AMBĪKĀ
IN JAINA ART AND LITERATURE

☐ DR M.N.P. TIWARI
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endeavours to give a detailed and critical assessment of the origin and development of Jaina Yakṣī Ambikā. Acknowledged as the Yakṣī of the 22nd Jīna 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. Yadunandana 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 Parśvanātha, 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
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B.N. Tandon
Director
Preface

Ambikā, acknowledged as the Yakṣī of the 22nd Jīna 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-pŭtrikā 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 Yakṣīs, 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, Osīan, Kumbhārīa, Mt. Ābū, Tārāṅgā, 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.) Karnal 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

Maruti Nandan Prasad Tiwari

Rama-navami, 26th March 1988
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Introduction

The political and economic conditions played 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. However, in comparison to south India, the number of rulers embracing Jainism in north India is smaller. 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 Tīrā at Mathurā, Osiān, Khajurāho, Jalore and several other places which frequently refer to the sreṣṭhin (head of a mercantile guild), sārthavāha (a merchant), gandhika (perfume seller), svarnakāra (goldsmith), vardhakīn (carmen), laukhakarmaka (blacksmith), nāvika (sailor), nartaka (dancer), veṣyā (prostitute) classes from the general mass and different goṣṭhis (guilds of traders) making significant contributions towards Jainism.

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 avasarpini 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 Rṣabhanātha, seven-hooded snake canopy of Pārśvanātha, the śrīvatsa, the aṣṭa-prātiḥāryas, the cognizances and the Yakṣa-Yakṣī pairs also make their first appearance in this region. However, the
usāniṣa and the śrīvatsa are generally absent in the Jina images of south India. The figures of the Jaina Mahāvidyās, the complete sets of twenty-four Yakṣis, Jīvantasvāmin Mahāvira and Jaina tutelary couples and so, are conspicuous by their absence in south India.

While Pārvanātha and Mahāvira were the most favoured Jinas in south India, Rṣabhanātha and Pārvanātha were the most favoured ones in the North. Among the Yakṣis Cakreśvari, Ambikā and Padmāvatī were accorded the most favoured position in the North, while in the South the popularity of Cakreśvari was replaced by that of Jvālāmālinī. 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. 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 Mahāvira. Mahāvira is never said to have visited any Jina temple or worshipped any Jina image. In this connection it would be relevant to make reference to the Jīvantasvāmi-Mahāvira image which is said to have been carved in the life-time of Mahāvira (c. late sixth century B.C.), hence called Jīvantasvāmin or Jīvitasvāmin.

According to the tradition, a sandalwood image of Mahāvira, 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 jīnasattva. U.P. Shah, the first scholar to identify the Jīvantasvāmin images, has accepted the literary tradition and conceded that Jīvantasvāmin image was carved in the life time of Mahāvira. 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. 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 'jīvantasāmi' in the pedestal inscription.

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The Jaina āgamas, the Kalpasūtra and early literary works like the Paumacariya of Vimala Śuri (A.D. 473), however, do not refer to the Jivantasvāmin 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 Vasudevahīndi, the Āvaśyakacūrṇi and the Triṣaṣṭiśalākāpurusacaritra of Hemacandra (A.D. 1169-72). These works mention the existence of the Jivantasvāmin images at Kośala, Ujjain, Daśapura (Mandsaur), Vidiśā, Puri and Vitabhayapaṭṭana. The Triṣaṣṭiśalākāpurusacaritra while dealing at length with the legend and the iconographic features of the Jivantasvāmin images, mentions that Chaulukya ruler Kumārapāla (c. A.D. 1145-76) caused the excavation at Vitabhayapaṭṭana and unearthed the Jivantasvāmin image. According to Hemacandra, the first and original image made by God Vidyunmālin was installed at Vidiśā. However, there is no literary or archaeological reference to the Jivantasvāmin image prior to the fifth-sixth century A.D. Hence the tradition of the contemporaneity of the Jivantasvāmin image with Mahāvīra seems only to represent the prevalence of such a belief in the later Gupta period.

The earliest known Jina image, preserved in the Patna Museum, comes from Lohanipur (Patna, Bihar) and is datable to c. third century B.C. The nudity and the kāyotsarga-mudrā, suggesting rigorous austerity, of the image were confined only to the Jinas. Another Jina image from Lohanipur is assignable to the Śunga period or slightly later. A terracotta Jina figure of c. third century B.C. is also reported from Ayodhyā. The reference to the ‘Kaliṅga Jina’ (image), once taken away by Nandarāja, and brought back by Khāravela (c. 25 B.C.), in the Hathigumpha inscription of Khāravela is of special interest in this connection. Thus the Jina images from Lohanipur and Ayodhyā and also the evidence of Hathigumpha 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. 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. The early (c. 100 B.C. to the Kuśāṇa 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 āyāgapataś, independent Jina images, pratimā-sarvātobhadrākā, Sarasvatī, Naigameśin and also the narrative scenes from the lives of Jinas Rābhanātha and Mahāvīra. Of all these, the āyāgapataś (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-Kuśāṇa 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 (lānchana) and the Yakṣa-Yaksi figures, were introduced during the period. The Gupta Jaina sculptures are reported from several sites, like Mathurā, Raģir, Durjanpur, (Vidīśa), Varāṇasi, Chausā and Akoṭā. The images of Rābhanātha, Candraprabha, Puspadanta, Neminātha, Pārśvanātha and Mahāvīra were carved during the period. The first Śvetāmbara Jaina image, known from Akoṭā, was also carved in the Gupta period.

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 Yāpanṇiya sects.

The tradition of carving twenty-four devakālas 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, Bāhubalī, Balarāma and Kṛṣṇa with Neminātha, Yakṣa-Yaksi pair, and few other goddesses, like Laksṇī and Sarasvatī, are carved in the patikāra. 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 favored 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 Rohini, Vajrānikuśa, Vajraśrückhalā, Apratikākrā, Acchupta and Vairotyā were the most popular ones. The representation of Śāntidevi, Brahmaśānti Yakṣa, jivantasvāmin Mahāvira, 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 Rohini, Manovegā, Gaurī and Gāṇḍhārī Yakṣīs, Garuda Yakṣa, Jaina tutelary couples and Rāma and Sitā 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 Bāhubalīn 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 aliṅgana-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 sikhara and also on the facade of the garbhagṛha 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), Ajītānātha temple at Tāraṅga (Mehsana, Gujarāt) and Neminātha temple at Kumbhānā (Banaskanthā,
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 āligana-poss. 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 clearly 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. It also alludes to the worship of Rati and Kāmadeva along with the Jina images. 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 Brāhminal and Buddhist religions, which is evident from the examples carved on the temples of Khajurāho, Moḍherā, Koṅārk, Bhūbanēsva, and many other places. The erotic figures from Jaina temples as compared to Brāhminal 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, Yākṣas and Yākṣis, Vidyādevis, Sarasvatī, Lakṣmī, Balarāma, Krṣṇa, Rāma, Naigamēṣīn, Bāhubalin and other Ṣalākapuruṣas. The Śalākapuruṣas or Mahāpuruṣas, according to the Jaina tradition, are great souls. The lives of these Śalākapuruṣas, numbering 63, became favourite themes of Jaina Purāṇas. Their list includes the 24 Jinas, 12 Cakravartins (Bharata, Sagara etc.), 9 Baladevas (Balabhadrā), (Rāma, Balarāma etc.), 9 Vāsudevas (Nārāyaṇas) (Lakṣmaṇa, Krṣṇa 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 sects 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 cross-legged) 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, Bhagavatisūtra, Kalpasūtra (c. third century A.D.) and Pramaṇacariya. 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 Rṣabhanātha, Neminātha, Pārśvanātha and Mañjuśrī who were most popular among all the twenty-four Jinas. As a natural corollary the Yakṣa-Yakṣī pairs of these Jinas enjoyed a very favoured position. Ajitanātha, Sambhavanātha, Suparśvanātha, Candraprabha, Śantinātha and Munisuvrataṇātha 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. Rṣabhanātha was endowed with flowing hair-locks, as is evident from the sculptures procured from Mathurā and Chausa. Balarāma and Kṛṣṇa joined Neminātha as his cousin in the Kuṣāṇa period as is borne out by the Neminātha sculptures yielded by Kankāli Tīlā, Mathurā. During the Kuṣāṇa period, the images of Sambhavanātha, Munisuvratanātha and Mañjuśrī were also carved but they are identified on the basis of the pedestal inscriptions, bearing their respective names. Of the asta-prāthāyās, only seven were finalized at Mathurā by the end of Kuṣāṇa period; they are
siṃhāsana (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 aṣṭaprātiḥāryas: with the Jinas which marks a significant development in Jina iconography, started as early as in the Gupta period. The Neminātha and Mahāvira images respectively from Rājgir (Vaibhāra hill, Bihar) and Vārānasī (now in the Bharat Kala Bhāvan, Varanasi, Acc. No. 161) are the earliest instances showing their distinguishing emblems.26 The Rṣabhanātha images from Akoṭā and Mahāvira 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 Brhatasthāpika 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 Kahavali, Pravacanasārodhāra (381-82) and the Tiloyapannatti (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, Śītalanātha, Anantanātha and Aranātha. The rendering of the svastika and snake emblems respectively with Supārśvanātha and Parśvanātha 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, aṣṭaprātiḥāryas, dharmacakra with worshippers, diminutive Jina figures and, at times, navagrahas, Vidyādevīs, elephants illustrating the Jinas and some other figures. The rendering of Śāntidevi with lotuses and deer in the centre of the throne, bull-faced figures and some other figures playing on flute and vīnā 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 Kumbhārīa, Delvāda (Mt. Ābu, Vimala Vasahī and Lūna Vasahī) and Osiān. These instances, datable between 11th and 13th century A.D., deal
chiefly with the pañca-kalyanakas (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, Sāntinātha, Munisuvrata-nātha, Neminātha, Pārśvanātha and Mahāvīra. Of all these, the story of fight between Bharata and Bahubalin, the story of previous life of Sāntinātha 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 Yakṣa-Yakṣi pairs and other usual prāthāryas, which perhaps suggest that all the jinas are of equal status.\(^\text{30}\)

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.\(^\text{31}\) 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 Kaṅkāli Tilā, 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.\(^\text{32}\) 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 kevalajñāna (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 Kalpasūtra and the Pañmacariya refer to the installation of jina images on the
remaining three sides. Its first mention occurs only in the works of
eighteenth-ninth century A.D. Moreover, in the Kusāna sculptures four
different Jinas, always standing, are carved on four sides, as against
the original conception of samavasarana showing a seated Jina on
the top (east) along with 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 Kusāna period, showing four different
Jinas on four sides, bear any influence of the conception of the
samavasarana. It is rather difficult to find any traditional basis of the
cognition 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 Jaina to carve
Jina caumukha. It is not impossible that some such representations
as the Sārnāth and Sānci lion-capitals, multi-faced Yakṣa figures
and svastika 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 Rṣabhanātha 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 Rṣabhanātha and Pārśvanātha. This might be explained as a
continuation of the earlier tradition of the Kusana Jina caumukha
from Mathurā wherein only these two Jinas (Rṣabhanātha 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 Uttar Pradesh, Bihar and Bengal, the
cognizances of some other Jinas were also carved; they are
Ajitanātha, Sambhavanātha, Suparśvanātha, Sāntinātha, Neminātha
and Mahāviṇa. One of such examples, datable to c. seventh century
A.D., shows the standing figures of Rṣabhanātha, Ajitanātha,
Sambhavanātha and Abhinandananātha, the first four Jinas of the

10 Ambikā
present avasarpiṇī, on four sides. The jinas 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 Śāsandevatās, guardian deities of the order (Jinaśāsanaraṇakā-kaśka; Ācāradinakara). They figure in Jaina pantheon as the subsidiary deities and were accorded the most venerated position next to the Jinas. Their reference in the Harivarṇaśāpurāṇa (783 A.D.) as Śāsana’ and ‘Upāsaka’ devas marks the beginning of the concept of Śāsandevatās. The Harivarṇaśāpurāṇa also speaks of the relevance of the veneration of the Śāsandevatās who are capable of pacifying the malefic powers of the grahas, rogas, bhūtas, piśācas and rākṣasas.14 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 Jinas. 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 Sarvāṅňha and the Yakṣīs Cakreśvarī, Ambikā, Padmāvati, and Īvālāmalīnī 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 Jinas.

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, Uttarādhyayanasūtra, Bhagavatīsūtra, Tatvārthasūtra, Antagadāsā and Paumacariya make frequent references to the Yakṣas. Of all the Yakṣas, Maṇiphadra and Pūrṇabhadra Yakṣas and Bahuputrika...
Yakṣī appear to have been the most favoured ones. It may be noted that the earliest Yakṣa-Yakṣī pair (Sarvāṇubhūti, or Sarvāṇa, or Kubera and Ambikā) associated with the Jina was evolved from the ancient concept of Maṇiḍhadra-Puṇḍhadra Yakṣas and Bahuputrikā Yakṣī.¹⁵ The Yakṣa-Yakṣī pair conceived as the Śasanadevatās, 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 (Sarvāṇa or Sarvāṇubhūti) and Dharanendra Yakṣas and Cakreśvari, Ambikā and Padmāvatī Yakṣis. The list of the twenty-four Yakṣa-Yakṣī pairs was finalized in about eight-ninth century A.D. as found in the Kahāvalī, 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 Nīrṇa-kalikā, the Triṃśaṭṭiśalākāpurusācaritra, the Pratiṣṭhāśāra-samgraha, the Pratiṣṭhāsāroddhāra, the Pratiṣṭhātilaka and the Acārādinakara 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 Māṅgā, Yakṣeśvara and Śiva Yakṣas and Naradattā, Māṇavī, Acyutā and some other Yakṣis occur with more than one Jina in both the traditions. Bhrkuṭi 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 Śiva and Gaurī, respectively the Yakṣa and Yakṣī of Śivāṃsanāthā, who are none else but Śiva and his Śakti, Umā and Pārvatī. The third group includes Yakṣa-Yakṣī pairs such as Gomukha and Cakreśvari, respectively the Yakṣa and Yakṣī of Ṛṣabhanāthā who represent two different well known sects. Gomukha and Cakreśvari are Śiva and Vaiṣṇava, the two principal deities of Saiva 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 Sarvāṇubhūti and Ambikā.68 Next come, the figures of Dharanendra 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. Rśabhanātha, Sāntinātha, Neminātha, Pārśvanātha, Mahāvīra and some other Jinas are accompanied by the single Yakṣa-Yakṣī pair, Sarvāṇubhūti 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, Rśabhanātha, Neminātha and Pārśvanātha are accompanied respectively by the traditional Yakṣa-Yakṣī pairs, Gomukha-Cakreśvari, Sarvāṇubhūti-Ambikā, and Dharanendra-Padmāvatī, while the Yakṣa-Yakṣī pairs accompanying Sāntinātha 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 Yakṣīs69 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.

Sarvāṇubhūti 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 Rśabhanātha and Pārśvanātha were also carved. Gomukha-Cakreśvari, Sarvāṇubhūti-Ambikā and Dharanendra-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 Jinas and their Śasanadevatas, Mahāvidyās enjoyed the highest veneration among both the sects. They Mahāvidyās form a group of Tantric deities. Like mantras, vidyās—power—also have been assimilated in Jainism for securing peace and tranquility of body, mind and soul. The Jainas apparently became conscious of the vidyās from at least the fifth century A.D., although we have some stray references to vidyās even in the earlier āgamic works. The Paumacariya refers to various such vidyās: Garuda (later Cakresvari), Simhavahini (Ambika), Bahurupa (Bahurupini) etc. which were invoked and mastered by Rāma, Lakṣmana, Rāvana and his brothers on different occasions. By the medieval period Kuṣmaṇḍi (or Ambika), Padmavati, Vairotyā and Jvalamālini 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 vidyādevis in c. ninth-tenth century A.D. The earliest lists are enumerated in the Tījaya-pahutta of Mānavadeva Sūri (c. 9th century A.D.), Saṁhitāsāra of Īndranandin (Digambara; A.D. 939) and Stuti-caturvīmśatikā 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: Rohini, Praṇāpti, Vajraśrīkhalā, Vajrānkuśā, Apraṭicakra or Cakresvari (Śvetāmbara) and Jambūnādā (Digambara), Naradattā or Puruṣadattā, Kāli or Kālikā, Mahākāli, Gaurī, Gāndhārī, Sarvāstra-mahājavālā (Śvetāmbara) and Jvalamālini (Digambara), Mānavi, Vairotyā (Śvetāmbara) and Vairoṭi (Digambara), Acchuptā (Śvetāmbara) and Acyutā (Digambara, Mānasi and Mahāmānasī. But their individual iconographic features for the first time are enunciated in Bappabhaṭṭi’s Caturvīmśatikā 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.

Unlike the Śvetāmbara occurrence of Mahāvidyās in western India, no sculpture or painting of Digambara correspondence so far has been known, excepting on the façade of the Adinātha temple (c. late 11th century A.D.) at Khajurāho where a series of the 16 Mahāvidyās are encountered. These goddesses, crowned by tiny Jina
figures and possessing 4 to 8 arms, either seated in *lalitasana* or standing in *tribhanga*, bear various attributes with their respective *vahanas*. On the basis of the iconographical characteristics, identification of some of the figures with Acchuptā, Vairoṭyā, Gāndhari, Mahāmānasī, 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 Sāntinātha temple at Kumbhārī (Banaskantha, Gujarat; ceiling: A.D. 1077), and the Vimala Vasahī (two sets, one in the *raṅgāmaṇḍapa* ceiling: c. A.D. 1150, and the other in the corridor ceiling of cell No. 41: c. A.D. 1185), Luna Vasahī (*raṅgāmaṇḍapa* ceiling, A.D. 1230) and the Kharatara Vasahī (two sets, c. A.D. 1459) in Delvāḍa at Mt. Ābu (Rajasthān).
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 Vājasaneyi 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 Parvati or Durga (wife of Śiva), the harvest (as the most productive season), one of the mothers (Kritikā) in Skanda’s retinue and the Yakṣi of 22nd Tīrthaṅkara Neminātha.

Of all the applications, the most common is the ‘Mother’ which is reflected in the concept and iconography of Jaina Yakṣi Ambikā 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-mātā or jagad-ambā. Her association with vegetation is well worked out in her Śākambhari aspect (Mārkandeya-Purāṇa, Devi-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, 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 ānratumbi (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, Kūsmāṇḍini, Bāla-devi, is borrowed from the Brahminical pantheon. 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 Kūsmāṇḍini. Kūsmāṇḍi is the name of Durgā. Kūsmāṇḍas were a hilly clan attached to Śiva.” And writes J.N. Banerjea: “Ambikā or Kūsmāṇḍini 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 ānratumbi, a noose, a child and an ānkuśa, and she is thus the Jaina opposite of Durgā, one of whose early appellations is Ambikā; Kūsmāṇḍini appears also to have been derived from an epithet of Durgā, which is Kūsmāṇḍi or Kūsmāṇḍā. Sometimes she is shown accompanied by seven dancing female figures, and they may be
the Jaina adaptations of the Sapta-mātrkās in this context.” 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 Amrā. The Jaina conception of this divinity is thus an amalgam of different ideas.” 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 Amrā. From Ambā to Amrā is an early step... It should be remembered that Kūṣmāndī is also another name of Durgā who was regarded as the protection deity of the Kūṣmāndās, a hilly class attached to Śiva.” And finally S.K. Jain thus explains the same point: “Ambikā or Kūṣmāndī Yakshi of Neminātha seems to be borrowed form of Simhavahini 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.”

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 Yaksi, 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-putrika. In one of the Jaina Tantric passages (Ambikā-tāḍāṅka, c. 13th century A.D.) it is clearly stated that, by the worship of Ambikā, the devotees are blessed with children (putram labhate). 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 Yaksi 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-
vati-kalpa bear testimony to this fact. The terrific form of Ambikā propitiated in a number of Tantric rites such as śāntika, pauṣṭika, stambhana, mārana, etc. are also enunciated in some of the stutis and the stotras given in the appendices of the Bhairava-Padmā-vati-kapla. 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 Vyākhya-prajñapti-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. The Jaina agamas are full of references to the worship of Yakṣa and Yakṣi, the most important of them being Maṇi-bhadra and Pūrṇa-bhadra Yakṣas and Bahu-putrikā Yakṣi. These references at once suggest that the Jains 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 Sarvāhna (or Sarvānuḥhūti, i.e. Vaiśraṇva 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 Maṇi-bhadra’s early statue from Pavāyā (anciently called Padmāvatī, Gwailor, 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 Yakṣi.

The emergence of Ambikā with Sarvāhna or Sarvānuḥhūti as the earliest Yakṣa-Yakṣi 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 Yakṣi 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 Jains 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 viśa-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 objec-
tives. The idea finds best expression in the worship of the Śásana-
devatās or the Yakṣa-Yakṣī pair attending upon the Jinas, which is 
why we find early Jainas works referring to Ambikā as vidyā-power. 
In the Pauma-carīya (A.D. 473) we notice reference to the Simha-
vāhinī-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 Jina-
bhadra-gaṇin Kṣamā-śramaṇa on the Viśeṣāvaśyaka-bhāṣya (c. 
A.D. 585). The work, however, refers to her as Ambā-kūśmānda 
vidyā and not as the Yakṣi.11 Hari-bhadra Sūri (c. A.D. 775) in his 
commentaries, the Lalita-vistarā-ṭīkā and the Āvaśyaka-niryuktī-vṛtti 
also refers to Ambā-kūśmāṇḍi 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-kūśmāṇḍi as a vidyā 
alongwith Mahā-rohiṇī, Mahā-puruśadattā and Mahā-Prajñāpīti 
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 Caturvīrhāsatikā of Bappabhaṭṭi Sūri (22.88, 
24.96) and the Hari-varnāsa-purāṇa of Jinasena (66.44).

The word Ambikā or Amba 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 Devi-mahatmya refers to different aspects 
of Śakti or Devī like Mahiṣamardini, Sapta-mātrakā 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 Jainas 
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 prospa-
perity 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 alongwith the vegetation and animal world. The Ambikā-devi-stuti of Jinesvara Sūri (c. 12th century A.D.) rightly invokes her as Jagaj-janani and Jagat-svāmini. 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 vṛtti of Jinaśāstra-gaṇin Kṣamā-śramaṇa on his Viśeśāvasyaka-bhāṣya. The earliest archaeological evidence also shows that Ambikā does not appear in Jainia worship prior to c. A.D. 550. The earliest known representation of Ambikā, both with the Jina (Ṛṣabhanātha) and in independent image, is datable to late sixth century A.D. These figures are procured from Akotā near Baroda in Gujarat. One of her early images was obtained from the Megūṭī temple (c. A.D. 634) at Aihoḷe (Bijapur, Karnataka, now in Aihoḷe site museum). An image of Aṃśiṇāmēni of about late seventh century A.D., discovered at Rājghat (Varanasi, U.P., presently in Bharat Kala Bhavan, Varanasi, Acc. No. 212), also contains the figure of Yakṣi Ambikā, joined as usual by her two sons. The earliest work, the Caturviṃśatikā 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 Mahāvira (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 Dhanik (Saurāṣṭra, Gujarat), Osiān (Mahāvira temple, Jodhpur, Rajasthan), Akotā, 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, Delvāḍā, Kumbhārā, and Khandagiri 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 Jinas, highest in Jaina pantheon. The period also witnessed assimilation of several apppellations 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 Patiān-dāī, (Satna, M.P.), assignable to c. 11th century A.D. (Allahabad Museum, Acc. No. 293), contains the figures of the remaining twenty-three Yakṣis along with 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 twenty-four Yakṣis.

In addition to the usual āmra-lumbi and son, the attributes like goad, noose, mirror, manuscript-cum-lotus, vajra-ghāntā, 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, 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 hands, their affinity with Jain 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 Yakṣi Ambikā who has constant vigil and control over evil spirits such as the grahas, bhūtas, rogas, rākṣasas and piśācas. According to the Hari-varṇa-purāṇa, as a Śāsana-devatā, she was supposed to protect the sangha (church) and the interests of her worshippers.

While earlier concept of Jaina Ambikā seemingly was rooted in the Bahu-putrikā Yakṣi, 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 Yakṣi is joined by Ganeśa 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 Ganeśa 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.

In some of the Jaina hymns of Ambikā (given in the appendixes
of the *Bhairava-Padmāvatī-kalpa*, the terrific form of the goddess along with 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 Śrṣṭi-samhāra-kartti clearly was inspired by the Brahminical Ambikā. Jaina Ambikā, also called the Mother of the universe (jagaty-ambikā), is variously propitiated as graha-sphoṭini, samhāra-sammārjani, and mahā-vighna-samghaṭa-nimāśini. The Ambikā-tāṭāṇka conceives her with such destructive weapons as bow, arrow, staff, sword, disc etc. The Ambikā-tāṭāṇka, the Ambikā-tāḍāṇka and the Ambikā-devī-stuti (appendices 18, 19, 21 of the *Bhairava-Padmāvatī-kaṇḍa*) also give her such apppellations as Śivā, Śaṅkari, Mantra-rūpā, Gauri, Gandhari, Yakṣevi, Kāli, Mahākāli, Aghora, Bhīma-nādā, Caṇḍikā, Caṇḍa-rūpā, Jayantā-kumāri, Yogishvari, Tripurāngi, Mahādevi, Amogha-vāgīśvari, Mohini, Dīpani, Śoṣāṇi, Trāśini, etc., which distinctly suggest strong influence of Brahminic Ambikā who is endowed with alike appellations in her manifestations as twelve Gaurīs, twenty-four Pārvatīs, nine Durgās and several other forms. 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-vāgīśvari and Sarasvati as mentioned in Jaina stutis.

From the foregoing discussion, it is apparent that the worship of Ambikā started as early as in the sixth century A.D. and at least up to ninth century A.D. she was carved in association with Rṣabhanātha, Pārvanātha 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.
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 Yakṣis of Jaina pantheon. According to the Rūpa-maṇḍana of Sūtradhāra-maṇḍana (c. mid 15th century A.D.), the images of Adinātha, Neminātha, Pārśvanātha and Mahāvīra and so also their respective Yakṣis Cakreśvari, Ambikā, Padmāvatī 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 materials. 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, Īrjayantagiri, 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 sāṁśe 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.¹

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,
Padmāvati, and Jvālāmālinī—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 Caturvimśatikā of Bappa-bhaṭṭī Sūri wherein she is invoked
into two dhyānas respectively with Neminatha and Mahāvira.² 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 (śamra-lumbi) 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 śamra-lumbi has not been
very regular, as has been noticed in case of her figures from Vārānasī
The Stuti-caturvīṁśatikā of Ṣobhana Śūri 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 is called Cāri-putrā. It may be noted that the later works also conceived Ambikā mainly with two arms and as holding an āmra-lumbī and a child and riding a lion. She always rests under a mango tree with a tiny figure of Jina Neminātha carved at the top.

The Nirvāṇa-kalikā of Pāda-lipta Śūri III (c. A.D. 900) is perhaps the earliest work which visualizes Ambikā with four hands. According to this work, Kuśmāṇḍi, having golden complexion, rides a lion and holds a fruit (mātalūṅga) and noose (pāṣa) in her right hands while the left hands bear a child and goad (āṅkuṣa). The Triśaṣṭi-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 (mātalūṅga) which is here replaced by a bunch of mangoes (āmra-lumbi). The Pravacana-sāroddhāra of Nemicandra Śūri (12th century A.D.) follows the description of the Triśaṣṭi-śalākā-puruṣa-caritra.

The Pratiṣṭhā-sara-saṅgraha of Vasunandin (c. 12th century A.D.) invokes Kuśmāṇḍinī or Amrā-devi both with two as well as four arms, but does not refer to her attributes. The work, however, alludes to her siṁhavāhanā.

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 along with 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 (Priyāṅkara), seated in lap, in her hands. Her second son Subhanākara, however, stands on the right flank. 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 Caturvīriṃśati-jīna-caritra or Padmānanda-mahākāvyā 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-śalākā-puruṣa-caritra.12 The Ambikā-devī-kālpa of Jīna-prabha Sūri (c. A.D. 1335), the Ācāra-dinakara of Vardhamana Sūri (A.D. 1412) and the Rūpā-avatāra also invoke four-armed Ambikā with similar attributes.13 The Rūpa-maṇḍana and the Devatā-mūrtī-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 Mantradhīrāja-kālpa 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 Aparājīta-prcchā of Bhuvana-deva (c. late 12th or 13th century A.D.), devoted a hymn to the Ambikā of Uṛjayantagiri, 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 Uṛjayantagiri, titled the Ambikā-stavana.17 Ambikā, addressed here as Kūśmāndinī, Padmālayā (seated on lotus) and Ambā, is visualized as holding a bunch of mangoes in her right hand. Jinesvara Sūri too conceives her with a bunch of mangoes.18 It seems that Vastu-pāla and Jinesvara 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-devi, 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 Kāṇchī (Tirupparuttikkun-
Another work based on a Canarese tradition and recited by the temple priest at Jina Kāṇchi, conceives the four-armed Dharma-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 Dharma-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 Kūsmāṇḍini published by James Burgess is noteworthy in this connection inasmuch as it is based on some late Canarese tradition collected by Alexander Rea.26 Writes Burgess: “The Yakṣiṇī is Kūsmāṇḍini—four-armed, with two children in her lap, and a lion as her congnizance. She is the only attendant who has not the front right hand in the varada-hasta attitude.” The figure, however, shows the four-armed Yakṣi as seated in lalita pose with śintha-vāhana close to her feet. The lower two hands of the Yakṣi 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 Ambikāśṭaka (of Ambā-prasāda, c. 12th century A.D.), the Ambikā-tāḍarika, the Ambikātāḍarika, 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, paśuṭika, vaśyakaraṇa, mohana, stambhana, duṣṭa-saṅcūrṇana and uccātana. The various Tantric modes include her arcanā yantra-vidhi, pītha-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. These works variously address her as Duṣṭa-saṁcūrṇī, Śatru-saṁcūrṇī, Śivā, Śaṅkari, Ambikā, Mantra-rūpā, Bhūta-graha-sphoṭiṇī, Śaṁhāra-saṁmāṇi, Mahāvighna-saṁghatānīmāṇi, Stambhīni, Mohini, Dīpani, Bhima-nadā, Candikā, Mahākāli, Yogeśvārī and Yakṣeśvārī which undoubtedly suggest the terrific as well as the Tantric forms of the goddess. She is also called śṛṣṭi-saṁhāra-kartti (the destroyer of the entire universe) and one who is worshipped by the kings of the deities, Nāgas, Bhūtas and Candra. 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. The mūla-mantras of Ambikā are given in the Ambikā-tādaṁka and the Ambikā-stuti. The Ambikā-tādaṁka 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 hōma and other rites enables the worshippers to see the goddess in dream and get their desires fulfilled. It is further mentioned in the Ambikā-tādaṁka 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.

The Ambikā śṭaka gives a fine description of her ornaments and attributes in a poetic language along with an account of her previous life. It is mentioned that the colour of Ambikā varies in different rites such as white in Śaṁti-karman, red in gruesome (māraṇa, stambhana) and yellow in the vaśya-karana. The colours are the same as found in the Buddhist and the Hindu Tantras in connection with alike rites. The dhyāna in the Ambikā-śṭaka conceives the Yakṣi with two arms and as sitting under a mango tree along with her two sons. Her vāhana is a rampant lion. She hold an āmra-lumbi in one hand while the other hand supports a child. The Ambikā-stuti of unknown authorship, giving the details of yantra-pūjā in the form of a hexagonal diagram (ṣaṭ-kona-yantra), perhaps conceives the Yakṣi with two hands and as riding a lion with her two sons in the lap. The Ambikā-tāḍaṁka (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 Ambikā. The Tantric mode of her rakta-dhyāna, as given
in the Ambikā-tādamka (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 vinupakadiśtamatam (?) 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-kuśmāṇḍini, 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-devi-kalpa of Śubha-candra makes a distinct indication towards the family of Ambikā. The work gives a śādhanā of Randā who is called a Yakṣī and an attendant of Kuśmāṇḍini. 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 Jainas 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 along with 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 Meghamālīn (Kamathā 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 Ambika-devi-kaṇḍa of jina-prabha Sūrī (c. A.D. 1335) forming the 61st chapter of the Kalpa-pradīpa of the selfsame author. The work mentions that there once lived an orthodox learned Brahmin Soma-bhāṭṭa in the city of Koḍinār 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, along with 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-
sequently 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 along with her sons and, as a result, died. According to another tradition, quoted by the same author, she fell down from the top of the Raivatuka hill and died. She was then reborn as a Yakṣī, devoted to the śāsana of Jīna Neminātha, in one of the heavenly mansions called Koharinda-vimāna. She is hence known as Koharīndi, and Kūśmāndi (or Kūśmaṇḍini). 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 Jīna-Kāṇchi. 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 Subhaṅkara and Prabhaṅkara. She likewise leaves her husband's house along with 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.

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 along with lion mount with Ambikā finds appropriate explanation in these legends.
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-samyukta (Ṛṣabhanātha) and independent images are datable to late sixth century A.D. These figures are procured from Akoṭā near Vadodara in Gujarat; 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 Aiḥole (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, Vāraṇasī (Rājghat), Dhaṅk (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 Ṛṣabhanātha (Akoṭā), Parśvanātha (Dhaṅk, Akoṭā), and Mahāvīra (Osiān), besides with Neminātha in few instances from Mathurā and Rājghat. Ambikā remained exclusively two-armed up to 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
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 at least 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 Vārānasi her Mother aspect was emphasized by the rendering of either one or both the sons. We have already observed that as compared to other Yakṣis like Cakreśvari, Padmāvatī, and Jvala-mālini, 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-saṁyukta 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-saṁyukta bronze images of Ambikā, datable between the sixth and eighth centuries A.D. In Jina-saṁyukta 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 Śubhāṅkara (Siddha) stands (nude) close to her on right.4 In Jina-saṁyukta 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-footed snake canopy. The modelling of the figure is excellent,
2
Akoṭā (Vadodara),
c. 6th century (p. 38)
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 pitha, 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 Parsvanātha, 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. Ambikā has rather a plump face with broad jaws and long eyes. She is adorned with two heavy rings, ekāvali, a broad necklace and stanaḥāra with maṅgalamālā and a bell at its end. The lower garment (caranikā) worn in vikaccha fashion has a design of broad band interspersed with circular marks. The elaborate crown of Ambikā is made of a triktu-mukuta with a big gem in the centre and a gavākṣa motif or a solar representation at its top.

Another figure from Akoṭā (Fig. 3), datable to c. mid sixth century
A.D., is a Jina-satinyukta image. The two-armed bronze Ambikā joins Rṣabhanātha as his Yakṣī alongwith Sarvānubhūti as her male counterpart. The Yakṣī carries an āmra-lumbī and child in her two hands. The lion mount and her elder son are not shown here. 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 Meguṭi 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 at least 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 mukuta, 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-mātt). 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.

Bādāmī was an important and prolific art centre of the Cālukyas. The Jaina cave (No. IV) at Bādāmī 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.
On Tirthankara pedestal, Mathura, 8th century (p. 42)
Like Bādāmi, we have another example of the Jina-sāmyukta 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 Rājghat, near Vārānasī in U.P. (presently in the Bharat Kala Bhavan, Vārānasī, 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-bhariṇa 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. 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 guḍha-mañḍapa. The Yakṣī, riding a lion, holds āmra-lumbi and child.

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 Rṣabhanātha. Neminātha is identified on account of the rendering of the two-armed Sarvānuḥputi 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-sāmyukta figure. Ambikā (Fig. 5), carved on the left extremity of the pedestal of Rṣabhanātha, rides a lion and holds āmra-lumbi and child with the branches of mango tree beautifully spread over her head. The image obtained from Kaṅkāli Tilā, Mathurā is now preserved in the State Museum, Lucknow (Acc. No. J78).

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-samyukta, 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-devis in the instance of the Patiān-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 Jaina sites reveal more variety and also the figures of Pārśva-devatās in parikara. Ambikā, as usual, rides a lion and a 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 Yakṣi 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. The most prolific sites yielding profuse amount of the images of Ambikā are Deogarh, Mathurā, Khajurāho, Nava-muni and Bārabhujī caves (Khanḍa-giri), Achutarājapur, Delvādā, Kumbhārīa, Ellora, Akoṭā, Sraṇaṅabelgola, Humchā and Malkheḍa. Of these, Deogarh, Khajurāho, Ellora 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-sarīyukta 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-sarīyukta figures (Figs. 6 to 11). 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. The Yakṣi is always shown as seated in ālīta-pose. In Jina-sarīyukta images, she is carved only with Rśabhanātha and Pārśva-nātha.

We find innumerable images of Ambikā, both independent and Jina-sarīyukta, from different places in western India. Ambikā alongwith her male counterpart Sarvāhna or Sarvānubhūti, forms the most popular Yakṣa-Yakṣi-pair commonly represented with almost all the Jinas. In Jina-sarīyukta 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-sarīyukta images.
An early bronze image of Ambikā of about c. seventh century A.D. is exhibited in the Baroda Museum (Acc. No. A 52). The image, comparable to the Ambikā images from Akoṭā, depicts the two-armed YaKṣi 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). 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.

Ambikā 45
A figure of two-armed Ambikā is also found from the Mahāvīra temple at Ghaṇerāva. (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 Ambikā, wearing rich jewelleries, is provided with karanda-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 Jaina temples at Vadodara and Idar (V.S. 1134/A.D. 1077). 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 Jaina 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.
Kumbhārīa, in Banaskantha district of Gujarat, was indeed a prolific centre of Jaina art. There are five magnificent Jaina temples and immense amount of iconic data at the site. 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. 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 Sāntinātha temple.

However, in three examples from Kumbhārīā, Ambikā possesses four arms. All these figures are in the form of Jina-sarīyukta images, enshrined in the deva-kulikā Nos. 11 (A.D. 1081) and 12 of the Sāntinātha, 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 Ídar (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 Vasahi and Lūna Vasahi 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 Vasahi, Lūna Vasahi and the Kharatara Vasahi, dedicated respectively to Śrābhanātha, 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 Vasahi, built in A.D. 1031-32 (saṁvat 1088), with its raṅga-manḍapa, bhramika 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
Kumbhāriā
(Banaskantha, Gujarat), A.D. 1062
almost all the Jinas and possesses invariably āmra-lumbi and son in her two hands. The two-armed Ambikā in Jina-sāmyukta 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 rāṅga-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 Subhaṅkara 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 attendents, 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 Jain 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-prāśada 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 Ajītanātha 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 Jain 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. 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 sarīvat 1203, (A.D. 1146), is in the collection of the National Museum, New Delhi (Acc. No. 48.4/11; Figs.
14 and 15). The image, belonging to the Paramāra art, shows Ambikā as seated in lālitāsana 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.\footnote{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 Mahāvidyās and Yakṣas in the parikara, is an important example which has close parallel to the figure of Ambikā from Patiān-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 āmralumbi and son in the Jina-saṃyukta images enshrined in the deva-kulikā, 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-
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 karanda-mukuta 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-mandapa 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-kumāris but their actual meaning is yet to be clearly ascertained. Thus, Ambikā in Lūṇa Vasāhī is represented only with two hands and without any variety in her form.

The Kharatara Vasāhī (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 camaradhārins, exhibit two different sets of attri-
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 toraṇa (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). An interesting metal image of about 14th century A.D. is preserved in the Museum of Indian Historical Research Institute, St. Xaviers College, Bombay. 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). 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. 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. 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. The inscription on its back shows that it was installed in Sārvat 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

Ambikā 59
belonging mainly to the Digambara tradition. Besides the most prolific Jaina site at Ellorā, which alone has yielded about 20 independent images, Rājanāpur Khinkhini (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-saṁyukta images of Ambikā from Rājanāpur Khinkhini, 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 foliages of mango tree with its creepers on her sides, holds āmra-lumbi and mātululīga 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-saṁyukta 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, nose and child (in lap). The other son, however, sits on her right. Ambikā wearing beautiful ornaments and karanda-mukuta is benign in appearance. Thus the figures from Rājanāpur Khinkhini 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
Rājnāpur
Khinkhini (Akolā, Maharashtra),
11th century
becomes all the more important due to its being the confluence of the three principal Indian sects, the Vaidika, the Buddhist and the Jain. A series of five Jaina caves (Nos. 30 to 34), occupying the northern horn of the Ellorâ 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 Râstrakûta king Amoghavarśa I (A.D. 819-881), the great patron of Jainism. These caves contain the figures of Jina Pârśvanâtha, Jina Mahâvîra, Bâhubalin, Sarvânubhûti Yakṣa, and Cakreśvâri and Ambikâ Yakṣîs.

Among the Yakṣîs Ambikâ undoubtedly was accorded a very favoured position in Ellorâ. She is represented by about 20 figures, the number being equal to the figures of Pârśvanâtha and Mahâvîra Jinas and hence suggesting her great popularity. The cave 32 (Indra-sabhâ, 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 Ambikâ is shown as
Ellora (Cave 32), 9th century (p. 62)
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 Ellora is the rendering of a bearded devotee (sādhu) on left flank in most of the instances. The sādhu (?) wearing a loin-cloth with a short patkā 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 parikāra 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 Jain 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-sāmyukta images. Contrary to the figures from western India, she mostly appears with her conventional Jina Nemīnātha. However, in few exceptions known from Mathurā, Deogarh, Etāwā, Agrā etc. she also joins Rṣabhanātha, Muni-suvara and Mahāvīra (State Museum, Lucknow, J 782, J 776) Jinas as their Yakṣī.

In Jina-sāmyukta figures Ambikā is invariably rendered as two-armed and sitting in lalītāsana, 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, ghanṭā, 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-dāī 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 Jainas 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 Jainas 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, Gyarasapur, Sahdol, Hinglājgarh, Jabalpur, Vidiśā, Gwālior, Maihar, Siron, Thūbaun, Patiān-dāī, Chanderī, Ahār, Dhubelā, Śivapuri, Singhpur, Bhopal and many other places in the region. Of all the places, the figures from Deogarh, Khajurāho and Patiān-dāī 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 Tirthankaras, their Yakṣas and Yakṣis 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 Yakṣis are also available at the site. The Yakṣis, 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 Yakṣis and also by the fact that all the 24 Yakṣis 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 Yakṣis. On the merit of the frequency of her visual representation, Ambikā appears to have enjoyed the most exalted position among all the Yakṣis 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 lañita pose with one leg hanging down and the other being folded. The formal posture is of more frequent occurrence. Ambikā, usually decked with dhoti, 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 (stambhās) 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 mālāḍharas 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 Sāntinātha 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 apppellations was manifested at Deogarh but their individual iconography, excepting Ambikā, a Yakṣi 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
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 āmrapālumbi, 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 Khajurāh, is apparently guided by the prescriptions of the Śvetāmbara texts which invariably conceive the four-armed Ambikā with these attributes. 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
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-sarīyukta figures of Ambikā.

The four instances of her Jina-sarīyukta 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 mālādhāras and, above all, the diminutive Jina figures, carved in the parīkara.

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 theabhaya-mudrā, lotus, cāmara and kālaśa. 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 affluent, 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 Ghaṇṭāi (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 Rṣabhanātha 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 Cakreśvari, Kubera (or Sarvānubhūti) and Ambikā and Dharaṇendra and Padmāvati, the Śāsana-devatās respectively of Rṣabhanātha, 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. 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
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 foliages 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
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 Vaijianī 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 lañūsana 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 Khajuraho. (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, Khajuraho (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 viṇā
Khajurāho (M.P.),
10th century

(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 Pāśvanātha
and Ādinātha temples are attributed to Rṣabhanātha, Ambikā finds an important place on Jaina temples. On the contrary, Cakreśvari, the Yakṣī of Rṣabhanātha, has not been given that much of prominence and her images, barring a few instances carved on the north adhisṭhāna 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 along with their appellations inscribed below. 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, Padumāvatī and Vijāyā, while those on the two flanks (from top to bottom) are Jayā, Anantamati, Vairoṭā, Gaurī, Mahākāli, Kāli, Puṣpadhī and Prajāpatī (on right), and Aparaṇī, Mahāmānusī, Anantamati, Gāndhārī, Manusī, Jālamālinī, Manujā and Vajrasaṇkalā (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 Tiloyapaṇṇathi of Yati-vṛṣabha, (c. 8th century A.D.), the Pratīṣṭha-sāra-saṅgraha and the Pratīṣṭha-sāroddhāra. However, the name of Anantamati has been carved twice because of the engraver's mistake. The inscription, however, does not mention the names of Cakreśvari, Rohini, Manovegā, Mānavī, Ambikā and Siddhāyini Yakṣīs. But the figures of Cakreśvari, 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 graive-yaka, necklaces, girdle (with suspended loops), anklets, bracelets, armlets, and karaṇḍā-mukutā, stands as she is in tribhaṅga. The jewellery 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), Priyāṅkara and Subhaṅkara, along with lion mount, make the identification of the goddess with Ambikā doubtless. Of the two sons, Subhaṅkara on right rides on lion, the vāhana of Ambikā, while the other son (Priyāṅkara) stands to her left. The tiny figure of Jina Nemimātha with conch lāṃchana 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 Sarvāhna Yakṣa, the male counterpart of Ambikā, at the pedestal is also significant. The Yakṣa, seated in lalitāśana, 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 Śāśāna-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 Yakṣi 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 lalitāśana 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 Gaṇeṣa and Sarvāhna or Vaiśravaṇa sitting on two extremities of the pedestal. The elephant-headed Gaṇeṣa on right shows abhaya-mudrā and the modaka-pātra while Sarvāhna, 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-mātrkās. The rendering of Gaṇeṣa, Sarvāhna and aṣṭamātrkās (?) 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 tribhāṅga and holds cup, musala, hala in three hands while the fourth hand rests on thigh. Kṛṣṇa-Vāsudeva stands in tribhāṅga 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 foliages of mango tree along with her elder son
(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 Bațeśvara (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 are also carved. Ambikā, wearing dharmilla and the usual ornaments, is shown in a graceful manner.

The Mālādevī temple (10th century A.D.) at Gyārāsapur (Vidishā, M.P.) has two figures of Ambikā, on its northern and southern sikhara. In both these instanes 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 Sīron (Fig. 39)
37 Mathurā, c. 9th century
45
Jabalpur district, c. 11th century (p. 90)

46
Gandharvapurī (Gandhāval, Ujjain, M.P.), 10th century (p. 90)

Ambikā 89
and Chandapur (Fig. 40) in U.P. and Thubaun, Chanderi (Fig. 41), Budhi Chanderi, Kārī Talāī (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 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, Gwalior, 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
41
Chanderi (Guna, M.P.), 11th century (p. 90)

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

Ambikā 91
Vidishā (M.P.), c. 10th century (p. 90)

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

Ambikā 93
the four-armed Ambikā as riding a lion and as holding āmra-lumbī, lotus and child in her three surviving hands. 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, Vīdīśhā Rewā and Bhopāl.

Two exceptionally magnificent figures of two-armed Ambikā, datable to c. 10th century A.D. are found from Hīngalājāgarh (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 dhāmmilla and the ornaments along with 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 chāṅnavīrā. The figure of her vāhana, rampant lion, is carved on left. Over the head of Ambikā, there appears Neminātha, flanked by four other Jīna 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 Hingalājagār, 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, dhoti, 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 Yakṣi, accompanied by her elder son, is provided with foliage of mango tree and figure of
Hinglajgarh
(Mandsaur, M.P.),
c. 10th 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-saṁyukta 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, Gwalior and some other places, show that the worship of Ambikā was still
Singhpur (Shahdol, M.P.), 10th-11th century A.D. (p. 95)
53
Antra (Shahdol, M.P.), c. 10th century (p. 95)
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 bhadṛāsana with her lion mount carved on left. In one instance, she holds āmra-lumbi, noose, vajraghantā 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-ghanṭā 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 Dīgambara 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-bhānga on a double petalled lotus with a dwarfish figure of her mount lion, carved in relief, below the lotus seat. Ambikā, as usual, bears ānra-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 jīna Neminātha and foliages of mango tree overhead. The figure is a beautiful example of Pāla art showing slenderness in body and profuse ornamentation. Another figure of about 12th century A.D. is preserved in the Modern Jaina temple at Rājgir. The two-armed Ambikā here sits in laṭitāsana on lion mount under a
Orissa (National Museum, New Delhi), c. 10th century

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 Ambikâ, found from Aluara (Dhanbad) and Nâlandâ, are preserved respectively in the Patna Museum (Acc. No. 10694) and the National Museum, New Delhi.2 The figure from Aluara depicts Ambikâ as standing in *trî-bhâṅga*. She is joined by her two sons and lion mount.3

The two-armed figure from Pâkbirâ (Mânbhûm) shows Ambikâ with āmra-lumbi and child (standing nearby). A bronze image of two-armed Ambikâ from the forest Khadi-Pargana in the Sundarbana region of Bengal shows Ambikâ 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 Ambikânagar (Bânkurâ), Barkolâ and Nâlgorâ (24 Parganas), show the two-armed Ambikâ with lion mount.5 Ambikâ in these instances is either seated or standing in *trî-bhâṅga* 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 Ambikâ either sits in the lap or stands nearby. The 10th century bronze image from Nâlgorâ shows Ambikâ 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 Neminâtha and the foliage of mango tree over the head.

Thus we can conclude that Ambikâ 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 Hâthigumpha inscription of Khâravela 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. Ambikâ 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 Śâsana-devîs, 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 Neminátha is conspicuous by its absence. Ambiká is usually shown with a small son seated in left lap while her elder son Šubhaṅkara, somewhat grown up, stands by her right side. The Yakṣi invariably holds a bunch of mangoes in her right hand along with the branches of mango-tree, ladden with mangoes, over her head. Debala Mitra rightly observes that Ambiká’s popularity was undoubtedly due to her symbolized fertility.

The figures of Ambiká are found mainly from Anandpur, Khunta-pal (Mayurbhanj), Poḍāsingiḍi (Keonjhar district), Jambhira, Barudi, Badasai, Balighat (Balasore district), Kachela (Koraput district), B. Singpur (Koraput district), Brahmeswarpatna, Achutarāja-pur and Bārabhují and Navamuni caves in Khandagiri (Puri district). In all the examples, Ambiká either sits in lalita pose or stands in tribhanga. The pedestal of Ambiká 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 Neminátha, seated in dhyāna-mudrā, at its top.

The two Ambiká images from Badasai, however, do not contain the figure of Neminátha. In some examples an ornate nimbus and decorative toraṇa 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 Poḍāsingiḍi (c. eighth century A.D.). The two-armed Yakṣi here supports a child seated in lap with left hand while the right hand is damaged.

The two-armed Ambiká is invariably shown with āmra-lumbi (or even an āmra-şākhā) and child (in lap) in right and left hands. However, in one of the figures from Poḍāsingiḍi, 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, Ambiká. 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 Barudi depicts Ambiká with the varada-mudrā, a bunch of
mangoes and some indistinct objects. It may be observed here in passing, that the rendering of the Śāsana-devatās with the Jinas was not at all popular in Orissa and hence the Jina-saṁyukta 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 Gumpha) (Puri, Orissa), 11th-12th century,
Navamuni caves at Khandagiri, 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 Yakṣis possess four to 20 hands in their collective renderings in Bārabhuji and Navamuni caves, Ambikā retains her conventional form with two arms. In both 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 Yakṣi, wearing Jaṭā-mukuta, the figure of her elder son Subhaṇka (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, Priyaṇkara, 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 Priyaṇkara (nude), standing and holding the finger of her mother, in the left. Apart from the beautiful double-petalled louts seat, lion mount, devotees, shade of mango tree and figure of Neminātha overhead, there also appears her elder son Subhaṇkara (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 YaKṣi, standing under a mango tree, wears exquisitely carved ornaments and somewhat transparent sāri. The two-armed Yakṣi holds an āmra-lumbi in right hand, close to which there stands her elder son Subhaṇkara, making a bid to pluck a mango from the āmra-lumbi. The Yakṣi supports with her left hand, her younger son Prabhaṇkara, 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 Bāndāmi and Aihole), yet she could not attain that favoured position in the region as enjoyed by some other Yakṣis like Padmāvatī, Jvālāmālinī 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 jina-saṁyukta 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-lumbī 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-lumbī 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
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. Ṣanandamangalam (near Kāṇchi) 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. Tinnevelly). The image, belonging to 10th-11th century A.D., shows two-armed Ambikā as standing and holding āmra-lumbī 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 chāranas 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 Venuṇram (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 Singanikkupam (presently in the Govt. Museum, Madras, Acc. No. 321/57). The two-armed goddess stands gracefully in tribhanga 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. Another bronze figure of Ambikā, fairly late, is found in the temple at Tirupparutikkunram. 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 jatāmukuta. Another identical figure is found again from Tirupparuttikkunram. The wall paintings from this place, also called jina-Kāṇchi, 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 Jainas of Tantric traditions also invoked Ambikā. One of such instances is that of Akalanka who is alleged to have vanquished his Buddhist opponents with the aid of Kūṣmāṇḍini, another appellation of Ambikā. A number of figures of Ambikā are found from different places in Karnataka. A two-armed figure from village Bankur
Venkuṇṟum (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 (Hukeri, Belgaum; Pārśvanātha Basṭī, 13th century A.D.; Fig. 61), Guḍiḷgēri (Kundagola, Dharwar; Mahāvīra Basṭī, 11th century A.D.), Hubli (Dharwar, Anantanātha Basṭī, 13th century A.D.; Fig. 62, on page 115), Sedum (Gulbargā, Śāntinātha Basṭī, c. 12th century A.D.; Fig. 63, on page 116), Moodbidrī (South Kanara, 14th century A.D. onwards; Fig. 64, on page 117), Terdal (Jamkhandī Bijāpur; Jaina temple, 12th century A.D.; Fig. 65 on page 122), Nallūra (South Kanara, Pārśvanātha Basṭī, 12th century A.D.; Figs. 66, 67, on page 118 and 119), Vindhyagiri (Śravanabelgol, 13th century A.D.; Fig. 68, on page 120), Chandragiri (Śravanabelgol, 13th century A.D.; Fig. 69, on page 120), Malkhed (Sedum, Gulbargā, Neminātha Basṭī, 11th century A.D.; Fig. 70, on page 121) and Yadgiri (Gulbargā; Mahāvīra Basṭī, 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 Guḍiḷgēri one of her sons rides on lion mount while the second son stands on her right. The goddess, wearing karanda-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 Karnata. One of the beautiful figures of Ambikā (Fig. 71, on page 124) is found from Jaina Basṭī of Anagāḍī (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 danda. 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 Śravanabelgol. Ambikā is profusely ornamented and wears particularly embellished tall mukuta. An 11th century figure of
Ammanagi
(Belgaum, Karnataka),
13th century

114 Ambikā
two-armed Ambikā (Fig. 72, on page 125) from Narayanaapur (Dharwar, Karnataka) shows her in tribhāṅga 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 Basti in Angaṇī. 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 Hōyasala sites at Halebid (Pārśvanātha temple; 2 figures; Fig. 78, on page 131) and Arākere (Mahāvīra temple). The figures, datable to 12th century A.D., represent her as seated in lalitāsana and as holding
...ämra-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 Kambadahalli (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 ämra-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 ämra-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.\(^5\)

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 (Jamkhandī, Bijāpur). The figure, preserved in the Jaina temple, called Gonka Jinālāya, 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
Nallur (South Kanara, Karnataka), 16th century (p. 113)
image, belonging to 16th century, is found from the Pārśvanātha Bastī. The four-armed Yaksi, 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)

Ambikā 121
Terdal (Bijapur, Karnataka), 12th century (p. 113)
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 mukuṭa, 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 āmara-lumbī. 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 Upādhyāyājī Śrī Viravijayī Śastrasamgraha, Chhāṇi (Vadodara Cat. No. 1155). The palm-leaf manuscript painting (folio No. 227; size 2"×2 3/8"), dated A.D. 1161 (V.S. 1218), shows the two-armed Ambikā as seated on

Ambikā 123
a cushion. 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 Ambāi.

Another painting of Ambikā from the palm-leaf manuscript of the Neminātha-caritra of Hemacandra’s Triṣaṣṭi-salakā-puruṣa-caritra, is preserved in the Sāntinātha 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 Vasāhi and the Kharatara Vasāhi at Mt. Abu. Ambikā, fully ornamented and dressed in dhoti and fluttering scarf, sits on a cushion in lalitāsana. Below her cushion there appears a crouched lion. The elder son (nude) Šubhaṅkara 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. 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 mango 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 mukuta and hovering dupaṭṭā.

One very interesting palm-leaf manuscript of Pāṇḍava-caritra by Maladhāri-Devaprabha Śūri in the Śantinātha Bhanḍāra, Cambay, contains on its first folio a painting of Ambikā. 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, kundalas, mukuta and other ornaments, has benign appearance. Her vahana 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 Rśabha-deva-caritra which is now in Saṅgha-no Bhanḍāra of Patan (Gujarat). The manuscript, dated in A.D. 1232, shows
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 Priyāṅkara, 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
densely designed circular marks, fluttering scarf, and mukūṭa, 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 pāṭa on cloth, datable to c. 15th century A.D. The four-armed Ambikā,
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. 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-
Shimoga (Karnataka), c. 11th century (p. 115)
pond in details with the figures carved in the Śvetāmbara Jaina temples of western India, specially Delvādhā (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
Kambadahalli
(Mandya, Karnataka), 10th century (p. 116)

name of Ambikā in previous birth) illustrated in the wall paintings in the sangita-mandapa of the Vardhamāna temple at Tirupparuttiikkunram (Jina Kāñcānī). The Yakṣi, seated cross-legged and wearing conical mukūta, 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 Yakṣi 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.
References

Chapter 1

1. For details consult, Desai, P.B., Jainism in South India and Some Jaina Epigraphs, Sholapur, 1957. The principal sites yielding Jaina vestiges in south India are Bādami, Aihole, Ellorā, Sravana belgola, Halebid, Hūmchā, Ariskere, Tirupparuttikunram, Dānavulapādu etc.

2. Chandragupta Maurya, Samprati, Kharavela, Nāgabhaṭa II (?) and Kumārapāla Chaulukya.


11. It may be noted that there is no mention of Īvantaśvāmin image in the Digambara iso-canonical or literary works and as a consequence no Īvantaśvāmin image is known from any of the Digambara (and even Yāpanīyai sites. Tiwari, Maruti Nandan Prasad, ‘Jivantaśvāmi Images’, Bhāratī. New series, 2, 1984, pp. 78-83.

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’, Madhva (Recent Researches in Indian Archaeology and Art History), pp. 329-31.


16. A colossal Tirthanākara image from the Kaṅkāli Tīlā is dated in V.S. 1234 (A.D. 1177).


20. अतीत कामदेवस्य सौन्दर्य प्रतिमास्य यासातुः

जिनमधे समाधात: प्राणया कौतुकय स।।

Harivaniṣa-purāṇa, 29.2.


22. However, Ganeśa, Nava-grahas, Ksetrapāla, Brahma-sānti and Kaparadin Yakṣas, 64 Yoginiḥ, Śanti-devi 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 Jivantāvāmin Mahāvīra and reference to Mallinātha as female Tirthanākara are not mentioned in the Digambara works.


25. The aṣṭa-mahā-prāthāhāryas—eight chief accompanying attendants—are the Aśoka tree, the deva-dundubhi, sura-puspavṛṣṭi (scattering of flowers by gods), the tri-cchātra (triple umbrella), the câmara (fly-whisk), the sīrōhāsana (lion-throne), the divyadhyāni (divine music) and the bhā-maṇḍala (halo)—See, Paurāṇa-cariya, 2.35-36; Harivaniṣa-purāṇa, 3.31-36; Pratiṣṭhā-sārodīḥa, 1.76-77.


28. आजादन्यथाःश्च श्रीकाश्च । जाताभूतिर्लक्षणा । दिवशालकलणों सुवर्णरूपावशेष बहुतीहोतां देवः।

Bhrat-sarīhitā, 58.45; also see, Mānasāra, 55.46, 71-95.


34. प्रशासनः शासनदेवतारूप या विशाल-मूर्तिविभागितांतः सर्वा ।
हिः: सत्तमृतसिद्धां: प्रभावतः लोकिकोणं भवन्तु ॥
प्रहोरणा भूतिविशासनात्सास हितार्थकारिणः।
जिनेन्द्रिः शासनदेशतागमप्रभावशक्तियाः समं श्रवणि ते ॥

Hari-vamśa-puraṇa 66.43-45.


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


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

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

Ambikā

Chapter 2

1. In the vast galaxy of Indian divinities a number of such folk-goddesses, as Revaṭī, Pūtanā, Śīta-pūtanā, Ṣaṭṭī, Jaṭā-hārīṇī, Śītalā and also Bahu-putrikā, both benevolent and malevolent in character, were regarded deities mainly of infants. Banerjea, I.N., The Development of Hindu Iconography, Calcutta, 1956, pp. 489-96, 563. Mitra, Debala, Bronzes from Achutarajapur, Delhi, 1978, p. 44.


5. Mitra, Debala, op. cit., p. 44.


14. Devi-māhātrīya, 2.52, 3.1, 8.9, 10.24.


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 façade in the group of the twenty-four Yakṣīs.
20. Nirvāṇa-kalikā, 18.22; Triṣaṣṭi-śalakāpurusa-candra, 8.9.385-86; Ācāra-dinakara, 34.22.
22. Hari-varṣa-purāṇa, 66.45; Ambikā-devi-kapla (61st chapter of kalpa-pradipa, p. 107); निखरोद - निःशिष्य सेवाय, the Jain Yakṣī Ajitā, Kālikā, Mahākāli, Sāntā, Aṣokā, Jvalāmālinī, Mānāvi, Gauri, Ankuśā, Jayā, Dhārini, Cāmuṇḍā, Padmāvatī and also Sarasvatī are likewise provided with goad and noose in two of their hands.
23. Devi-māhātmya, 8.12-23. The Mārkās were none else but respective Śaktis, issued forth and endowed with exceeding vigour and strength of different principal Brahmnic deities such as Brahmā, Śiva, Viṣṇu, Guha, (Kārtikeya) and Īndra.
25. भद्रकान्त - दशाकि - चक्रवर्ती यो जीवनावस्था - आमिकाकीं दोषेन - अम्बिकाकीं तात्कांका (as appendix 18 of Bhairava-Padmāvatī-kalpa, p. 91).
26. The Āstu-vidyā of Viṣvakarmā gives their detailed list. The names of Umā, Pārvatī, Gauri, Lālitā, Śriyā, Kṛṣṇā, Himavanti, Rambhā, Śāvitrī, Tri-jaṭa, Totalā, Tri-purā are included in the list of twelve Guāris while Totalā, Tri-purā, Saubhāgyā, Vijayā, Gauri, Pārvatī, Śūleśvarī, Lālitā, Īśvari, Māneśvari, Umā, Viṇā, Hastini, Trinetrā, Ramāṇā, Traṅkoyā-vijayā, Kāmēśvari, Rakta-netrā, Candi, Jāṅghā, Jambhīni, Navala-prabhā and Bhalavā are referred to as twenty-four Pārvatīs. The list of Nava-durgās includes Mahālakṣmi, Nandā, Kṣemākari, Śivadūti, Mahācāndā, Bhramari, Sarva-mūnagā, Raivati and Harasiddhi.
27. Ambikā-tādanāka and Ambikā-stavāna of Vastupāla (appendices No. 19 and 20 of Bhairava-Padmāvatī-kalpa, p. 92-95).

Chapter 3

1. सिन्धवाणा हैमक्रण सिन्धुबद्धसंपन्नम्। कमालपुरिच्छीमणिफलकम् सिन्धविनिन्धत्।।
   Utijayanta-stave (verse 13) of Kalpa-pradipa or Vividha-tirtha-kalpa

3. इस कुंज में नवाचारण अंदिरा सीमान्त विख्याता अ सारसभवाहणों तिवास वस्तु कुणात। ।

Kalpa-pradīpa, p. 19.

पारसधियों सहिष्णुप्रसिद्धार्था सिद्धसूक्ष्मकालं अंबलुपकित्ता विषयावरणों अंबादेवी विषृष्ट। ।


4. जिन्हें संस्कृत कृतांत शस्त्रात् कवियमयं समुद्रसंगमक्तं दिव्यादेवाद्विशं।

दिवासु संतानविषय शून्युपालमं न: समुद्रसंगमक्तं दिव्यादेवाद्विशं। ।

Caturvānika 88.22.

सिद्धें देवतालं जगति खरंदेवतिनांविद्यादेवानं, शुक्लों शुक्लोंपहलनां दिसाति शुभकृति

पंढितकारणखण्डपद्धतं।

यतं सा तेजसाहा तत्तिरद जलदेह भाति धीरसिद्धोति, पवायायापनीमाणुकुरुवितसमपर्ययमेवं भाषगम्य। ।

Caturvānika 96.24.

5. हस्ताक्षरंकुरुसूक्ष्मकालं देवसंप्रतिनिधित्राकसंस्कृतस्थान सब श्रुतासृजयेत।

सा भूषितां नित्यांविगुंधिति: सिद्धें देववतिनांविद्यादेवानं विषयाम् दिव्यादेवाद्विशं। ।

Stuti-caturvānika 22.4, also see its 24.4.

6. At least in one mantra Ambikā is also provided with a buffalo as her

vahana:

अंबिका-देवी-काल्पा नामांकुमस्त्रकारणे सुभाषिते कल्याण वर्षं पञ्चमुखी बंधताः।


7. कुरुकृष्णी देवीचन्द्र चिंतामणि चटुर्जुब्ज मानसिकुरुवितसमपर्ययमेताः पुराणकुमारित

दानकारकनं।

Nirvāna-kaśikā 18.22.

8. तत्तैवेच्छना कुरुकृष्णी खण्डिती सिद्धवाहना। आम्रुबुलुसा भवानीपत्रमुज्ज्वलता।।

पुरुसारमणं पुरुषारमणं भवेनि। अंबेदेविनां विनां श्रुतं सारस्वतिका।।

Trisastī-tālakā-purūṣa-caritra 8.9.385-86.

9. श्रीनंदिनिमत्य अथवा देवी चन्द्रकल्याणिनी। सिद्धाजनां चटुर्जुब्ज आम्रुबुलुसा चवितसमपर्ययमेताः

कर्त्तव्यम् पुरानकुमारिसांसारां च।

Pravacana-saroddhara 22. p. 94.

10. ध्रुपद शिकारुत्या आपदादीर हरिक्षु।

देवी कुरुकृष्णी यथा शिकारानां हरिक्षुः। चटुर्जुब्ज निजन-द्रव्य महाभक्तिविवरितविविजता।।

Pratīṣṭhā-sāra-sangāraha 5.64, 66.

11. सवाधेनुष्माणिकाशुलुिकृतद्वैयां बोलत्रिबङ्कुकरकरिलाटा। पुरुसारमणं शुभच्चन्द्रकुरुवितता।।

सिद्धे भूषिती विषया हरिक्षामणं धर्मसमथणः, विद्यामाणं दशकामुक्तिकुरुविततां देशैंभवां कर्त्तव्यः।।

Pratīṣṭhā-saroddhara 3.176.

शरे तपस्यां विपक्षत्तुसु वामे करे मकुरी आर्य्यायने शुभच्चन्द्रकुरुवित पति व्रतार्थम्।।

आपले भूषित भवानीपत्रमुज्ज्वलता विषयाअभिलष्यते। वरासे ते गुनेश्वरानांदाधीनां श्रवणम्। ।

Pratīṣṭhā-tīlaka 7.22.  

Ambikā 139
12. **Padmānanda-mahākavya**: appendix Nemnātha, 57.


14. **Rūpā-mandana** 6.19; also see, Devatā-mūrti-prakṛtiḥ, 7.61.

15. **Mantrādhirāja-kalpa** 3.64.

16. **Aparājita-praccā.** 221.36.

17. **Ambikā-stavāna** (as appendix 20 of the Bhairava-Padmāvati-kalpa, p. 95)


20. **Burgess, J., 'Digambara Jaina Iconography', Indian Antiquary, Vol. XXXII, 1903, pp. 463, pl. IV, fig. 22.**

21. **Bhairava-Padmāvati-kalpa, Appendices Nos. 16-19-21.**

22. **Ambikā-tattānaka** (Appendix 18 of Bhairava-Padmāvati-kalpa, p. 91)

23. **Ambikā-tattānaka** (Appendix 18 of Bhairava-Padmāvati-kalpa, p. 91).

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24. ओ ही आँखोऽके! हो ही हो करऽबूऽ मसः हुऽकल्लीः नमः।
Ambikā-stuti (Appendix 17 of Bhairava-Padmāvatī-kalpa p. 90).
हो ही आँखोऽकी फळीः। (असः मूळाः)।
Ambikā-tāḍārka (Appendix 19 of Bhairava-Padmāvatī-kalpa, p. 92).
25. ओ ही आँखोऽके! हो ही हो करऽबूऽ मसः हुऽकल्लीः नमः। इसे यथे पवित्त्रस्त्रे
यशस्वीश्रीमातुऽवेशेऽन्नये दिनंत्रेऽवनास्त्राः, तति। पुरूःचुतभूथंखणामक्षप्राकोऽकुमुः
स्वयंनवर्गं नुजुक्षणं (१२) चिन्तोऽनुपूर्देहः। ततोऽत्त्वका चिन्ता चाहत। विश्ववैण्यां
स्वायत्तेऽपि-पाण्डवतः सः देवतंदेव-पूर्वालाहिनाः च हिंदुः। अन्यदामः हिंदूं सम्प्रदायाः।
Ambikā-tāḍārka (appendix 19 of Bhairava-Padmāvatī-kalpa, p. 93).
26. यस्तोऽत्त्वका चिन्ता चाहत चाहत चाहत चाहत
देवे दिनंत्रेऽवनास्त्राः। गोपकीर्तणं कल्ली, लोककीर्तणं। प्रका भूतकृत्ते। भूतकृत्ते भूतकृत्ते।।
य देवे दिनंत्रेऽवनास्त्राः। गोपकीर्तणं कल्ली, लोककीर्तणं। प्रका भूतकृत्ते। भूतकृत्ते भूतकृत्ते।।
समुपस्तालवर्गं नुजुक्षणं। नुजुक्षणं। नुजुक्षणं।।
Ambikā-stāka, (appendix 16 of Bhairava-Padmāvatī-kalpa, p. 88).
27. सत्यमातृऽनुपूर्देहः ततोऽत्त्वका चिन्ता च्या चेत
स्यादमातृऽनुपूर्देहः ततोऽत्त्वका चिन्ता च्या चेत
हुऽकल्लीः। गोपकीर्तणं। लोककीर्तणं। लोककीर्तणं। समुपस्तालवर्गं नुजुक्षणं। नुजुक्षणं। नुजुक्षणं।।
Ambikā-stāka, (appendix 16 of Bhairava-Padmāvatī-kalpa, p. 89).
29. वहोऽस्य नवऽस्य। वहोऽस्य नवऽस्य। वहोऽस्य नवऽस्य।
सः सः दक्षायनाः। तताः। हुऽकल्लीः। अऽकुमुः।।
इन्द्रसः मसज्ञातः।। सः सः दक्षायनाः। तताः। हुऽकल्लीः।।
हुऽकल्लीः। गोपकीर्तणं। लोककीर्तणं। नुजुक्षणं। नुजुक्षणं।।
Ambikā-stutis, verses 4-5 (appendix 17 of Bhairava-Padmāvatī-kalpa, p. 90).
30. सः सः दक्षायनाः। तताः। हुऽकल्लीः। अऽकुमुः।।
इन्द्रसः मसज्ञातः।। सः सः दक्षायनाः। तताः। हुऽकल्लीः।।
हुऽकल्लीः। गोपकीर्तणं। लोककीर्तणं। नुजुक्षणं। नुजुक्षणं।।
Ambikā-tāḍārka (appendix 18 of Bhairava-Padmāvatī-kalpa, p. 91).
31. "ऐ एऽकुमुः नुजुक्षणं। सत्यमातृऽनुपूर्देहः। गोपकीर्तणं। लोककीर्तणं। नुजुक्षणं। नुजुक्षणं।।
हुऽकल्लीः। गोपकीर्तणं। लोककीर्तणं। नुजुक्षणं। नुजुक्षणं।।
Ambikā-tāḍārka, (appendix 19 of Bhairava-Padmāvatī-kalpa, p. 92).
32. एऽकुमुः नुजुक्षणं। शालिकेश्वराः। गोपकीर्तणं। लोककीर्तणं। नुजुक्षणं। नुजुक्षणं।।
हुऽकल्लीः। गोपकीर्तणं। लोककीर्तणं। नुजुक्षणं। नुजुक्षणं।।
As quoted by U.P. Shah, in his paper 'Iconography of Ambikā', p. 161.
33. अऽकुमुः नुजुक्षणं। शालिकेश्वराः। गोपकीर्तणं। लोककीर्तणं। नुजुक्षणं। नुजुक्षणं।।
हुऽकल्लीः। गोपकीर्तणं। लोककीर्तणं। नुजुक्षणं। नुजुक्षणं।।
As quoted by U.P. Shah, op.cit., p. 161, fn. 1.
35. एऽकुमुः नुजुक्षणं। शालिकेश्वराः। गोपकीर्तणं। लोककीर्तणं। नुजुक्षणं। नुजुक्षणं।।
Ambikā-stutis, verse 8 (appendix 17 of Bhairava-Padmāvatī-kalpa, p. 90).
Chapter 4

2. Ibid., pp. 30-31, pl. 14.
5. Ibid., pp. 35-49, pl. 49.
8. Tiwari, Maruti Nandan Prasad, Elements of Jaina Iconography, p. 44.

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).
Chapter 6


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; *Triśaṭṭi-sālakā-puruṣa-caritra* (B. 9. 385-86) and the *Ācāra-dīnakara* (34.22, p. 177).


Chapter 7


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


**Chapter 8**


**Chapter 9**


5. Nawab, Sarabhai, M., (Ed.), *Jain Chitrakalpadā* Ahemedabad, 1940, pp. 2-4, fig. 7.


7. Nawab, Sarabhai M., *op. cit.*, pp. 60-61, pl. 12, fig. 34.


Appendix-A

Temples of Ambikā

Besides several literary references to the ancient images and temples of Ambikā, mainly found in the Kalpa-pradīpa of jina-prabhā 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 Gujrat. The temple belonged to the Digambara sect.³ An inscription of saṁvat 1249 (A.D. 1192) refers to the pilgrimage of Vastupāla, the famous Jain minister of the Vaghelā regent Vīra-dhava of western India, to the temple of Ambikā on Raivataka hill (Mt. Girnar).⁴ Jina-harṣa 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 śreṣṭhin Śāmala in saṁvat 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-dāī 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-dāī temple.

Another temple, possibly of pre-medieval or early medieval founding was found at Kodināra in Saurashtra. Vastu-pala had founded a
temple dedicated to Ambikā at Kāshrada (Kāśindrā), near Karnāvatī (Ahmedabad) in Gujarat. (The temple was founded between A.D. 1225 and 1235.) The 24th deva-kulikā in the Lūna Vasahi complex (Mt. Abu, Rajasthan, 2nd quarter of the 13th century A.D.) also enshrines a large cult image of Ambikā, which possibly suggests that this deva-kulikā was dedicated to Ambikā. An independent shrine dedicated to Dharmā-devī (Ambikā), the Yaṣṭi of Neminātha, is situated to the south of the Vardhamāna temple at Tirupparutti-ikkunram.

1. The most important images and temples were in Mathurā, Utjayantagiri (Mt. Gīnar), Hastināpura, Ahicchatrā and Pratisthānāpura.
2. The list is mainly based on the information kindly supplied by Prof. M. A. Dhaky.
3. गृहीत-चक्राकविनिक्र-देशवर तथ्योर्ज्ञानलय-सिंह-वैहिनी।
   सिक्कम सिरिनिन्द्र सन्ति रियमोवते कब तत् जिना: प्रभवानि शाश्वे।।
   Hari-varṇa-purāṇa, 66. 44.
5. Ibid., p. 128.
6. श्री-अभिका-महदेभ्या उर्ज्ञातसारलोकी। प्रासादः कारतिः प्रौढः सामलन सु-भालत।।
7. The figure of Ambikā is a later replacement but the parikara is original.
Appendix-B

Jaina Texts and Their Dates (A.D.)

1. Acāra-dinakara of Vardhamāna Sūri—1412.
2. Ādi-purāṇa of jinasena—c. early 9th century.
6. Caturvimsatikā of Bappabhaṭṭi Sūri—c. latter half of the eighth century.
13. Padma-purāṇa of Raviśeṇa—676.
15. Pratiṣṭhā-sāroddhāra of Āśādhara—first half of 13th century.
17. Pravacana-sāroddhāra of Nemicandra Sūri—12th century.
19. Stuti-caturvimsatikā or Śobhana-stuti of Śobhana Sūri—c. 973.
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) श्रीअंबिकाप्रसंजोतकम्

व्यालोलात्मकमः ज्ञानसंजोतिकीप्रसंजोतकम्
भस्मासंजोतिके गुरुभस्मसंजोतिकायम्
देवी दिव्यांशुकामानं ध्वजपट्टले: शोभामानं विवाहं
व्यालोलात्मकम् श्रीमानी भूतकृतकणिमतः पातु मामिलका सा। १११।

या देवी दिव्यामानिकार्तकुर्वंभमांमयुक्तंमाचमालां
भास्माणिकार्तकुर्वंभमांमयुक्तंमाचमालां
सृष्टि स्वयं सत्ता सर्वार्थसिद्धम्।

या कौजे विहाय श्वपलपरिप्रभवात् साधुदानसरुदात्
स्थानं आत्महिः ब्रजमिकार्तकुर्वंभमांमयुक्तं
श्रीमानी वीक्ष्मा पुजोऽक्षुकुस्तवशाल वर्धन्यानी फलानि
श्रीमानी समाय प्रा ज्ञानिनां सत्ता सर्वार्थसिद्धान्तम् पातु मामिलका सा। ११२।

देवी यात्रोपकर्ष्टाः सर्वहस्ततत्त्वं ब्रजन्मं द्राधाना
स्मृता श्रीैवतात्त्वात् व्यालोलात्मकम् साधुदानम मनस्त्री।
आह्मोनुज्ज्वलं प्रत्यक्षोऽविश्वित्ता दिव्यांशुकलर्त्ता
जैने तन्त्र पादपिते सत्तान्तरसिद्धान्तम्।

या पश्चात्तपत्रं गतमदनं दस्युकं सं स्मृत्वा
दंत्रां भिङ्ग्यवेश्य कर्षयस्ते केसरानीकरारी।
पुष्चकोइप्रक्रियमात्मकविविधयत्वं दिव्यमसंजोतिकार्तकुर्वंभमां
संस्कृतं या तिनं जिनानिततत्त्वं पातु मामिलका सा। ११३।

सान्नाध्यापरवक्ष्टाः तत्त्वाएसु सत्ता साधुदानमसंजोतिकाः
भ्यताः सा विन्यामात्तितिविधयतं साधुदानसंजोतिकाः।

सत्ता साधुदानसंजोतिकाः विन्यामात्तितिविधयतं साधुदानसंजोतिकाः।
पीठा वस्त्रायुधशैविकविषवस्तरंपातु मामिलका सा। ११५।
बृजी विश्वामित्रारूपस्यभृद्यप्राप्ति-प्राप्तिविधिविश्वामित्र&
प्रकृतिनिःशिष्यो विधितविधिविश्वामित्र विश्वामित्रारूप
बृजी विश्वामित्रारूपस्यभृद्यप्राप्ति-प्राप्तिविधिविश्वामित्र&
प्रकृतिनिःशिष्यो विधितविधिविश्वामित्र विश्वामित्रारूप

(ii) श्रीअभिकृतिः

अंड महातांतरगिरिमण्डले! जैनमुखिष्ठे! विश्वामित्रारूपे! महात्मायाधिपं ज्ञानमीखिष्ठे! हो महामुखनुपूरे! शिष्ये! श्राब्जे! देशी राजाविषिकुंणापुपूरे। तारापुक्रीतिविशिकृतशुभयाथते। अभिकृते! हो मुनि देवलोकिविदे! नवं भावेत! समाजे में देहि दुःखस्वरूपे। हो युद्ध में द्वारका ज्ञानधारी विश्वामित्रारूपे। नृत्य प्राप्ते! प्रशीत प्रसीत क्षणे लक्ष्ये सदा सदा प्रसीते! विश्वामित्रारूपे। संसार तत्कल्याणमालोदेवे! हुँकारही नामसंस्कृतेकोगुणपुकुदाध्ये। श्रीमान्महामुखशायमाध्यमस्वास्थ्यनशास्त्रे। केसो नामालोकप्राणविहीनश्चितेते। होयुक्तेऽस्मि। पवित्रविपलीकास्वास्त्रे। देहि में दर्शन ही विश्वामित्रे। वारस्तोहि विश्वामित्रे। देहि कुमारीहो नियंत्रणे! मैये! मुिहे हुँकाए! देहे दुःखे दुःखे! तात्कल्याणे! ज्ञानमात्रेविनिविनिविनिविनिविनिवि। देहि कुमारीहो नियंत्रणे। मैये! मुिहे हुँकाए! देहे दुःखे दुःखे! तात्कल्याणे! ज्ञानमात्रेविनिविनिविनिविनिविनिवि। देहि कुमारीहो नियंत्रणे। मैये! मुिहे हुँकाए! देहे दुःखे दुःखे! तात्कल्याणे! ज्ञानमात्रेविनिविनिविनिविनिविनिवि। देहि कुमारीहो नियंत्रणे। मैये! मुिहे हुँकाए! देहे दुःखे दुःखे! तात्कल्याणे! ज्ञानमात्रेविनिविनिविनिविनिविनिवि। देहि कुमारीहो नियंत्रणे।
अब लघुजी पुर्तीज्ञात मनालस्वरूप—
ऋप ही आनंदके! हाँ, हाँ हाँ कली बोली सा: हृष्टक्षो नमः।

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

(iii) अस्मिकारादङ्कम्

सिद्धाल्यो सुतमुखिपुस्चित कथनप्रमयमध्यगता।
साउज्या देवी तीर्थाधिवासिनी हरसु मम दृश्यम्। ॥६॥

ऋप ही जय जय परमेश्वरी! श्रीअम्बिके! आमलसे! महासंसारात्मोस्ते!
विद्वान्य-गृहसंप्रभुकर्णेष्वाहारकाहमाकांशविभुगृहितां। वाकीस्ताद्यन्तर्लक्षणात।
जिनमेव भक्तो! कले! निकले! निष्कले! महामाये! सिद्धान्तविद्यान्यां।
मनामून! शिवे! शांते! सिद्धाष्टादिशरसिद्धिनिर्मलारुसिद्धिविश्वासिणी! शान्तांतीषुशृष्टित्प्रियः।
शोभने! सुहासे! जो! जलभिनि! सत्यभिनि! मोहिनि! वीरभिनि! भूषण! जलभिनि!
भक्तिनि! दुःखशृंगारिनि! शुद्धिव्रद्धिनि! नानासुरृत्तिनि! शारर्ककाशिणि! देवि! अये! महाकामे! भीमनदे! सुजादे! आनेहे! सुनाहे! सुजादे! सुप्रेमाने! चौकळे! कडळीये! सुप्रेमाने! सुप्रेमाने! पतिने! नमस्तयं! जयति! जयतातुमारि।
केलीहि! गौरि! गायलि! गायवि! यक्षेेवरि! ॐ कालि! कालि! महाकालि!
योगेश्वरि! ज्ञानविद्वाते! सुवस्ते! धनुवरणदातिचाक्रवर्त्याकाशार्थोते! सुरस्तहासिति! हिति! देवेन्द्रगोपेन्द्रस्वः प्रतिकशोद्वते। सुवर्ण! पतिने! महापुरुषविद्वाते।
ऋप यदोवरवहारकामक्षमवरवहारकामक्षस्वः यक्षेष्वारिति। दुखदर्दयदृष्टीये!
पायोधविरसितिकारकविश्वासिणी! हृं नमो यक्षेेवरि! हृं देवि! कृपामणिके! हृं नमो देवि! अम्बिके! हृं सत्य सर्वसिद्धि! अलं रक्त रक्त मां देवि। दोरे विनाय के कहने सुखमाये समाधानगे गीते यहे समयके निरस निरस स सिद्धण्डों प्रस्तां महाविद्यार्थि हैम एवं व्यालकेश्वरमुदगिऱ्तिते
ज्ञेयंभृतां कृपातने मैतीं मैतीं स्वयंक्षेन्द्रि! आन्यायो! त्वप्रस्तुते शान्ति के पौर्ण्यां वस्मयां सम्बन्धि मोहाने दुःखशृंगारे धार्मिकार्थकम्।

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

(iv) अस्मिकारादङ्कम्

पदेनि स्नेति दिवसम्य यो भक्तवा जिनान्यासे! सम्राय मनुष्यान् लम्भे लम्भे सुभांग गतिम्।

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अच्छे! दराजलने! लें यादृच्छिक भव निष्कर्ष।
आयुर्वेदक्युलबालक! प्रसीद योदेश्वरिके! ॥

ॐ हूँ आग्राहनन्दन! हृद्वृद्धी नमः। अगूँ गुलमणः। द्वादशभूषणः द्वादशशतीन् आप्पावृक्षाणि
कुला गुलाल-दधि-दुध-सुध-पूलिमो होमकोषिकुले देवस्य यदीपा समग्रः।
ॐ हूँ आग्राहनन्दनि! सनस्कुलसुदरी! इसी श्वान नमः। अर्थविशेष वधेष्वर नामः।
ॐ हूँ आग्राहनन्दनि! सर्ववृक्षुपन्निः। इसी श्वान सनाचार्यस्य नाणु कुरु कुरु श्वानः।
प्रपातिष्ठान जान: आध्यात्मिक: प्रवत: भोगें कृत्रि सुपते विविधाभिमानिण्य स्वान मांसः।
ऐहूँ हृद्वृद्धी हृद्वृद्धी नमः। सहस: ३ जाप: रक्तधानने मन्नक्षारस्य समन्तः
यज्ञात्मकाणि सिद्धाश्चाद्व अकृत्तिनन्दिकां शालाणि यज्ञानि चतुतुपुजः
उपरितवरिकराकारकुशाः। अत्यन्तरत्वत्। अथातत्वत्वमः। अथातत्वत्वमः।
अर्थातत्वमः। अथातत्वमः। अर्थातत्वमः।
अथातत्वमः। स्वान नाणु कुरु कुरु श्वानः।

ॐ हूँ कृपाणन्दन! कनकार्जः। सिङ्गमलकसमारुद्धे। जिनध्रुवमुक्तस्य। महादेवः।
मम विशिष्टप्रकृत्यु सुपरविधुः कथव यक्ष अम्बेदेश्वर्यः। सत्यायनि! सत्य दर्श्य
दर्श्य श्वानः।

अविनाशन: सत्यायनः। ॐ हूँ अविनाश! हूँ हूँ हूँ। हृद्वृद्धी नमः। अष्टाश्चायनः।
ॐ हूँ अष्टां अवातलुबि हि लुङ्किन्यः हूँ। १०८ श्रमासनः यावः
महाभाष्याः सर्वः। पुरे लघुः।

ॐ हूँ अवातलुब! आ! आ! हूँ हूँ हूँ। हृद्वृद्धी नमः। इसे वेष्टेन् विविधजनकः
यज्ञात्मकाणि सिद्धाश्चाद्व अकृत्तिनन्दिकां शालाणि यज्ञानि चतुतुपुजः
उपरितवरिकराकारकुशाः। अत्यन्तरत्वत्। अथातत्वत्। अथातत्वमः।
विरोधाभ्यासः। सुपारस्य-प्राणवतार-स्वन्देशसिद्धिपूतालादिनिनिः।
च दिशायत्व। अर्थात्व: विशिष्टाः समाकर्षि।
ॐ आक्षणयामि! नगरप्रणास्यकृत्यं। राधारामसमन्तमहिनि। अभ: अविनाशदेवः।
हृ फुक श्वानः।

जातिः शह नामः। श्रिति पूर्वसेवः। निर्मानः च वार २९ जापः वार ३ शूक्मन्त्रः
ज्ञानिन्द्राय पुरूषः सम्भावः।
ॐ आक्षणयामि! नगरप्रणास्यकृत्यं। राधारामसमन्तमहिनि। अभ: अविनाशदेवः।
हृ फुक श्वानः। २१ सर्वः।
ॐ हूँ अविनाश! उजातीनि महिनि। सर्वकामस्याः! हृ हृ नमः। सर्वः।
ॐ हूँ सत्विती अविनाश! मम सत्विते देहस्य दिश्च दिश्च हृ हृ नमः। सर्वः सर्वः कर्मः।
ॐ कृलि हर हर ल: ल: सत्सुपुरानुः वरीकुलु कुरु कुरु कुरु कुरु प्ररुषाश्रयो! प्ररुषाश्रयो! कृलि अविनाश! हृ हृ अविनाश! सर्वः। सर्वः सर्वः।

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(v) श्रीअभिकाषावतनम् वस्तुपाल-विरिचितम्

पुष्ये गितोसंगितस्य श्रीमतात्मामयुज्ञकितत्वकेशरयुज्ञकाराम।
दौर्घोषपि प्रागतिचाराकथानीतिधाता वशस्मवाहवाहम् महामामवती महेयत।

मदुकुमुकुखुः श्रीमितानदेवतिः किंकि विचारितकर्णपुरुषकामाधिकारम्।

कुमांदृश्य खश्ययतू सुवर्णपाकः कर्ततीति सत्त्वस्मिन् सत्त्वस्मिन् भूतिम्।

कुमांदृश्य! वातन्मभूदतं फादवाधेयम् अयोहहभूर्वविवनिमयम्।

पश्चात्तापं नि:न्यिनिनिश्चोतत्वाभूत्वम् तथा भवति कुमोष्टि तत: परेः।

दैविकदृश्यभूतं: श्रीमकामी: सत्त्वस्मिन्निरन्निणाय चाराः।

दूर: :श्रीपत्नपत्नजनालम्बपुलोधणवर्गम्: कुमांदर्श्य! पाणि पदावपन्त्यासक्षे।

देवि! प्रकाशरत्ति सन्तविपः काम वामेनासवं कर्षणमितन्त्वम्।

कुमांदृश्य पुर: प्रमुखितां सहकारात्मिकः विति: वितिकारस्य फलस्त।

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हरे जनस्तुति दुरुष्टि लचिता लम्बैव नित्य लम्बैव जिनरासनरक्षणाय।
देवी। लम्बैव पुरुषोतमाभवणेय काम विभासं विभक्ता समवया लम्बैव।

तेषा पुरुषोत्सर्वराशालियेदृश्यतावाकान्तालतन幢्योधताभि।
उद्घाटने न गत्तु खेलति यें हुये धरसे वालस्तवपत्तिहस्तिमन्मतमि।

देवी। लद्दुर्ज्ञतिज्यतापरिपूर्णतिअविद्वाणेविद्वातु दुरुभानननस्वहं।
एततथाः सुखितिमन्मादहुकामत्वस्तवत्तीत्तीसक सकलसंस्थभोमोमूद्यतस्।

वरदे! कमर्विस्तिते! ते सुरुत्रुपे। सरस्वति।
पापाशुनुमात धरससे तमससपाले। तस्ये। १८।

तोदेव श्रीराजसायं बुद्धसर्वधार्मंस्यक्रिया: पुरुषोत्तमे गूर्जराचर्कवर्तिसचिव। 'श्रीवस्तुपाले' कवि।

प्रात्तं प्रतारवर्मामनोंस्य कविचक्रस्त सरस्वति से विन्युया च तापतंकस्ते स्रीराजस्त्ये भवति। १५।

(From Bhairava-Padmavati-kalpa, Appendix 20, p. 95.)

(vi) श्रीअम्बिकादेवीस्वति: जिनेश्वरसूरितिविविचिता

देवश्रावतसूरितिविविचित्ते जय जयमिलिक्षिनासे विषुवे।

नूपुरात। नमुनेषु दुहुरे अन्य देवी! जय जयकारते।

नूपायाराजार्किणिः स्तने कर्णांदुर्युक्तविश्वासद्वस्तने।

लामनी मोैशीं ईशा उवांदे। दुर्दथिक्त्रिणी दौषिकिनिः समेत।

ज्ञानमहान्निधानस्ते स्वयं हरी समागच्छ ये देवी दुरुत्तिस्वच्छ।

अश्वयां तस्माद विद्येऽविधेऽविधान विद्येऽविद्यार्किणिः।

अश्वयां देवी दियेशेः पैरे जयप्राजिते कस्तोहंच्छे।

अश्वयां जगानने संहवसंभाजने होैंं कूमाइड़। दियेशेविधानस्ते।

पििक्वति क्षीत्तीधीकण्ठीसे नाममन्त्रेण निष्ठितोपव।

अविनाशवतं द्वारतिमनिविनयन्ति अभिन्ने। जय जय लो जगाननमै।

होैंं महाविन्दुनिलामिर्मिः दुष्टपरमनिर्मित्तलोकांचे।

इस्वयां निर्मित्तलोकांनुसिसिः भगवती शुभमन्त्रेः। स्तुतः।

प्रवाहनात्तं शुभमन्त्रं वितरयं प्रियतह्वसिये गम।

(From Bhairava-Padmavati-kalpa, Appendix, 21, p. 96.)

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Appendix-D

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(5) ‘Khajurāho ke Jaina Mandiron ke Door-lintels par Utkīra
251-54.
(6) ‘Uttara Bharat mein Jaina Yakṣī Cakreśvarī ki Mūrtigata
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(7) ‘Kumbhārāṅa ke Sambhavanātha Mandira ki Jaina Devīyāṁ’
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*A History of Indian Literature*, Vol. II (Buddhist and Jaina Literature), Calcutta, 1933.
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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