीर्तिक्रान्तिविस्तारिणि! शान्तिनिधितुष्टिदृष्टिप्रिये!
शोभने! सुप्रहासे! जरे! जम्भिनि! स्तम्भिनि! मोहिनि! दीपनि! शेषणि! त्रासि! मोटिनि!
भञ्जिनि! दुष्टसञ्चूर्णिनि! क्षुद्रविद्रावणि! शत्रुसञ्चूर्णिनि! धार्मिकरक्षिणि! देवि! अम्बे!
महाविक्रमे! भीमनादे! सुनादे! अघोरे! सुचोरे! सुरौद्रे! सुरौद्रानने! चण्डिके! चण्डरूपे!
सुनेत्रे! सुवक्त्रे! सुगात्रे! पवित्रे! नमन्मध्यभागे! जयन्ति! जयन्ताकुमारि!
त्रैपुराङ्गि! गौरि! गान्धारि! गन्धर्वि! यक्षेश्वरि! ॐ कालि! कालि! महाकालि!
योगेश्वरि! जनमार्गस्थिते! सुप्रशस्ते! धनुर्बाणदण्डासिचक्राम्बुजानेकशस्त्रोदिते!
सृष्टिसंहारकर्त्रि! दिव्ये! देवेन्द्रनागेन्द्रभूपेन्द्रचन्द्रस्तुते! सुवर्णे! पवित्रे! महामूल-
विद्यस्थिते! ॐ वषट्कारस्वाहाकारस्वधाकारह्रींकारकेळरबीजान्विते! दुःखदारिद्र्यदौ-
र्भाग्यनिर्णाशिनि! लक्ष्मीधृतिकीर्तिक्रान्तिविस्तारिणि! ह्रीं नमो यक्षेश्वरि! ह्रीं देवि!
कूष्माण्डिके! हूँ नमो देवि! अम्बिके! हः सदा सर्वसिद्धिप्रदे! अलं रक्ष रक्ष मां
देवि! वादे विवादे रणे कनने शत्रुमध्ये श्मशानेऽग्नौ गिरौ रत्रौ सन्ध्याकाले विहस्ते
निरस्ते नभःस्थे निषण्णे प्रमत्ते भयैर्व्याघ्रसिंहैर्वरहैश्च रुद्धं तथा व्यालवेतालभूपालभीतं
ज्वरेणाभिभूतं कृत्तान्तेन नीतं नरेण उक्तं नैराक्षसैर्देवि! अम्बालये! त्वत्प्रसादात्
शान्तिकं पौष्टिकं वश्यमाकर्षणं स्तम्भनं मोहनं दुष्टसञ्चूर्णनं धार्मिकरक्षणम् ।

(From *Bhairava-Padmāvatī-kalpa*, Appendix 18, p. 91.)

(iv) अम्बिकाताडङ्कम्

पठेत् स्मरेत् त्रिसन्ध्यं यो भक्त्या जिनपशासने!

सम्प्राप्य मानुषान् लभते लभते सुभगां गतिम् ॥

अम्बे! दत्तावलम्बे! त्वं मादृशां भव नित्यशः ।

श्रीधर्मकल्पलतिके! प्रसीद वरदेऽम्बिके! ।।

ॐ ह्रीं आप्रकूष्माण्डिनि! हस्क्ल्ह्रीं नमः । अयं मूलमन्त्रः । द्वादशसहस्राणि रक्त-
कणवीरकुसुमैर्जापः, द्वादशांशेन होमः । जपापुष्पमध्याद् द्वादशशतानि छायाशुष्काणि
कृत्वा गुग्गुलु-दधि-दुग्ध-मधु-घृतमिश्रो होमस्त्रिकोणकुण्डे देयः बदरीपलाससमिधैः ।

ॐ ह्रीं आप्रकूष्माण्डिनि! सर्वाङ्गसुन्दरि! इर्वीं श्वीं नमः । अयमपि तथैव साध्यः ।

ॐ ह्रीं आप्रकूष्माण्डिनि! सर्वाङ्गसुन्दरि! इर्वीं श्वीं स्वप्नान्तरदेशं कुरु कुरु स्वाहा ।

षट् सहस्राणि जापः अम्बिकामूर्तेः पुरतो भोगं कृत्वा सुप्यते चिन्तिताभिप्रायेण स्वप्नं स्यात् ।

ऐं हस्क्ल्ह्रीं ह्रौं नमः । सहस्र ३ जापः रक्तध्यानेन मञ्जिष्ठाऽरुणवसनां स्वर्णा-
भरणभूषिताङ्गीं सिंहाखण्डाम् अङ्गुलीलग्नैकडिम्भाम् अङ्गुस्थद्वितीयडिम्भां हेमवर्णां चतुर्भुजां
उपरितनवामकराङ्कुशाम् उपरितनदक्षिणकरात्ताम्रलुम्बीम् अधस्तनदक्षिणकरबीजपूराम्
अधस्तनवामकरपाशां देवीमम्बिकां ध्यायेत् एकेनैवास्ने(न) जपः कार्यः । रक्तध्यानेन
विशिष्टफलमफलं रागवश्यादि स्वप्नोपदेशश्च ।

ॐ ह्रीं कूष्माण्डिनि! कनकप्रभे! सिंहमस्तकसमारूढे! जिनधर्मसुवत्सले! महादेवि!
मम चित्तितकार्येषु शुभाशुभं कथय कथय अमोघवागीश्वरि! सत्यवादिनि! सत्यं दर्शय
दर्शय स्वाहा ।

अम्बिकामन्त्रः सत्प्रत्ययः । ॐ ह्रीं अम्बिके! हाँ ह्रीं हाँ ह्रीं क्लीं ब्लूँ सः हस्क्ल्ह्रीं नमः ।
अयमम्बिकामन्त्रः । ॐ ह्रीं अंबा अंबालुंबि हि लुंबिया ह्रीं । १०८ षण्मासान् यावत्
महाभक्त्या स्मरेत् । पुत्रं लभते ।

ॐ ह्रीं अंबे! आँ क्रौं ह्रीं हाँ ह्रीं क्लीं ब्लूँ सः हस्क्ल्ह्रीं नमः । इदं यन्त्रं पवित्रपट्टके
यक्षकर्दमकणवीरपुष्पैर्जापो दिनसप्तकेन द्वादशसहस्राणि ततः पुरुघृतमधु खण्डमिश्रजप्त-
कुसुमदशांशचूर्णेन गुटिका शत १२ त्रिकोणकुण्डे होमः ततोऽम्बिका सिद्धा स्यात् ।
विश्वक्षोभण-स्त्र्याकर्षण-पात्रावतार-स्वप्नदेशसिद्धिर्मुद्गलादिग्रहनिग्रहं च विदधाति ।
अन्यदर्पि हिते सम्पादयति ।

ॐ आकाशगामिनि नगरपुरपाटनक्षोभिणि! रायराणासामन्तमोहिनि! ॐ अम्बिकादेवि!
ह्रीं फट् स्वाहा ।

जातिपुष्पैः सहस्राणि १० जापः इति पूर्वसेवा । नित्यं च वार २१ जापः वार ३ थूकमन्त्री
वामकनिष्ठया पुण्ड्रं सभावश्यम् ।

ॐ आकाशगामिनि! नगरपुरपाटनक्षोभिणि! रायराणाअमात्यवशीकरणी ॐ ह्रीं
अम्बिके! हुं फट् स्वाहा । २१ स्मरणा ।

ॐ ह्रीं अम्बिके! उज्जयन्तनिवासिनि! सर्वकल्याणकारिणि! ह्रीं नमः । स्मरणा ।

ॐ ह्रीं सिद्धमात अम्बिके! मम सर्वसिद्धिं देहि दहि ह्रीं नमः । सदा स्मरणा कार्या ।

ॐ क्लीं हर हर ठः ठः सर्वदुष्टान् वशीकुरु कुरु त्रिपुरक्षोभिनि! त्रिपुरवशी-
करणि! ॐ ह्रीं अम्बिके! स्वाहा । सदा स्मरणा ।

ॐ नमो भगवति! कूष्माण्डिनि! क्ष्मीं ह्रीं ह्रीं शासनदेवि! अवतर अवतर घटे दर्पणे
जले वाममेतं कार्यं सत्यं ब्रूहि ब्रूहि स्वाहा । दीपे कन्या शुभाशुभं वक्ति ।

ॐ ह्रीं रक्ते! महारक्ते! प्रौं शासनदेवि! एहि एहि अवतर अवतर स्वाहा ।

ॐ ह्रीं रक्ते! महारक्ते! ह्रीं हस्क्ल्ह्रीं हस्क्ल्ह्रीं शासनदेवि! एहि एहि अवतर
अवतर स्वाहा ।

ॐ ह्रीं अम्बे! अम्बकूष्माण्डे! रक्ते! रक्तवस्त्रे! अवतर अवतर एहि एहि शीघ्र-
मानय आनय मम चिन्तितं कार्यं कथय कथय ॐ ह्रीं स्वाहा । दीपावतारमन्त्रः ।

ॐ कारसम्पुटस्थानं हयरेहपरिय.... ।

बिंदुकलासंजुतं लिहह सनामं सयाकालं ।।

पुष्पाई अट्टदलं सु...मणं लिहह भुजपतम् ।

दंसणनाणचरिता तव चतुरो छहि पुष्पाई ।।

चन्दणकपूरेण लिहह क्रम पञ्चबाणमत्तेहिं ।

अद्धाहं सेयकुसुमेहिं अट्टुत्तरं जाव ।।

कांपाविअम्बिणं गंधक्खयधूवकुसुमदीवेहिं ।

अण्णं चिय इट्ठधुरं पण जं जरइ देवण मत्तेणं ।।

युण पुत्तह वरकण्णा दीवणमण्णमि मोइ जं रूवं ।

सददंवां आअम्बइ सुहासुहं ते फुडे होई ।।

(From Bhairava-Padmāvatī-kalpa, Appendix 19, pp. 92-94.)

(v) श्रीअम्बिकास्तवनम् वस्तुपाल-विरचितम्

पुण्ये गिरीशशिरसि प्रथितावतारामासूत्रितत्रिजगतीदुरितापहाराम् ।

दौर्गत्यपातिजनताजनितावलम्बामम्बामहं महिमहैमवतीं महेयम् ।।१।।

यद्वक्त्रकुञ्जरहरोद्गतसिंहनादोऽप्युन्मादिविघ्नकरियूथकथाममाथम् ।

कूष्माण्डि खण्डयतु दुर्विनयेन कण्ठः कण्ठीरवः स तव भक्तिनतेषु भीतिम् ।।२।।

कूष्माण्डि! मण्डनभूतव पादपद्मयुग्मं यदीयहृदयावनिमण्डलस्य ।

पद्मालया नवनिवासविशेषलाभलुब्धा न धावति कुतोऽपि ततः परेण ।।३।।

दारिद्र्यदुर्दमतमःशमनप्रदीपाः सन्तानकाननघनाघनवारिधाराः ।

दुःखोपतप्तजनबालमृणालदण्डाः कूष्माण्डि! पातु पदपद्मनखांशवस्ते ।।४।।

देवि! प्रकाशयति सन्ततमेष कामं वामेतरस्तव करश्चरणानतानाम् ।

कुर्वन् पुरः प्रगुणितां सहकारलुम्बिमम्बे! विलम्बविकलस्य फलस्य लाभम् ।।५।।

हन्तुं जनस्य दुरितां त्वरिता त्वमेव नित्यं त्वमेव जिनशासनरक्षणाय ।
देवि! त्वमेव पुरुषोत्तममाननीया कामं विभासि विभया सभया त्वमेव ॥६॥

तेषां मृगेश्वरगरज्वरमारिवैरिदुर्वारवारणजलज्वलनोद्भवा भीः ।
उच्छृङ्खलं न खलु खेलति येषु धत्ते वात्सल्यपल्लवितमम्बकमम्बिके! त्वम् ॥७॥

देवि! त्वदूर्जितजितप्रतिपन्थितीर्थयात्राविधौ बुधजनाननरङ्गसङ्घि ।
एतत्त्वयि स्तुतिनिभाद्भुतकल्पवल्लीहल्लीसकं सकलसंघमनोमुदेऽस्तु ॥८॥

वरदे! कल्पवल्लि! त्वं स्तुतिरूपे! सरस्वति!
पादाग्रानुगतं भक्तं लम्पयस्वातुलैः फलैः ॥९॥

स्तोत्रं श्रोत्रसायने श्रुतसरस्वानम्बिकायाः पुरश्चक्रे गूर्जरचक्रवर्तिसचिवः 'श्रीवस्तुपालः' कविः ।
प्राप्तः प्रातरधोयमानमनघं यच्चित्तवृत्ति सतामाधत्ते विभुतां च ताण्डवयति श्रेयःश्रियं पुष्यति ॥१०॥
(From Bhairava-Padmāvatī-kalpa, Appendix 20, p. 95.)

(vi) श्रीअम्बिकादेवीस्तुतिः जिनेश्वरसूरिविरचिता

देवगन्धर्वविद्याधरैर्वन्दिते जय जयामित्रवित्रासने विश्रुते ।
नूपुरावसुनिरुद्धभुवनोदरे मुखरतरकिङ्किणीचारुतारस्वरे ॥१॥
ॐ ह्रीं मन्त्ररूपे शिवे शङ्करे अम्बिके देवि! जय जन्तुरक्षाकरे ।
स्फुरतारहायवलीराजितोरःस्थले कर्णताटङ्कुरचिरम्यगण्डस्थले ॥२॥
स्तम्भिनी मोहिनी ईश उच्चाटने क्षुद्रविद्रविणी दोषनिर्णीशिनी ।
जम्भिनी भ्रान्तिभूतग्रहस्फोटिनी शान्तिधृतिकीर्तिमतिसिद्धिसंसाधिनी ॥३॥
ॐ महामन्त्रविद्येऽनवद्ये स्वयं ह्रीं समागच्छ मे देवि दुरितक्षयम् ।
ॐ प्रचण्डे प्रसीद प्रसीद क्षणं (हे) सदानन्दरूपे विधेहि क्षणम् ॥४॥
ॐ नमो देवि दिव्येश्वभे भैरवे जयेऽपराजिते तप्तहेमच्छवे ।
ॐ जगज्जनन संहारसम्मार्जनी ह्रीं कृष्णण्ड! दिव्याधिविध्वंसिनी ॥५॥
पिङ्गुतारोत्पत्तद्वीमकण्ठीरवे नाममन्त्रेण निर्णीशितोपद्रवे ।
अवतरावतर रैवतगिरिनिवासिनि अम्बिके! जय जय त्वं जगत्स्वामिनी ॥६॥
ह्रीं महाविघ्नसङ्घातनिर्णीशिनी दुष्टपरमन्त्रविद्याबलच्छेदिनी ।
हस्तविन्यस्तसहकारफललुम्बिका हरतु दुरितानि देवि! जगत्सम्बिका ॥७॥
इति श्रीजिनेश्वरसूरिभिरम्बिका भगवती शुभमन्त्रपदैः स्तुता ।
प्रवरपात्रगता शुभसम्पदं वितरतु प्रणिहन्त्वशिवं मम ॥८॥
(From Bhairava-Padmāvatī-kalpa, Appendix, 21, p. 96.)

Appendix-D

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Appendix-E

List of Illustrations

Acknowledgement is hereby made up with thanks for each of the photographs printed herein. The source of each photograph is put up (within bracket, at the end of the description) followed by the negative (in a few cases accession) number thereof. All the photographs, except the ones supplied by the American Institute of Indian Studies (AIIS), Varanasi and another two which are supplied by the author himself, are acquired from the Archives of the Photographs of Jaina Antiquities, Bharatiya Jnanpith, New Delhi. ASI stands for the Archaeological Survey of India, Government of India, with its various Circle Offices at places.

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