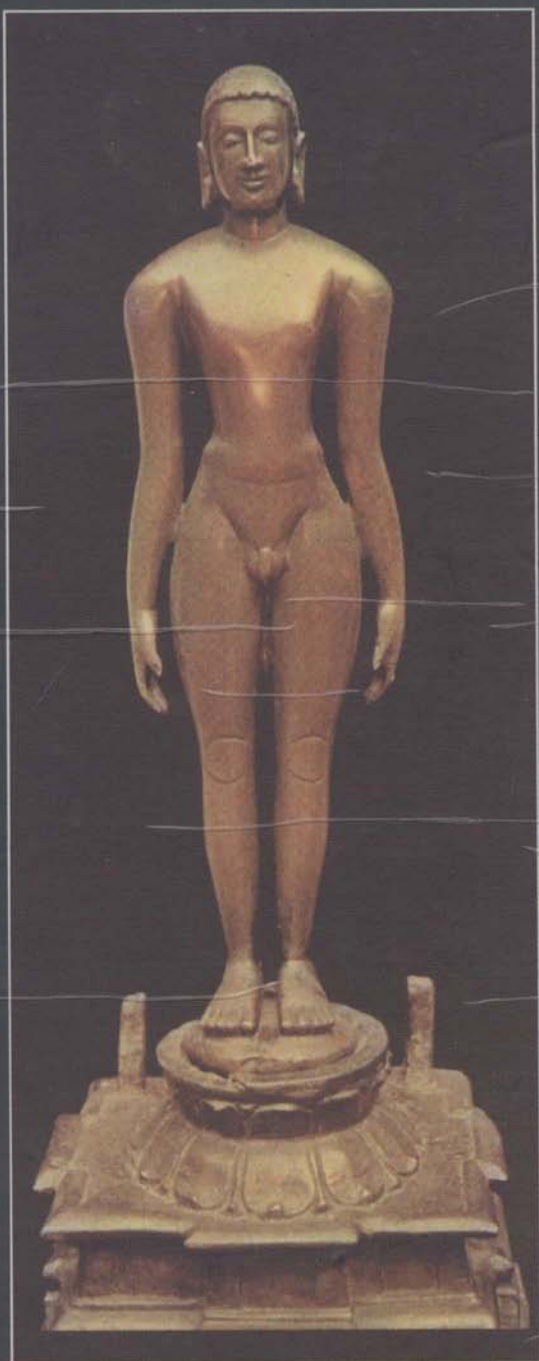


# A HISTORY OF THE RĀṢṬRAKŪṬAS OF MĀLKĪHĒD AND JAINISM

NAGARAJAIAH, HAMPA

BRONZE IMAGE OF  
MĀṆIKYA JINA  
COMMISSIONED BY  
KUNDAṆARASI IN C.E. 960  
DAUGHTER OF GAṆGA  
BŪTUGA (C.E. 935-61)



## **About the Author**

*Prof. Nagarajaiah, Hampa one of the major literatteurs of Karnataka, has authored more than 70 Books in Kannada and English, on varied subjects including Linguistics, History and Epigraphy, Textual Criticism, Folklore, Biography, Translation, Children Literature and Jainism. Some of his books have been translated to English, Hindi, Marathi and Telugu. He has taught under-graduate and post-graduate classes for 37<sup>1</sup>/<sub>2</sub> years. He has served Kannada Sāhitya Parishat as Secretary, (8yrs) and as President (8yrs). With 'hampana' as his **nom de plume** he is a recipient of a number of state and national awards. Contemporary men of letters have honoured him by presenting five felicitatory volumes. Dr. Nagarajaiah has presented papers at the National and Inter-National congress and delivered endowment lectures at various Universities. His contribution to the study of Jainology is voluminous and significant.*



**A HISTORY OF  
THE RĀṢṬRAKŪṬAS OF  
MAḶKHĒḌ AND JAINISM**

**Prof. Nagarajaiah, Hampa**  
(Former Professor of Bangalore University)



**ANKITA PUSTAKA**

53, Shamsingh Complex, Gandhi Bazar Main Road  
Basavanagudi, Bangalore - 560 004  
Karnataka, INDIA

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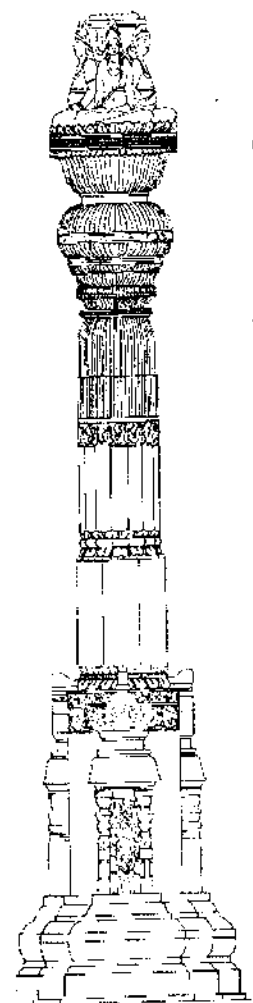
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*Dedicated*  
*to*  
**ŚRĪ VIDYĀCHAND KOTĪHĀRI**

*founder*  
*of*  
**VIDYA VINIYA PRATISHTANA**  
Gulbarga

## **AVANT PROPOS**

**Hampa. Nagarajaiah**



**Monolith Column Ellōrā**

- 0.1. This is the sixth in the series of books in English, that I have proposed to publish on different topics apropos to Jainism, with an emphasis on its historical aspect.
- 0.2. Main aim of this book is to record the character, position, genesis and chronicle of Jainism as it prevailed in the Rāṣṭrakūṭa age. Major sources of this book are epigraphs and corroborative literary works of the eon. Proper care is bestowed to shift the grain from the husk, leaving aside the legends and exaggeration. Without loading the writing with too many technical terms, of either Jaina religion or architectural details, I have endeavoured to delineate the history of the Rāṣṭrakūṭas and Jainism.
- 0.3. Sri. Vidyāchand Koṭhāri, a born trader and burgher of Gulbarga city, in the evening of his life, had withdrawn from terrestrial interests, devoting most of his time for a deep study on Jainology. His personal library, containing thousands of books on art, architecture, religion and literature, is one

of the best individual libraries in the state. It was his cherished ambition that I should author a book on 'A History of the Rāṣṭrakūṭas of Maḷkhēḍ and Jainism'.

0.4. When everything was going well, all of a sudden death snatched away Mr. Vidyāchand Koṭhāri, leaving his imprints on the socio-cultural ethos of Gulbarga. It is so unfortunate that he could not see his wish was accomplished. I pay homage to the departed soul by dedicating the work to his memory.

0.5. After the sad demise of Sri Vidyāchand Koṭhāri, his wife Smt. Koṭhāriji persisted that I should fulfill the last desire of her husband. I express my deep sense of gratitude to Mrs. Koṭhāriji, for her generous assistance and enlightened concern.

0.6. The author acknowledges help and encouragement received from :

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- \* A. V. Nagnoor (ASI, Dharwada), A. B. Pandit, J. V. Vardhaman, Subhashcandra Babu and Vijaya kumar Kivade.

23 January 2000



Tyāgada  
Brahmmadeva Pillar  
Śravaṇabelāgoḷa



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## ABBREVIATIONS

- AKT : Ārāḍhanā Kaṇṇāṭa Tīkā  
C. E. : Current Era  
Cent. : Century  
C'Raya : Cāmuṇḍarāya  
Comm. : Commentary  
Dt : District  
EC : Epigraphia Carnatika Volumes  
EI : Epigraphia Indica Volumes  
EITA : Encyclopaedia of Indian Temple Architecture  
ed(s) : Editor (s)  
IA : Indian Antiquary Volumes  
IAP : Inscriptions of Andhra Pradesh  
ibid : ibidem, same as above  
"Intro" : Introduction  
KI : Karnatak Inscription Volumes  
MAR : Mysore Archaeological Report  
Pk : Prakrit  
pp : pages  
SB : Śravaṇabelāgola  
SII : South Indian Inscription Volumes  
Sk : Sanskrit







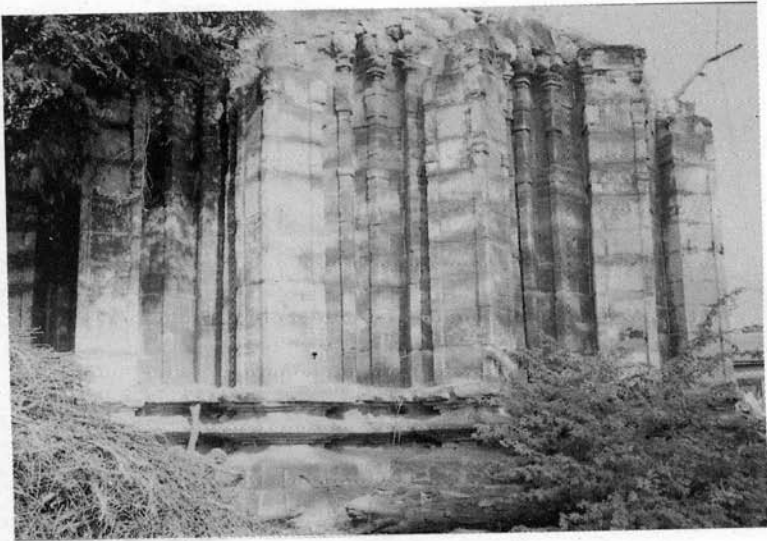
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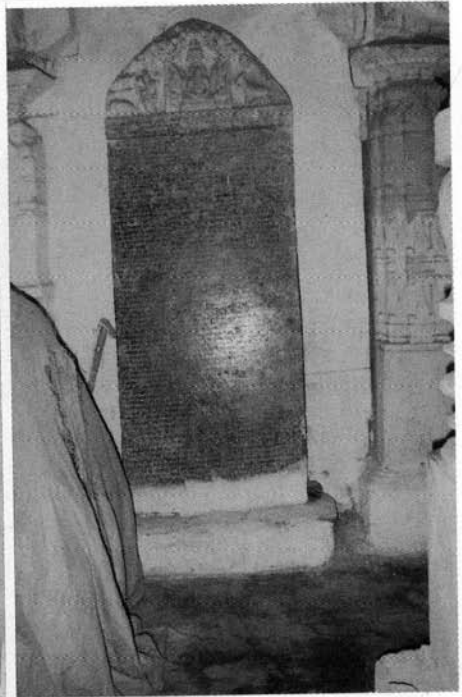
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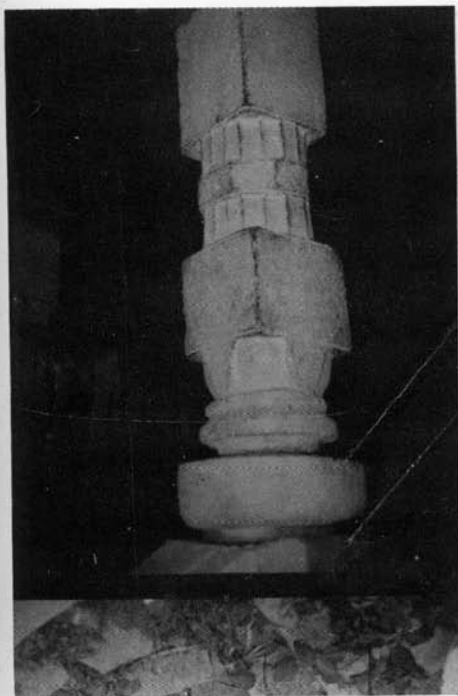
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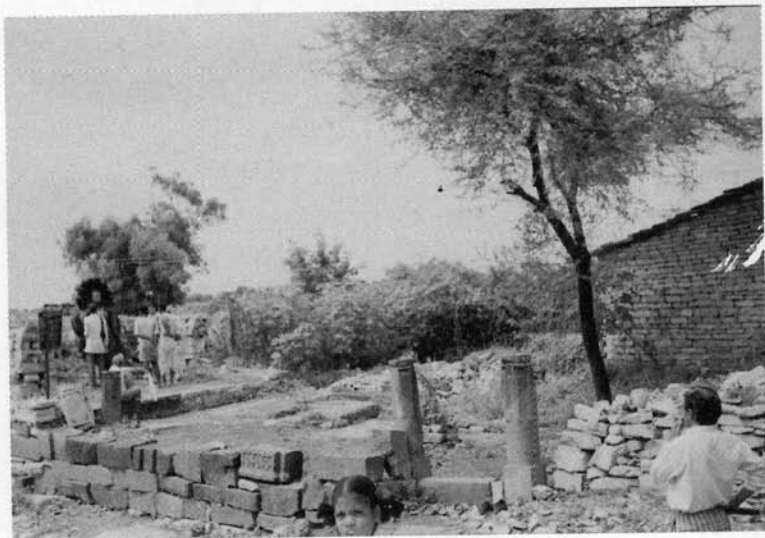
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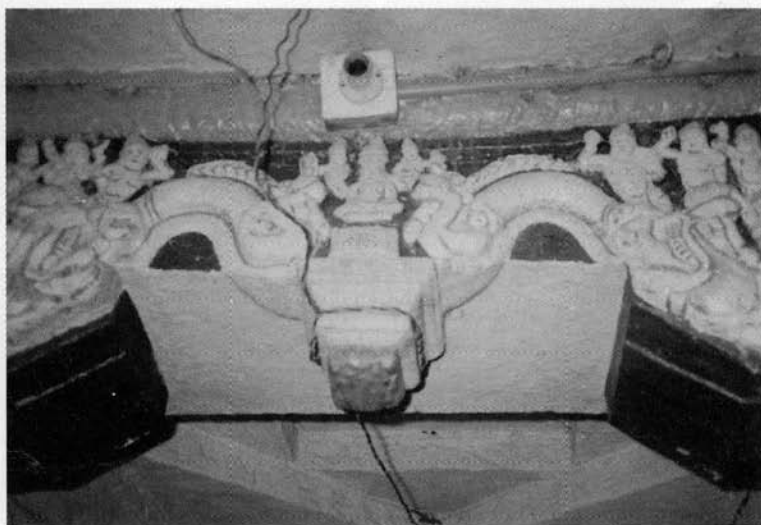
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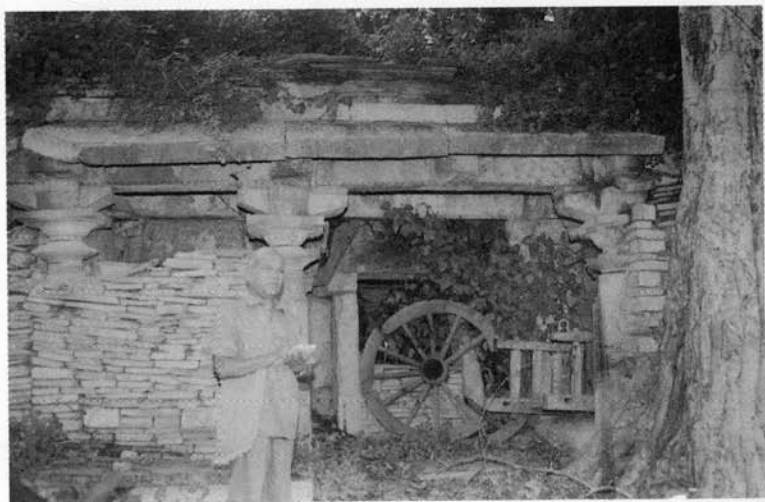
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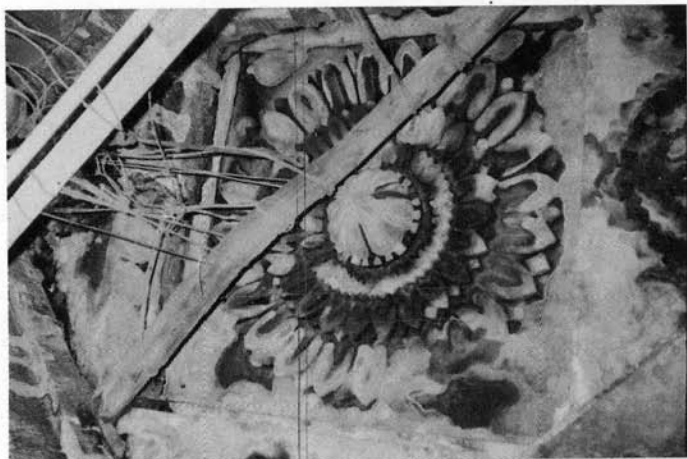
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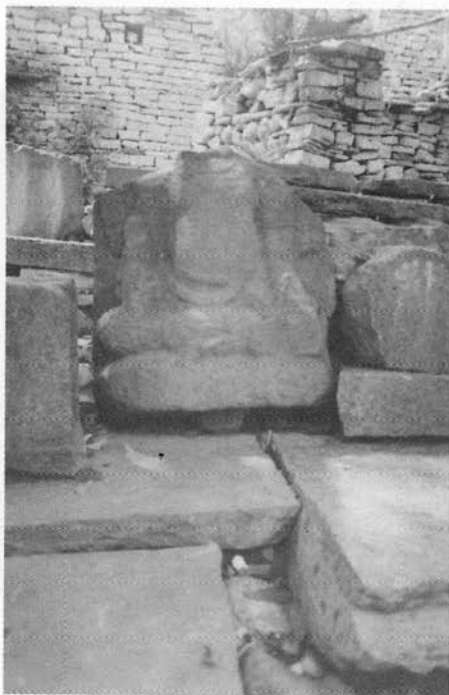


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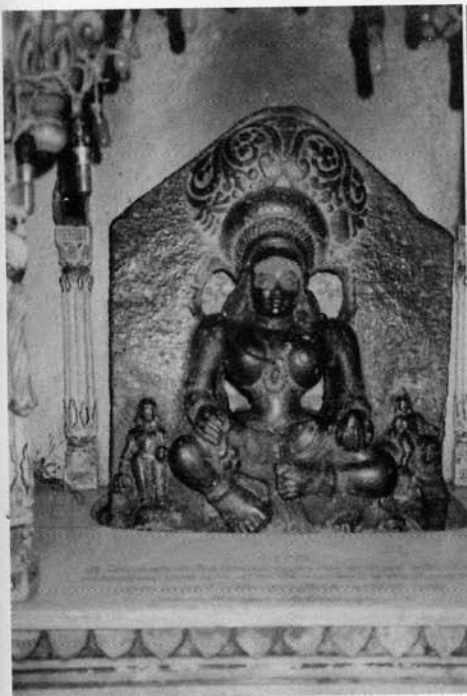
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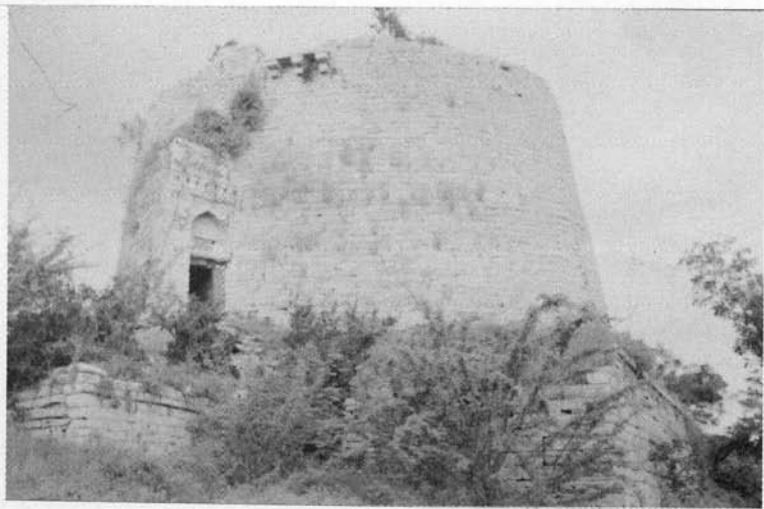
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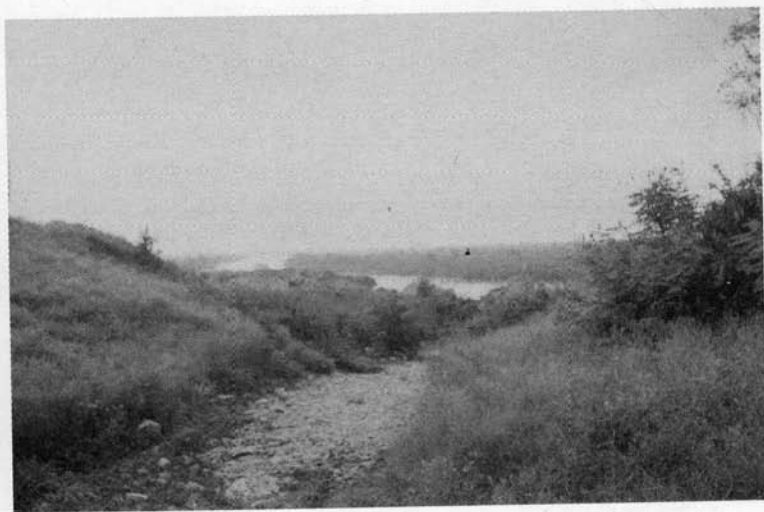
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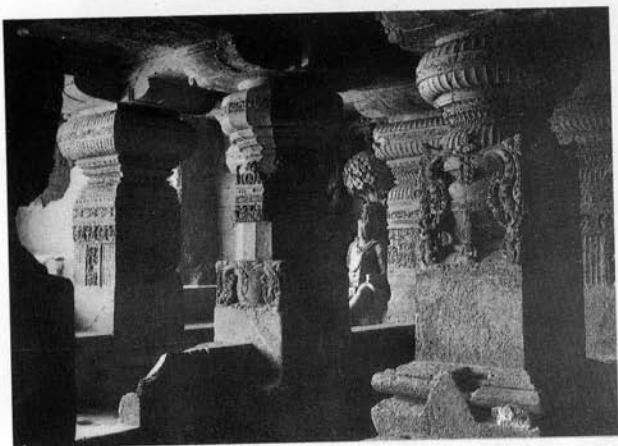
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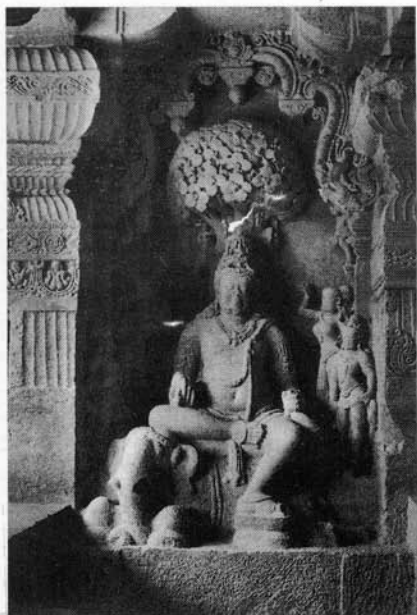
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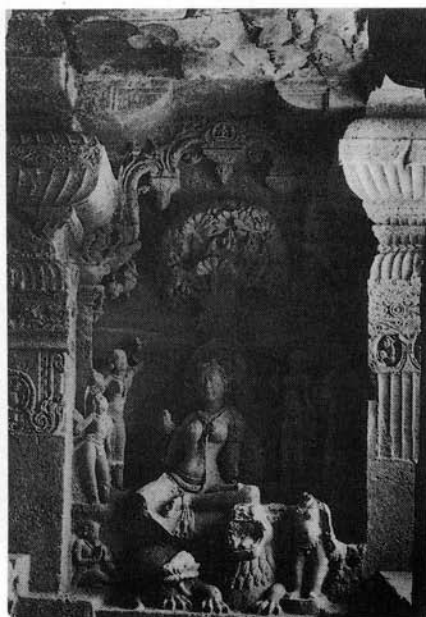
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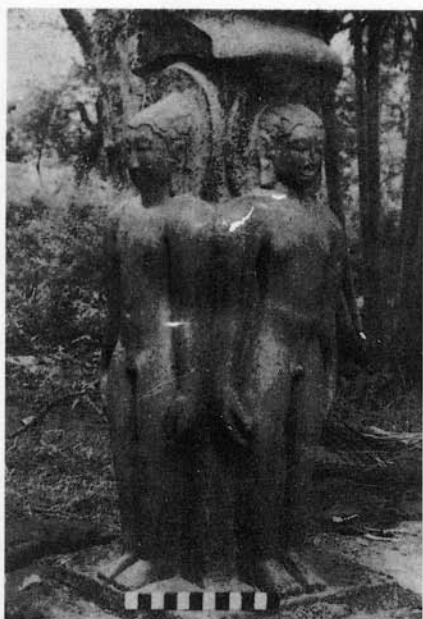


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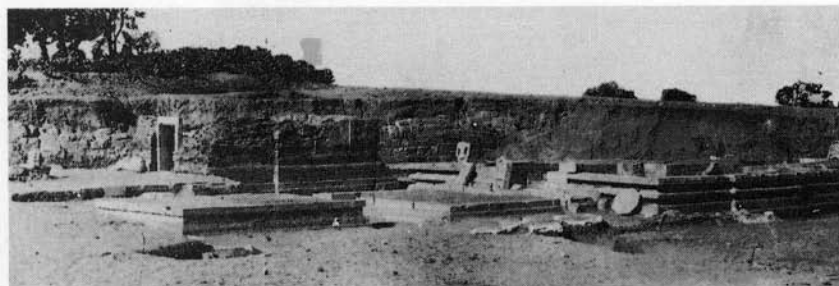




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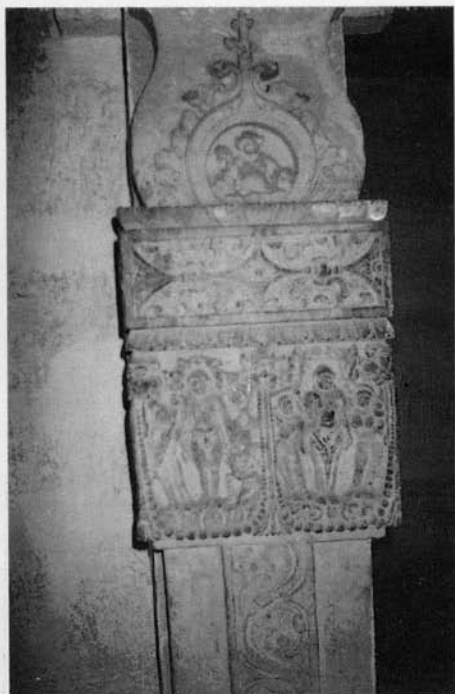
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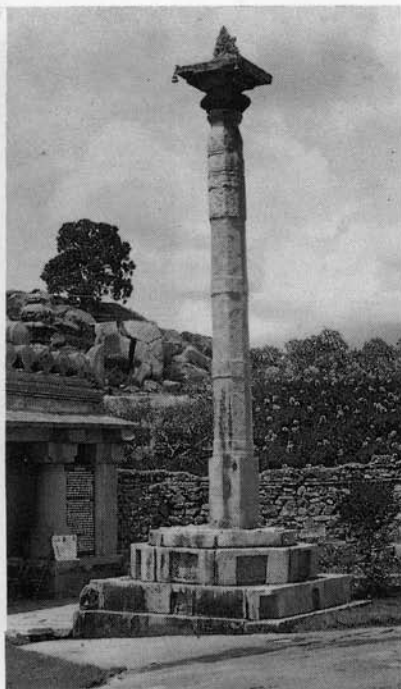
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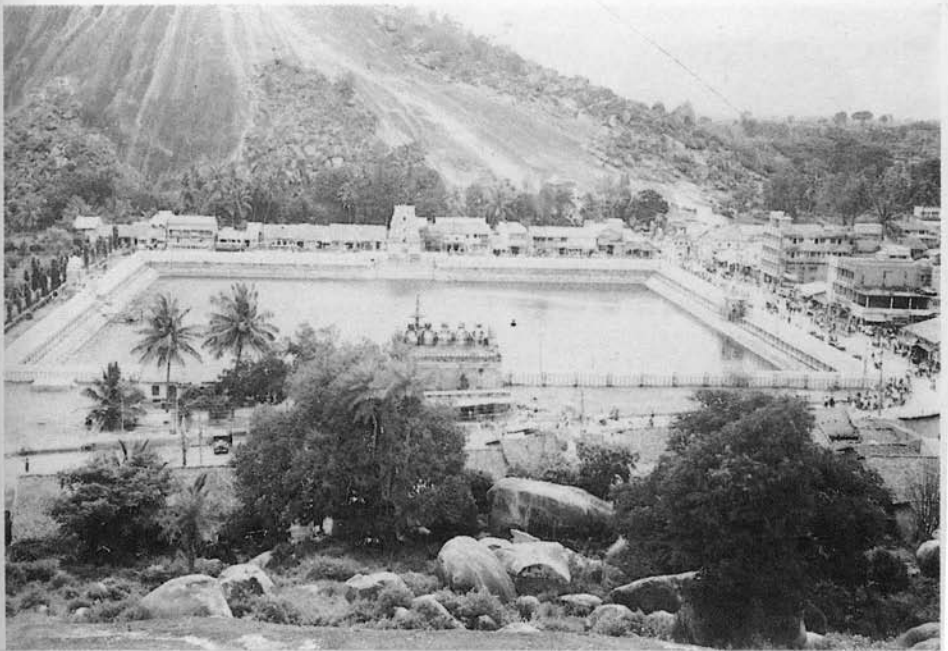




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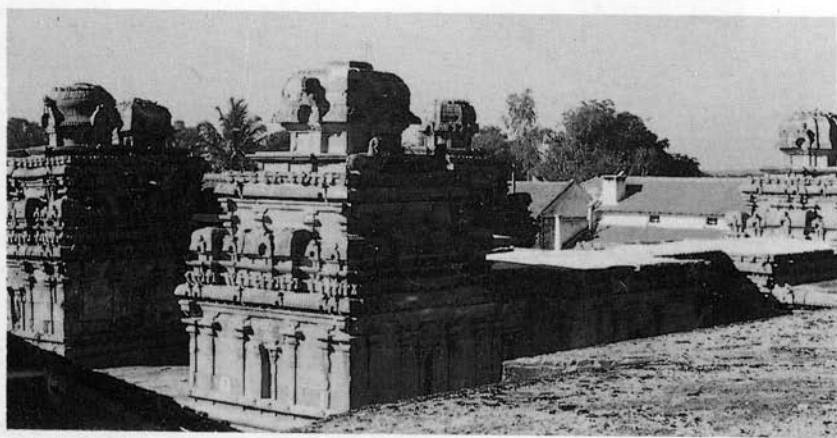


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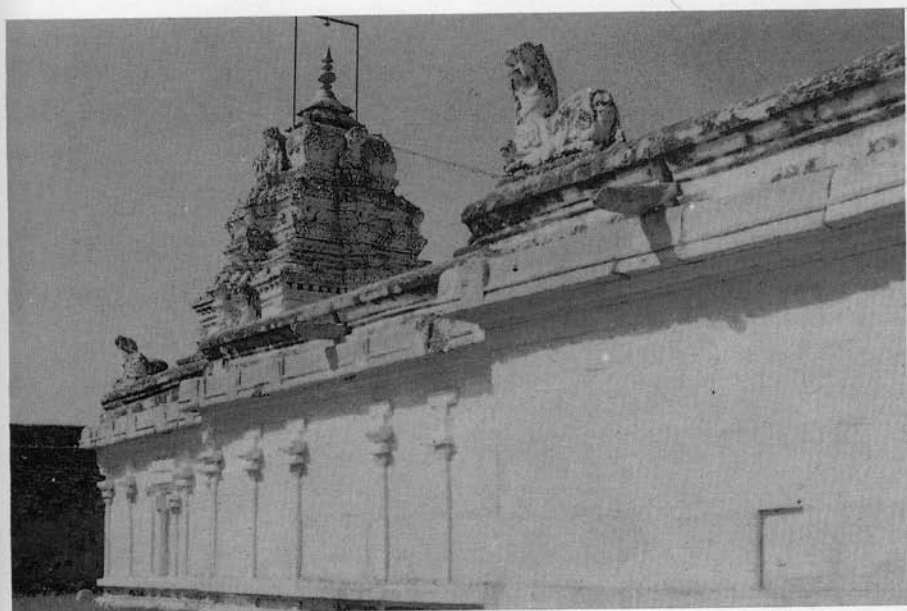
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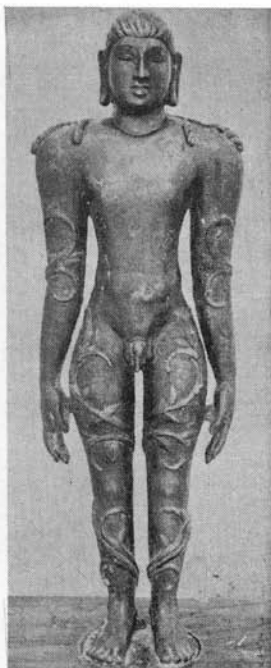
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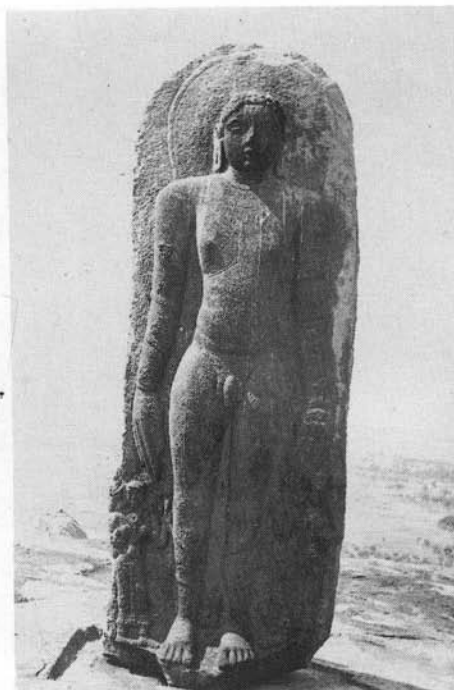
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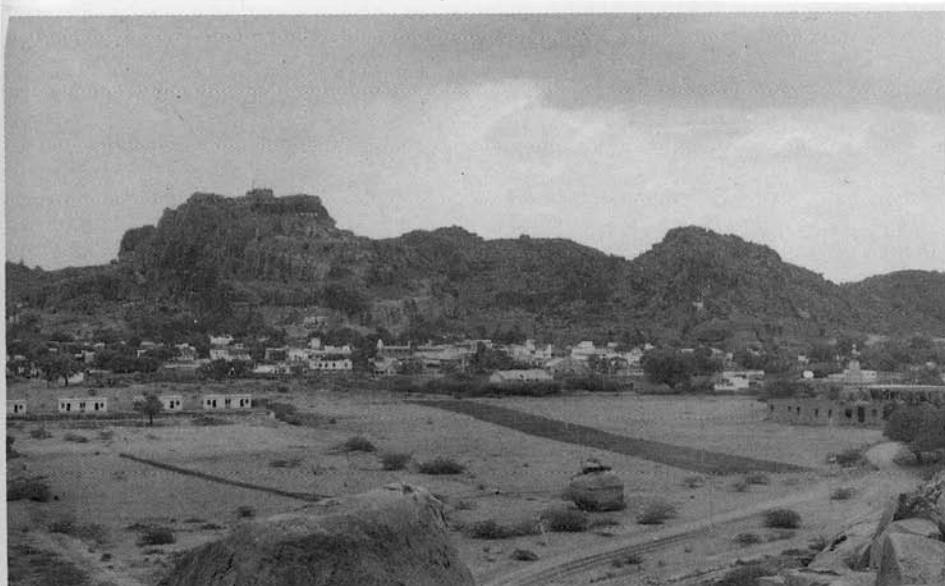
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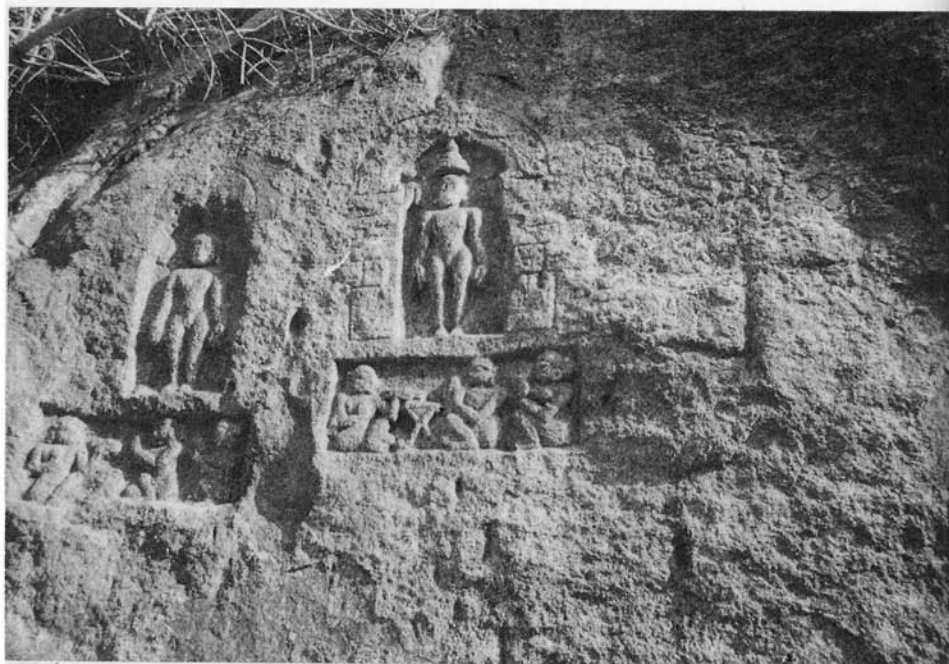


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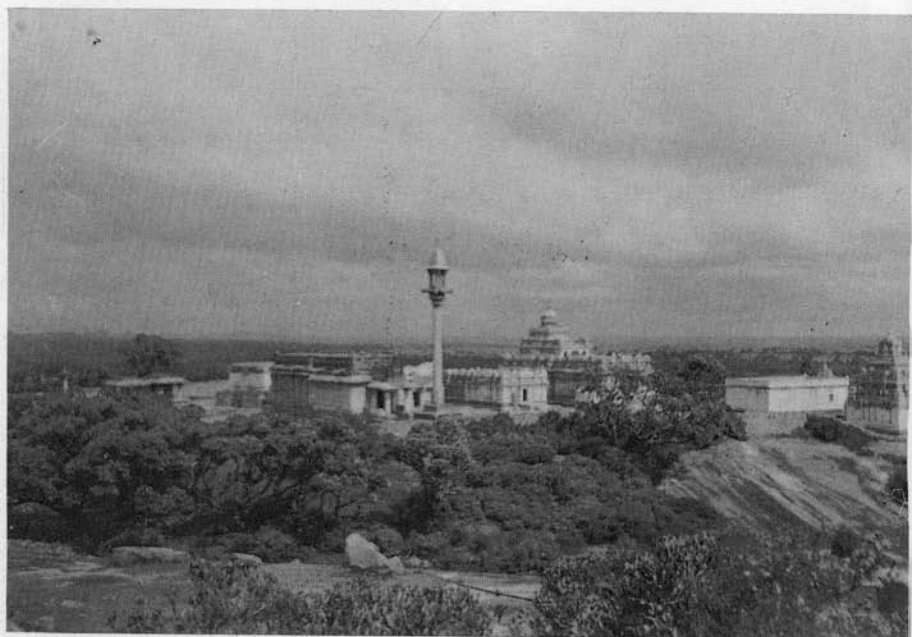


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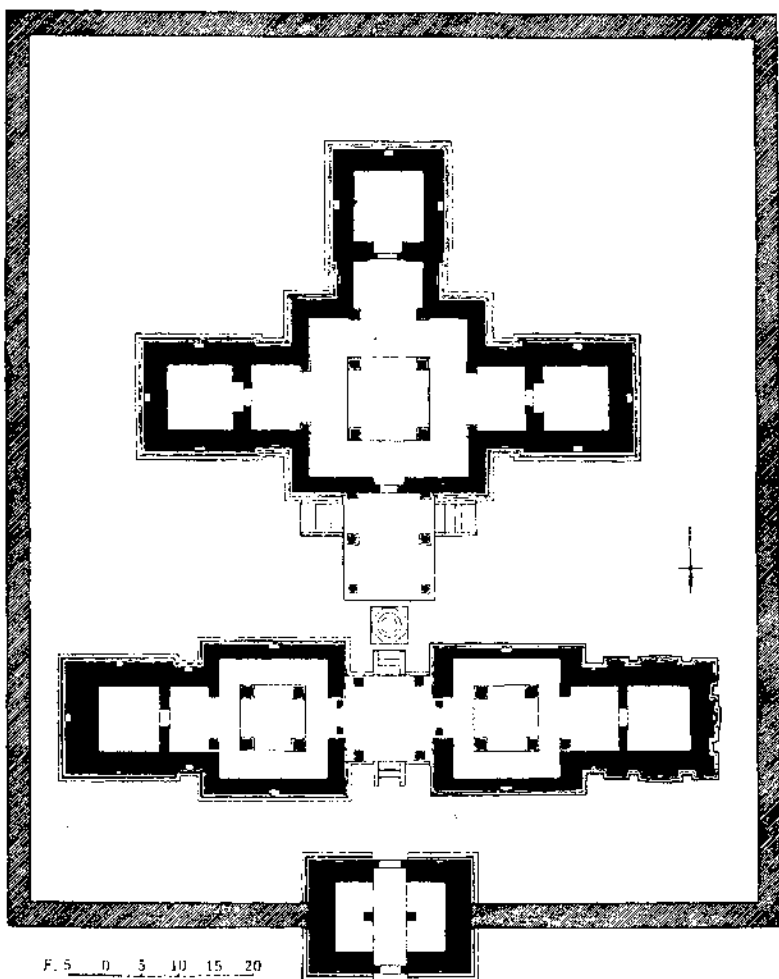


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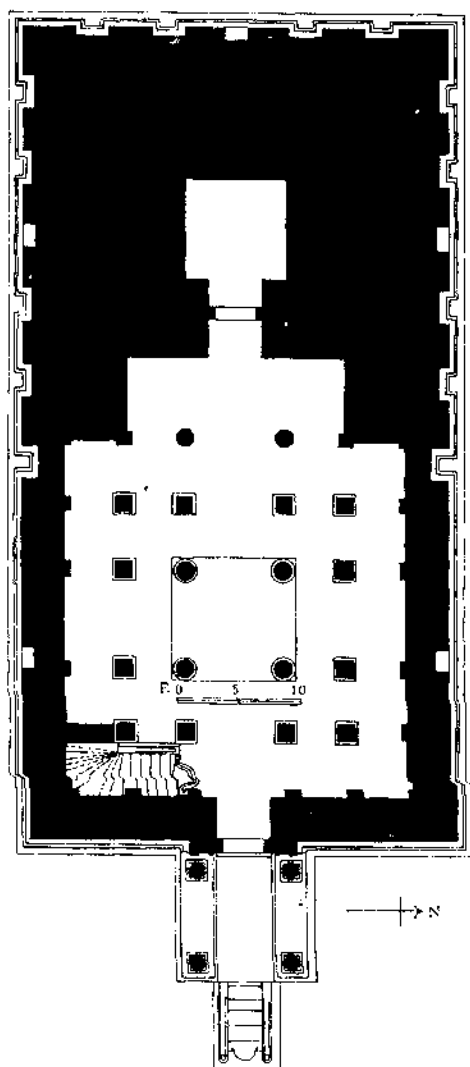


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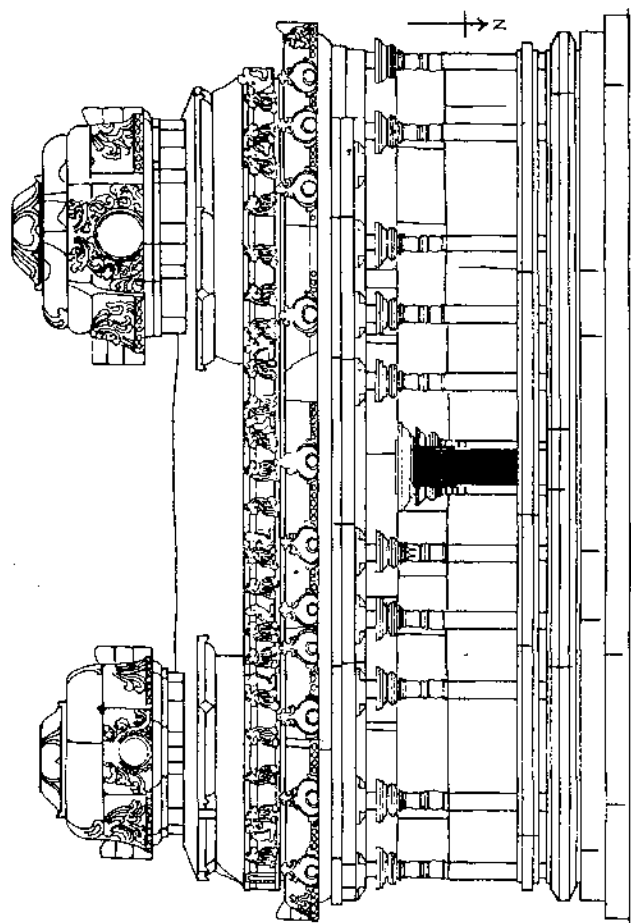




Kambadahalli. Pañcakūṭa-bastī, plan. [Courtesy: Department of Archaeology, Karnataka.]

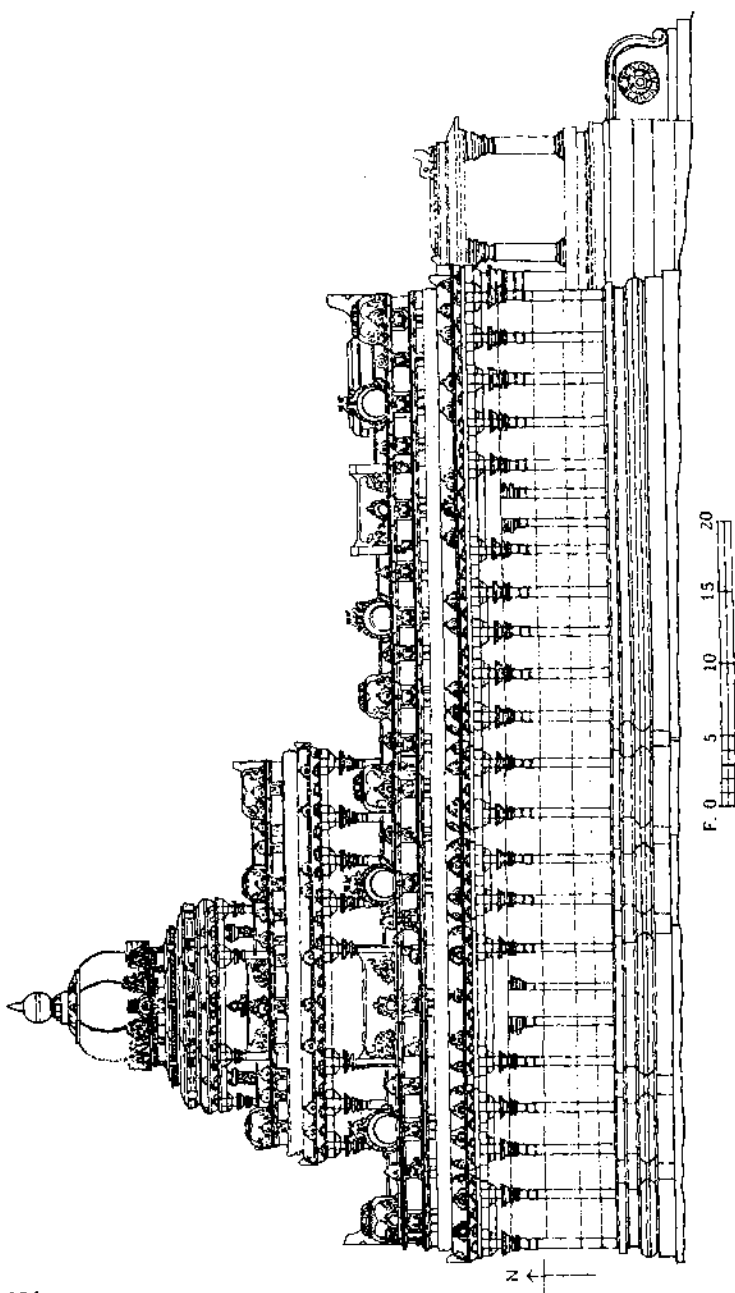


Śravana Betagola, Cāmunjaraṣa-basti. plan. (Courtesy: Department of Archaeology, Karnataka.)

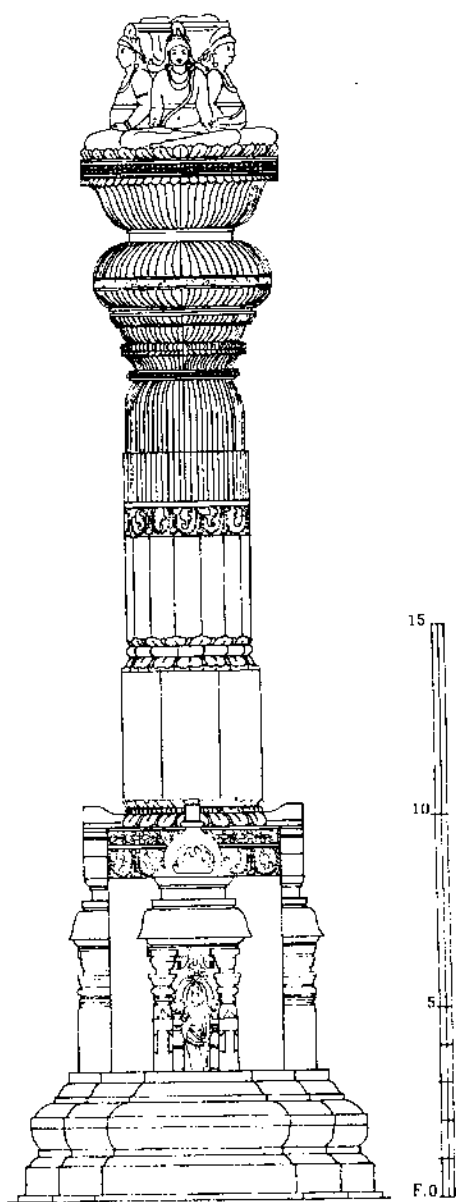


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Sravana Belagola. Candragupta-basti. elevation. [Courtesy: Department of Archaeology, Karnataka.]



Śravana Belagola: Cāmuṇḍarāya-basti, side elevation. (Courtesy: Department of Archaeology, Karnataka.)



Ēllorā. Indrasabhā cave, monolithic column.

## DETAILS OF THE ILLUSTRATIONS

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## CHAPTER - 1

### THE RĀṢṬRAKŪṬA MONARCHS - A



1.1. The origin of the Rāṣṭrakūṭas has been traced to Lātūr (Lattalūr/Lattanūr/Rattanūr), a town in modern Osmānābād Dt, in the Marāṭhvāḍa region of the modern Mahārāṣṭra. Lātūr situated in between Ellōra and Maḷkhēd lends support to this theory. Some epigraphs contain the expression of Lattalūra - Puravarādhīśa, lord of the city Lattalūr. It is suggested that the imperial family name 'Rāṣṭrakūṭa' was professional designation meaning, 'the head of territorial division of Rāṣṭra'.

1.1.1. But, difference of opinion regarding the original home and the location of their capital, still persists. Available data suggests that Gōvindarāja (C. 611 C.E.), the probable progenitor of the Rāṣṭrakūṭa dynasty, was a vassal of Budharāja, the Kalacuri monarch, settled in Ēlāpura (Ellōrā) area. Gōvinda migrated to south only after Pulakēsin-II accorded him a fief in C.E. 611, accepting the Cālukya suzerainty. For nearly a hundred years or more, they remained loyal to the Cālukyas of Bādāmī (Sk. Vātāpī), till Dantidurga became their chief. Thus, the period between C. E. 620 and 730 was unsequential.

### Gōkāk Plates

1.2. Gōkāk copper plates mention the name of Dējja Mahārāja of the Rāṣṭrakūṭa dynasty. It states that

Indranandi of Sēndrakas, Duke of Jambukhaṇḍi under Dējja Mahārāja, allotted 50 *nivartanas* of land in the village Jalāra of Kaṣmāṇḍi-Viṣaya, for the worship of Arhanta, 'one who has attained omniscience and worthy of worship'. The donee was Āryaṇandi of Jambukhaṇḍa *gaṇa*, a cohort of Jaina friars. This donation was made in the year C.E. 532-33.

1.2.1. The earliest known inscription of the Rāṣṭrakūṭas are Sāmanagaḍa charter of Dantidurga (? 753 C.E) and Pune epigraph of Kṛṣṇa-1 (C.E. 758), in the south. In the Madhya Pradesh, Tivārkhēḍ copper plate of Nannarāja and Uṇḍikavāṭikā epigraph of Abhimanyu are of the same period as the Gōkāk plate of Dējja Mahārāja. But the name of Dējja does not appear in the known genealogy of the Rāṣṭrakūṭas of Maḷkhēḍ.

1.2.1.1. It is presumed to have been that, the Rāṣṭrakūṭas, of the first phase in the south, were subjugated by the Cālukyas of Bādāmī in the mid sixth century, and the defeated Rāṣṭrakūṭas migrated to Ēlāpura region. Again, after they were extended a refuge, they immigrated southward to mobilise under the aegis of the Cālukyas. In the mid eighth century, once again the Rāṣṭrakūṭas emerged victorious to reign for over two hundred years as the greatest imperial dynasty, far greater than the Cālukyas who were their overlords. This would be their second phase, if Dējja Mahārāja's authenticity is accepted. Albeit, as history repeated once again, the Rāṣṭrakūṭas were heavily crushed, never to soar again, by the same branch of the Cālukyas, who opened their second phase more brilliantly than their first phase, to rule far greater empire for another two hundred years.

1.2.2. Towards the end of sixth century, in the south, the Kadamba power was on decline giving room for the Cālukyas of Bādāmī to consolidate their political might. By the beginning of eighth century, the Rāṣṭrakūṭas were slowly

but steadily gaining prominence. Mānāka was in possession of Vidarbha and Aśmaka, seized from the Vākātakas. The weakened potency of the Cālukyas gave fresh impetus to the Rāṣṭrakūṭas might that was in abeyance. They gained firm foot hold and held their sway extended from Mānpur in Mālva to Paṇḍuraṅgapalli in the south.

1.2.3. After vanquishing the Cālukyas of Bādāmī (Sk. Vātāpī), the Rāṣṭrakūṭas, the greatest of India's imperial dynasties, like the Mauryas and the Guptas, founded a great empire, vaster than any before their times, which included not only Karṇāṭaka but also most of the Dakṣiṇāpatha.

1.2.3.1. Subordinates usurping the throne of their overlords is proverbial in history. The Rāṣṭrakūṭas who had remained faithful to the Cālukyas of Bādāmī, their masters, from the time of Gōvindarāja-I (C.E. 611) to the later period of Dantidurga, who routed Kīrtivarmā-II in C. E. 753, himself assuming sovereign titles. His uncle Kṛṣṇa-I did the rest of subjugating the imperial Cālukyas on one side and quelling the Gaṅgas on the other side.

1.2.3.2. Thus, Dantidurga and Kṛṣṇa-I successfully completed their conquests by ejecting the Cālukyas, the province of Valabhī, and Khetakāhāra-Viṣaya (Kaira Dt). With the acquisition of the dominions held by the Bādāmī Cālukyas and a large extent of adjacent territory, the Rāṣṭrakūṭas stamped their supermacy over greater portion of south India. Dantidurga assumed the imperial epithet of Rāja Paramēśvara. By then, as stated above, the Gaṅga sway had ceased and their sovereignty was methodically wrested from them by the Rāṣṭrakūṭas, who went on consolidating their political strength.

1.2.4. By the time of Amōghavarṣa-I the Rāṣṭrakūṭas had virtually become *Dakṣiṇā-pathēśvaras*, the masters of large parts of southern and western India. They were considered on par with other imperial dynasties like the

Mauryas and the Guptas. As will be seen, during the reign of Gōvindarāja-III (794-814), they successfully marched upto Kanauj and the river Gaṅgā. Pulakēsi was the first of Karnaṭaka kings to be recognised as Dakṣiṇā-pathēśvara. But it was left to the era of Rāṣṭrakūṭa kingdom to cross the *lakṣmaṇa-rēkha* of *Dakṣiṇāpatha* to knock the strong walls of *Uttarāpatha* monarchs. Dakṣiṇāpatha extends from the Gōdāvarī in the north down to Kāvērī in the south, bordered on the west by the Arabian sea and in the east extending approximately to 78° longitude.

1.2.4.1. Puligere (Lakṣmēśvara), Onkunda, Kopaṇa and Kisuvolal (Paṭṭadakal) - were the main nerve centres where Kannada was spoken in all its purity, during this period. Vanavāsi (Banavāsi, Vijaya-Vaijayanti) Viṣaya - 12,000, to the east of Koṅkaṇa, Kaḷvappu, Pannāta, Gaṅgavādi - 96,000, Kuhūṇḍi-maṇḍala-3000, Puligere-300, Beḷvola-300, Pānungal-500, Sāntalige-1000, Maṇḍali-1000 and many other *nāḍus*, Kampanas in the northern region were included in the vast empire. From its dawning as imperial power in around C. E. 757 to its downfall by C. E. 973/79, the Rāṣṭrakūṭas were in complete sway over all these minor and major administrative units.

1.2.4.2. Śubhatuṅga Indra, father of Dantidurga and duchy of Lāṭa, who had heavy leanings to wards Jaina faith, commissioned Śubhatunga-vasati in Vāṭagrāma (Vātanagara/Vāḍnēr : Nasik Dt), a famous Jaina settlement. Svāmi Vīrasēna of *Pañca stūpānvaya* and Jinasēnācārya lived in the cloister at Vāṭagrāma. Before taking the stupendous commentary on the *Ṣaṭkhaṇḍāgama*, Jinasena-II completed *Pārsvābhyudaya*, poem in Sanskrit, in C. E. 782, which has been referred in *Harivamśa-purāṇa* of Jinasena-I (C. E. 784). Since the period of Amōghavarṣa-I was the pivot and peak of the imperial dynasty and Jainism, it deserves an in extenso discussion.

1.2.5. During the reign of Gōvinda-III, the Rāṣṭrakūṭa kingdom had expanded on all the four cardinal directions. Śrīvijaya (C.E. 850) states that the Kāvērī and the Gōdāvarī had demarcated the southern and northern boundaries, in the north it extended for beyond the Gōdāvarī upto Narmadā. His work *Kavirājamārga* (C.E. 850) is silent about the western and eastern boundaries of the state. The Rāṣṭrakūṭa dominion stretched as far as the Arabian sea in the west and the tracts of Warrangal and Cuddapah in the east. In toto, the Rāṣṭrakūṭas held sway over the present Mahārāṣṭra and Karnāṭaka, parts of Madhya Pradesh, Āndhra Pradesh and Tamilnāḍu. Even when the rest of India was not included in its territory, reputation of the kingdom traversed from Mount Himālaya to Kanyākumārī, āsētu Himācala, and from Saurāṣṭra to Kāmarūpa.

1.3. Rācamalla-I (C.E. 816-43), the Gaṅga king, seething with discontent, was allowed to rule over only the southern part of the vast Gaṅgavāḍi - 96000. Baṅkēśa was governing the northern portion. Rācamalla-I made a futile attempt to recover the whole Gaṅgavāḍi territory, and was thwarted by the gallant Baṅkarasa. The Gaṅgas persisted their attempt, met with a brief success, when Nītimārga annexed the much wanted northern part of the Gaṅgavāḍi, ceasing the opportunity of the nonresidence of the general Baṅkarasa who had left for Gurjaradēśa to quell a rebellion.

1.3.1. At the behest of the emperor Amōghavarṣa-I, Guṇaga Vijayāditya of Vēṅgi, grandson of Vijayāditya-II, rushed to the spot to crush the unruly belligerent, and the Gaṅga king had to sue for peace. For the Gaṅgas, that was the end of their independent rule, and the years that followed was of sugar plum subordination. Baṅkēśa captured Kaidāla, on the outskirts of the modern Tumkur, and Talavanapura. As a reward Baṅkēya obtained Banavāsi - 12000.

1.4. It was the same period when there was such a

cordial relationship between Gujarāt and Karnāṭaka. The royalty has close contacts with Gujarāta, and a separate, rather an independent Rāṣṭrakūṭa principality was established in Gujarāta, at the time of Kakkarāja-II, uncle of Amōghavarṣa-I.

1.4.1. The cheering that Nirgrantha creed received in medieval Gujarāt during the period of the Rāṣṭrakūṭas, i.e., between C. E. 808-88, deserves attention and encomium : "some copper-plate records of the Rāṣṭrakūṭa period mention the existence of certain groups in the Jaina church. For instance, a copper plate grant of 821, belonging to the period of Karkarāja Suvarṇavarṣa, mentions the existence of the Jaina monastic community of the *sena* and the Mūlasanghas along with a Jaina temple and a monastery at Nāgasārikā, identified with modern Navsari" [Ghosh, A. (ed) : vol. 1. : 31, *EI*. XXI. pp. 136-44, C. E. 821]. It is interesting to note that the Rāṣṭrakūṭas of Gujarat have used Kannaḍa for the sign-manual in the Sanskrit records.

1.4.2. Jaina ācāryas, their congregation and cohorts moved freely between Karnāṭaka and Gujarāta. Prominent to migrate from Kittūr, metropolis city of Punnāṭa country in Karnāṭaka, was Punnāṭa - samgha. Both Jinasēna-I who wrote the Jaina Epic *Harivamśapurāṇa* in C. E. 783 at Vardhamānapura (Wardhvan Kathaiwar). Hariṣeṇa composed his *magnum opus* narrative *kāvya Brhat-kathā-koś* in 931-32 at the same place. Vinayapāla *alias* Vinayakapāla of the Gurjara Pratihāra dynasty of Kanauj was on the throne. Jinasena-I, Hariṣeṇa and Vinayapāla were disciples of Punnāṭa-samgha. King Indrarāja of Kanauj was ruling in the north, Śrīvallabha *alias* Gōvinda-II (son of Kṛṣṇanṛpa-I in the south, Vatsarāja, king of Avanti, in the East, and Vīra Janavarāha in the West ruling over the Sauramaṇḍala, i.e., Saurāṣṭra. Therefore, indirectly speaking, the works of Jinasēna-I and Hariṣeṇa may be considered as the literary product of Karnāṭaka and of Rāṣṭrakūṭa age.

1.4.3. Jainism proceeded on the path of all round prosperity. It sprang to unprecedented grandeur. Jinasena (-I and -II), Vīrasēna, Mahāvīracārya, Śākaṭāyana, Guṇabhadra, Asaga, and many more monk-scholars belonged to Kannaḍa stock. Their association with Karṇāṭaka is not accidental, where as Gollācārya from Golladēśa, Puṣpadanta from north, Nēmicandra Siddhānta Cakravartti from Tamiḷnāḍu is worth consideration. During the hey days of the Rāṣṭrakūṭas, Karṇāṭaka had become the melting pot of creative genius and other talents. The roads of opportunity for the glow of gift and knack were connected to the Rāṣṭrakūṭa avenue.

1.4.4. Whether the Rāṣṭrakūṭas were Jains *ab initio* like the Gaṅgas, is not definite. Some of them were Jains *ad libitum*, at one's pleasure. Like all royal dynasties, the Rāṣṭrakūṭas had developed a sense of liberality and catholicism. Whatever be the creed they had adopted as their own, the Rāṣṭrakūṭas willingly conceded to others a similar freedom of choice and action. Many are instances illustrating this phenomenon. All religions and faiths were treated with exemplary tolerance and equal respect to large extent with the following dictum permeating in the kingdom:

God is one  
His names are many  
The goal of spiritualism is one  
The paths leading to it are numerous

1.4.5. Jaina institution has passed through ages. Its growth and survival has had its wax and wane. *De facto* advancement of Jainism was from the beginning tied to the fortunes of various ruling houses. Jainas, both the patriarchs and their laics, had remarkable ability of repeatedly being *amicus curiae*, friend of the court, actively supporting local monarchs. Drawing upon the literary and epigraphical



premises of specific periods and localities, Jaina community appears to have sailed safe in the Rāṣṭrakūṭa eon. The period of Jaina ascendancy was fast drawing to its zenith, when the throne was occupied by Amōghavarṣa-I, the Rāṣṭrakūṭa's greatest king and an ardent follower - benefactor of Jainism. He had grown in the *bon vivant*, good companion of eminent Jainas *de novo*, from the beginning, which will be explained in the appropriate context.

1.4.6. Similar to other ruling families that preceded, the Rāṣṭrakūṭas actively befriended Jaina faith. Recently, new sculptures and inscriptions have been discovered which prove the popularity of Jaina faith during the time of the Rāṣṭrakūṭas.

1.4.7. Without landing in the controversy of whether it was Maḷkhēḍ or Mōrkhaṇḍ (Nasik Dt), or Markhaṇḍi (Chanda Dt), or Kandara (Nāndēḍ Dt), or Ellōrā or Acalapura (Mahārāṣṭra) that was the main capitol of the Rāṣṭrakūṭa empire, this monograph subscribes to the largely accepted suggestion of the historians that Maḷkhēḍ was their metropolis.

1.4.8. It is presumed that Amōghavarṣa developed Maḷkhēḍ (Sk. Mānyakhēṭa) into a royal residence. But, the distinction of improving the city into celebrity, goes to Gōvindrāja-III, who as the first maker of Maḷkhēḍ, laid a robust foundation and expanded it into an official seat of the state. Making use of the infrastructure, Amōghavarṣa fortified and glorified the place to become the greater capitol of a prosperous monarchy.

1.5. Starting from the period of Gōvinda-III and Amōghavarṣa-I Mānyakhēṭa (Maḷkhēḍ, Malayakhēḍa), majestic capitol of an ancient kingdom, was the pivotal city of Jaina activities. Vīrasēna, Jinasēna, Śrīvijaya, Śākaṭāyana, Mahāvīracārya, Indranandi, Ponna, Puṣpadanta, Asaga, Kavi-Paramēśvara, Guṇabhadra and

host of Jaina authors, scholars, preceptors had their base at the capitol city of Maḷkhēḍ. Rāṣṭrakūṭas shifted their imperial seat to Mānyakhēṭa, (which was already a nerve centre of Nirgranta movement), on the suggestion of Jaina pontiffs.

1.5.1. Bhaṭṭa - Akalaṅkadēva (C. 730-50) had earned greater fame for himself and for the city. One of the biggest Jaina-*maṭhas* was at Maḷkhēḍ. These men of letters produced monumental works in the theological field too. *Ṣaṭkhaṇḍa-āgama* in Prakrit was the axis of rotation that augmented major commentaries. Under the patronage of Govinda-III and Amoghavarṣa-I, exhaustive and authoritative commentaries were initiated. Most distinguished dual of *guru-śiṣya*, the teacher and pupil, Vīrasēna and Jinasēna jointly shouldered the completion of gigantic commentaries popularly known as *Dhavalā* and *Jaya-Dhavalā*, together running to a stupendous volume of one lakh and ninety six thousand *ślōkas*, a great feat of the Rāṣṭrakūṭa empire.

### 1.5.2. Mānyakhēṭa and Śvetāmbara sect

Mānyakhēṭa, capitol of the Rāṣṭrakūṭas, had become a major settlement of Jaina assembly. According to Haribhadrāsūri, when Pādalipatācārya, Śvetāmbara Jaina pontiff, entered the southern region, Śvetāmbara lay votaries were found in and around Mānyakhēṭa [MAR. 1923. pp. 10-11]. The early Kadambas of Banavāsi had endowed for the sustenance of the Śvetapaṭas (śvetāmbaras). It is clearly recorded, in the fifth cen. C. E. copper plates, that Mrgēśavarṇa, the Kadamba king had donated gifts to *Śvetapaṭa-Mahā-śramaṇa-sangha* [IA. VII. p. 37].

1.5.3. These allotment go to establish the entity of Śvetāmbara cloister of monks and their followers in a sizable number. *Praśnōttara-Ratnamālikā* of Nṛpatuṅga, who had

Amōghavarṣa as his second name, was attributed to Vimalāditya, said to be a Śvētāmbara ascetic [Govinda Pai, M: Nṛpatuṅga Matavicāra - article in *Kannaḍa Sāhitya Parishat Patrike*, vol. XII-4]. There is nothing to substantiate this assumption. On the other hand, available evidences go in favour of Nṛpatuṅga alias Amōghavarṣa as the probable author of the above work, which has been discussed elsewhere in this monograph. The only other later reference to Śvētāmbara sect comes from a lithic record of Śravaṇabēlagōḷa (EC. II (R) 254, C. E. 1318] in denunciation of the sect.

1.5.4. Elsewhere in the south, reliable medieval references speak of the subsistence of Śvētāmbara householders in the neighbouring Andhradēśa. Hence the possibility of the presence of Śvētāmbara adherents in the northern region of Karṇāṭaka, including Maḷkhēḍ, can not be over ruled. Still, in the south, as shown earlier, the Śvētāmbaras and their frairs did flourish in the reign of the early Kadambas.

1.5.6. Maḷkhēḍ had flowered into a marvellous city which could put to shame even the city of gods. But, king Sīyaka of the Parmāra dynasty of Mālva had sacked and destroyed Mānyakhēṭa towards the end of 969-70 C. E. Again it was renovated and restored to old glory by Tailapa in C. E. 974. However, now it does not possess anything vital than a Jaina shrine and a moderate fortress. Yet the township is not archaeologically barren. The well planned fort on the bank of river Kāgīna, genuine archeaological ruins, marvellous temple, and literary evidences attest to the widely prevalent theory. The present Jaina fortress, with Jina Pārśva as its *lalāṭabimba*, was reshaped during the regency of Tailapa-II (973-98). The remains of the fort confirm that it was a spacious royal palace having different gates, and one of them being a *rājadvāra* for the members of the palace and of the seraglio.

1.6. The Rāṣṭrakūṭas were king of kings. None of the dynasties and monarchs during that time were so powerful as the Rāṣṭrakūṭas. In the mid eighth cent. they inflicted a major defeat on the then potential Gaṅgas and vanquished the puissant Cālukyas of Bādāmi. Whether they were friend or foe, it is curious to note that all these three dynasties favoured the cause of predominant Jain faith. The Rāṣṭrakūṭa monarchs carried further the chariot of *Jinadharmā* from where the Gaṅgas and Bādāmi Cālukyas had left it. Rāṣṭrakūṭas defeated Cālukyas politically, but the Jainism of Cālukyas defeated the Rāṣṭrakūṭas.

1.6.1. In C. E. 754, Dantivarmā spearheaded an invasion on Kīrtivarmā (745-57), the Cālukya king and crushed a heavy defeat on him. Wherewith, it was Kṛṣṇa-I, a war like prince who carried out several expeditions and superseded the Cālukya kingdom in C.E. 757 to seal their fate. Even though Kṛṣṇa could not wipe out the Gaṅgas, he frustrated them, subjugated the recalcitrant feudatory, took Śivamāra, the Gaṅga prince, captive.

1.6.2. Thus, the Rāṣṭrakūṭas had crossed swords with the Gaṅgas, initially for a stretched period of over a century. As the political wisdom prevailed, cordial relationship developed between the two houses and was further cemented by marriage alliances, primarily motivated by political consideration. Once more, it was Jainism, a common religion, that opened the flood gates of friendship. After inevitably accepting the suzerainty, the Gaṅgas faithfully stood by their overlords. Būṭuga-II and his sons, definitely the valiant Mārasimha, successfully lead the Rāṣṭrakūṭa army against their formidable foe.

1.6.2. The imperial Rāṣṭrakūṭas, who replaced the Cālukyas of Bādāmi (Vātāpi) holding up the southern expansion of the Pallavas on the bank of river Kāvērī, continued unabated in power from 8<sup>th</sup> to 10<sup>th</sup> cent. C.E., With

their metropolis at Maḷkhēḍ from the very beginning of ninth cent. "Gaṅgas, Pallavas of Kanchi and the Rastrakutas of Malkhed were staunch Jains" [Krishna Rao, M. V.: 193 and 198]. The period of interrugnum between Śivamāra-II and his father Śripuruṣa (son of Śripuruṣa-I), Kambarāja, Rāṣṭrakūṭa king, ruled the Gaṅgavāḍi, region. It was during this time that Beneyetti, a lay lady votary endowed the field of Kaḷvappu and Pērgaḷvappu to a Jaina monk. Some *māṇḍalikas* also allotted the village Gōvīṇḍapāḍi in Beḷgoḷa-12.

1.6.3. The powerful Dantidurga (C. 735-56), son of Gōvīṇḍarāja-I, after conquering the shaky Cālukyas, invaded northern India, seized Avanti, where he performed *Hiraṇyagarbha-yajña*. But the mention of Pratihāra, king of Avanti, being made a door keeper appears to be an exaggeration, making pun on the nomen of the king.

1.6.4. The famous Nirgrantha dialectician Bhaṭṭa - Akalaṅka who authored some prominent works on Jaina epistemology and logic, was a contemporary of both Dantidurga and his successor Kṛṣṇarāja-I (C. 756-74). Like their predecessors, these two monarchs initiated alliances with Jaina faith in the form of generous patronage.

1.6.5. Kaviparamēśvara *alias* Kaviparamēṣṭhi, the illustrious Jaina connoisseur, had begun his *magnum opus* *Vāgartha-samgraha* during this generation. He completed it in the reign of Prabhūtavarṣa. Gōvīṇḍa-II. In the series to follow, *Vāgartha-samgraha* was one of the early Mahāpuraṇas in Sanskrit language. Though the work today is unavailable, yet some of its verses are quoted in Camuṇḍarāyapurāṇa (C. E. 978). Since only verses in metrical composition are quoted there, scholars are tempted to consider *Vāgartha-samgraha* as a poem in verses. But Guṇabhadra-cārya (C. 880) had mentioned in unambiguous terms that the above work was a *gadya-kathā*, a prose-

narrative. This lends support to ruminate the possibility of the work being a *campū-kāvya*.

1.6.5.1. Śrīnandi had written Jaina *Mahāpurāṇa* in the time of Dhārāvārṣa Dhruva and Kūcibhaṭṭāraka in the period of Jagattuṅga Gōvinda. Thus, Kaviparamēṣṭhi was the third author to write on the same subject. But, none of the three works are available.

1.6.6. However, *Mahāpurāṇa*, a full -blooded master piece in Sanskrit, co-authored by Jinasēna-Guṇabhadra ācāryas is extant. Jinasena (758-848) wrote the first part, Ādipurāṇa, addressing it to his favourite king disciple Amōghavarṣa. As the apostle Indrabhūti Gautama (Pk. Indabūi-Gōyama) directs king Śrēṇika (Pk. Sēṇiya) in the proper behaviour of a king, so does the patriarch Jinasēna educates Amōghavarṣa. ('fruitful showerer'). He preferred to entertain religious propensities to expansionist tendencies, often giving vent to the scholar and composer in him. His great leanings towards *śramaṇa dharma* made Amōghavarṣa to pass some days in retirement and contemplation in the company of his Jaina ascetics, placing the *yuvarāja*, heir apparent or the ministry in charge of state administration [Altekar, A. S: 88-89]. "(Amoghavarṣa) was a pious king, and in the years after A.D. 860 he was more and more inclined to practicing the tenets of Jainism: [Soundara Rajan, K. V. in *EITA* : 1986 : 107 : (eds) Meister and Dhaky].

1.6.7. *Praśnottara-Ratna-mālikā*, a concise and honeyed Jaina philosophical lyric in Sanskrit echos the king's thought and muse over the values of life. It has the invocatory passage of '*Praṇipatya-Vardhmānasya*'. This short poem with religion oriented verses in Ārya metre is in the form of *prasna*-, questions, and *uttara*, answers, all woven together like a *mālikā* garland. This work being sometimes wrongly attributed to Vimala or Śankarācārya or some unknown author, reflects the universal application of the work.

1.7. Prabhūtavarṣa Gōvinda-II (774-80), elder son of Kṛṣṇa-I, made several incursion on the northern India. Govinda, an able fighter, actively participated in the triumphant battles against the Gaṅgas in the south and Vēṅgi Calukyas in the east. Unfortunately, soon he had exhausted all his flaire for a political career. Realising *elan vital*, the essence of life, he had the magnanimity of gracefully transferring the much coveted throne to Dhruva, his younger brother. Historians have differed on the interpretation of the exact reasons for the political shift. .

1.7.1. Though, how exactly Gōvinda-II ended his life is unknown, a possiblity of his accepting *sallekhanā* needs consideration, based on the circumstantial evidences. His association with Vēṅgi, a major seat of Jainism, his close contact with the Gaṅgas, staunch followers of Jainism, weighs in this assumption. Dhruva, his ambitious brother planned to seize the throne for himself had caused agony, puts an extra stich to the supposition. Easy going monarch Gōvinda, disgusted with the political evils, must have preferred to willing submission to the inevitable.

1.7.2. Dhruva (780-93) carved a niche in the hall of Rāṣṭrakūṭa's fame, by his remarkable achievements of land mark in the span of over a decade. Success smiled on Dhruva Nirupama ('nonpareil') who had undefatigable steel arms in the form of his two sons, Gōvinda-III and Indra-II. Dhruva ('eternal') undertook the conquest of North, defeated Vatsarāja, Gūrjara Pratīhara monarch, and Dharmapāla of Pāla-Vamśa (Bengal). Jināsena-I, an epic poet of the age, authored *Harivamśapurāṇa*, of which the first recension was completed in C. E. 783-84.

1.7.3. The spirit of adventure and political ambition animated Jagattunga ('Prominent in the world') Gōvindara-III (783-814), unbeaten potentate. Till then, the southern sovereigns, however strong and valiant, had mainly

concentrated on defending the northern invasions. Pulakēsin, so powerful to defeat the *uttarāpathēśvara*, was content to be called *daksināpathēśvara*, and refrained to go beyond Narmadā. Gōvindara-III, mightiest of all the southern monarchs, made the north taste the warlike virtues, strength and glory of Kārṇāṭaka army, generously eulogised by the adroit Rājaśekhara, Sanskrit poet. Consolidating his resources, Gōvindara embarked on a career of conquest, ushering in a period of unflinching valour and political supremacy for the Rāṣṭrakūṭa monarchy.

1.7.4. Gōvindarāja spear headed an invasion to defeat Gurjara, Mālava, Vēngi, Oḍragan̄ga, Kalinga, Kanauj, Kosala, Hāhaḷa, Cōla, Pāṇḍya, Pallava, and even kings of Lanka, and put the Rāṣṭrakūṭa kingdom on the political map of India. His horses bathed in the holy river Gaṅgā and the sound of their hoof, *khurapuṭa-dhavani* echoed in the slopes of mount Himālayas. He virtually augmented the real glory of the dynasty and the Rāṣṭrakūṭa monarchy attained imperial status, with Kārṇāṭaka.

1.7.5. Imperial Kārṇāṭaka accomplishing the rank of Gōvinda, credited with providing the best of infrastructure for the *syādvāda māta* to leap with joy. Jaina monastery at Maḷkhēḍ had become a nest of singing birds and an abode of great patriarchs of unparalleled eminence. Gōvinda had recognised the primacy and majesty of the system of education imparted in the cloisters of Jaina monks, and allowed his son Amōghavar̄ṣa to spend his childhood in the company of great masters of the age. He created a congenial atmosphere for the Jaina lamasery to take up the most serious and scholarly work of writing commentary on the basic canons, a need of the hour.

1.7.6. Fortunately, most illustrious mentors of the age, Virasēna and Jinasēna ācāryas were thoroughly trained and equipped for undertaking such specialised work. Under the



benediction of the learned patriarchs and the benefaction of the monarch the huge task of drafting voluminous Dhavalā ('the luminary') commentary on the *Śaṭkhaṇḍa-āgama*, Jaina canon in six parts, took off in the first decade of ninth century C. E. It was the first recension on the primordial text of Digambara philosophy.

1.8. Imperial preference boosted the steady overall growth of Jaina Institution. Gōvinda gave contribution to impeccable Arkakīrti, Jaina pontiff of Yāpanīya saṅgha, for warding off the evil influence of Saturn from Vimalāditya of the Calukya dynasty and son of Yaśovarman. Cākirāja, *adhirāja*, chief-ruler of the entire Gaṅga-maṇḍala was brother-in-law of Yaśovarman, and thus, Vimalāditya was Cākirāja's sister's son, who was enjoying a fief of Kuniṅgal principality. On the application of his vassal Cākirāja, the *Vallabhendra*, Rāṣṭrakūṭa monarch, residing in his victorious camp at Mayūrkhaṇḍi, gave the village named Jālamaṅgalaṃ situated within the Idagūr-viṣaya in C. E. 812-13. The allotment was for the Jinendra shrine at Sāligrāma, the ornament on the western side of the Mānyapura [EC. XII (old) Gubbi. 61. C. E. 812. Kaḍaba plate. pp. 84 ff.].

1.8.1. Śrīvijaya *sēnādhipati*, commander-in-chief of the army of Lokatrinetra Mārasima-I (C.E. 796), a feudatory, had commissioned a lofty, grand, and imposing Jinabhavana at Maṇṇe (Sk. Mānyapura), and granted an endowment of the village Kiruvakkūr in C. E. 798, with boundaries marked [Nagaraiaiah, Hampa: 1999-A:24-25]. This Jaina house of worship was also patronised by Gōvinda in C. E. 802. [EC. IX (old) NI. 61].

1.8.2. Maṇṇe was one of the metropolis of the Gaṅgas and the Jaina temple had the name of Vijaya-Jinālaya. Prince Raṇāvaloka Kambhadēva (Sk. Stambhadēva), governor of Gaṅgavādi, donated the village Vadanaguppe in

C. E. 808, for the maintenance of the Vijayavasati of Taḷaikkāḍu (Sk. Talavanapura). The donee of the allotment was Vardhamānaguru of Koṇḍakundānvaya.

1.8.3. In order to authenticate the role of the Jaina elitist class in the establishment of the Maḷkhēḍ as superior to the previous capitols, we should look at the supportive circumstantial evidences. Amōghavarṣa, ever since was a lad on the lap of his father, had maintained a close affinity with the Jaina church. After succeeding to the throne and assuming the imperial power, he entrusted the state responsibility, under the prevailing influence of his Jaina officials, to Karkka-I his elder uncle till he could come of age to shoulder the responsibility. Thus, Karkka-I became king-regent during the minority of Amōghavarṣa.

1.9. The period of Amōghavarṣa was the heyday of Jaina creed. Nṛpatuṅga ('paramount king'), Amōghavarṣa ('fruitful showerer'), Vīra-Nārāyaṇa ('Valorous god Nārāyaṇa'), Atiśaya-dhavalā ('exceedingly pure') and many more titles befittingly adorned the emperor. Śarva, his first name, obviously receded making room for his other appellations to be used more frequently.

1.9.1. A charter dated C. E. 860, from Rāṇebennūr (Hāvēri Dt) of the later period of Amōghavarṣa, mentions the allotment of lands to Nāganandi-ācārya of Simhavūragana. He had granted land to the Jinālaya at the request of Baṅkēśa, his feudatory and general [EI. VI. No. 4].

1.9.2. Broadly speaking, Amōghavarṣa or his predecessors did not build the city of Maḷkhēḍ. The city was there, long before these sovereigns settled there. For centuries it was thriving as a Jaina settlement. It was formally extended and embellished to become a metropolis, to suit the imperial designs of a vast empire by Gōvindarāja-III.

1.9.2.1. Ascetics of the Jaina monastery, hierarchy of influential Jaina officials and merchants were mainly responsible for the transfer of royal residence from Ellāpura (Ellōra) or some other pre-Maḷkhēḍ capital to the Maḷkhēḍ. The city bloomed even to surpass the state house of Indra : *Indrapurādadhikam* [IA. XII. p. 263].

1.9.3. It is said that Vīrasēna christened his commentary as Dhavalā after the title of *Tribhuvana Dhavalā*, 'of unsullied glory in the three worlds', of king Gōvinda-III. His other special *birudas*: *Prabhūtavarṣa*, 'the abundant rainer', *Śrīvallabha*, 'the favourite of goddess of fortune', *Janavallabha*, 'the favourite of the people', and *Kīrti-Narāyaṇa* 'a very Narāyaṇa in respect of fame'. Kannada epigraphs mention his name as Gōyinda, evidently a Prakrit form of Sanskrit Gōvinda. His queen consort's name was Gāmuṇḍabbe, a typical Kannada nomen.

## CHAPTER - 2

### THE RĀṢṬRAKŪṬA MONARCHS - B



2.1. Amoghavarsha, the Aśoka of Jainas, was a tiny tot and a precious child of fourteen years when he ascended the throne of an imperial dynasty. But having grown sagacious, nurtured in the learned Jaina monastery at Maḷkhed, he was sensitive, possessing an independent spirit. His star was in the ascendant.

2.1.1. "The Rāṣṭrakūṭa monarchs... were particularly interested in Jainism... Amoghavarsha-I was more a Jaina than a Hindu. His chief preceptor was Jinasena, and he had appointed Guṇabhadra as the preceptor for his son, Kṛṣṇa-II. Amoghavarsha is also said to be the originator of the ritual of the Jaina monasteries at Banavāsi. An exact contemporary work *Gaṇita-sāra-samgraha* of Mahāvīrācārya, graphically describes Amoghavarsha's initiation to Jainism" [Majumdar, A. K. : *Concise History of Ancient India*, vol. III : 1983 : 289-90].

2.1.2. The Rāṣṭrakūṭa kingdom was so vast during this period that it was considered as one of the four major kingdoms in the world, according to Sulēmān (C.E. 851), the famous Arabbi traveller (the other three being Arab, China, and Constantinople). "Yet another contemporary Jain writer viz., Ugrāditya, the author of the medical treatise *Kalyāṇakāraka*, which was composed on mount Rāmagiri, situated in the level plains of Veṅgi in the country of

Trikalinga, refers to the fact that he delivered a discourse on the uselessness of meat diet in the court of Śrī Nṛpatuṅga Vallabha Mahārājādhirāja, who is no other than Amoghavarṣa-I" [Chatterji A.K. : 205].

2.1.2.1. It is the loyalty and didication of such persons of high rank and distinction like Baṅkēśa that the morale of the king and kingdom was boosted. In the history, instances of the palace becoming the home of lawless, for want of discipline, are not lacking. Luckily Nṛpatunga, 'Paramount king', had an easy access to the wise counselling of the sages. He was trained under great masters of his times. Many brilliant gems adorned his court.

2.1.2.2. Amōghavarṣa was sitting pretty on the throne for longer duration sufficient enough to irk his son. Great expectation warped Kṛṣṇa-I who could not wait any more to succeed the throne. He lost his patience and came out openly claiming his legitamate right to the throne. For an aged father of over seventy, it was too much to gulp, but for the overgrown and long awaited son, this was the question of now or never. Peculiar situation of the prince revolting against the crown would have been fatal to Amōghavarṣa but for the timely intervention of Baṅkēya, reliabe as always.

2.1.2.3. Baṅkarāja very tactfully handled the aggravated and complex situation. With his political wisdom he could bridge the gulf and save the prestige of both the king and prince. Baṅkarasa was amply rewarded by the overwhelmed emperor who showered bounties. The modern Baṅkāpura town was named after Baṅkarāja. Lōkaṭe alias Lōkāditya, worthy son of Baṅkarasa, was made the duchy of a province. Baṅkeśa, chief of the Rāṣṭrakūṭa army, was also Duke of Banavāsi, a Jaina dominated region for over a millenium.

2.1.3. In his royal edict of Koṇṇūr, which opens with an invocation of Jina, Amōghavarṣa has acclaimed Baṅkarasa

as : *madīyo vitata jyotirniśito sirivāparah* "like another scintillating sharp sword of mine". As commander of the hereditary forces, Baṅkēśa has uprooted, like trees, my adversaries. By my favour he has received and rules the thirty-thousand villages of which Vanavāsī is the foremost, never ceasing to prosper. At the request of this my dear servant Baṅkeya, I have given the village of Taleyūra to Dēvēndra, who has been appointed to take care of the Jaina sanctuary founded by Baṅkeya. Devendra, chief of ascetics, disciple of Trikālayōgīśa, born from the Pustaka *gaccha* of the Deśīyagaṇa of the Mūlasaṅgha, for any new work connected with the sanctuary, for future repairs, for the cleaning, plastering, maintaing of it, and for other acts of piety (boundaries stipulated). I also have given twelve *nivartanas* of land at Kaḷanūra itself and at each of the following thirty villages within its *bhukti* (names of the 30 villages mentioned)" [EI. VI. No. 4. pp. 24-38]. This *cakravartidatti*, endowment of the emperor, replete with historical significance, was authored by Vatsarāja, a bard of eminence and trained in Jaina tradition.

2.2. Amōghavarṣa, the Aśōka of Jaina saṅgha, worked for the spread of *śramaṇa* culture. 'During the reign of Amōghavarṣa-I special activity was displayed in temple building, particularly Jaina ones, as he was a great patron of that sect, if, indeed he was not a convert to that religion. Jainism was at the zenith of prosperity during his long reign. He became so religiously inclined that he is said to have eventually abdicated the throne 'in consequence of the growth of the ascetic spirit in him', and several religious works are attributed to him' [Bombay Gazetteer, Vol. I. part-II, p.201] : "His son, who succeeded him, was Akālavarsha or Krishṇa-II during whose reign there is mention of Jaina temples being built and grants being allotted to them" [ibid : 10].

2.1.4. Amōghavarṣa was a lover of literature, both religious and secular. He was himself a litterateur, proficient in Kannaḍa, Sanskrit and Prakrit. As discussed elsewhere, he was authored *Prasṇōttara-ratnamālā* in Sanskrit, after abdicating the throne in the evening of his life. The opening stanzas of *Gapitasāra-samgraha*, of the dexterous Mahāvīrācārya, also substantiate that the monarch had renounced his terrestrial interests and had partiality towards *syādvāda* philosophy [Jaina Siddhānta Bhāskara, vol. IX, part. I. pp. 1-8]. *Dhavalā-Tīkā* (C. E. 816). *Jaya-dhavalā-Tīkā* (C. E. 837), *Pārśvābhyaṇya* (825), *Caūpannamahāpurisa-cariya* (Śīlacārya, C. E. 869), *Jambūdiva paṇṇatti* (Padmanandī) and other works of this period created ripples of fresh impetus and stimulus in the Jaina Church.

2.1.5. The best connoisseurs during his time were his court-scholars. Great luminaries of classical Sanskrit like Asaga, the brilliant exponent, and Jināsīna-II the nestor. Of *sāstra* literature like Śākaṭyāna (Pālyakīrti) the felicitous grammarian and Mahāvīrācārya, the skilled arithmetician; of Prakṛti literature like Vīrasīna, Jinasena and Puṣpadanta the epic writers, of Kannaḍa literature like Śrīvijaya, Bhrājiṣṇu, Guṇavarma-I, Pampa and Ponna - lived at this epoch. The dimension and visage of their contribution needs in *extenso* coverage and will be taken up at the appropriate place. (Vide the chapter on literature).

2.1.6. Famous Jaina settlements like Biccavolu [AP:East Gōdāvari Dt], and Rāmatīrtham [AP : Vishākapatnam Dt] received plenteous patronage from Amōghavarṣa. Śīla, consort of Kaliviṣṇuvardhana, and daughter of Karka, a regent of Amōghavarṣa, commissioned the east Gōdāvari Biccavol Vardhamāna temple at Biccavol [Birudaṅkarāya prōlu]. Fortunately the Jina idol of this shrine is recovered and is now in the Madras Museum.

2.2.1. The reign of Akālavarṣa Kṛṣṇa-II (878-914) saw

mixed fortunes, with serious troubles erupting from all sides. He lost Acalapura, Kiraṇapura and Mālava. Adding insult to the injury, Bhojarāja of Kanauj and Guṇaga Vinayāditya of the Eastern Cālukyas had disturbed the empire. Luckily for Kṛṣṇa, he could muster timely support from the chiefs of Lāṭa, Cēdi and Vēmulaṇḍa.

2.2.2. Kṛṣṇa-II exhibited a definite leaning towards the creed of *Arhats*. He was a disciple of his preceptor Guṇabhadradeva. Jinasēna-II, mentor of Amoghavarṣa had composed *Ādipurāṇa*, first part of *Mahāpurāṇa*, a Jaina epic, of 20,000 stanzas, during the age of his pupil on the throne. Guṇabhadra composed the last five cantos of *Ādipurāṇa* and the entire *Uttarapurāṇa*, second part of *Mahāpurāṇa*, in the reign of his pupil. It was completed at Baṅkāpura when Lokasēna, who had the aliases of Lōkāditya and Lōkate (Lōkateyarasa), son of Baṅkēśa (Baṅkarāja/Baṅkarasa/Baṅkēya) was governor of Baṅkāpura. *Uttarapurāṇa* was consecrated on June 23 of C. E. 897, as recorded in the *praśasti*, colophon. It contains hundreds of stories, big and small, rotating round the pivot of 23 Tīrthanāgaras, 11 Cakravartins, 9 Baladēvas, 9 Vāsudēvas (Nārāyaṇas) and 9 prati-Vāsudēvas (Prati-Nārāyaṇas). Abridged versions of the two immortal epics of *Rāmāyaṇa* and *Mahā-Bhārata*, long narrative sotries of Jivandhara, Vāsudēva and Candanabālā, find a prominent place in *Uttarapurāṇa*. Lōkāditya was also incharge of Bandalīke (Sk. Bāndhavaṇagara) which boomed into a Jaina *tīrtha*, sacred seat, during this time.

2.2.2.1. Lokāditya, Kṛṣṇa's feudatory and son of Baṅkēśa, founded shrines to Jina, Hari, Hara and Buddha, and a reservoir after his name, Lōkasamudra, at Lōkāpura, a town bearing his name (Bijapur Dt, Mudhōl Tk) in C. E. 890.

2.2.3. During the time of Kṛṣṇa-II, Jainism flickered into greater brilliance. Muḷgunda, with sanctuaries and



monasteries, had become a prominent Jaina settlement. Āryasēna, teacher of Ajitasēna, Kumārasēna, Vīrasēna and other monks at Muḷgunda cloister were at the peak of their fame. These ascetics belonged to the line of *Candrikāvāṭa* of *Sēnāvaya*. Preceptor Kumārasēna accepted the rite of *sallēkhanā* at Muḷgunda and left for Kopaṇa - *tīrtha*, another great seat for Jaina pilgrim, to breathe his last on the sepulchral hillock there. .

2.2.3.1. Kṛṣṇa-II endowed Muḷgunda Jinālaya with tax-free grants [*JBBRAS*, X. p. 192]. Paravādimalla, (C.E. 880) a famous monk-scholar, lived in the age of Kṛṣṇa-II. A medieval inscription mentions that great minister Kammaṭa Mācayya, superintendent of ceremonies, who together with his father-in-law Ballayya, donated the tax on oil mills for the Paravādimalla Jinālaya in Kumbeyanahallī [*EC*(old) V. cn. 151. C. 1200. p. 193]. This temple might have been commissioned in the name of the same mendicant.

2.2.3.1.1. Cīkārya, son of Candrāya, a leading burgher and tradesman (*vara-vaiṣya*), had commissioned a Jaina triple-shrine. Arasārya, son of Cīkārya and brother of Nāgārya, proficient in the *Nayavāda* (view point) and Āgama, donated garden and lands to this temple in C.E. 902-03, and the donee was Kanakasena muni. Arasārya Acārya consecrated the image of *Kamaṭhōpasarga* Jina-Pārśva in the temple founded by his father (*pitṛ kārīta-jinālayāya*). It was my fortune that this unique bas-relief sculpture, with significant iconographic details, and seven lines of a Sanskrit inscription, both dated C. E. 902, were discovered by me in early 1999.

2.2.3.2. Candiyyabbe, wife of Kannara founded a Jaina house of worship at Nandavara, dedicated it her preceptor Padmanandi-ācārya in C. E. 932, and made suitable provision for its sustenance.

2.2.4. An epigraph, of Pārśvanātha *basadi* at

Śravaṇabelagoḷa, had recorded an incident of historical import, which took place in the court of the Rāṣṭrakūṭa king Kṛṣṇa-II. Paravādimalla, Jaina patriarch was skilled in many chains of arguments, and eloquent among the learned, 'doubtless a god'. When asked for his name by the emperor Kṛṣṇarāja, Paravādimalla gave out to the king the following derivation of his name : 'the position other than the one taken up is *para*, the other. Those who maintain it are *paravādinah*, maintainers of the other. He who wrestles with them is Paravādimalla, the wrestler with the maintainers of other. This name, good men say, is my name'. While commenting on this, B. A. Saletore remarks - "We do not know what reward the astounded monarch gave this remarkable Jaina teacher. This ruler, it may be noted in passing, has been identified with Kṛṣṇa-II" [Saletore : 39].

2.2.4.1. King Prithvivarma son of Merāḍa of Saunadatti-Raṭṭa house and a collateral branch, constructed a Jinālaya at Saundatti, his metropolis (Belgaum Dt), at the instance of Muḷlabhaṭṭāraka, pupil of Guṇakīrti, Patriarch of Mailāpa-tīrtha, a cohort of Yāpanīya samgha in C. E. 875-76 [SII. XX. No. 13]. Saundatti Raṭṭas, governors of high rank, after the fall of the Rāṣṭrakūṭas, shifted their allegiance to the Cālukyas of Kalyana. Nālgāvunḍi Jakkiyabbe, a zealot lady votary (*śrāvikā/upāsakī*), who was made to supplant Sattara-Nāgārjunayya, her deceased husband, as the chief of Nāgarakhaṇḍa fief, courted ritual death by abstinence from all kinds of food. [EC. VII-i (BLR) Sk. 213, C. E. 918] in the Jaina basadi at Balligāve (Shimoga Dt), a major Jaina centre of the time. Kṛṣṇa's *sāmantas* of cikka-Māgaḍi (Shimoga Dt, Shikaripura Tk) also were fervent followers of Jainism.

2.2.6. Vikrama Sāntara *alias* Vikramāditya [895-935] of Sāntara dynasty, had emerged as a powerful feudatory of Kṛṣṇa in the south. He founded a magnificent Jaina shrine

in C. E. 898, a Kāma-jinālaya, on the crest of the hill at Hombuja (Pombulca/Pomburca, Shimoga Dt) in stone and dedicated it to his preceptor Mauni-bhaṭāra. [Nāgarājaiah, Hampa : 1997 42-44].

2.2.6.1. Pāḷiyakka, spouse of Vikrama Sāntara and daughter of the palace-cook, who met her death with equanimity, commissioned two Jaina temples in C.E. 898. Of the two shrines, the one built in stone and dedicated to Arhat Pārśva, the 23rd Tīrthāṅkara, continues to exist in good condition. [ibid; 176-77].

2.2.7. Guṇanandi (circa 880 C. E.) completed *Śabdārṇava*, 'an ocean of grammar', a gloss on Dēvanandi Pūjyapāda's Jainēndra-Vyākaraṇa (late 6th cent.). Guṇanandi, logician - grammarian and a poet, had a learned pupil in Dēvendra Munīndra (C. E. 900), who was the preceptor of Ādikavi Pampa (C. E. 941), the greatest of Kannaḍa men of letters.

2.3. Indra-III (914-29), son of Kṛṣṇa-II, successfully captured the Pratīhāra *rājadhāni* and the king Mahīpāla had to flee for shelter.

2.3.1. Śrīvijaya, general of Indra-III, made Dānavulapāḍu (AP: Cuddapah Dt, Jammalamadugu Tk) a nerve centre of Jainism. Śrīvijaya, like the author of *Kavirājamarga*, of the same name, was a poet and had studied Jaina scriptures. Leṇḍeyarasa, a governor, donated Vutavura village to a Jaina establishment in C. E. 916.

2.3.2. Preceptor Candraprabha Bhaṭāra, chief of Dhōra Jinālaya and Baṅkāpura diocese, was also administering Pasuṇḍi (Asuṇḍi). An inscription dated C. E. 925 from Asuṇḍi (Gadag Dt) of the reign of Nityavarṣa Gōvinda-IV, registers an endowment of land made by Nāgayya to the Jinālaya founded by him [SII. XI-i. 34. C. E. 925. Asuṇḍi. p. 20].

2.3.3. A *basadi* called Indra-Jinālaya founded in the

name of Indra-III continued to receive donations for centuries. *Daṇḍanāyaka* Padmanābhayya, a general of Vikramāditya - V (1008-14), emperor of Cālukyas of Kalyāna, made a grant of land in C. E. 1012 to the Anṇal-Atiśaya Pārśvadēva of the Indra-Jinālaya, *pratibaddha*, attached to Antara-vasati of Cilakūru [Pillar inscription of Cilūr; EA. Vol. II. pp. 50 ff. C. E. 1012]. Both the adjectives of *anṇal* and *atiśaya* require an explanation : *anṇal* is a Draviḍian word equivalent to the Sanskrit *Arhat/Jina*, and *atiśaya* is a Sanskrit word signifying benign power and extraordinary glory phenomena of the Pārśva image.

2.3.4. Indra-III, a devout Jaina, allotted two villages for fostering of Amōghavasati built in Candanāpurīpattana (Nasik Dt) in C. E. 915. He also gifted six villages for the Urimma-vasati Jaina temple at Baḍaner-pattana (Vādner). In both the above endowments, the donee was Vardhamānaguru, Jaina pontiff. Indra-III extended his patronisation to Jainism like his predecessors, as is evidenced by his commissioning a stone pedestal for the bathing ceremony of Sāntinātha Tīrthaṅkara at Dānavulapāḍu (AP).

2.3.5. An inscription of Trailokyamalla Āhavamalla Sōmēśvara-I (1042-68), dated C. E. 1056, clearly states that the capital of the Rāṣṭrakūṭa emperor Indravallabha *alias* Nityavarṣa Indra-III was Bōdhan, now a taluka headquarters in Nizamabad Dt of A. P. : "The mosque known by the significant name Deval Masjid here must have been originally a Jaina temple. This fact is evident from its pillars bearing the figures of Tīrthaṅkaras carved on them" [Desai, P. B : 102].

2.4. Amōghavarṣa-II (929-30) hardly ruled for one year, because he was ejected by Gōvinda-IV (930-34), his younger brother, who in turn also could not reign for a longer period. According to the Gōkāk copper-plates of Indranandi,

Āryanandi of Jambukhaṇḍi - *gaṇa*, a cohort of the Jaina friars and nuns, was the donee of a grant of fifty *nivartanas* of land. This donation had the official consent of Gojja (Gojjiga/ Govinda), in the year C. E. 923. Evidently Gōvinda-IV, as prince, was placed in charge of the Gōkāk sub-division [*Karnatak Historical Review*, vol. I-ii. pp. 43 ff.].

2.4.1. Gōvindarāja, according to Daṇḍāpura charter had the epithet of Prabūtavarṣa [IA. XII. P. 223], where as Kaḷasāpura [Gadag Dt] epigraph refers to him with the title of Suvarṇavarṣa [IA. vol. XII. p. 250. C. E. 933]. His daughter was married to Būtuga-II, scion of the Gaṅga dynasty, and a victor of many battles, who actively assisted his overlords for over a period of three decades.

2.4.2. Recently, in the period of 1998-99, I had the fortune of discovering Jaina mounuments of Gōvinda's period at Kaḷasāpura, which flourished as a seat of Jaina faith. Either a *trikūta-Jinālaya*, triple - shrine with a *māna-stambha*, characteristic Jaina pillar, mounted with a *caturmukha* votive, or three independent *basadis* existed at Kaḷasapura, built around C. E. 930.

2.4.3. A Jaina shrine was commissioned during the reign of Baddega Amōghavarṣa and was named after him as Baddega Jinālaya, in the town of Ujjivoḷal, the modern Ujjili [AP. : Mahbubnagar Dt]. The *mūlanāyaka*, presiding deity of the sanctuary was Cenna-Pārśvadēva and renewed grants were made to the temple in śaka 888, corresponding to C. E. 966-67 [APGAS. No. 6.; I AP-Warangal No. 26. pp. 71 ff.]. The donee was Indrasēna Paṇḍitācārya.

2.5. In the political feud, with the might and wisdom of the two faithful feudatories, Būtuga-II of Gaṅgavāḍi and Arikēsari-II of Vēmulaṇḍa, the aged Baddega Amoghavarṣa-III (934-36) was brought back from his father-in law's court in Cēdi country, and was formally throned. In a reciprocative move, Amōghavarṣa extended support to

Būtuga and deputed *yuvārāja*, crown-prince Kṛṣṇa-III, to oust Rācamalla-II, brother of Būtuga. Rājamalla-II died on the battlefield.

2.5.1. Illustrious successor Kṛṣṇa-III (936-67) *alias* Kannaradeva, Samprati Candragupta of Jainas, heralded lustrous epoch, retrived the lost glory. Giving a new dimension to the empire, he embarked on career of conquest on Cēdi, Pratihāra, Lalīya, Cōla and Pāṇḍya. Many biruda including Tañjaikkoṇḍa and Kāncikkōṇḍa/kaccega, acquirer of Tañjāvūr and Kāncī, adorned the emperor who set up his *jayastambha* at Rāmēśvaram in the extreeme south. His other epithets, like Aneveḍaṅga, vana mada-gajamalla, aṅkatrīṇētra and bhuvanaikarāma - mirror his prowess Āneveḍaṅga and Ānevinnaṇi are equivalents in the local Kannaḍa dialect of the Sanskrit *Gaja-sāstra-nipunaha*. The Gaṅgas and later, after their model, the Rāṣṭrakūṭas were reputed for a proverbial army of more elephants. Kṛṣṇa-III had immense regard to the learned Jaina scholar Vādighaṅga Bhaṭṭa. It is because of this ascetics advice that Kṛṣṇa was able to conquer all regions, as recorder in the Kūḍlūr plates of Mārasimha.

2.5.1.1. In the times of Kṛṣṇa-III, Jainism reached greater stature of patronage and popularity. Kṛṣṇa had more intimacy with and affection for the Gaṅgas. His attachment to the family members of Būtuga, *Parama-Jaina*, a passionate Jaina votary, is recorded in many inscriptions. Būtuga gained much importance for valid reasons. *Guṇaduttaraṅga* and *Jayaduttaraṅga* Būtuga was extended highest regarded and honor which was equalled by a similar treatment meted out to another Jaina feudatory after a time gap of a century. Nanni Sāntara (Goggiga/Gōvindara), Duke of Sāntaḷigenādu, gained greater distinction than even Būtuga. Because, Vikramāditya-VI (1076-1126) came half way to meet Nanni-Sāntara, and giving him half the seat on

his metal throne, the Cālukya emperor placed the valiant vassal at his side [EC. VII-i (BLR) Nagara. 35. C. E. 1077. Hombuja (Shimoga Dt)]. Būtuga and his sons were close associates which lead to marriage allainces between the two houses. Būtuga was brother-in-law of Kṛṣṇa and the latter was son-in-law of the former.

2.5.2. Verily, prominent among the contemporary stalwarts who rendered yoemen service to the spread of Nirgrantha faith was Śaṅkaragaṇḍa. He started his illustrious career as a loyal warrior of Indra-III, and remained to serve Indra's two sons, Amōghavarṣa-II and Gōvinda-IV, and stayed to assist Indra's breother Amōghavarṣa-III and finally Kṛṣṇa-III. Śaṅkaragaṇḍa was elevated to the status of chief of the Rāṣṭrakūṭa army and a grandee of a province. During C. E. 924, Banavāsi-12000 was divided into two divisions and was being administered by Baṅkēya-II and Śaṅkaragaṇḍa [ARIE 1947-48. No. 203. C. E. 924. p. 25].

2.5.3. Śaṅkaragaṇḍa became a celebrity during his life time by founding some stately and splendid Jaina shrines, commissioning superb monasteries attached to the temples, and endowing liberal grants to the sustenance of holy centres. He was a patron of religion and literature. He promoted art and architecture. Śaṅkaragaṇḍa had become a legend of his age.

2.5.4 Śaṅkaragaṇḍa had many epithets of which *bhuvanaikarāma* was widely prevalent. Curiously, emperor Kṛṣṇa also had similar cognomen which is mentioned in the Prakrit poem as Bhuvanekkarāmu (Sk. Bhuvanaikarāma). Poet Ponna, poet-laureate of Kṛṣṇa, who honored the author with the title of *Kavi-cakravartti*, has composed *Bhuvanaika-Rāmābhyaudaya* an epic of 14 cantos in *campū* style in Kannada. Except for some stray verses, quoted in the later anthologies, this work is not extant. In the nonavailability

of the complete poem, scholars are debating on the density of the hero of this epic, whether it is the emperor Kṛṣṇa or his subordinate Śaṅkaragaṇḍa. For arguments sake, critics on either side are equipped with convincing facts and figures!

2.5.4.1. Śaṅkaragaṇḍa had another popular epithet of *Jayadhīra*. An inscription from Uppina-Betageri (Koppal Dt) reveals that he commissioned a Jaina shrine called *Jayadhīra-Jinālaya*, apparently named after his cognomen, in C. E. 964. Ranna, *Kavi-cakravarti*, poet-laureate of Tailapa-II, also a protege of the illustrious Attimabbe, has included the name of Śaṅkaragaṇḍa along with Būtuga-II, Maruḷadeva, Mārasimha-II, and Cāmuṇḍarāya as the matchless celebrities of 10<sup>th</sup> cent., in one of his verses in the *Ajitapurāṇa* (C. E. 993). He has the highest compliment in his title *Raṭṭara-mēru*, 'Mount-Mēru of the Rāṣṭrakūṭas'!

2.5.4.2. Among the Rāṣṭrakūṭa monarchs, Guṇāvalōka Nannarāja's son (C. 8<sup>th</sup> cent.) and Raṇāvalōka Kambadēva's son (early 9<sup>th</sup> cent.) had the name of Śaṅkaragaṇa. Under the influence of the names of their liegelords, the parents of Śaṅkaragaṇḍa must have christened him as Śaṅkaragaṇa which in course of time assumed the popular nomenclature of Śaṅkaragaṇḍa.

2.5.5. Most celebrated Vādighaṅgala, who had Muñjārya as his first name, a Brāhmaṇa of Parāśara *gotra*, migrated from Varāṭadēśa of the North, had proselytized to Jainamata to 'worship the lotus feet of Jinēśvara', mastered the dogmas of *syādvāda* and *anēkānta* theory. Vādighaṅgala had become so proficient in Jaina philosophy that he was a recognised Jaina scholar - teacher in the Jaina convent. He was adroit in Lōkāyata, Sāṅkhya, Vēdānta, Bauddha and Jaina philosophy. His eloquence in the exposition of literature made Gaṅga Gāṅgēya Satyavākya *alias* Būtuga-II, a cuckoo in the grove of delighters of all learning, his pupil. Kṛṣṇa-III had highest regard for Vādighaṅghala *alias*



Muñjarya, felicitous scholar teacher. Mārasimha-II dedicated Bāgiyūr, a village, to Vādighanghala, his religious teacher as a token of *Śrutaguru dakṣiṇa* in March 963 C. E. Bāgiyūr had an income of 20 *gadyāṇa* and the village was a part of Badagare - 300 of the Pūnāḍu-6000 included in Gaṅgavāḍi - 96,000 (Sk. Gaṅgapāṭi) [MAR 1921, pp. 18 ff. C. E. 963].

2.5.6. Regarding, the identification of Paḍiyara Dhōrapayya figuring in Kaḍūr charter of C. E. 971, B. L. Rice takes him to be the same as Dhōrappa, the father-in-law of Vaddiga-I (C. 935-70), follower of Kṛṣṇarāja-III. Vaddiga-I was of the Sēuṇa dynasty. Padmabbe, sister of Būtuga-II and consort of Paḍiyara Dhōrapayya, breathed her last, after observing a prolonged penance of three decades. Rice interprets that, after the death of Dhōrapayya in C. E. 941, his widowed wife Pāmbabbe alias Padmabbe renounced the profane life and took to the life of Jaina nunhood.

2.6. Būtuga was most influential and conspicuous in the duration of Kṛṣṇa-III. Maṇalera, a subordinate of Būtuga, belonged to Sagara *olim* Maṇalera house of devoted Jains. Maṇalera, an intrepid Spartan, fought with Cōḷas, in front of his master, so gallantly that he attacked the mighty elephant which was like a fort of the Cōḷa (*Cōḷana-kōṭe*), and instantly hit hard on the head of the huge elephant in rut that it was smashed (*śindhūra śīrāgramam biriye poyidam*). With the act of valor, Maṇalera's titles of *Kadanaika-Śūdraka*, 'the only Śūdraka in the battle ground and *ammaṇa-gandha-vāraṇa*, 'father's (master's) elephant in rut', were appropriated. His immediate lord Būtuga, gallant as ever, smite down Rājāditya, with the *howdah*, an uncovered chair upon an elephant, itself becoming the scene of battle.

2.6.1. Great chivalry has its rewards too! The mettlesome Būtuga was rewarded with the Dukeship of

Banavase 12,000, Beḷvola-300, Purigere-300, Kisukāḍu-70 and Bāgenāḍ-70. Būtuga's ancestral Gaṅgavāḍi-96,000 was also rested with him since he had slayed Rācamalla, son of Eṛeyappa. In turn, pleased with the spirited Maṇalera, Būtuga honored him with Ātakūr-12 and Kāḍiyūr in Beḷvola. [EI. VI. pp. 180; MAR 1910-II para-77; Nagarajaiah, Hampa : 1995 : 45-52; IWG : No. 135; EC. VII (R) Maddūr. 42. C. E. 949-50].

2.6.2. Kṛṣṇa-III had conquered *Uttarāpatha* and *Kuśasthala* [*Kuśasthalaṃ pathayati panthayat yuttarā patnam-Halāyudha* : Kavi-Rahasya]. but, he was yet to establish his stamp of supremacy on the south. After despatching Cōḷa Rājāditya at Takkola, Kannaradēva (Kṛṣṇarāja) was on his victorious march. Maṇalera, hero of the battle, obtained Kālī, a female hunting dog, the best of dogs in the army of Kṛṣṇa.

2.6.2.1. Once, Kālī, the ferocious dog, attacked a big boar near Beḷatūr in Kaḷalenāḍu (Mandya Dt, Maḷavalli tk). In the horrendous fight both Kālī and the boar were deprived of life. Maṇalera, a typical Jaina house holder (*śrāvaka*) cremated the dog with full honor and gave two *khaṇḍugas* of land in memory of Kālī. It was a unique instance of showing respect and gratitude to the departed soul, whether human or animal. In the final analysis, the event is nothing short of the frequent practice of *parōkṣavinaya*, causing a *basadi* or a *dēhāra*, a Jaina monument, for the merit of the departed.

2.6.2.2. Maruḷadeva, eldest son of Būtuga and son-in-law of Kṛṣṇa-III, was honored with the distinguished royal parasol called *Madanāvatāra*. In the history of Kaṇṇāṭaka, poet Ranna (C. E. 993) was the only other person to be awarded *Madanāvatāra* parasol. Maruḷadeva *alias* Puṇeseya Maruḷa [Kāmada/Kaliyuga Bhīma etc] had defeated Magadhas, the Kalingas, the Cōḷas and Paṇḍyas. It was a pity that he passed away in the prime of his youth.

2.6.3. A good number of epigraphs of this period bear testimony to the construction of Jaina edifices by Būtuga-II (936-61), and other members of his family: his four consorts, five sons, two daughters and many grand and great-grand children. Būtuga Permmādi, (Būtayya, Būtārya, Būtuga Narēndra, Bhūtayya, Būtugendra) had exterminated Dantivarmma (Bijja) and Rājāditya of Emagaṇḍuga, assassinated Kakka, king of Acalapura and extorted the white parasol, horse and the throne from Lallēya, infavour of his over lord Kṛṣṇa-III. He had wrested Citrakūṭa, Dāhaḷa, Cōḷamaṇḍala, Kālanjara and Pudumaṇḍala. Būtuga ruled Gaṅgavādi-96,000, upto the border of river Kṛṣṇā [Ka. Perdore *olim* Dodḍahole] in the north, inclusive of Beḷvola-300 and Puligere-300.

2.6.3.1. Būtuga, famous Duke of the age, commissioned excellent Jinālayas at Aṇṇigere and number of other places that were destroyed by his foe Pāṇḍya Cōla [EI. XV. 23. 1071-72. Gāvarivāḍa (Gadag Dt)]. He had allotted tax free endowments of Mūḍagēri, Gummaṅḷa, Itṭage, Gāviriṇḍa and other villages to the abbot Guṇkīrti Paṇḍita and others. Būtuga had Gaṅga-Gāṅgēya ('the Bhīṣma in the Gaṅga dynasty') Kōṇeya-Gaṅga, Gaṅga-Permmādi, Gaṅga-Nārayaṇa ('the protector of the Gaṅga family'); Jayaduttaraṅga, Nanniya (Sk. Satyavākya) Gaṅga, ('the Gaṅga (king) in truth') and other epithets. These appellations, therefore, establish that Būtuga was a person pre-eminently excellent. He was brother-in-law of Kannaradēva *alias* Kṛṣṇa-III [Nagarajaiah, Hampa : 1997 - A : 36-37], as noted before.

2.6.3.2. Būtuga had four spouses of whom Rēvakanimādi was daughter of Baddega Amōghavarṣa-III. Padmāvatī (Padmabbe, Paddabbarasi), his second wife has been penegyrized as *manōnayana vallabhe*, 'sweet-heart', and *kalikāla pratyakṣa* Gowrī-Lakṣmī; 'goddess Lakṣmī and

Gowrī of the present eon'. She had founded a *basadi* and *dānasāle* at Narēgal town (Gadag Dt) in C. E. 950. Dīvalāmbā, third wife of Būtuga, had founded a Jinālaya at Sūdi and her spouse Būtuga made a donation of land in C. E. 938. Kallabā was his fourth consort. Revakanimmaḍi and Padmāvaṭi died at Koppaḷa, willingly submitting themselves to the inevitable death by performing the rite of *sallēkhanā* [Nagarajaiah, Hampa : 1999-C : 56-57].

2.6.3.3. An inscription from Kūragallu states that Paramabbe, consort of Gaṅga Permmāḍi Būtuga, was ruling Kūragallu in Koṅganāḍu - 8000. If Paramabbe can be identified with Paddabbarasi (Padmāvaṭi), then the chances of considering her as a different person and a fifth wife a Būtuga are remote; otherwise, she figures as the fifth consort.

2.6.4. Kundaṇarasi *alias* Kundaṇa Sāmidēvi, elder daughter of Būtuga and elder sister of Mārasimha-II, a perfect treasure trove, pioneered the cause of supporting Jainism of unparalleled magnitude. She installed a Māṇikyajina bronze icon in C. E. 970. Luckily this image, discovered in the estate of Crawford saheb, is preserved in the Jaina *maṭha* of Śravaṇabelagoḷa. Kundaṇarasi breathed her last at Koppaḷa by the ritual rite of *sanyasana*. Recently discovered Koppaḷa inscription has recorded the following encomium: 'with the death of people like Kundaṇasāmidēvi, kind words of charitable disposition like *dāna-dharma*, bounteousness and righteousness, vanished from the world [Nagarajaiah, Hampa : 1999-A : 39 and 1999-C] Contemporary charters profusely panegyryze Kundaṇasāmi's talents and virtues. She was the first poetess of Kaṇṇaṭaka.

2.6.5. Of the other two stalwarts, Cāmuṇḍarāya and Mārasimha, so much writing has been published. Therefore, their description in this monograph is restricted to a concise but comprehensive account. Brawny Cāmuṇḍarāya,

affectionately referred as Rāya and Anṇa, had a number of appellations repeated in the epigraphs and literary works. Virtually, Būtuga, Rāya, Mārasimha and Śaṅkaragaṇḍa formed the strong rampart of the Rāṣṭrakūṭa fort and also they were the true *mānastambha* pillars of the Jaina church.

2.6.5.1. Rāya, a wise minister and a brave warrior of very many decisive battles, erected the huge 58' monolith colossus of Gommatēśvara on the crest of larger hill at Śravaṇabelagola. His service to Jainism is multifacet. He founded Cāmuṇḍarāya *basadi* on the smaller hill at Śravaṇabelagola and on top of it his son Jinadevaṇa erected another abode of worship. Early life of Rāya was devoted to wars in favour of the Rāṣṭrakūṭas, and the later life was dedicated to religious activities. He was a lay votary of Ajitasēna and Nēmicandra *ācāryas*. He wrote *Cāritrasāra* in Sanskrit and rendered Sanskrit *Mahāpurāṇa* into Kannaḍa in prose in C. E. 978. *Vīramārtanḍī*, his third work, supposed to be a commentary on *Gommatasāra*, is not available. Rāya has patronised Ranna, his comrade, who migrated to Maḷkhed to become the poet-laureate of the later Cālukyās. Ranna and Rāya fast friends have left their autograph on Candragiri. Rāya's younger sister Pullabba met her end by the vow of *sallekhanā* in the Candranātha *basadi* at Vijayamaṅgalam [TN : Periyar Dt, Erode tk].

2.6.6. Cāmuṇḍarāya has recorded that the husky Mārasimha was his master. Marasimha (961-74) became immediate successor of his father, because his elder brother, Maruḷadēva, first son of Būtuga, had died a premature death, perhaps even before his father. Mārasimha, spirited Duke and crest-jewel of the Gaṅga dynasty, was crowned by Kṛṣṇa-III, the emperor himself. Mārasimha was like his father Būtuga, was incharge Puligere -300 and Belvola-300 put together popularly known as the 'Two Three Hundred', and Gaṅgavāḍi-96,000. He commissioned 'Gaṅga-Kandarpa-

Jinendra-Mandira' in Puligere (Lakṣmēśvara : Gadag Dt, Śirahatti Tk) and gave it a grant of land [SII. XII. 244] 45, C. E. 968-69]. He also founded one more Gaṅga-Kandarpa-Jinālaya at Anṇigere [Dharwar Dt, Navalgund Tk) in memory of his parents, Būtuga and Rēvakanimmaḍi. Mārasimha constructed Śāntinātha *basadi* at Hungund [SII. XI-i. 122. C. 10<sup>th</sup> cent. pp. 141-42].

2.6.6.1. A charter reports his granting of land to a Jaina shrine built by his step-mother Padmabbarasi *alias* Padmāvati of Koṅguladēśa. Similar instances vociferously speak in defence of the statement made in the *kūge* Brahmadēva column on the Candragiri hill at Śravaṇabelagoḷa, that Mārasimha caused to be made several Jaina temples and many *mānastambhas* [EC.II (R) 64 (59) C. 974-75 pp. 20-23].

2.6.6.2. He had a number of titles of which the following mentioned by Cāmuṇḍarāya are conspicuous : *Gaṅga Kulācalaśikhara - śekhara*, 'a sun shining bright on the mountain of the Gaṅga family', *Gaṅga-Cūḍāmaṇi*, 'a crest-jewel of Gaṅgas', *Jagadēkavīra*, 'the sole hero of the world', *dharmmāvātara*, 'the incarnation of the religion', and *Noḷamba-Kulāntakadeva*, 'the death of the family of the Noḷambas (Pallavas)'. These and other appellations, repeated in several records, settle that Mārasimha had held high rank in the reign of Kṛṣṇa. The relationship between them was not confined to the ruler and ruled jurisdiction. It was cordial and worthy of reverence. Kṛṣṇa had taken Mārasimha into complete confidence and considered him as an intimate friend. Major role of Mārasimha continued during the period of Kṛṣṇa's successors.

2.6.7. Kannaḍa, Sanskrit and Prakrit languages were patronised and flourished *on par* and on such a large scale, in quality and quantity, that such a thing never happened again. Particularly for Prakrit, it was the period of climax

and what followed after that was only an anticlimax. Virtually the language and literature of Prakrit did not witness an author of the stature of Puṣpadanta again. In other words the language and literature of Prakrit and its variants receded to a state of oblivion. Kṛṣṇa-III took special interest in rejuvenating the religious activities of the Jaina saṅgha.

2.6.8. The grandeur and glory of the empire reached its acme in this eon and what followed after Kṛṣṇa's epoch was only dark days descending in quick succession. Kṛṣṇa had given Tailapa-II, *carte blanche*, unlimited authority by making him *mahā-sāmanta*, the governor of Tardavāḍi, which finally turned out to be *faux pas*, a false step. Under Kṛṣṇa's weak successors, particularly during C. E. 966-73, deterioration, anarchy and confusion were rampant in the political, economic and social spheres.

2.7. Khoṭṭiga alias Khōṭika (967-71), half brother of Kṛṣṇa-III, succeeded to the throne as regent for Indra-IV. But, those were very bad days and veritably the dynasty was rushing to its decline. Khoṭṭiga, a dissolute and incompetent ruler, lacked statesmanship. Rāṣṭrakūṭa administration slackened and deteriorated, and only fomented trouble for the very existence of the empire.

2.7.1. Neither did Karkka-II *alias* Kakkala (971-73), his nephew, fared any better. He tried to over power the outside enemies like the Gurjaras, the Hūṇas, the Pallavas and the Pāṇḍyas. But he could not check the invasions of formidable adversary. He had neither the willing followers nor the strong supporter. The Paramaras and other foe, seething with discontent and hatred against the Rāṣṭrakūṭa authority, rebelled and rushed with turbulent force. Incessant warfare continued and the kingdom suffered severely from several plundering expeditions from outside.

2.7.2. Paramāra Sīyaka Harṣa of Mālavā, waiting on the lurk to wreak and square his old humiliating defeat got

the opportune. Sparing no time to invade, he and his army, defeating the feeble Rāṣṭrakūṭa forces on the banks of river Narmadā, rushed to sack and burn the capital. "They ruthlessly plundered Maḷkhēḍ in C. E. 971-72. Entire kingdom faced adversity; scattered corpses, bones and other parts of human bodies were visible everywhere" [Poet Puṣpadanta : *Jasahara cariu* (Sk. *yaśodhara-carita*) : C. E. 972-73].

2.7.3. Mārasimha, who did not like to jump on the bandwagon stood alone on the burning deck of the unprotected Rāṣṭrakūṭa cruiser. Like his father, Mārasimha shone with great brilliance on the Rāṣṭrakūṭa firmament. By placing Indra-IV, (grand)son of Kṛṣṇa-III on the throne, the everfaithful Gaṅgas tried to stop serious incursion. Mārasimha moved earth and heaven to re-establish the Rāṣṭrakūṭa power, but in vain. Indra-IV, very versatile in playing polo, but certainly not proficient in waging war!

2.7.4. It was Tailapa-II, who knew how to fish in troubled waters, hit the last nail on the coffin. The loyal turned foe, Tailapa, powerful duchy of Tardavāḍi, left Indra in the lurch and leapt in the dark to usurp the kingdom. Most suprisingly he directed his army towards the capital Malkhēḍ, seized the empty throne and proclaimed himself as the new emperor. In 973-74 Tailapa extricated and resurrected his Cālukya dynasty from the suzerainty of the Rāṣṭrakūṭas, without giving any room, either for Indra-IV or for Mārasimha, to recover from the sudden shock.

2.7.5. Indra and Mārasimha not withstanding *coup d'état*, were forced to abandon the warfield and flee to Bankāpura to find refuge in the Jaina monastery. Ajitasēnācārya advised Indra-IV to proceed to Śravaṇabelgoḷa, the only place of safety under the watchful eye of Cāmuṇḍarāya, his pupil. Mārasimha died by voluntary starvation at the feet of his *guru* Ajitasēnācārya, in C. E. 974.



There were none in the Gaṅga family to wield influence in imperial politics after Mārasimha.

2.7.6. After the death of Mārasimha, held in high regard, a veil of uncertainty overcast the glorious history of the Gaṅgas. However, the Gaṅgas soon recovered from the calamity submitting to the new overlords of the later Cālukyas, and continued to flourish in Maṇḍali-Thousand division [Nagaraia, Hampa : 1999-B].

2.7.7. During the last years of the empire, amidst political turbulence, theological and pious activities had continued. Jainism possessed its *status quo ante*. A broken slab in the compound of the Kalamēśvara temple at Kōlivāḍa (Gadag Dt), bears the sculpture of Jina at the top. A rare invocatory, Sanskrit verse in praise of Jina, states the importance of the place as a Jaina settlement. This inscription belongs to the rule of Khoṭṭiga, the penultimate emperor [KI. V. No. 5. C. E. 971-72].

2.7.8. "We have a few Jaina inscriptions of the reign of Khoṭṭiga, the brother and successor of Kṛṣṇa-III. An inscription from Chitaldrug district dated 968 A. D. mentions the fact that Jakki Sundarī, the wife of Pandayya, a Cālukyan feudatory of Khoṭṭiga, built a Jaina temple for which her husband gave a grant. Another inscription, praising the Jain religion, of his reign has been discovered from Dharwar district" [Chatterji, A. K. : 210]. "Khoṭṭiga Nityavarṣa, who seems to have been also a Jaina by persuasion" [Saletore : 40]. Puṣpadanta composed his two narrative Apabhramśa poems, *Jasaharacariu* and *Nāyakumāracariu*, in the reign of Khoṭṭiga. Nanna, son of Bharata, was the minister of Khoṭṭiga.

2.7.9. Ankabbarasi, daughter of Dānārṇava (970-73), monarch of the Eastern Calukyas, and queen consort of Mārasimha, was governing Pulluṅgūr, modern Hulgūr, in C. E. 972. She had Gaṅga Mahādēvi as her second name.

Hulgūr charter of C. E. 972 [EI. XXXIV. No. 12. 972. pp. 59-62] validates that Mārasimha, as feudatory of Khoṭṭiga, was still ruling Gaṅgavāḍi-96,000, Kisukāḍu-70, Purigere and Belvala 'Three-Hundred each' and proves his Jaina faith.

2.8. Indra-IV, grand son of Kṛṣṇa-III and son of Kannaradēva and Gaṅgamahādēvi the daughter of Gaṅga-Gaṅgēya, on the counsel of his preceptor Ajitasēnācārya, stayed at the outskirts of Śravaṇabelagoḷa called Indranapālya after his name, between C. E. 974 and 982. No sooner did he reach Śravaṇabelagoḷa from Baṅkāpura, Indra erected a huge column cum *Mānastambha* in 974-75 for the merit of Mārasimha, his mentor. Indra searched the dim vista of his childhood, and slowly realised that the kingdom and the throne was beyond his reach. Totally devoid of zest in life, he had lost all the radiance of life. Having subdued the senses, Indra impulsively opted for slow *starvation olim samādhi-marāṇa* as *elan vital* for all the times, and for the *summum bonum* of the eternal soul.

2.8.1. "The influence of Jainism on the Rāṣṭrakūṭas is testified by the fact that, the last prince Indra, a grand son of Krishna-III, after failing to reign his kingdom with the help of his uncle, the Gaṅga king Marasimha-III, turned ascetic, and like Mārasimha.... gave up his life by the *sallekhanā* vow" [Majumdar, A. K. : *Concise History of Ancient India*, Vol. III : 1983 : 290]. Indrarāja crowned his life with the highest sacrifice a Jaina may hope to offer to his faith, viz., Jaina rite of withholding food, on the crest of Candragiri, the smaller hillock at Śravaṇabelagoḷa, on śaka 904 citrabhānu Bahula Aṣṭami tuesday, corresponding to C. E. 802. "... he died like a true Jain... we are told that as a believer in the doctrine of Mahāvīra, he never uttered a falsehood" [Chatterji, A. K. : 210]. The same expression that Indra Rāja acquired the power of the king of gods (Indra) is found in the epigraph from Śira in Tumkur Dt.

2.8.1. Indra's post-mortem epigraph refers to him with the cognomen of *Rājamārtanḍa*, 'a very sun of a king', *Raṭṭakandarpa*, 'the Raṭṭa cupid', and *Kīrti-Nārāyaṇa*, 'the famous Nārāyaṇa'. It may be noted that Indra-III, son of Kṛṣṇa-II had these epithets. It is not known as to who administered the vow of *sallekhanā*, who authored the epitaph and who erected the post-obitum slab. "Evidently the celebrated example set by the Emperor Candragupta Maurya was not forgotten by the Kārṇāṭaka monarchs even in the tenth century A. D." [Saletore 40]. Thus, the *rājyaśrī*, 'goddess of the kingdom' of the Rāṣṭrakūṭas disappeared from the face of earth.

2.8.3. Political panorama had changed in quick succession as Tailapa-II (973-998) had opened up new vistas to his ambition, but Jainism does not seem to have suffered by the change. It had taken firm roots throughout the empire, grown powerful succeeded in winning over the royal aegis of the immediate successor. Thus, Jaina saṅgha continued to retain its support and the chief strongholds of Jainism were undisturbed.

2.9. Considering the extent of extensive imperial auspices, popular support and the rich harvest of Jaina literature in the Rāṣṭrakūṭa age, A. S. Altekar's observation appears to be free from exaggeration : 'about one-third of the population of the present Āndhra-Kārṇāṭaka professed Jainism during the heydays of the Rāṣṭrakūṭas. It is to be noted that Jaina leaders ceased to be merely exponents of dogmas and turned themselves into leaders of people and guides of princes' [Altekar : 313].

2.9.1. "It is, indeed, interesting to note that successful generals of the Rāṣṭrakūṭas were Jainas by persuasion. Their regard for the gospel of Mahāvīra does not seem to have very much affected their participation in the wars. It is not therefore unlikely that during the Rāṣṭrakūṭa period the

gospel of *ahimsa* in its extreme was not intended for laymen, but only for monks and nuns, because the Rāṣṭrakūṭa rulers and their generals were continuously participating in their sanguinary battles even though they had embraced Jainism" [Jawaharlal, G: 48].

2.9.2. Jainism is by no means just pacifist. With its thrust on *ahimsā*, non-violence, Jainism did not strongly denounce militarism. Sōmadēvasūri endorsed world-affirming philosophy in harmony with Pan-Indian tradition of political thinking. Jaina kings have executed their worldly duties of shielding their kingdoms, their subjects, and their faith. Jainism has produced not merely pious and strict adherents who could perform the orthodox duties and gain for themselves liberation by the rite of self-mortification, but valiant generals of armies. Those warriors were simultaneously sincere Jainas and also freed their countries from its hostiles. Jaina faith was not an impediment to nation's liberation. Instead, it was an adjunct to active freedom both in the field of religion and in the field of politics. Bankēśa, Śrīvijaya, Būtuga, Mārasimha and Cāmuṇḍarāya, Śaṅkaragaṇḍa, great celebrities of the Rāṣṭrakūṭa age illustrate the synthesis of war and peace, and reconciliation of *himsā* and *ahimsā*. They were powerful and at the same time faithful. The king was *prabhuśakti* and these men of valor and wisdom were *utsāha-śakti* and *mantraśakti*. The Rāṣṭrakūṭa monarchs were lucky to get loyal Dukes who served and sacrificed their might with honesty to the core.

2.9.3. Jaina seers did not live in utopia. They participated in the worldly affairs, like the drop of water on the lotus-leaf, maintaining the distance and striking a via media between the delicate boundary of *ahimsā* and *himsā*. Involvement of the Jaina abbey in the political fortunes of the nation echoes true in the instances of Simhanandin, Sudattācārya, Jinasēnācārya, Sōmadēvasūri, Nemicaṇḍra

Siddhanta cakravarti etc. Jainism, primarily advocating non-injury does not rule out the inevitable warfare, is a tested case of religious doctrine coming to terms with social and political reality. Some of the steadfast supporters of the Jaina faith in Karnāṭaka were military men who were not excoriated for participating in many battles, *a fortiori*, all the more, they were honoured with status and peerage.

2.9.4. The fact is that Jaina church has made a marginal provision for practicing their profession to its adherents, as is crystal clear by the commandments laid down by Simhanandin for his Gaṅga protege. The Rāṣṭrakūṭas adopted this way of life in toto, as it came so handy to them. Because of the preponderance and sway of Jaina faith on the state, none of the Rāṣṭrakūṭa monarchs, *ab initio* to *ad finem*, performed horse sacrifice. From Dantidurga to Indra-IV, all the emperors abandoned rituals involving animal sacrifice and strictly adhered the tenets of Jainism : 'Jainism was extremely popular.... one can even say that the cultural life of Karnataka in those days was dominated by the Jains... In fact, it is a period of cultural ascendancy of the Jainas in Karnataka history" [Kamath, Suryanath : 1997 : 92].

## CHAPTER - 3

### THE RĀṢṬRAKŪṬA FEUDATORIES



3.1. 'The Rāṣṭrakūṭas did not directly rule the vast territory they had conquered; some of their vassal chieftains were thoroughbred Kannaḍigas, fully imbued with the spirit and culture of Kārṇāṭadēśa. The buildings raised during the Rāṣṭrakūṭa hegemony in their territories, therefore, show many surviving and thriving local elements' [Soundararajan, K. V : *EITA* : 1986 : 109]. A concise study of some of the Jaina feudatories will very much substantiate the reality of this statement.

3.1.1. A study of collateral line of the Rāṣṭrakūṭa dynasty also confirms, once more that, the Jaina faith had rooted deep in the length and breadth of the empire. A number of epigraphs and verses commend their varied accomplishments to a state of prosperity that Jainism was able to reach.

3.1.2. The lesser kingdoms were wedged in between the major states acting as buffers. These smaller political allies had their own share of contributions to the artistic and literary traditions of Jaina church. Total attainments of the Rāṣṭrakūṭa times were shared by minor monarchs. Jaina creed received further boom in the courts of smaller states, which resulted in the increase of a sizable percentage of Jaina population. The fillip that Jainism received in Kārṇāṭaka under the Rāṣṭrakūṭas and their subordinate houses, has

left a permanent effect on the succeeding royal families. The patronage Jainism acquired in the courts of the Sāntaras of Pomburca, Cālukyās of Vemulavāḍa and Veṅgi, the Raṭṭas of Saundatti, the Callakētanās, the Maṇāleras, the Sēnavaras, the Sēndrakas *et cetera*, is of no smaller measure.

### The Sēnavāras

3.2. The Sēnavāras of Kacara-*vamśa*, who ruled between C. E. 690 and 1150, as the feudatories of the Rāṣṭrakūṭas, were Jains *ab initio*. Mārekkeyarasa of the Sēnavāras (sēnāvāra/sēnavāra), a Duchy under Dhruva and Kṛṣṇa-I, ruled Banavāsi-*maṇḍala* between 760 and 782 C. E. Sēnavāras have introduced themselves as '*Padmavatī-carāṇa-sarōja-bhṛāṅga*', 'bee of the lotus feet of Padmāvatī (Yakṣī of Jina Pārśva)'. They ruled mainly the province around the modern Kaḍūr, Cikka-Magaḷūr, and Nāgara-Khaṇḍa. It is of historical significance to note that the system of Gōsāsa, gifting a herd of cows to the priests of Jaina church, started during this period. It was initiated for the Jaina friars by the Sēnavāras. Mārakke, a Jaina and Duchy of Banavāsi-Viṣaya, endowed the cowherd to the Jaina clerics called Dēvasēna Paṇḍita and Ādityasēna Paṇḍita in C. E. 760.

3.3. The governors of Cikka-Māgaḍi ruled between C. E. 902 and 1256, as vassals of the Rāṣṭrakūṭas, the later Cālukyās and the Hoysaḷas. This Jaina family of Aṇḍuvamśa, a collateral branch of *Sattara* (Sāntara), Nāgārjunayya, a county sheriff of Nāgarakhaṇḍa and spouse of Jakkiyabbe the Jaina lady who succeeded her husband to rule Nāgarakhaṇḍa-70, under the orders of Kṛṣṇa-II. She was a devout Jaina lady votary and died in the premises of Jaina temple at Bandalike by the vow of *sallekhanā* in C. E. 918. An epitaph authored by Nāgavarma, a gifted bard, has recorded an entrancing vivid picture of Jakkiyabbe's spiritual accomplishment.

3.4. The Śīlāhāras of Bāsavura (Hāngal Tk) belonged to the lineage of Jīmūtavāhana *vamśa* and *khacarakula*. They were the devotees of goddess Padmāvatī. Kaliyammārāsa, a county sheriff in the reign of Amōghavarṣa-I, in C. E. 850, his successors also served the later Cālukyas.

### The Callakētanās

3.5. The Callakētanās, (Cellakētanās) an indigenous Jaina dynasty with its origin in the milieu of Bandalike in Nāgarakhaṇḍa (Shimoga Dt), projected as a distinguished family during this period. In their history of 175 years, the Callakētanās served as vassals *de novo* and remained loyal to the plighted word *ad finem*. Callakētanās may be collateral family of Kellas, another Jaina house figuring prominently in many epigraphs spread over a span of a millenium.

3.5.1. Dhōra-I, Koḷanūrādhipa 'Lord of Koḷanūr', (i.e. Koṇṇūr) a general of the Rāṣṭrakūṭas, had earned the goodwill of Gōvinda-III. Dhōra-I shifted his residence to Baṅkāpura, where he caused to be made a Jaina temple in C. E. 800, named after him as *Dhōrajinālaya*. From then on Baṅkāpura became the base of operations for Callakētanās. Kaliviṭṭa-I, son of Lōkaṭe *alias* Lokāditya, constructed another Jaina house of prayer called *Kaliviṭṭa jinālaya* in C. E. 914 at Baṅkāpura, and this was the same temple that *Huḷḷa daṇḍādhipa*, Lord of the Hoysala treasury, renovated in C. E. 1159.

3.5.2. Callakētanā family, entitled for the honor of five great sounds, reached its acme in the days of Baṅkēya (Baṅkarāja, Baṅkēśa) son of Dhōra-I, a trusted feudatory and a *fidus Achates* of Amōghavarṣa-I. He was a *daṇḍanāyaka* placed in charge of the chief capitol and some other places. Baṅkēya was made the Duke of Banavāsi-12,000, Beḷagali-300, Kundarage-70, Kundūr-500 and



Purigere-300. Kundaṭṭe, his eldest son was placed in charge of Niḍugundage-12. Kṛṣṇa-II had married the daughter of Baṅkeya. Baṅkarasa commissioned a magnificent Jain temple at Koṇṇūr (Koḷanūr) and another Jinālaya at Vaḍavattī.

3.5.3. He selected Koṇṇur, because his father Dhōra was chief of that town. Catholic disposition of Callakētanās is mirrored in their liberal approach. Baṅkēśa founded Callēśvara temples at Ātakūr (Mandya Dt) and at Baṅkāpura. Emperor Amōghavarṣa donated the village Taleyūr to the Jain temple of Koṇṇūr.

3.5.4. Loyalty of the Callakētanās was so transparent that even a common religion did not come in the way between them and the Gaṅgas, both the dynasties being Jains. The truly great man Baṅkēśa pitched his battle against the formidable Gaṅgas who were going stouthearted. He successfully lead the Rāṣṭrakūṭa army and skillfully manouvered tough situations.

3.5.5. The devotion and support that Baṅkēśa extended can only be compared to the prowess and nonpareil loyalty of *daṇḍanāyaka* Gaṅgarāja extended to Hoysaḷa Viṣṇuvardhana. This comparison is so apt that it can be extended to the other members of the two families, politically and culturally. Callakētanās were Jains and so were the Gaṅgas.

3.5.6. Baṅkarasa and Tailakabbe, his spouse, had four sons - Kundaṭṭe (Kundaṭe, Kundayya seṭṭi), Lōkate (Lōkāḍitya), Dhōra-II, Baṅkēya-II and Dhōṇḍa. Of the four sons, Kundaṭe, the eldest one, died a typical Jain holy death by the rite of *sallekhanā*. Observing the vow of *sanyasana* for 30 days in the Jain monastery at Henjēru or Penjēru (AP : Madakaśirā tk, Anantapur Dt), Kundaṭe died in circa 860 C. E.

3.5.7. The glory of Callakētanās reached its pinnacle once again during the period of Lōkaṭe *alias* Lōkāditya, second son of Baṅkēya. Lōkāditya was ruling 31102 bāḍas (villages) as *adelantado*, governor under Kṛṣṇa-II. Lōkaṭe was a confidant of Kṛṣṇa, as was Baṅkēśa, his father, to Amōghavarṣa, father of Kṛṣṇa. Lokāṭe commissioned a Jinālaya, Lokamāhēśvara *dēvālaya*, a tank called *Lōkasamudra sarōvara*, and a town named Lōkāpura (Bijāpur Dt), Hari-Hara-Buddha-Jinālaya, in C. E. 902. It is during this epoch that the adept Guṇabhadra completed the last cantos of *Uttara Puraṇa* at Baṅkāpura Jinālaya in C. E. 897-98.

3.5.7.1. Callakētanā's sway over the Jaina chiefs of Bhārangi is attested by epigraphic evidences. Biṭṭayya a *Perggaḍe*, 'a head man/minister' under Lōkaṭeyarasa *alias* Lōkāditya, founded a Jaina shrine at Bandalīke in C. E. 902. Biṭṭayya's consort and a gāvunḍi, 'county sheriff' of Bhārangi, commissioned Mahāvīra Jinālaya at Bhārangi in C. E. 904.

3.5.7.2. Kaliviṭṭa-I, Dhōra-III, Baṅkīya-III, the three sons of Lōkaṭe, and Kaliviṭṭa-II (928-46), grand son of Lōkaṭe, continued to serve their overlords. It is curious to note the historical coincidence that, with the exit of the imperial Rāṣṭrakūṭa dynasty, the Callakētanās and the Vēmulaṇḍa Cālukyas, both faithful feudatories, vanquished into a state of political limbo.

3.5.8. Jina Pārśva temple at Koṇṇūr, Lōkāpura *basadi*, Bandalīke *basadi* of Śāntīnātha Jina, Mahāvīra Jinālaya at Bhārangi, Dhōra Jinālaya, Uripattāyaṇa *basadi*, Kaliviṭṭa Jinālaya, Konti Mahādevi *basadi*, Niṭṭasingi *basadi* and another *basadi* at Bandalīke built by Biṭṭayya in C. E. 902 for which Lōkaṭeyarasa donated the village Daṇḍapaḷḷi - were some of the Jaina shrines that flourished with the refuge of Callakētanās. There are Jaina temples elsewhere at Chabbi, Halasangi and other places with the name of

Dhōra-Jinālaya as at Baṅkapura, all recorded in the epigraphs.

### The Cālukyas of Vēmulavāḍa

3.6. The nomenclature Vēmulavāḍa has different variants : Vēmulavāḍa, Lēmulavāḍa, Lembulapāṭaka, Lembulavāḍa and Lembulavāṭaka. Of these variants, preference to Vēmulavāḍa is based on historians inclination. Geographically and politically the area of Vēmulavāḍa principality, to the north-east of Maleyakhēḍa, Rāṣṭrakūṭa imperial seat, was nearer to the capitol than either Śravaṇabelagoḷa or Pomburca or Talavanapura in the extreme south.

3.6.1. Vēmulavāḍa Cālukyas ruled a dominion consisting of *sapāḍa-lakṣa kṣiti-pradēśa*, i.e.,  $1\frac{1}{4}$  lakh area (Dāhala), as an egregious feudals of the Rāṣṭrakūṭas. Which included the present day Karimnagar and Nizamabad region. Arikēsari-I, succeeding Yuddhamalla, rose to prominence in the reign of Nirupama Dhruva. Bhadradeva (Baddega), son of Arikēsari-I, captured his powerful enemy Bhīma in battle, as though he would catch an alligator in water. Narasimha-II *alias* Naraga, grand son of Baddega waged successful wars conquering seven Maḷawas, repulsed Gūrjara king, drove away Mahīpāla, bathed his horses in the Gaṅges, and set up a *Vijayastambha*, pillar of victory at Kālapriya. Arikēsari-II, son of Naraga and Jākavve, extended the boundaries by defeating hostile governors.

3.6.2. Ariga *alias* Arikēsari was the best of Dukes that ruled Vēmulavāḍa, and was head of all feudatories. He guarded Vijayāditya from the wrath of the emperor Gojjiga (Gōvindara). He was entitled from to the five great musical instruments. Arikēsari had many titles : *Ammanagandhavāraṇa* 'fathers's elephant in rut', *Guṇārṇava* 'ocean of virtues', *Tribhuvanamalla* 'Wrestler of the three world',

*Maruvakkadallaṇa* ‘terror of the foe’, and *sāmanta-cūḍamani* ‘crest jewel of the vassals’. Till he ascended the throne, Bōdhana (Pōdhana) was the metropolis of the state. Arikēsari-II shifted his capitol to Vēmulaṇḍa. Bōdhana/Pōdhana/Bahudhānyapura was a nerve centre of *śramaṇa-tīrtha* from 7th to 13th centuries.

3.6.3. Jākavve, mother of Arikēsari (930-55), was the daughter of Indra-III. Arikēsari had married two princesses of the Rāṣṭrakūṭa family, Rēvakanimmaḍi and Lōkāmbikā, the former being the daughter of emperor Indra-III. Arikēsari had grown powerful enough to take part in the Vēṅgi politics of succession and had given asylum to the Eastern Cālukya prince Vijayāditya-V. In the Rāṣṭrakūṭa family feuds, he assisted Baddega Amōghavarṣa-III, against the wayward and wicked Gōvinda-IV, who had as a result, sent one of his feudatories to counter as well as punish Arikēsari, but his attack was successfully repulsed. In A. D. 936, Gōvinda was dethroned and replaced by Amōghavarṣa’ [Dhaky, M. A. : *EITA*, vol. I. part. III : 1996 : 415].

3.6.4. Arikēsari’s court was graced by Pampa, who had by that time authored *Ādipurāṇa* : ‘The poet also composed one other master piece of Kannaḍa literature, the *Vikramārjunavijaya*, which sings the glory of the Calukya dynasty and of the exploits of its scions including his patron Arikēsari for whom he composed this epic. Arikēsari, in recognition of the poet’s merits, bestowed on him the gift of the village Dharmavūr. Pampa’s brother Jinavallabha founded *Tribhuvanatilaka Jinālaya* on Vṛṣabhādri (Bommalaḡuṭṭa) near Kurkiyāla village.

3.6.5. Jinavallabha’s wife Bhagiyabbe had setup a metal *caturviṃśatipaṭṭa* image of a Jina, now in Nahar Museum, Calcutta, and had also founded a *basadi* named after her as known from the Jina metal image in the Government Museum, Madras [ibid, 415] Jinavallabha a pupil of

Jayanandi Siddhānta Bhaṭāra has authored an inscription, composed in Sanskrit, Kannada and Telugu, in C. E. 950 on the huge boulder of Bommalaḡuṭṭa.

3.6.6. Bhaddega-II (C. 959-60), step brother of Vāgarāja (955-65), assisted Jaina saṅgha to a greater extent. He commissioned *Śubhadhāma Jinālaya* in the capitol Lēmubulapāṭaka, and dedicated it to Sōmadēvasūri, a celebrity of his time and author of *Yaśastilaka* and *Nītivākyāmṛta*. The Parabhaṇi charter of C. E. 966, giving these details, open with a Sanskrit verse in praise of the Jaina faith and the text of the inscription was composed by poet Peddaṇabhaṭṭa. Śubhadhāma-Jinālaya was endowed with the gift of village Kuttumvṛitti-Vamkaṭupalu situated in the middle of the Rēpāka-12, in Sabbi-1000, on 7<sup>th</sup> April 966. Arikēsari founded a Jaina temple and allotted lands to the Jaina chapels at Gaṇupalli. Yuddhamalla-II (825-50) had constructed a Jaina temple, named after him as *Yuddhamalla Jinālaya*. Rēpāka inscription records that Vujaya constructed a Jaina temple in C. E. 966 and donated lands [IAP. Kr. No. 5]. Thus, the Calukyas of Vemulavāḍa were great benefactors of Jaina faith like their overlords.

### **The Raṭṭas of Saundatti**

3.7. Some native dynasties who ruled small principalities favoured Jainism without being intolerant to other creeds. Among them the Raṭṭas of Saundatti and the Sānataras of Sāntalḡe-1000 on the west-coastal territory deserve accolade.

3.7.1. The Raṭṭas of Saundatti zealously contributed to the revival of Jaina creed. Jainism marched in the feudal state of Saundatti without let. It was the wont of the Raṭṭas to faithfully follow their Jaina faith. Jainism as a common creed of the rulers and the ruled alike, had once a very great hold on Saundatti. The very etymology of the place name

also approves the statements made in their rock edicts. The word *śramaṇadatti*, endowment (area) of the *śramaṇas*, 'the Jaina friars', after undergoing the usual phonetic changes, has become Saundatti, and Sugundhavartti is its Sanskritized version. It was an important settlement of Jaina saṅgha. Saudatti was a seat of Mailāpa-tīrtha, a branch of Yāpanīya saṅgha. Many princesses who were disciples of Mailāpatīrtha were named after it as Mailāladēvi.

3.7.2. The political region of the Raṭṭas in *Kuntaladēśa* was called Kuhūṇḍi-maṇḍala or Kūṇḍi-3000. It is believed that the Raṭṭas hailed from Rattanūr/Lattanūr/Lātur, and one branch migrated to Maikhed to later flower into an imperial dynasty, and another branch reached Saudatti to be called as the Raṭṭas of Saudatti. The word Raṭṭa is connected to Rāṣṭrakūṭa though, a branch of a common stalk, they were the governors under the Rāṣṭrakūṭas, and later under Cālukyas, when they shifted their metropolis to Belgaum (Vēṇugrārama, Vēṇupuri).

3.7.3. Prithvīrāma, son of Meṛaḍa, a royal Duke of Kṛṣṇa-II, caused a Jinendra *bhavana* in C. E. 875-76 at Saundatti. This Jaina temple had allotments from emperor. Kārtavīrya (Katta), chief of the Raṭṭas, and his senior queen, Bhāgalāmbika, once again confirmed the donation gifted earlier by the imperials. The donee, a pupil of Indrakīrtisvāmin, who in turn was a disciple of Guṇakīrti and Muḷlabhaṭṭāraka of Mailāpatīrtha, *Kāreyagaṇa* [Nagarajaiah, Hampa : Candrakode : 1997-B : 34-39]. Raṭṭas had founded their *Paṭṭajinālaya* on the hillock at Saudatti dedicated Jina Pārśva and goddess Padmāvatidevī.

3.7.4. The Raṭṭas were the worshippers of the lotus feet of Jina. Śāntivarma, Raṭṭa king, founded another Jaina sanctuary at the same place, Saundatti, their residence, and granted land in C. E. 981. Śāntivarma, a subordinate of

Khoṭṭliga, was the earliest to become a vassal and acknowledge the suzerainty of Tailapa-II. The Raṭṭas persisted to favour Jaina art, architecture, literature, sanctuary and monastery for a prolonged period.

### The Sāntaras

3.7.5. The Sāntaras, one of the minor hereditary chiefs of provinces, were governing their own particular principality, with all authority of petty rulers. The tiny principality of the Sāntaras started as feudatories of the Cālukyas of Bādāmī. Vikramāditya-I (C. E. 654-81) won over the Sāntaras to his side by confirming Pombuḷca as a fief to Jinadatta, who seemingly was the progenitor of the Sāntara *olim* Mahā Ugravamśa dynasty, an ancient clan of Jina Pārśva, the 23<sup>rd</sup> Tīrthāṅkara.

3.7.5.1. Jinadatta, first maker of Pomburcapura, launched the Sāntara's political career sometime in mid seventh century, and wiped out the local petti chiefs. He usurped some areas from the hold of the Ālupas, Pombuḷca in particular, and fortified it by conquering the border villages, during the reign of Āluvarasa-I *alias* Guṇasāgara Ālupēndra (C. E. 650-80). Whatever be his mother tongue before he developed provincial affiliation, Jinadatta and all his successors most willingly adopted Kannaḍa for all practical and official purposes.

3.7.5.2. It is amazing to note that with so much of vigor, vitality and innovation, politically and otherwise, the Sāntaras were not ambitious to widen their territories beyond a particular line of control of their own. Sāntaligenāḍu, a division of the larger Banavāsi-12,000 province, had stipulated boundaries of the Gaṅgavāḍi to the East, extensive coastal land strip of the Ālupas to the south, Kadambavāḍi of the Kadambas to the North. After they completely established their hold on Pombuḷca, they made

it their official residence. From then on, the Sāntaras never looked back, grew from strength to strength, but never aspiring to become themselves overlords.

3.7.6. Jagēśi *alias* Jayakēśi was a feudatory of Amōghavarṣa-I. His successor Vikrama Sāntara *alias* Vikramāditya (895-935), emerged as a powerful vassal of Kṛṣṇa-II, in the south. He assumed the title of Tolāpuruṣa Sāntara, symbolising his outstanding attribute of charity. Vikrama Sāntara promoted art and religious edifices. He founded magnificent Jaina shrine, a Kāma-Jinālaya on the crown of the Hill at Hombuja, and dedicated it to his preceptor Mauni Bhaṭāra, in C. E. 897-98 [Nagarajaiah, Hampa: The Sāntaras - A study : 1997 - A].

3.7.6.1. Vikrama Sāntara, valorous warrior, placed his family in the position of a prestigious ruling dynasty and ushered in a eventful period. Kṛṣṇa-II, his overlord, proved favourable to him in his political endeavours. His records recount a list of conquests which he accomplished. He performed *Hiraṇyagarbha* sacrifice. His successors did not defy the suzerainty of the imperial Rāṣṭrakūṭa dynasty. Cāgi Sāntara had married Jākaladevi, daughter of Adeyūra Śāntivarma. Vīra Sāntara's consort Enjaladēvī was daughter of Ālupa king Raṇaṇjaya. Kannara Sāntara bore the epithet of Kannara *alias* Kṛṣṇa-III. All the three successors of Vikrama Sāntara did not wield any authority of consequence. The real glory of Sāntara dynasty reached its zenith once again in the period of the Cālukyās of Kalyāṇa.

3.7.7. The Sāntaras were devout Jainas, from the beginning to the end. Without facing any dynastic feud, they ruled with Paṭṭi-Pombulcapura, 'city of gold', the modern Hombuja (Shimoga Dt, Hosanagara Tk), a forest-clad town as their capital, forover a thousand years, unobtrusively. Hombuja was a seat of *Pañca-maṭha*, monasteries of the five dominant sects of the period. A glowing description of the



fertility of the Sāntaranāḍu, recorded in the epigraphs, explains their liberal outlook. Their pledge to Jaina faith did not hamper liberality to other creeds. Jaina monastery at Hombuja was a seat of learning. The savant patriarchs and friars of Aruṅgaḷānvaya, a schism of original congregation, were profusely patronised.

3.7.8. The Sāntara dynasty, a bulwark to the Jaina creed, took pleasure in gifts of food, shelter, medicine and learning. They commissioned many beautiful Jinālayas. Nokkiyabbe *olim* Padmāvatīdēvī-guḍī, earliest of their temples, commissioned by Jinadatta, progenitor of the Sāntaras, in the late seventh century, has been completely restructured. The architectural style evolved under the aegis of the Sāntaras vies with, and in some instances eclipses, that of the Maṇḍalināḍ. Women of the Sāntara harem actively shared alike in cultural activities. Architecture and sculpture of Bōgāra *basadi*, Pārśva *basadi*, Guḍḍada *basadi*, Sūle *basadi*, Makkala *basadi* etc of the Rāṣṭrakūṭa age deserve a special mention. A detailed discussion of these and other Jaina edifices will be taken up again in the chapter number eight on architecture.

## The Gaṅgas

3.8. Under the protection and patronage of the Gaṅgas, Jainism flourished in the south without hindrance. The Gaṅgas belonged to Jaina faith and they remained fervent Jainas *ab initio ad finem*, from the beginning to the end. Epigraphs endorse that the Gaṅgas were born to champion the cause of Jinadharmma of the Kailāsa Mountain - *Kailāsa śaila Jinadharmma surakṣaṇārtham*. Kailāsa is sacred because Ṛṣabha, the first Ford Maker attained release from bondage on the summit.

3.8.1. It is the Gaṅgas, a native and martial race, who made the history of Jainism an integral, and not the least

interesting part of the history of south. It blossomed into full bloom with the sustained refuge of the Gaṅgas and it reached its summit in the reign of the Rāṣṭrakūṭas. Gaṅgavāḍi had the reputation of being the land of Jaina sanctuaries and lamasery.

3.8.2. When the Rāṣṭrakūṭas became the overall suzerians of Kaṇṇatadēśa, prominent princely family of the Gaṅgas who were ruling for over four hundred years, came under their sway. While examining the position of the Gaṅgas in the age of the Rāṣṭrakūṭas, leaving aside their early and later history, it becomes clear that they were accorded far higher rank among all the vassals of the imperial Rāṣṭrakūṭas. Inscriptions have extolled the cordial and cardinal relationship that prevailed between the Gaṅgas and their overlords, demonstrated by other literary records.

3.8.3. Amōghavarṣa-I, the Aśōka of Jainas, worked for the spread of Jainism with the help of the Gaṅgas. The period of Gaṅgas with the Rāṣṭrakūṭas, which spans a long epoch of two centuries, was the unequalled age of prominence for Jainism in south. Jaina art, architecture, literature, sanctuary and monastery reached its climax. Archaeological remains of historical consequence, unearthed so far, has provided required corroborative evidences to prove the Gaṅga's earnest dedication to *śramaṇadharmā*. As revealed in the epigraphs of this time, free-handed bounty flowed to the Jaina temples, monks, nuns, holymen, to the lustral ceremony of Jina, to the sustenance of monasteries and men of letters.

3.8.3.1. Gaṅgavāḍi-96,000 had included many minor sub-divisions like Gaṅgasāsira, Punṇāḍu-6000, Koṅgannāḍu-8000, Male-1000, Maṇḍali-1000, Kolāra-300, Eḍenāḍu-70, Aridālike-70, Beddoregere-70, Nirgunda-300, sērīnāḍu, Bayalnāḍu etc. Geographical boundaries of Gaṅgavāḍi (saṇṇavati *sahasra*, śrīrājya, Gaṅgīyarājya,

Gaṅga sāsira - are other variants) : Marandale to the North, Tonḍanināḍu to the East, Cēranāḍu and the sea to the west, and Koṅgunāḍu to the south. Therefore, the modern Kolar, Mandya, Mysore, Bangalore, Cikkamagaḷūr and some parts of Shimoga formed Gaṅgavāḍi. In addition to this, during the period of the later Rāṣṭrakūṭas, Būtuga and his son Mārasimha ruled Puligeṛe-300, Beḷvola-300, Banavase-12,000 Kisukāḍu-70 and Bāgenāḍu-70.

3.8.4. The Rāṣṭrakūṭa hegemony was completely cast on the Gaṅgavāḍi-96,000, in the reign of Saigoṭṭa Śivamāra-II, who threw open all avenues for the furtherance of Jaina influence. Candranātha *basadi* at Śravaṇabelagoḷa, Kummadavāḍa *basadi* in Belgaum Dt, Duggamāra Koyil *basadi* at Hebbalaguppe (Mysore Dt) were his contributions. Rājamalla-I founded Jaina cave at Vaḷḷimalai (TN : North Arcot Dt), Rājamalla-II founded two temples dedicated to Arhats at Siyamomgalam [TN : North Arcot Dt, Wandiwash Tk]. Nītimārga Eṛeyappa patronised Guṇavarma, one of the earliest of poets in Kaṛṇāṭaka, who rendered the famous *Harivamśapurāṇa* into Kannāḍa.

3.8.5. Marital and political alliances between the Gaṅgas and the Rāṣṭrakūṭas had brought them nearer. They had a shared goal to achieve and a common faith to follow. Some of the Gaṅgas chiefs were allowed *Carte blanche*, unlimited authority to exercise. This mutual relationship was so wellknit that they had to stand or fall together. The irony of it was that in C. E. 973-74, together they sank as the ship carrying them was shattered to wreck before they could realise what was happening to them.

3.8.6. Kaṛṇāṭaka is one of the oldest inhabited regions by śramaṇa cult with pre-Aryan elements in it. For an active expansion of this transmarine movement, Kaṛṇāṭaka provided a bedrock base. The boom of Jainism started in south around the very end of B. C., and the beginning of

C. E. Definitely, it set out in the last centuries of B. C. in Tamilnāḍu, and from the early centuries of C.E. in Karnataka. The early Gaṅgas and their coevals Ādi-Kadambas of Banavāsi, and the Ādi-Cālukyas of Bādāmi prepared a brawny infrastructure for Nirgrantha creed to take off. Obviously it was left to the Rāṣṭrakūṭas to reap a rich harvest and enjoy the fruits of *Anēkantamata*.

3.8.6.1. The Mauryas, the Sātavāhanas, the Cuṭus - were all alien to the soil of Karṇāṭaka. They employed either Prakrit or Sanskrit as their language of administration. Indigenous dynasties like the Gaṅgas, early and later Cālukyas and the Rāṣṭrakūṭas employed and encouraged languages of the inhabitants of the region. Ādi-Kadambas, though a native family, adopted Prakrit and more prominently Sanskrit as their official language.

3.8.7. A salient feature worth musing is the mutual influence of the Rāṣṭrakūṭas and the Gaṅgas. Preponderance of the Rāṣṭrakūṭas on the Gaṅgas operated on two levels. One, personal names like Gōvinda (Gōvindara, Gōvindaradeva and its corrupt forms of Goggi, Gojjiga etc) and the *biruda* like Jayaduttaraṅga. Secondly, the Gaṅgas started restructuring their old temples and erecting new *basadis*, using stone instead of wood and brick, with which they were familiar. This shift in the material used, from wood and brick to stone, was because of the weight of the Rāṣṭrakūṭas stone structures, in particular Ellōrā. It is possible that the planners and artisans of the major monuments of the Gaṅgas were familiar with the magnificent monuments at Aihole, Paṭṭadakal, Bādāmi and Ellōrā [Nagarajaiah, Hampa : 1999-B : 54].

3.8.8. On the other hand, the influence of the Gaṅgas on their superior, the Rāṣṭrakūṭas, was in the field of religion and language, in other words Jainism and Kannaḍa. Many of the emperors of the Rāṣṭrakūṭa royal house faithfully

followed Jaina church because of the impact of the Gaṅgas. Kannaḍa became the official language and adopted as their mother tongue, thanks to the Gaṅgas. Following is the statistics and distribution of the Rāṣṭrakūṭa inscriptions, as I have worked out : out of 516 charters, 340 are in Kannaḍa, 90 are in Sanskrit, 104 are in Tamil, 7 are in Telugu and only one in Marāṭhi, out of 90 Sanskrit epigraphs 19 are bilingual of which 17 are in Sanskrit and Kannaḍa. This predominance of Kannaḍa was due to the power exerted by the Gaṅgas. [Nagarajaiah, Hampa : 1999-B : 54-55].

3.9. The Nolambas of Hēmāvatī (C. E. 850-1000), as subordinates to the imperial Rāṣṭrakūṭas, extended patronage to Jainism. Donation of gifts to Jaina shrines by Mahēndra-I (860-95), a staunch Jaina by faith, has been recorded in the charters at Hēmāvatī and Dharmapuri. He had founded a *basadi* in the village limits of Kāmagonḍanahaḷḷi and Paṭṭanāyakanahaḷḷi, in the late ninth century, of which only a seated Sarvāhṇa yakṣa sculpture has outlasted. King Mahēndra had also commissioned another *basadi* at Tagaḍūr (TN : Dharmapuri) and made provision for its maintenance. A tumbledown temple near the *Ānehonḍa*, 'elephants pond', on the hill at Niḍugal, of Mahēndra's period appears to be a typical Jaina temple with vacant *dēvakōṣṭhas* inside.

## CHAPTER - 4

### SANSKRIT LITERATURE



4.1. Jaina literature is by no means pacifist. For a proper perspective of the age-old heritage of Indian culture, a study of Indian art, architecture, language, literature and religion is highly essential. Jaina works, both literary and epigraphical records, afford a well-documented details of the Rāṣṭrakūṭa dynasty, their vassals, forts, battles, important cities and persons, rivers, dominions, authors, religious customs, patriarchs and preceptors, nuns, shrines and monasteries, rituals etc in the Dakṣiṇāpatha. In brief, the literature of this age, in whichever language it may be, not only mirrors the religious liberalism, but also reflects the military strength, immense wealth, religious catholicity, cultural opulence, literary affluence, and love of art and architecture. Jaina works have become an essential component of Indian culture.

4.1.1. Motivating spirit of Jaina literature of this period had been both spiritual and social, though much of it is essentially religious in disposition. Jains, from time immemorial, have nurtured tastes and tendencies conducive to the development of art, architecture and literature. Jaina monasteries were the house of scholars and monks of letters. Jaina tradition has attached great importance to the copying, recitation and worship of sacred texts. There are Vidyādēvis, goddesses exclusively of learning, besides Sarasvati,

presiding deity of knowledge, associated with sacred manuscripts.

4.1.2. The veneration of the Holy scripture *Dhavalā*, *Jayadhavalā* and similar canonical texts is often alluded to the grace of saints who had the spell of divinity. Historical truth embedded in the works and inscriptions of Jain order is established in the light of corroborative evidence supplied from other contemporary lithic records. Incidental references of historical personages, men and women, are abundant. Epics and classics, Pan-jaina or otherwise, often contain panegyric stanzas recording incidents of historical consequence. Thanks to the scholarly pursuits of outstanding authors, immense vitality has pervaded the Jain tradition.

4.1.2.1. Jain literature of the period under discussion has stressed the sanctity of life and implanted a strong sense of environment-consciousness. The learned *ācāryas* have emphasised the utility and purity of animals, water, trees and many other aspects of the environment. Jain writers, whether a recluse or a house holder, did not lack required historical sense. Major authors like Śrīvijaya, Jinasēna-II, Guṇabhadra, Pampa, Ponna, Mahāvīrācārya, Śakaṭāyana, and Cāmuṇḍarāya possessed a robust and reliable historical knowledge. Thus all of them have contributed to the authentic reconstruction of the political, socio-cultural chronicle of Kārṇāṭaka. The historical fragments embedded in the Jain works has attracted the attention of chronicler.

4.2. The Rāṣṭrakūṭa era ushered in palmy days for Jain literary renaissance. Many Jain authors in Sanskrit, Prakrit and Kannaḍa heralded a series of epics and classics. A chronicle of the Jain authors, composing in lucid Sanskrit in Kārṇāṭaka, starts from Ravikīrti. He was the earliest poet-laureate of Karnataka. In his celebrated Aihole charter in Sanskrit, Ravikīrti has recorded the political achievements of the illustrious Pulakēsin-II (609-42), who had the cognomen of *dakṣiṇā-pathēśvara*.

4.2.1. Ravikīrti's composition of poetic - excellence has been acclaimed as a *Khaṇḍa-kāvya*, a short poem of historical improtance. His intimacy with the king reminds of similar close association that Pampa had with Arikēsari-II, that Ranna had with Satyāśārya Iṛivabeḍaṅga, and all of them were poet-laureates. Ravikīrti founded an excellent Jaina shrine. His mention of the name of Kālidāsa has helped the Sanskrit scholars to suggest a probable and positive upper limit in fixing the date of Kālidāsa.

4.2.2. To counter balance the traditional Jaina denial of a theistic creation and Brahmanic supremacy, in either spiritual or secular realm, 'Jaina teachers had to develop a system that would not violate these basic tenets. This feat was accomplished largely through the ingenuity and literary skill of the ācārya Jinasena, whose massive *Ādipurāṇa* was nothing less than a Jaina version of the history of the world. Exploiting the rich potentialities in the tale of Ṛṣabha, the first king and the first Tīrthāṅkara, Jinasena made of this figure a virtual "Jaina Brahmā", one who pronounced a set of "Jaina Vedas", and, most germane to the present discussion, instituted the division of castes. Ṛṣabha's status, reflected in such epithets as *prajāpati* (lord of creatures) and *ādi-deva* (first lord), became that of "creator" in a sense acceptable to Jaina tradition; he was not held to have made the world, but he did supposedly create the organisation of human society" [Padmanabh S. Jaini : 288].

4.2.3. *Adipurāṇa*, based on vast canvas, has wide spectrum covering the pros and cons of Jaina church, is an integrated net-work. Adoration and worship of Jinas and recitation of hymns, followed with rites, rituals, was sanctified in *Mahāpurāṇa*. To strengthen the force of lay disciple, Jinasena described that the Jinas do grant the desired results : 'A man who wants wealth and prosperity should concentrate his mind on the Jinas who are described



as the giver of the heaven. The devotee can rid himself of the disease and bondage and can free himself from the clutches of lion, snake and fire. King Bharata is said to have marched against his enemies in the south direction after offering worship to the Jina... Like his predecessor, Jinasēna too describes the Jina as Brahma, Viṣṇu, and Svayambhū. Almost all the epithets and names, expressive of his qualities, functions and associations, are liberally ascribed to the Jinas with some explanation. Rṣabhadēva is again compared with Śamkara.... Jina is spoken of as the creator and destroyer of the universe... Jinasena explains the ten incarnations of the First Jina, and tries to prove that he represents Kṛṣṇa and Viṣṇu" [Singh RBP : 30-31].

4.2.3. Jinasēna-II adverts to the recitation of Jaina litany. He declares that a person, with pure ancestry, who bears virtues and not devoid of physical deficiency is entitled to initiation into monkhood. There are understandable traits of a metamorphic shift of Jaina customs and beliefs from its original Dravidian grip to Aryan fold, making room for four-fold *varṇa* system.

4.2.3.1. No epic material drops from Utopia. The theme of a poem, major or minor, develops gradually with its roots some where in the folk literature and takes the final shape, recast in the mould of the poet's genius. So is the case with Jaina narrative literature. *Mahāpurāṇa* is one such major work. It has a long drawn continuity in Jaina *purāṇa kāvya* tradition. Śrīnandī, Kūcibhaṭṭāraka, Kavi-paramēṣṭhi, Śīlāṅka, Jinasēna-II, Guṇabhadra, Puṣpadanta, Cāmuṇḍa rāya, Malliṣēṇa (1049) and other prolific men of letters flourished to chisel *Mahāpurāṇa*, time and again.

4.2.3.2. *Mahāpurāṇa*, biographies of 63 'great men', distinguished authors in Sanskrit, Prakrit, and Kannaḍa, during the epoch of the Rāṣṭrakūṭas. It is a beacon light for flashing the message of peace and non-injury, a

documentation of the voice of the 'victors' and Makers of River Crossing. This great work of the great empire can rightly be considered as a discovery of Jaina ethos. Etiquette of Jaina community as a whole, *et hoc genus omne*, and everything of this and other similar features, find their best and symbolic expression in Mahāpurāṇa. It is a miniature Jaina world. It became a roller - coaster for many poets in Karnataka, who let their creative juices flow in the local languages. Mahāpurāṇa continued to inspire the resurgence of new generation. Those who sought recharges for their imagination from roots of their religion, would avail of this epic of perennial interest.

4.2.3.3. Mahāpurāṇa, a holy classic for ceremonial reading, is recited at festival and special occasions in Jaina shrines and public places. It is quite common to find Mahāpurāṇa, either in Sanskrit or in other languages, text tied into a cloth, sitting on Jaina pūja altars, in Jaina sanctuaries, monasteries and houses.

4.2.3.4. The Rāṣṭrakūṭa monarchs created a congenial atmosphere for the Jaina genius to flourish. It was a rare coincidence that Jaina epics appeared in Sanskrit, Prakrit, Tamil and Kannaḍa languages during this time. Cīvaka-Cintāmaṇi by Tiruttakka-tēvar, Digambara Jaina savant saint of Circa 9th cent. C. E., has the distinction of being one of the 'aimperun-kāppiyanikaḷ', 'Five Great Epics', in Tamil literature. Similarly, pre-eminent Jaina commentators, particularly of Digambara sect, wrote authoritative commentaries on canonical texts.

4.2.3.5. The Rāṣṭrakūṭas extended the same liberal stand to the field of religion. Their catholicity is attested by the condescension stretched to all isms of the state. Śiva, Viṣṇu and Jina are invoked in the beginning of the Rāṣṭrakūṭa charters, testifying to their liberality of their religious leanings.

4.3. *Kaviparamēṣṭhi* (C. 750 C.E.), a copiously credited Sanskrit author of the age of Rāṣṭrakūṭas, is known by two other *aliases* of Kaviparamēśvara and Kaviśvara. Though, applauses are profusely heaped on him, his work has not directly come down to us.

4.3.1. Cāmuṇḍarāya (C.E. 978) categorically affirms that Kaviparamēṣṭhi was the third litterateur to author on the theme of *Triṣaṣṭi-śalākāpuruṣa-purāṇa* or *Mahāpurāṇa* as it is familiarly known. Kūcibhaṭṭāraka and Śrīnandi were the other two recognised predecessors to compose *Mahāpurāṇa* in Sanskrit.

4.3.1.1. Unfortunately, except for the patchy statement of C'Rāya, nothing comes forth about the life, works and date of the last two men of letters. A solitary reference of Kūci-ācārya, chief patriarch of Yāpanīya Nandisangha Punnāga-Vṛkṣamūla gaṇa and preceptor of Vijayakīrti, comes from an inscription of C. E. 812, a coeval record of svāmi Vīrasēna. Kūciācārya, revered by the assembly of learned monks, flourished in the mid eighth century C.E. The date and locality suit the identification of Kūci-ācārya with Kūchibhaṭṭāraka, author of *Mahāpurāṇa*, mentioned by C'Rāya.

4.3.1.2. Therefore, Śrīnandi, second author in the sequence of *Mahāpurāṇa*, and Kaviparamēṣṭhi, third in the order, must have prospered in late eighth century. Śrīnandi can definitely be recognised as the same scholar-monk, who was the preceptor of Ugrāditya (770-840) of Kalyāṇakāraka, treatise on the science of medicine. This possibility agrees and explains the chronological sequence of the authorship of *Mahāpurāṇa*, in temporal terms. Evidently, these three ācāryas were the protegee of the Gaṅga and Rāṣṭrakūṭa monarchs.

4.3.2. Fortunately, Kaviparamēṣṭhi (Kaviparamēśvara), who succeeded Kūcibhaṭṭāraka and Śrīnandi, is known through some later complimentary references.

According to C'Rāya, Kaviparamēśvara attained matchless fame by authoring the unparalleled *Triṣaṣṭi-salākā-puruṣa-purāṇa*, a biography of 63 great men, celebrities of the Jaina Church, in Sanskrit. The illustrious Jinasēna-II (C. E. 825) was the earliest to respectfully advert the *Vāgratha-saṃgraha* of Kavipaparamēṣṭhi. Guṇabhadra-cārya, śiṣya, pupil of Jinasena-II, who completed Uttarapurāṇa on 23rd June 897, records that the above work of Kaviśvara was a *gadya-kathā*, a prose-narrative.

4.3.2.1. Commencing from Pampa (C. E. 941) to Doḍḍayya (C. E. 1600), many Kannaḍa men of letters respectfully mention Kaviparamēṣṭhi. C'Rāya had direct access to this *purāṇa-kāvya*, legendary poem, and has quoted some Sanskrit verses in a metrical form, which subscribe to the reliance that the work was in Sanskrit, and a *campū* in its form. Since he is ranked with Samantabhadradēva and Pūjyapāda, Kaviparamēṣṭhi's individuality stands as that of a famed, worthy and authoritative author.

4.3.2.2. Based on the circumstantial evidence, it can be said that Kūcibhaṭṭāraka and Śrīnandi composed *Mahāpurāṇa* in the time of Prabhūtavarṣa Gōvinda-II (C. E. 774-80) and Kaviparamēṣṭhi during the reign of Dhruva (C. 780-93). In the light of this discussion, a possibility of Kaviśvara, mentioned by Śrīvijaya in Kavirājamārga (C. E. 850), being identical with the celebrated Kaviparamēṣṭhi or Kāviparamēśvara can be contemplated. Another statement, worth pondering in this context, comes from (a Kannaḍa poet) of post medieval period. Doḍḍayya (C. E. 1600) states that the work of Kavi-Paramēṣṭhi consisted of 1,25,000 *granthas*. A *grantha* is an unit of 36 letters. This amounts to suggest the huge volume of Kavi-Paramēṣṭhi's work.

4.3.3. **Bhaṭṭa-Akalaṅkadeva** (C. E. 720-80) had profuesly authored most enduring works. He has endowed the field of Indian logic affluent with his luxuriant works.

He is famous for his captivating arguments, ravishing style, and enchanting illustrations. Akalaṅka had the *aliasas* of Bhaṭṭa-Akalaṅka, Akalaṅkadēva, and Akalaṅkacandra.

The probity of systematizing Jaina canonical edification into an integrated philosophical school belongs to apostle Umāsvāti and his *magnum opus Tattvārtha-sūtra*, recognised as authoritative by both the Jaina sects. Of the early Digambara glosses, Bhaṭṭa-Akalaṅkadēva's *Rājavārttika* stands *sui generis*, befitting its title. Chronologically, and in disposition *Rājavārttika* is only next to *Sarvārthasiddhi*, an encyclopedic commentary of Dēvanandi *alias* Pūjyapāda (late 6<sup>th</sup> and early 7<sup>th</sup> cent.) (*Tattvārtha*). *Rājavārttika-bhāṣya* is voluminous and has as much bearing on the Jaina doctrinal system. Though this work has the stamp of Pūjyapāda, Akalaṅka's work is not just the echo of a cave. It has a distinctive originality of its own.

4.3.3.1. Akalaṅka is credited with the authorship of several Sanskrit texts which together form the paramount textual material used by advanced scholars in the Jaina cloisters. Akalaṅka had become a legend during his lifetime. Like many other ascetics Akalaṅka, an astute philosopher and dialectician has remained silent about his biographical details, not even mentioning his coeval rulers. Luckily, some information is coming forth from *Kathā-kōśa* and other literary sources.

4.3.3.2. Different versions : 1) Peterson has credited, with authenticity, Jaina tradition of equating Akalaṅka with the son of Śubhatuṅga *alias* Kṛṣṇarāja-I (753-75). It is said that Akalaṅka and Niṣkalaṅka were sons of Śubhatuṅga, and Akalaṅka, elder of the two sons, renounced the life of palace and accepted the monknood. 2) Puruṣōttama and Padmāvatī were the parents of Akalaṅka. Puruṣōttama was a minister of Śubhatuṅga. 3) Malliṣeṇa *prasaṁsī* inscription of Śravanabelagoḷa, states that Akalaṅka was prestigious

scholar in the court of Sāhasatuṅga : ‘there was no other grandeur king like Kṛṣṇarāja alias Sāhasatuṅga on earth’. 4) Akalaṅka was a priest at Śravaṇabelagoḷa from where he proceeded to the court of Himaśīṭala, a Pallava king of Kāncī, and drove the Bauddha disputants to Kaṇḍy in Ceylon. While defeating the opponents, Akalaṅka proclaims that he did it out of clemency and not out of arrogance or malice:

nāhankāra vaśīkṛtēna manasā  
na dveṣiṇā kēvalam kārūṇya  
buddhyā mayā

4.3.3.3. Scholars have agreed on one point, that Akalaṅka was a native of Mānyakhēta and he lived during the sway of Sāhasatuṅga Dantidurga Khaḍgāvalōka (C. 742-56), Śubhatuṅga Kṛṣṇa-I Akālavaraṣa (C. E. 756-73) and his son Prabhūtavarṣa Gōvinda-II Vikramāvalōka (773-80). Undoubtedly, Akalaṅka was a *tārkkika*, dialectician of unequalled eminence. He had challenged the *vādis* in a dialectical disputation at the court of Sāhasatuṅga Dantidurga, who was ruling from his capital at Ēlāpura (Ellōra).

4.3.3.4. Akalaṅka has authored basic texts on varied subjects including Jaina epistemology, logic and metaphysics :

1. *Tattvārtha - Rājavārthika* a lucid commentary on Tattvārtha - sūtra of Umāsvāti, has made the latter more comprehensible.
2. *Aṣṭaśati* is an erudite and extensive gloss on Samantabhadradēva's Āptamīmāṃsā (Dēvāgama stōtra), an examination of the perfect teacher.
3. *Siddhiviniścaya Pramāṇa-samgraha* (with vivriti modelled on Dinnāga's Nyāyapraveśa and Pramāṇa Vārttika of Dharmakīrti), still enjoy a highly venerated place in the learned circle.

4.3.4. Akalaṅka, an ardent advocate of *syādvāda* theory was a poet too. His devotional work, *Akalaṅkastōtra*, though contains some interpolated stanzas, is read and recited with devotion. *Pramāṇa-samgraha* with 87½ verses has nine cantos and an auto-gloss. Hundred's of inscriptions of Kaṛṇāṭaka open with the Sanskrit invocatory verse of Akalaṅka taken from his brilliant work *Pramāṇa-samgraha* :

Śrīmat-parama gambhīra  
syādvādāmogha lāñchanam  
jīyāt trailokya nāthasya  
śāsanam Jinaśāsanam

May the doctrine of Jina be victorious - the doctrine of the Lord of the three worlds, the unfailing characteristic of which is the glorious and most profound *syādvāda*, the doctrine of qualified assertion.

4.3.4.1. Akalaṅka's works divulge his scintillating intellect and incisive insight of a master genius. He was the protagonist who laid solid foundation for greater progress achieved by later Jaina logicians. The following verse from *Akalaṅka carita*, employing the metaphor of pun, is worth meditating:

kim vādyō bhagavān=amēya  
mahimā dīvō=akalaṅkah kalau  
kālē yō janatāsu dharma nihitō  
devō=akalaṅkō jinah

4.3.5. **Ugrāditya** (C.E. 770-840) has made robust contribution to the science of medicine. Primarily advocating vegetarianism, his wealth of prescription has more relevance to the modern world. Ugrāditya Paṇḍita has authored a perennial Jaina medical text called *Kalyāṇakāraka*, 'means to prosperity'.

4.3.5.1. *Kalyāṇakāraka*, a medical work, was completed at Rāmagiri, the level plains in Veṅgimaṇḍala of Trikaṇḍaviṣaya (AP : Viśakapaṭṇam Dt), the modern Rāmakonḍa. Ugrāditya was a disciple of Śrīnandi ācārya, worshipped by Śrīviṣṇurāja alias Viṣṇuvardhana-IV (772-808) of Eastern Cālukya dynasty, who gave his daughter Śīlābhāṭṭārikā in marriage to Dhārāvārṣa Dhruva. Śrīviṣṇurāja, his son Vijayāditya-II (808-47) extended their support. Particularly Viṣṇuvardhana-IV, a *rājādhirāja*, king of kings, was a patron of *anēkāntamata*, like his forefathers. Ugrāditya has mentioned the names of Lalitakīrti, Dēvacandra and Dayāpāla, famed friars of his period. For compiling *Kalyāṇakāraka*, a treatise on medicine, Ugrāditya states that Mēghanāda, Simhanāda, Pūjyapāda, Samantabhadra, Siddhasēna and Pātrasvāmi were his authorities.

4.3.5.2. The great royal physician, in the tradition of Pūjyapāda Dēvanandi, Ugrāditya, a confere of Lalitakīrti ācārya, visited the Rāṣṭrakūṭa court of Amōghavarṣa-I, in about C. E. 830, where he delivered a discourse on meatless diet and advocated the solemnity of vegetarianism for a healthy and spiritual progress.

4.3.5.3. Ugrāditya was a recluse of Mūlasamgha, original congregation, *Dēsiga gaṇa pustakagaccha* Panasōge vaḷi, a cohort of Jaina abbots, in the line of Ācārya Koṇḍakunda. Śrīnandi, his professor and founder of the Jaina monastic order at Rāmagiri, is, as I have pointed out elsewhere, identical with Śrīnandi, the author of *Mahāpurāṇa*, mentioned by Cāmuṇḍarāya in his *Triṣaṣṭi-lakṣaṇa-Mahāpurāṇa* (C. E. 978).

4.3.5.4. *Kalyāṇakāraka* is a comprehensive and original exposition on the science of medicine composed in Sanskrit verse. The work consisting of 25 chapters is divided into two parts, devoted to the cause of diseases and treatment of



diseases, with an appendix on the subject of fatal symptoms, and an additional chapter, on meatless diet, in the end. A succinct sketch of the origins of *Prāṇavādapūrva* of the original canon which covered medicine and diagnosis. T. V. G. Sastry observes : 'The text has no sectarian touch and is purely scientific and technical in treatment. It also has quotes from both the Jaina and non-Jaina authors. In the *puṣpikas* found at the end of each chapter, there are references to the family pedigree of Ugrāditya's *gurus*, his contemporary colleagues and others. Thus the work provides information to fix the date for the work. In an additional chapter, published at the end of the text, there is reference to Ugrāditya's discourse on '*Hitāhita Adhyāya*', delivered in the presence of Rastrakuta emperor Amoghavarṣa who ruled between A. D. 815-877 A. D. Ugrāditya also mentions the name of Patrakesari (C. A. D. 575-650), a celebrated surgeon of the times". [*Jinamanjari*, 10-2, october 1994 : p. 53].

4.3.5.5. Śrīnandi, author of *Mahāpurāṇa*, Ugrāditya, Lalitakīrti and other Jaina saints conducted austerities at Rāmagiri monastery and made it a famous Jaina settlement.

4.3.5.6. Ugrāditya has mentioned the name of Pātrakēsari (C. E. 575-650), a celebrated surgeon. Jinsēna-II has also mentioned Pātrakēsari as Pātrasvāmi. Pūjyapāda, preceptor of king Durvinīta, and Pātrakēsari were contemporary luminaries who were famous doctors of their age.

4.4. Svāmi Vīrasēna (735-820) of *Pañcastūpa anvaya*, a posterity of original congregation of Jaina monks. He was skilled in Jaina doctrine, prosody, astrology, grammar, Jaina epistemology and logic. To top his proficiency in varied discipline, he was an expert in the lore of *Ṣaṭkhaṇḍa-āgama*. He was a profound scholar of *kaṣāya-Prābr̥ta* knowledge. In brief he was a wizard of *savior-faire* knowledge of what to do.

4.4.1. Adept Vīrasēna had the benifit of being the student of wise Ēlācārya. Indranandi (930) has explicitly recorded in his *Śrutāvatara* that Vīrasēna had the benifit of counselling from his versatile master Ēlācārya. The region of Ponnūr (Sk. Hēmagrāma) and Nīlagiri hills was known as *Maleyadēśa*, the zone of mountains where lived Ēlācārya, an enlightened monk :

Dakṣinadōśe maleya Hēmagrāmē munirmahātmāsīt  
Ēlācārya nāmnā Draviḍa gaṇādhīśōdhīmān

4.4.2. It is hard to fix up the identity of Ēlācārya. Veteran Koṇḍakundācārya (Circa 2<sup>nd</sup> cent.) had the cognomen of Ēlācārya. Indranandi (930) refers to a miracle performed by one Ēlācārya who lived in the Hēmagrāma refered above, vide his work *Jvālīnīkalpa*. Some epigraphs speak of the austerity of accomplished Ēlācārya, a pupil of Śrīdharadēva [EC. V (R) K. R. Nagara. 36 (XIV Ye 84) C. 10<sup>th</sup> cent. Cikka-Hanasōge, p. 23; *ibid.* No. 33]. Therefore, it can only be said that the revered *gūru* of Vīrasēna lived in the mid eighth century.

4.4.3. Svāmi Vīrasēna has authored three works on Jaina philosophy : 1. Dhavalā-Ṭīkā, 2. Jaya-Dhavalā-Ṭīkā, and 3. Siddha-Bhū-Paddhati-Ṭīkā. Of the three Books, the last one is not extant, except that it has been duly mentioned in *Uttarapurāṇa* of Guṇabhadra, in the colophon. The very title suggests that the text had incorporated material dealing with Jaina concept of the science of computation and Cosmography and *kṣētra-gaṇita*.

4.4.3.1. During the last years of Sāhasatūṅga-Dantidurga and in the reign of Kṛṣṇa-I and his two sons, Prabhūtavarṣa Gōvinda-II and Nirupama Dhruva, Ācārya Vīrasēna, on the advice of his teacher Ēlācārya, left Cītrakūṭa monastery to join the illustrious cloister at Vāṭagrāma. With an orchestra of scholar-mendicants, like Daśaratha,

Vinayasēna, Jayasēna and (Jinasēna-I) and Jinasēna-II the brilliant pupil of Vīrasēna, the Jaina *Maṭha* of Vāṭagrāma attained the status of a celebrated university.

4.4.3.2. In the age of Jagattunga Gōvinda-III, Vīrasēna commenced *Dhavalā-Tīkā*, in the year C. E. 792 and completed the *chef d'oeuvre*, master piece on 8<sup>th</sup> october 816 C. E. in the reign of Amōghavarṣa-I. Its colophon *Bhaṭṭāraka Vīrasēna Tīkā Vihiyēsa Vīrasēnēṇa*, states that Bhaṭṭāraka Vīrasēna composed the commentary. Ācārya Bhūtabali and ācārya Puṣpadanta (circa late 5<sup>th</sup> cent. and early 6<sup>th</sup> cent. C. E.), clairvoyants of early current Era, had the knowledge of the 24 chapters of *Mahākarma-Prakṛti*. It was preserved and transmitted earlier by the brilliant mendicant Dharasēna (C. 156 C. E.), earliest redactor of the canon, with an intention of again transmitting the traditional store of canonical knowledge to the successive generation of scholar anchorite. Bhūtabali and Puṣpadanta, later redactors of canon, had co-authored *Ṣaṭkhaṇḍāgama*, 'Scripture in six parts', in *sūtra* style, i.e., aphoristic mode of presenting the canonical scriptures, which resembles *cūrṇi*-type of work. That was the earliest written scripture of veneration of the Jainas.

4.4.3.3. Redaction of the canon was continued by Guṇadhara's (C. late 2<sup>nd</sup> cent. C. E.) *Kaṣāya prābhṛta* (Pk. *Kaṣāya pāhuḍa*) not in *sūtras* but in verses, containing 233 original *gāthās*, dealing with theories of bondage of the soul. Āryamumukṣu (Āryamakṣu), Nāgahasti, Ucchāraṇācārya (*Vṛttisūtra*) and Yati-Vṛṣabha (*Cūrṇisūtra* of 6000 *granthas*) - has authored extensive glosses, opening the flood gates for the luxuriant literary activity of the erudite men of letters. A vast and varied exegetical literature like the glosses and commentaries, opulent independent works on different subjects, were produced.

4.4.3.4. A number of leading commentaries on *Ṣaṭkhaṇḍāgama* text, written between 2<sup>nd</sup> and 7<sup>th</sup> centuries,

are not available. Virasena's *Dhavalā* commentary throws some light on the early works. It is evident that he has composed his gloss with the help of Bappadevaguru's *Vyākhyā-prajñapti*, an earlier commentary. Virasēna has increased the prominence and utility of his gloss by quoting principal Digambara authors. He has also comprehensively quoted from the canonical literature such as the *Ācārāṅga*, the *Bṛhatkalpa sūtra*, the *Daśavaikālika*, the *Anuyogadvāra*, the *Āvaśyaka Nirukti* and others.

4.4.3.5. Above all, a note worthy point of Virasēna's *Dhavalā* commentary is that he has referred to two different *pratipattis*, assertions that existed before 8<sup>th</sup> century. Of the two assertions known as *uttara-pratipatti* and *dakṣiṇa-pratipatti*, Virasēna mentions that the latter was direct and traditional, whereas the former was perverse and untraditional. Virasēna does not hesitate to point out that the teachings of Nāgahastin was *pavāijjanta*, traditional, and those of Ārya Mankṣu (Maṅgu) *apavāijjamāṇu*, untraditional. Virasēna's acumen is so sharp that he has recorded diverge variants of the texts, deviation of opinions among early masters, and often tried to illustrate them. All this substantiate that Virasēna was a scholar of class, equipped with the knowledge of all the early attempts and their settled variations. In the modern terminology, Virasēna was the earliest to have possessed a fair knowledge of textual criticism, of noting different recensions.

4.4.3.6. Monach Virasēna composed and merrily completed, single handed, a voluminous commentary of *Dhavalā-Ṭīkā* 'the luminous' commentary of the size of 72,000 verses, on *Ṣaṭkhaṇḍāgama*. His *coup de maitre*, master stroke continued. He once again launched on a similar work, christening it, *Jaya-Dhavalā-Ṭīkā*, 'the victoriously luminous', commentary on *Kaṣāyaprābrta*. This time, patriarch-scholar Virasēna could compose 20,000

granthāgras, and his student Jinasēna composing the remaining 40,000 granthāgras, completed in C. E. 837-38. Thus, the two commentaries run altogether to 132,000 verses, massive feat of human intelligence. This entire literature has been critically edited and published in 38 volumes.

4.4.3.6.1. Jinasēna has said that Vīrasēna, his noble teacher was a debater, most knowledgeable orator, poet immaculate with proficiency in spiritual wisdom, and *kavī-cakravartī*. The last epithet may appear to be an exaggeration, but categorically svāmi Vīrasēna was an *āgama-cakravartī*.

4.4.3.7. Ācārya Vīrasēna belonged to the pedigree of *pañca stupānvaya*, the monks of eastern school, who were the custodians of the Jaina ancient *karma* (a form of matter) lore. All his pupil belonged to *Sēnagaṇa*, a cohort of monks and nuns of *Mūlasamgha*, the original Digambara congregation. Vīrasēna was the last of Pañcastūpānvaya ascetics. With Jinasēna and others, Sēnagaṇa, replacing *Pañcastūpānvaya*, thrived to greater prominence.

4.4.3.8. To abbreviate, illustrious Vīrasēna, a *mānastambha* of the time of the Rāṣṭrakūṭas, was the first and best commentator and crystalizer of *Ṣaṭkhaṇḍāgama* and *kaṣāyaprābhṛta*. In the apt words of Jinasena-II, 'Ācārya Vīrasēna had put Vācaspati, god Brahma, to silence, with his ocean of knowledge!'. Adroit in the philosophy of non-absolutism, connoisseur in the doctrine of manifold aspects, abbot of a mendicant group, felicitous in canonical literature, a specialist in Sanskrit and Prakrit languages, a monk-scholar and spiritual leader, Vīrasēna was verily a Vidyā-Vācastpati. Thanks to the Dhavalā, Jaya-Dhavalā commentaries, the vital flow of the Tīrthankara's teachings has sustained through so many centuries.

4.4.3.9. Emanating as marvels of human authorship,

*Dhavalā*. *Jayadhavalā* as spiritual revelation to man, have had an epic tradition of verbal bequest much preceding their codifications by the austere anchorite. In a bid to salvage the near extinct knowledge of canons, Vīrasēna and Jinasēna, monk-scholars of Jaina scriptures from the Rāṣṭrakūṭa empire, embarked upon restoring it for posterity. It was a marathon enterprise spanning more than forty years of *tapasya*, painstaking commitment.

4.4.4. **Dhanañjaya** (C. late 8<sup>th</sup> cent.), a poet of eminence also pioneered Jaina literature in Sanskrit during the reign Nirupama Dhruva. Details of his biography are obscure. His literary accomplishment has won laurels. Ācārya Vīrasēna has quoted, a *ślōka* of *Anēkārtha-Nāṃamāla* of Dhanañjaya, in *Dhavalā* commentary (C. E. 816-17). Since Daśaratha was the preceptor of Dhanañjaya, he was a senior co-student of Jinasena. But Dhanañjaya was not a monk. He remained an house holder observing the six vows prescribed for a Jaina votary.

4.4.4.1. Dhanañjaya has authored some works out of which a poem, a lexicon and a *stōtra kāvya*, poem of orison. *Viṣāpahāra-stōtra*, a short poem containing only 39 verses, deals with the remarkable effect of prayer to god. A person charged with intense devotion will not succumb even to deadly poison of a snake. The verses of this short poem are composed in *Indravajrā* metre.

4.4.4.2. *Dhanañjaya-Nāṃamāla* or *Anēkārtha-Nāṃamāla* is a small lexicon. It contains 200 stanzas of synonyms, with an appendix of homonyms in 46 verses in the end, both composed in easy flowing style, facilitating to learning by rote.

4.4.4.3. Dhanañjaya is remembered forever for his masterpiece *Dvisandhāna Mahākāvya* also known as *Rāghava-Pāṇḍavīya*, which has embodied his poetic imagination and rich vocabulary. His amazing craftsmanship,

fancy, mastery in Sanskrit language are unique. That too, delineating in the frame of each verse, the story of Rāma and Paṇḍavas, of Rāmāyaṇa and Mahā-Bharata simultaneously, is a feat rarely achieved. Cleverly manipulating and chiseling the structure of each stanza Dhanañjaya is able to drive Rāmakathā and Kṛṣṇakathā at the same time, in the same poem.

4.4.4.4. Dhanañjaya does it, not by legerdemain but by his dexterity in regulating the language and composition of each stanza. He is rated a peerless poet by the critics and the two commentators, (Ācārya Padmacandra's disciple) Nēmicandra and kavi-Devara, son of Paravādigharaṭṭa Rāmacandra, who have composed glosses on *Dvisandhāna-kāvya* in Sanskrit. A salient feature of this poem is that the poet Dhanañjaya has not in the least attempted to bring any Jaina elements.

4.4.4.5. Vādirāja (C. E. 1020) greatly remembers Matisāgara, Hēmasēna and Dāyāpāla in his *magnum opus* Nyāyaviniścayavivaraṇa, a philosophical work. Of these poets, Hēmasēna has been identified with Dhanañjaya. But, Vādirāja has indubitably mentioned Dhanañjaya in his Pārśvanātha carita :

anekabheda samdhānah khanante  
hṛdaye muhub  
Bāṇa Dhanañjayonmuktah  
Karṇasyeva priyāh katham

Poet Vādirāja has made use of the pun, figure of speech, of verbal equivocation - of Arjuna and poet Dhanañja, and of Karṇa (son of kunti) and the ear.

4.5. Jinasēna-II (755-855), most illustrious patriarch revered by the Jaina church, gifted with unquestionable literary flair, has authored prominent works of extraordinary merit, both in Prakrit and Sanskrit. By any standard,

undoubtedly, Jinasēna was the uncrowned monarch of the Jaina literary world of the Rāṣṭrakūṭa age. His works are revered as *tour de force*, feat of skill, with a stamp of permanency on them.

4.5.1. Nestor Jinasēna is said to have lived the full circle of 'centurian' for his 'swan song' in and around C. E. 855. But, before breathing his last, Jinasēna had become immortal by his unique achievements. He has been attributed divinity. Jaina men of letters and Jaina church as a whole, refer to him with the honorary epithet as 'Bhagavad Jinasena'. Jinasēna of Bṛhat Punnāṭa saṅgha, a senior contemporary and author of Jaina epic poem *Harivamśapurāṇa* (C. E. 783) is recognised as Jinasena-I. Jinasena of Sēna saṅgha, author of *Ādipurāṇa* and other works is identified as Jinasean-II. Jinasena-I completed *Harivamśapurāṇa* in the Nannarāja, *basadi*, a Jina Pārśva temple, in śaka 705 corresponding to C. E. 783. The *Upāsakas* and *upāsakis*, Jaina adherents of Daustaṭikā joined to worship this work of religious merit at the temple of Śāntinātha. Jinasēna-I has mentioned the names of Vīrasēna, Kīrtisēna and Jinasēna-II.

4.5.1.1. Most revered svāmi Vīrasēna ācārya tutored Jinasena-II. He had his religious initiation from the adept Jayasēna ācārya in the prestigious cloister of Maḷkhēḍ. In the last quarter of eighth cent. and in the early 9th cent., Jaina monastery of Mānyakhēṭa had become a den of great recluse and a coterie of eminent monk-scholars. Āryanandi, Vīrasēna, Jayasēna, Jinasēna, Lōkasēna, Daśarathamuni, Guṇabhadra, Ēkacaṭṭuga - a band of prominent patriarch pandits, *Jināgama* experts had converted the Jaina lamasory into a hammock of goddess of learning. Among the group of genius, Jinasēna-II was in the front rank.

4.5.2. It is said that Jinasena-II was initiated into monkhood as a *bāla-brahmacāri* and he continued to lead



the life of celibacy. He was wedded to greater cause of serving religion and mankind. He had complete mastery in Prakrit and Sankrit. His knowledge of cononical literature was extraordinary and his observation of human nature is outstanding. Dimension of his vast reading is evident from the list of galaxy of brilliant scholars that he has recorded : Siddhasena, Samantabhadradeva, Śrīdatta, Yaśōbhadrā, Prabhācandra of *Nyāyakumuda-candrodaya*, Śivakōṭi of *Ārādhana* (Mūlārādhana/Brhadārādhana/Bhagavatī-Ārādhana), Jaṭācārya (Jaṭasimhanandi *Varāṅga-carita*), Kāṇabikṣu of *Kathālaṅkāra*, Bhaṭṭa-Akalaṅka, Śrīpāla, Pātrakēsari, Vādisimha, Vīrasena, Jayasēna and Kavi-Paramēśvara of *Vāgartha-samgraha*.

4.5.3. In the field of religion, Jinasēna was the keyman, head of the Jaina church. In the sphere of literature, he is undoubtedly the best of men of letters in the Rāṣṭrakūṭa empire. He was a gifted scholar of eminence. His creative faculty, *pratibhā*, was playing the second fiddle, because he chose to write on the theme of spiritual experience. Albeit, at times, his genius raises to greater heights in *Ādipurāṇa* (*Pūrvapurāṇa*, i.e., early part of Mahāpurāṇa).

4.5.4. Jinasena aspired to compose and complete *Triṣaṣṭi-lakṣaṇa-Puruṣa-purāṇa* (Mahāpurāṇa), i.e., biographies of 63 'Great men' in the Jaina mythology. The list of 63 excellent men includes 24 Tīrthāṅkaras and their contemporaries, 12 Cakravartins ('rulers of the world'), Baladēvas, Vāsudēvas and Prativāsudēvas, the last three are 9 each in number. *Triṣaṣṭilakṣaṇapurāṇa* or *caritas*, are a favourite subject in Jaina literature. Jinasēna, inspite of his ambition to author the entire Mahāpurāṇa himself (*Purāṇam samgrahisyāmi Triṣaṣṭi puruṣāśritam*), he could compose only *Ādipurāṇa* portion, containing 10,380 verses in 42 *parvas* and 3 *ślōkas* in the 43rd *parva*. Guṇabhadra, his gifted pupil, continued to complete the epic by composing

1620 verses in *Ādipurāṇa* of 47 parvas, and *uttarapurāṇa*, containing 9500 verses. *Ādipurāṇa* narrates mainly the story of Rṣabha, the first Ford Maker, Bharata, the first ruler of the universe, and Bāhubali, the first Kāmadēva, the god of love in the Jaina tradition.

4.5.4.1. Before a critical assessment of the scope and prominence of *Ādipurāṇa*, it should be said to the credit of Jinasēna that the greatest teacher had the benefit of Amōghavarṣa-I, one of the greatest emperor, being his pupil. Amōghavarṣa had his paramount veneration for his teacher Jinasēna. Having joyously prostrated and kneeled before Jinasēna the monarch would congratulate himself: "The king Amōghavarṣa remembered himself to have been purified that day, when the lustre of the gems was heightened in consequence of his diadem becoming reddish by the dust pollen of Jinasēna's foot-lotuses appearing in the stream of waterlike lustre, flowing from the collection of the brilliant rays of his nails; - enough - that prosperous Jinasēna with the worshipful and revered feet is the blessing of the world" [Guṇabhadra : *Uttarapurāṇa*]. Jinasēna describes himself in the *Pārśvābhyudaya*, his earliest poem, as the paramaguru, chief preceptor, of Amōghavarṣa. Sañjan plates makes it clear that Amōghavarṣa did abdicate the throne, not once, but several times, temporarily as a retreat, to lead the life of an ascetic.

4.5.4.2. As noted earlier, his flair for religious literature and attachment to Jaina creed was an acclaimed fact. Titles like Dhavaḷa of Gōvinda, Atisāya-Dhavaḷa of Amōghavarṣa possess an aureola of Jaina lustre, since the connotation of this *bīruda* has an historical background. It was during the reign of Gōvinda that svāmi, Vīrāsēna commenced composing *Dhavalā*, 'Luminous' commentary of 72,000 ślōkas on *Ṣaṭkhaṇḍāgama*, the primordial canonical text of Jaina surrogate and completed in the times of Amōghavarṣa,

in C. E. 816-17. Further, Jinasēna completed *Jaya-Dhavalā*, 'victoriously luminous' in C. E. 836-37. To commemorate the two auspicious events of the successful completion of *Dhavalā* and *Jaya-Dhavalā* glosses, the ruling emperor was blessed by the Jaina assemblage with the extraordinary singular *biruda* of *Atiṣaya-Dhavaḷa*, 'exceedingly pure', who was also a disciple of Jinasēna.

4.5.4.3. Veritable Jaina saint Jinasena, accomplished completion of *Jaya-Dhavalā* by composing another 40,000 *ślōkas* to the 20,000 *ślōkās* composed earlier by his teacher Vīrasēna, on *kaṣāya prābhṛta* of Guṇadhara, a connoisseur in Jaina tenet. *Jayadhavalā-Tīkā* was completed on Śaka 759 phalguṇa śuddha Daśami Nandīśvara, a Jaina festival day, at Vāṭagrāma in the jurisdiction of Gūrjarājya. Jinasēna again refers to his dear pupil Amōghavarṣa with the epithet of Gurjara Narēndra, in his *Jaya-Dhavalā* commentary. That means to prove that Amōghavarṣa was ruling Gujarat in C. E. 836-37. Vāṭagrāmapura olim Vāṭanagara (Vāḍnēr in Nāsik Dt) was a nerve centre of Jaina church in 8th and 9th cent, and Śubhatuṅga Indra had commissioned a Jaina shrine, named after him, called *Śubhatuṅga-vasati*.

4.5.4.4. Taking advantage of the charisma of *Mēghasandēśa* ('cloud messenger') of Kālidāsa, Jinasēna attempted - *Pārśvābhyudaya kāvya*.

4.5.4.4.1. *Pārśvābhyudaya*, a *vēṣṭita-kāvya*, minor a famous poem of 364 verses in *mandā-krānta* metre, has been one of the curiosities of Sanskrit literature. It exhibits the poetic talent and the rich imagination of Jinasēna. He has proficiently managed to propagate the biography of Jina Pārśva and the Jaina doctrine by employing *Mēghasandēśa* paradigm, a work of mass appeal. Jinasēna has sincerely acknowledged his debt to Kālidāsa : *kāvyaṃ vyadhāyi parivēṣṭita-meghadūtam*. *Pārśvābhyudaya kāvya* was his first poem composed at the instance of Vinayasēna, in C. E.

780, when Jināsēna was in the prime of youth, and the exuberance of creative grace flows freely with lyrical elegance.

4.5.4.4.2. Adopting verbatim, generally the last line of Kālidāsa's *Mēgha-sandēśa*, and adding the first three lines of his own composition, Jināsēna has achieved remarkable exultation. Students of textual criticism find it useful that about 400 *pādas*, original lines of Kālidāsa are preserved here as it existed in eighth century. In the stylistic variations of *samasyāpūrtis* in *Pādavēṣṭita* (taking any one line from Mēghaduta stanza), *Ardhavēṣṭita* (taking any two lines) and *Antaritāvēṣṭita* (employing either first and fourth, or second and fourth, or first and third, or second and third lines). Thus, Jināsēna chiselled and redefined original Mēghasandēśa and enhanced the glory of Sanskrit poetry. But the fact remains that Jināsēna's *Pārśvābhyudaya kāvya* is a better poem, but Kālidāsa's *Mēghasandēśa* is the best poem.

4.5.4.4.3. If *Pārśvābhyudaya* was a better poem of a youngman, *Ādipurāṇa* was the best poem of a nestor author. Jināsēna composed it at his very old age of above 90, perhaps in C. E. 845-50.

4.5.4.4.4. In *Ādipurāṇa*, a biography of Rṣabha, the first Ford Maker, while enumerating the conquests of Bharata, son of Rṣabha and the first universal emperor, Jināsēna has mentioned a number of his contemporary southern kingdoms, big and small: Antara Pāṇḍya, Auśa, Cōra, kachāndhra, Karnāṭaka, Kēraḷa, Kūṭastha-Aulika (Āluka?), Māhiṣaka, Mēkura, Pāṇḍya, Prātara, Punnaṭa and Trikalīṅga. Bharata after crossing the river Godāvārī, defeated Karnāṭaka. According to Jināsēna, the people of Karnāṭaka wore strange dress and fond of turmeric and betel leaves, which is very true of the Mahārāṣṭrians also. Finally Bharata came to Vijayanta-*mahādvāra* near the sea, which is the modern Banavāsī. Decidedly *Ādipurāṇa* is a popular

composition of the period which provides valuable socio-historical material.

4.5.4.4.5. Undoubtedly Jinasēna's *Ādipurāṇa* is one of the greatest epics. Its theme has a lovely and moving saga of a soul in quest of highest sublimity. The story is a mixture of romance, of tenderest pathos and similar moving human emotions. *Ādipurāṇa* has a popular appeal. It is ornate poetry. No Jaina *purāṇa* can bear comparison with Jinasēna's *Ādipurāṇa* in Sanskrit and with Pampa's *Ādipurāṇa* in Kannada, for their poetic excellence. Both Jinasēna-II and Pampa stand out as litterateurs of the utmost poetic accomplishment. Jinasēna's command of language, metre, *alaṅkāras*, *rasabhāvas*, poetic competency and descriptive skill-are remarkably praise worthy. However, in the display of the wealth of poetic craftsmanship, in the flights of poetic fancy soaring to sublime altitude, which are refreshingly novel, Pampa is superior. Adopting the same theme of Jinasēna-II in *toto*, has not only made it his own, but has made it superior. In Jinasena, the ascetic in him often over-rides his poem; in Pampa, the poet in him inundates his poem.

4.5.4.4.5.1. In short, *Ādipurāṇa* or for that matter, the entire *Mahāpurāṇa* is a fine specimen of classical Sanskrit poem. Interpretation of dreams, treatise on town planning, duties of the warrior, and the art of governing the state - are some of the interesting portions, perhaps specially intended for the wise consideration of Amoghavarṣa, the Rāṣṭrakūṭa monarch.

4.5.5. **Vidyānanda** (900-50), philosopher, epistemologist, commentator, was another author of height and repute in this period.

4.5.5.1. This survey would be complete by introducing Vidyānanda, early 9th cent. scholiast and commentator, as brilliant as Akalaṅka. He composed the *Tattvārtha-ślōka-*

*vārttika*, the *Aṣṭasahasrī*, the *Yuktyanuśāsanālaṅkāra*, the *Vidyānanda-mahōdaya*, the *Āpta-parīkṣā*, the *Satyasāsanaparīkṣā*, and the *Śrīpura-Pārśvanātha-stotra*.

4.5.5.2. Vidyānanda has carved a niche in the hall of fame by his substantial contribution. Even a bird's eye view of his noteworthy works will call the attention of the learned. With his comprehensive and deep command over the Jaina doctrinal subtle distinction that he could speak *ex cathedra*, with authority. *Tattvārthaślōkavārttika*, a voluminous commentary on *Tattvārthasūtra* of Umāsvāti (350-75), is a continuity of southern adoption of Umāsvāti's work, in the same line of thought and approach of Pūjyapāda and Bhaṭṭa-Akalāṅka, his predecessors. *Aṣṭasahasrī*, his celebrated work, is a commentary on the *Āptamīmāṃsā* of Svāmi Samantabhadradēva (575-625). Vidyānanda has developed his commentary on the model of Akalāṅka's *Aṣṭasatī*, (730-80) and both are extensive and scholarly treatises. *Yuktyanuśāsanālaṅkāra* is again a commentary on the *Yuktyanuśāsana* of Samantabhadra.

4.5.5.3. This work mirrors the reasoning power of Vidyānanda. He has used the epithet of *satyavākyaadhīpa* in the last stanza. Based on this, it is said that Vidyānanda lived during the reign of the Gaṅga king Rājamalla Satyavākya. But, recent evidences prove that Satyavākya referred here is not Rajamalla, but indubitably Mārasimha-II (962-74). *Āptaparīkṣā* is an attempt at defining the virtues of Āpta, i.e., god, inspired by *Sarvārthasidhi-ṭika* by Pūjayapāda (early 7th cent.). *Patraparīkṣa* deals with the consultation between a complainant and a respondent. It provides information about the characteristic of *patras*, charters drafted. *Pramāṇa-parīkṣā* is inspired by Akalāṅkadēva's *Pramāṇasamgraha*.

4.5.5.4. Till recently, the date of Mahāvādī Vidyānanda was almost convincingly fixed to circa C. E. 775-840 by Darbarilal Kothiya in his introduction to *Āptaparīkṣā*. But,

of late Prof. M. A. Dhaky has established unambiguously, based on literary and epigraphical evidence, the temporal bracket of Vidyānanda as C. E. 900 and 950. Dhaky has firmly ascertained that the great Digambara epistemologist Vidyānanda belonged to Mūlasaṅgha-nandi-saṅgha V(B)aḷagāra-gaṇa, and that he was a contemporary of Gaṅga Permāḍi alias Mārasimha-II who founded a Jaina shrine at Anṇigere in memory of his father Būṭuga-II [Dhaky, M. A.; in *Nirgrantha*, vol. 2; 1996 : 25-28].

4.5.5.5. Vidyānanda is a sharp critic of Buddhist doctrines and other schools of philosophy. He is gifted with facile poetic style in Sanskrit which flows like a river on the plane. He has made of some the Jaina philosophical points more sharp. He has been influenced by Samantabhadra, Pūjyapāda and Akalaṅka more than by any of his other predecessors. *Syādvāda-Ratnākara* of Vādidēvasūri, a later author of 13<sup>th</sup> cent., alludes to Vidyānanda-Mahōdaya, as another work of Vidyānanda, but it is not extant.

4.5.6. **Guṇabhadra** (820-98) *au courant*, an uptodate author of greater merit has the repute of executing and completing his teacher's dream. He had the singular distinction of being a brilliant pupil of rare masters of the Rāṣṭrakūṭa age. Jinasēna-II and Daśaratha *guru* were his instructors who trained Guṇabhadra in a scholastic and academic atmosphere. He had the best tuition and at the same time he had the guidance of sparkling confreres like Lōkasēna.

4.5.6.1. While his educator Jinasēna-II was a spiritual professor of Amōghavarṣa, Guṇabhadra was the preacher of Kṛṣṇa-II. Thus, the teacher and disciple, Jinasēna and Guṇabhadra, had implanted the seeds of *śramaṇa dharma* along with enlightening *rājadharmā* in father and son, Amoghavarṣa and Kṛṣṇa.

4.5.6.2. Hermit Guṇabhadra had mastered, grammar, poetics, the doctrine of non-absolutism and was *an fait*, well informed. Jinasēna had fulfilled his teacher Vīrasēna's non-executed *Jaya-Dhavalā Tīka*. Guṇabhadra also accomplished his apostle Jinasēna's half measured *Mahāpurāṇa* composition. *De'facto*, infact, it was destined that Guṇabhadra should achieve the goal, before the final glory of the Rāṣṭrakūta empire comes to an end. Anchorite Vīrasēna had embarked *Dhavalā-Tīkā* during the reign of Gōvinda-III, and finished it in the time of Amōghavarṣa, Gōvinda's son. *Mahāpurāṇa* was initiated in the epoch of Amōghavarṣa and terminated during the period of Kṛṣṇa-II, son of Amōghavarṣa. Thus, somehow, a combination of father and son, and teacher and pupil running parallel can be noted.

4.5.6.3. Adept Jinasēna almost completed Ādipurāṇa, first part of *Mahāpurāṇa*. When he could not continue any further, at the age of 95, Jinasēna knew that his end was drawing near. He asked his diligent and intelligent pupils to describe a withered tree standing before them. One of them described the arid tree- '*śuskam kāṣṭam tiṣṭhatyagrē*'. Jinasēna, unimpressed with the unimagi- native pedantry, asked Guṇabhadra to describe the parched tree. Guṇabhadra characterized : *Nīrasa taruriha vilasati puratah!*. Convinced with his imaginative power to handle the epic theme, Jinasēna entrusted Guṇabhadra the work of completing *Uttarapurāṇa*. Guṇabhadra justified Jinasēna's choice, by efficiently handling the vast theme.

4.5.6.4. Baṅkāpura, a moderate town in Shiggaon taluka of Dharwar Dt, was a fief given to conscientious Baṅkēśa, grandee of Banavāsi, by Amōghavarṣa. Lōkāditya, son of Baṅkēśa, was made the governor of Baṅkāpura, by Kṛṣṇa-II, son of Amōghavarṣa. The Rāṣṭrakūtas had ameliorated Baṅkāpura into a majestic Jaina nucleus.



Guṇabhadra, a celebrity of late ninth century, was deservedly entrusted with the stupendous task of Uttarapurāṇa. He continued the epic in and around C. E. 850, and completed it at Baṅkāpura, in 8000 ślōkas. He first completed the remaining four chapters in Ādipurāṇa composing 1620 verses. Later, the poem could not progress as fast as was expected. The story of Bharata and Bāhubali, their conflict and battle over establishing supreme suzerainty on six parts of the universe - has found its best expression in the graphic description of Guṇabhadra.

4.5.6.5. Jinasēna had provided an infrastructure for his pupil. But Guṇabhadra had intricate challenges of abbreviating the biographies of 61 'Great persons' in the frame of *uttarapurāṇa*. His humility was endless. With his unpretentiousness, ācārya Guṇabhadra confesses that if his poem is laudable, it is the grace of his great teacher Jinasēna : "Because for the sweetness of fruits it is the tree that is responsible. Words descent from the heart and my heart is an abode of my learned master who is refining each and everyword. With Jinasēna's vouchsafement it is not at all difficult for me to complete Uttarapurāṇa. While his disciples are easily crossing the ocean of worldly life with the help of Jinasēna's Ādipurāṇa, how can it be difficult for me to reach the shore of this Mahāpurāṇa"?

4.5.6.5.1. Guṇabhadra's contribution is plenteous and luxurious. *Ātmānuśāsana* and *Jinadattacarita* are his other poems, composed in simple and fluent style. *Ātmānuśāsana*, designed on the specimen of *Vairāgya-śataka*, centum of poet Bhartṛhari, has its theme relating to the soul, advocating disinterest in worldly matters. This short poem containing 272 stanzas, with its blooming tender style, wields influence on the readers. Ācārya Prabhācandra has written a gloss in Sanskrit. There are commentaries in Kannaḍa and Hindi also. These commentaries go to prove the popularity and prominence of *Ātmānuśāsana*.

4.5.6.5.2. *Jinadatta-carita*, composed in *Anuṣṭup* metre, is a short-poem in nine cantos. The poem with its enchanting story, enshrouded by incidents of and surprise, has a graceful style, and the readers find it curious.

4.5.6.5.3. It is believed that Guṇabhadra also authored another short work called *Bhāva-Samgrah* of which nothing more is known so far.

4.5.6.5.4. Guṇabhadradēva had equal regard for his another teacher, Daśaratha : "As the moon has the distinctive quality of the sun, so was Daśaratha, the wise mendicant a co-student-monk of Jinasēna. Entire scriptural knowledge had settled in the words of Daśarathaguru. Moonshine emitting from his mellifluous words had pervaded everywhere."

4.5.6.5.5. Speaking of his own self he has these details: "Guṇabhadra was proficient in learning, had crossed the ocean of canons, had sharp wisdom, specialist in *nayavāda* and *pramāṇa*, ocean of virtues, considering that 'the goddess of fortune conducts herself most obediently before him', *tapōlakṣmī* goddess of austerity (i.e. prayer and meditation), a friend of *mokṣalakṣmī* goddess of eternal bliss (salvation) cheerfully presented herself. Kavi-Paramēśvara composed Mahāpurāṇa in prose, Jinasēna composed Puruḍēvacarita metrically. The rest was composed by Guṇabhadrasūri. Lōkasēnamuni, pupil of Guṇabhadra, versatile in all sciences, is a poet. Lōkasēna of good conduct has rendered his assistance in composing Mahāpurāṇa. Men of rectitude have honoured Lōkasēna".

4.5.6.5.6. "Lokāditya, a feudatory of Akālavarṣa Kṛṣṇa-II, had earned dotless renown person of radiant personality, affluent Lōkasēna, annihilating his enemies had been the proud possessor of *Mayūra-dhvaja*, 'parasol of the peacock'. He is the younger brother of Celladhvaja and son of Cellakētana (Baṅkarasa)".

4.5.6.5.7. "Lōkāditya has been the light of Jaina faith. His father (Baṅkarāja) has the alias of Vaṅka in whose name Baṅkāpura was built. With his residence at Bankāpura, he ruled Banavāsīdēśa for a long period".

4.5.6.5.8. "When Akālavarṣa was on the throne, Lōkāditya, his vassal, administering the whole of Banavāsīdēśa, on śaka 820 Piṅgala samvatsara Jyeṣṭha śukla pañcami Thursday (i.e. 23.6.897), *Uttarapurāṇa* was completed. The devout worshipped this hallowed poem, composed by Guṇabhadra, excellent of poets" [Uttarapurāṇa : Praśasti (colophon) verses].

4.5.6.6. Jinasēna-II and Guṇabhadra seem to have largely followed the *Mahāpurāṇa* version of Kavi-Paramēṣṭhi. Rāma story of Guṇabhadra differs markedly from Vimalasūri's Paumacariya in regard to story elements, characterisation *etcetera*. Surprisingly, Guṇabhadra has not followed Raviṣeṇa (C. E. 678), his Digambara predecessor. Padmapurāṇa (Padma-carita) of Raviṣeṇa of sēna-gaṇa was the first Jaina Rāmāyaṇa poem in Sanskrit. Since, Jinasēna and Guṇabhadra deviated from other extant works and known traditions, it is all the more confirmed that they largely followed Kaviparamēṣṭhi for whom both of them had elevated veneration. It is the Kaviparamēṣṭhi school of *Mahāpurāṇa* that has pervaded Jaina *purāṇas* in Sanskrit and Kannaḍa, including C'Rāya, Nāgacandra and others. Apabhramśa *Mahāpurāṇa* of Puṣpadanta also has employed and developed the same tradition. Thus, the *Mahāpurāṇa* of Kaviparamēṣṭhi has both perforated and proliferated in Sanskrit, Prakrit and Kannaḍa literature.

4.5.6.7. In the analysis of Jaina *Purāṇas*, a salient feature to be noted is that many a time the words *Purāṇa* and *kathā* are used as synonyms to historical knowledge as conceived in the Jaina tradition. It is often said that Jaina version of *Rāmāyaṇa* and *Mahābhārata* are distorted

versions of Vālmīki and Vyāsa. "In case we accept the opinion that *Padmacarita* was composed in the year V. S. 734 (A. D. 677) then we have to accept that it is earlier than any known manuscript of the *Rāmāyaṇa* of Vālmīki. Thus in case of *Rāmakathā*, etc., it would be wrong to say that Jains were trying to debunk the Brahmanical history and myth" [Singh, Y. B. : *The Historical Traditions in Jain Purāṇas - A study of their Nature and purpose - in Jainism and Prakrit in Ancient and medieval India*, ed. Bhattacharyya, N. N.:1994 : 288].

4.5.6.8. "... Jains had details about *Kṛṣṇa-kathā* too. And they have tried to present it in an objective way. Not this alone. The Jain account tries to present certain episodes of *Mahābhārata* even in a much more sober way. Guṇabhadra, while describing the birth of Karna, says that he was born because of the pre-marital sex relations of Pāṇḍu and Kuntī. He does not say that Pāṇḍu was not the father of Pāṇḍavas. He also says that Karna was found by Rāja of Champā and his queen Rādhā accepted him as her own son.

4.5.6.9. Thus, the Jain Purāṇas nowhere try to denigrate the heroes of Brahmanical texts.... However, the Jain authors always tried to narrate only those events of the past which were fit to provide models to the masses. The concept of history which can bring good to all the people has a deep rooted tradition in India. It continued in later years and its reflection is found even in the *Rāmacaritamānasa* of saint poet Tulsīdāsa. He states that eulogy, poetry and material possessions are good only if they do good to each and every person.... they (the Jains) did not ignore the facts and therefore, the distortion of past episodes is absent. The changes which they made, were in relation to the importance and antiquity of the Jain religion" [ibid : 289-90].

4.6. *Pālyakīrti Śākaṭāyana* (C. 840 C. E.), reputed scholar grammarian of the Rāṣṭrakūṭa period lived in the court of Amoghavarṣa. Jaina grammatical system had two famous exponents in Pūjyapāda and Śākaṭāyana. The latter

was also, like the former, an expert in Jaina philosophy. Pālyakīrti Śākaṭāyana is held in high esteem by the learned class :

kutastyā tasya sā śaktih  
pālyakīrtirmahaujasah  
śrīpadaśravaṇam yasya  
śābdikān kurutē janān

4.6.1. Śākaṭāyana, who had Pālyakīrti as his first name is equally respected in both the Jaina sects of Digambara and Śvētāmbara. Pālyakīrti *alias* Śākaṭāyana belonged to the Yāpanīya sect which was popular in the years of the Rāṣṭrakūṭas. He was a pupil of Arkakīrti, an abbot of Yāpanīya diocese.

4.6.2. Śākaṭāyana completed his grammar *Śābdānuśāsana*, as a court-scholar-monk of Amōghavarṣa. He composed *Vṛtti*, an auto - commentary, on his grammatical work *Śābdānuśāsana* and rightly termed it, in honor of his patron, as *Amōgha-Vṛtti*. In his *Śābdānuśāsana*, though a grammatical treatise, Śākaṭāyana has attempted to embellish the *sāstra-kṛti* with pearls of his contemporary history. To cite an example, while illustrating the *anadyatana-bhūta* tense, Śākaṭāyana refers to the conquest of his overlord Amōghavarṣa over the Pāṇḍyas and the burning of the enemies :

bhūte anadyatanē.. aruṇaddēvaha  
pāṇḍyam adahad=amōghavarṣo=  
arātīn [śābdānuśāsana : VI - 3- 202]

Historians also suggest that a governor of Gujarāt was crushed a heavy defeat by Amōghavarṣa when he attempted a *coup d'état*.

4.6.3. Śākaṭāyana system of Sanskrit grammar is equally famous as Jainēndra system, both the school of

grammar being founded in Kaṇṇāṭaka. Śākaṭāyana, a protege of Amoghavarṣa, has compressed Pāṇini and Jainendra in convenient form. Śākaṭāyana, a fore runner in arrangement of sūtras topic-wise, a model later followed by other grammarians.

4.6.4. Ācārya Pālyakīrti, who had Śākaṭāyana as his second name, occupied a place of worship by successive generations. Author of Śākaṭāyana *prakriyā-samgraha* has addressed Pālyakīrti as Munīndra, 'chief of saints', and Jinēśvara, 'victor'. Yakṣavarma, composer of Cintāmaṇi-commentary on Śabdānnśāsana, has referred to Śākaṭāyana as 'saphala-jñāna sāmraṇyapadam=āptavān'. Cidānanda, Kannaḍa poet, has given a glowing tribute :

"Benediction to Ācārya Pālyakīrti reflecting the ocean of canonical knowledge with the Mandara Mountain of his percipience Pālyakīrti has brought out the nector of grammar and earned endless name and fame".

4.6.5. Amogha-Vṛtti, Śākaṭāyana-nyāsa (Prabhācandra), Cintāmaṇi-Tīkā (Yakṣavarma), Maṇiprakāśika (Ajitasena), Prakriyā-samgrah (Abhayacandra), Śākaṭāyana-Tīkā (Bhāvasēna-Traividya), Rūpasiddhi (Dayāpāla) - *et cetera* glosses on this work approve the merit of Śākaṭāyana. In defence of the salvation of woman, against the Digambara doctrinal position, Pālyakīrti has also authored another work of 34 *kārikas*, called *Strīmukti-prakaraṇa* and *Kēvalibhukti*.

4.6.5.1. The role of nudity in the holy life of a monk is an issue between the Jaina schisms. Digambaras, more conservative, emphasise nudity as an absolute prerequisite to the mendicant path, and hence a woman must be born as a man to attain salvation. Śvētāmbaras, more liberal and pragmatic, admit that clothing *per se* is not an obstacle to salvation, and hence women are capable, in the present life

time, of the same spiritual accomplishments as men. Malli, the 19th Tīrthaṅkara, was a woman. Marudēvi, mother of Bharata and Bāhubali, attained salvation in her present life. With this polemics in the background, Śākaṭāyana's work *śtrīmukti* stands significant. Its exposition is in averment of the theory that clothing per se is not an impediment to *mōkṣa*. Śākaṭāyana very well justifies the policy of Yāpanīya school of philosophy.

4.6.6. Jaina grammatical tradition was prevelant before Pāṇini (C. 5th cent. B. C.), the greatest grammarian ever known. Saddapāhuḍa (Sk. Śabdaprābhṛta), in the group of Pūrvas (C. 8-7th cent. B. C.) had discussed *sthāna* and *prayatna* words with their definitions and illustrations. Bopadēva has mentioned eight grammarians of Indra, Candra, Kāśakṛtsna, Āpisali, Śākaṭāyana-I, Pāṇini, Amara and Jainendra. Pūjyapāda avers six Jaina *Vaiyākaraṇas*, not traceable. *Jainēndrabuddhinyāsa* of Pūjyapāda (late 6th cent. C. E.), earliest available Jaina grammar, consists of 5 chapters, 20 padas and 2067 *sūtras*. It has two recensions of north and south, and many commentaries.

4.6.7. Śākaṭāyana-I has been mentioned by Pāṇini (Aṣṭādhyāyī : 3. 4. 11 and 8. 6. 18), and Bopadeva. Śākaṭāyana-II is the author of *Śabdānuśāsana* and *Amōghavṛtti*. Bhagchandra Jain has provided a synopsis of the innovations of Śākaṭāyana (Pālyakirti) :

1. Śākaṭāyana's grammar *sabdānuśāsana* along with its commentary, is divided into four chapters. Each of them contains four *padas* with *sūtras*.
2. He gives no rules on accents. He also omits every reference to the language of the Veda.
3. He discusses nine types of *sūtras*
4. In comparison with Pāṇini's terminology, Śākaṭāyana can be divided into three groups.

5. It appears that Śākaṭāyana employs different terms belonging to different systems of grammar such as Pāṇini, Candra and Jainēndra.
6. He accepted 10 *Upakaras*

Some of the innovations of the Amōghavṛtti may be enumerated as follows :

1. It contains everything except *Gaṇapāṭha*, *Dhātupāṭha*, *Lingānuśāsana* and *Uṇādi*.
2. It does not possess the *Uṇādi prakaraṇa*, which is found in the *Bṛhadvṛtti*.
3. Amōghavṛtti enumerated all the *Gaṇas* except the *Idhādigāṇa*.
4. It follows more or less the *Kāśika*.
5. Śākaṭāyana informs in the sūtra 2.4.182, that Pre-Pāṇini grammarian Apasala's vyākaraṇa was divided into eight chapters [*Jinamanjarī*, ed. S. A. Bhuvanendra kumar, 12-2-, octo. 1995 : pp. 80-81].

4.7. **Mahāvīracārya** (C. 850 C. E.) of *Gaṇitasāra - samgraha*, a protege of Amōghavarṣa-I, was the principal mathematician of not only the Rāṣṭrakūṭa times, but also of Kārṇāṭaka.

4.7.1. It is believed that Mahāvīracārya was also one of the tutors of Amōghavarṣa. In the *Gaṇitasāra-samgraha* of Mahāvīracārya it is stated that the subjects under the rule of Amōghavarṣa were happy, and the land yielded plenty of grain. The author has this benediction : 'may the kingdom of this king (Nṛpatuṅga-Amōghavarṣa), the follower of Jainism ever increase far the wide'. Amōghavarṣa had Śarva as his first name and Nṛpatuṅga, Dēva, Cakrikā-bhanjana were his other aliases.

4.7.1.1. Mahāvīracārya has given an account of some coins, weights and measures of the Rāṣṭrakūṭa time which is invaluable record for the students of history. He has



mentioned different varieties of weights and measures where grain, gold, silver and metal were used with the terms that were current during mid 9th cent. C. E. Mahāvīrācārya says that two *Drakṣus* (*Drachma* - a Greek name), were quivalent to one *Dīnāra* (*Dīnārieus* - a Roman coin), and two *Dīnārās* were equal to one *stātēra* (stater).

4.7.2. *Gaṇitasāra samgraha* is an exceptional work on Indian Mathematics, simpler than the work of Brahmagupta. It deals with geometrical progression. Mahāvīrācārya has vividly specified the universal utility of mathematics :

In all transactions which relate to worldly, vedic, or other similar religious affairs, calculation is of most use. In the science of love, in economics, in music and in drama, in the science of cooking, in medical science, in architecture, in prosody, poetries and poetry, in logic and grammar, and in relation to all that constitutes the peculiar value of the arts, the mathematics is held in most high esteem. In relation to the movements of the sun and other planets, in eclipses, in conjunction of the planets, in problems related to direction, position, once time, in the moon's phases, indeed in all these, the use of mathematics is most accepted. The number, the diameter, and the perimeter of islands, oceans, and mountains; the dimensions of the habitations and halls belonging to the inhabitants of the world, between the worlds, of the *vyotirlōka*, of the world of gods and of hell-dwellers and other miscellaneous measurements etc., - all these are known through mathematics. The configuration of living beings, the span of their lives, their journeys and dwelling together, etc., are all dependent upon mathematics. What is the use of saying much? Whatever there is in all the three worlds with living or moving and non-moving beings cannot be comprehended without mathematics.

[*Jinamanjari*, vol. 19. No. 1. April 1999, special number on Jaina mathematics theme guest ed. Padmavatamma. Gupta, R.C., 'Intro' to Jaina Mathematics].

4.7.3. *Gaṇitasāra - samgraha* establishes the existence of the Jaina School of Mathematics in South India. Prof. L. C. Jain and Padmāvatamma substantiate it : "(Gaṇitasāra-samgraha) was full book on practical mathematics. He (Mahāvīracārya) was the first mathematician in the world to recognise the imaginary qualities. Most of his formulae may be seen in other forms in the Digambara Jaina texts on the *karma* theory. Formulae given in the commentary of the *sūryaprajñapti* deserve special attention" [*Jain Journal* : 19-1, April 1999 : pp. 22-23].

4.8. **Indranandi** (C. E. 930), an ascetic - scholar of greater eminence, has authored some works in Sanskrit. As a native of Mānyakhēṭa, he studied and stayed at Maḷkhēḍ Jaina lamasery, which was truly a nursery of productive talents of the age of Rāṣṭrakūṭas.

4.8.1. Indranandi has authored the following works in Sanskrit : *Samayabhūṣaṇa*, *Śrutāvatāra*, *Nītisāra*, *Śrutapañcamī*, and *Jvālāmālīni-kalpa*. Among these works *Śrutāvatāra* is in wide circulation, because it has chronologically recorded an authentic list of the pontiffs of Jaina order. For a study of the details regarding Jaina monachism, Indranandi's work is a must. So, *Śrutāvatāra* has an important place of honor in the history of Jainism.

4.8.2. Indranandi was so felicitous in Jaina philosophy of non-absolutism that Nemicanḍra Siddhānti, noble Pope of the Jaina Vatican Śravaṇabelagoḷa, has referred to Indranandi with a distinct epithet of '*Śrutasāgara-pāragāmi*', proficient in Jaina scriptures.

4.8.2.1. *Jvālāmālīni-kalpa* his last work was completed at Mānyakhēṭa in śaka 861 on the Akṣaya tṛtīya tithi corresponding to C. E. 939, when Kṛṣṇarāja-III was on his throne. Indranandi has made this point clear in the *praśasti* colophon :

aṣṭāsatasaiika ṣaṣṭi pramāṇa  
 śaka samvatsarēṣpatitēṣu  
 śrī Mānyakhēṭa kaṭakē  
 parvaṇyakṣaya tṛtīyāyām  
 śatadala sahita catuśśata  
 pariṇāma grantha racanayāyuktam  
 śrī Kṛṣṇarāja rājyē samāpta=  
 mētanmatam dēvyāha

4.8.2.2. Indranandi was the preceptor of Ponna (C. E. 965), poet-laureate of Kṛṣṇa-III, and one of the 'three gems' of Kannaḍa literature. Ponna proudly recalls that he was a student of celebrated Indranandi, from whom he learnt the art of poesy and dexterity in debate, in one of his stanzas of Śāntipurāṇa. Indranandi was adept in Prakrit, Sanskrit, and Kannaḍa. He lived and wrote during the period of Indra-III, Amōghavarṣa-II, Gōvinda-IV, Amōghavarṣa-III and Kṛṣṇa-III.

4.8.2.3. *Jvālāmālinīkalpa* has a Kannaḍa commentary supposed to be an auto-commentary of Indranandi : 'The work is a rare specimen of an early Sanskrit work commented upon in Kannaḍa. The name of the commentator is not disclosed, but it is not impossible that Indranandi himself added a Kannaḍa commentary' [Pancamukhi, R. S. : Progress of Kannaḍa Research in Bombay province from 1941-46 : p.25].

4.8.2.4. Of his other earlier works, Indranandi composed the famous Śrutāvatāra in C. E. 930.

4.8.3. Kandarpa and Guṇandai, were Indranandi's senior preceptors teaching in the monastery of Maḷkhēḍ, who were active in C. E. 900. During their discourses, Kandarpa erudite scholar preceptor, narrated to his pupil cum confrere Guṇanandi the theme of *Jvālīnīkalpa*. Indranandi, a junior to them, had the benefit of listening the converse, which prompted him to put it in writing.

4.8.4. "The *Jvālīnī-kalpa* gives an interesting story of the beginning of this cult. It states that Helācārya of the famous Drāviḍa saṅgha first started her worship on the summit of the Nīlgiri hill near Hemagrāma in the south in order to remove the bad influence of an evil spirit, known as *Brahmarākṣasa* who had overpowered his lady disciple Kamalaśrī. After continuous meditation for a number of days he succeeded on the 7th day, when the goddess appeared and asked him to write an incantation on a sheet of iron to emancipate her from the influence of evil spirit. She also advised him to systematise the occult practices for achieving all the earthly and heavenly blessings" [Singh, R. B. P. : 1975 : 53].

4.8.5. *Jvālīnī-kalpa*, a tantric text, specifies the formulae and spells invoking the deity to rest in an image to receive worship. Goddess Jvālīnī after invoked with proper worship is supposed to bestow the worshippers superhuman powers by which a person could be controlled, enmity evoked/eradicated, an evil could be averted *et cetera*. Thus, Indranandi is primarily responsible for a methodical exposition of the occultlore in Kaṇṇāṭaka through this treatise. Malliṣeṇa and other men or letters were influenced by the line of thought of Indranandi.

4.8.6. Indranandi has recorded some orthodox and heterodox Jaina schools and sects. According to him the authors, mentioned beneath, represent orthodox school of thought : Bhadrabāhu, Śrīcandra, Jinacandra, Gṛdhrapiṇḍha, Lōhācārya, Ēlācārya, Pūjyapāda, Simha nandin, Jinasēna, Vīrasēna, Guṇanandi, Samantabhadra, Kumbha, Śivakōṭi, Śivāyana, Viṣṇusēna, Guṇabhadra, Akalaṅka, Sōmadēva, Prabhācandra, Nemicandra etc.

4.8.7. Indranandi's mention of five sub-sects of the Jaina church in his *Nītisara* is of historical significance :

Gopucchakah śvetāvāsā Drāviḍō Yāpanīyakah  
Nihpicchaśceti pañcaite Jainābhāsah prakīrtitah

It gives an idea of how the contemporary sects and subsects, within the fold of their own religion, reacted to one another. It provides valuable data about the Yāpanīya saṅgha that was prevalent and enjoying high status in the Rāṣṭrakūṭa empire.

4.9. **Sōmadēvasūri**, distinguished productive talent of the age, was a monk disciple of Nēmadēva of Dēva-saṃgha, a cohort of Mūla-saṃgha the original congregation, and one of the four ecclesiastical orders of the Digambara synod in the south. Mahēndradēva was his elder brother in the sense of a senior confrere. Monk Mahēndra is the selfsame Mahēndra Paṇḍita of Koṇḍakunda *anvaya* and Desiga - gaṇa who figures in an inscription of C. E. 950, from Narēgal [Gadag Dt. SII. XI-i. 38. 950. p. 23]. Sōmadēva has provided bits of information in the *praśasti*, the colophon, about his life, lineage, teachers, benefactors and patrons. He started his career as a court-scholar of Mahēndrapāla-II, the Pratīhāra monarch of Kanauj, where he authored the Nītivākyāmr̥ta in C. E. 957, and the Trivarga- *Mahēndra - Mātali-Jalpa*. On the request of Baddega, the duchy of Vēmulavāḍa, Sōmadēva migrated to south.

4.9.1. Sōmadēvasūi composed *Yaśastilaka* of surpassing excellence in śaka 881, siddhārti caitra Madana-Trayodaśi, corresponding to C. E. 959-60, the date synchronising the Rāṣṭrakūṭa emperor's victorious camp at Mēlpāṭi (Mēlpāḍi : North Arcot/Citoor Dt.). Kṛṣṇa-III, repulsing the Pāṇḍyas, the Simhaḷa, the Auca, the Cērama etc, had camped at Mēlpāṭi. Baddega-II (C. E. 955-65), elder son of Arikēsari-II (C. E. 930-55), crest jewel of the *māṇḍalikas*, Dukes under the Rāṣṭrakūṭas, commissioned the work of *Yaśastilaka* (Yaśodhara-carita), an unmatched classic of its type, composed in chaste Sanskrit. It was composed and completed at Gaṅgādharam (AP : Karimnagar Dt) *olim* Gaṅgadhārā, a subsidiary metropolis, near the Vṛṣabhādri, more widely

known as Bommalaḡuṭṭa. Handiqui's identification of Gaṅgadhāra with Gaṅgāvati in the Raicūr Dt of Kaṛṇāṭaka is not correct.

4.9.2. Sōmadēva flourished as a court-poet of the Cālukyās of Vēmulaṡāḡa *olim* Lēmulaṡāḡa (Sk. Lēmula pāṭaka/Lembulaṡāḡa/Lēmulaṡāḡa) feudatories of the Rāṣṭrakūṭas. *Yaśastilaka*, composed in *campū* style on the model of Prakrit Jaina works, stands unsurpassed in many respects. Exploiting the creative dimensions of *campū* style and form, the standard *Yaśastilaka*, in prose and verse, Sōmadēva took it to sublime heights : 'It represents a lively picture of India at a time when the Buddhist, Jaina and Brahminical religions were still engaged in a contest that drew towards it the attention, and well-nigh absorbed the intellectual energies of all thinking men' [Peterson's Report, 1., p. 33]. It is said that his prose vies with Bāṇa and his poetry with that of Māgha.

4.9.3. *Yaśastilaka*, a *mahā-kāvya*, great-poem, portrayed on a broad canvas of eight parts dealing with various subjects. The story of prince Yaśōdhara and his cycle of births, most popular theme in Jaina narrative lore, is the nucleus of the epic. Befittingly, this portion is popular as Yaśōdhara-mahārāja-carita. The character of Amṛtamati, queen-consort of Yaśōdhara is portrayed in such a way that it turns out to be the core of the story. Ever since K. K. Handiqui published his researcher on the historical and cultural importance in his famous work '*Yaśastilaka and Indian culture*', Sōmadēvasūri is very often referred *cum laude*, with the highest praise, by the Sanskrit scholars and philosophers :

'Somadeva has shown an encyclopaedic genius that a scholar to-day could reconstruct all shades of Vedic, Agamic, Tantric and popular thought and wisdom current in the time by dint of patient research on this work. There is nothing secular or religious, social or political, that escapes the far

flung net of the great author. It can be regarded as a unique work in Sanskrit literature'. [Krishnamoorthy, in - The Rastrakutas of Malkhed, (ed). Gopal. B. R. : 1994 : 395].

4.9.3.1. The last chapters, six to eight, of Yaśastilaka are known as *Upāsakādhyana*, 'readings for lay men', i.e., an authentic text for the lay votaries of Diagambara tradition, enjoying the status of an independent text. While denouncing the delusion pertaining gods, Sōmadēvasūri criticizes the alleged divinity of the popular gods. He shuns superstitious practices such as making food offerings to the manes, worshipping trees, touching the tail of a cow with the belief that such acts avert disasters. He adverts to the different methods of uttering the Jaina formula, including the popular one, consisting of 35 letters.

4.9.3.2. *Nīti-Vākyāmṛta*, nectar of political sayings, exhaustive treatise of polity in 32 chapters in *sūtras*, easily stands on par with *Artha śāstra* of Kauṭilya (Cāṅkya/ Viṣṇugupta?). Yaśastilaka can be considered as the *coup demaitre*, master stroke, and Nītivākyāmṛta can be regarded as *coup d'etat*, political stroke of poet Sōmadēvasūri. Incidentally, it may be mentioned here that S. R. Goyal has argued that Artha-śāstra is a work of a Jaina monk. Sōmadēva's cognition on Indian *nīti*, polity, or *rājadharma*, statecraft, is amazing. His wealth of material has made the work a notable contribution to the theory and science of politics, and the political significance of the work needs no exaggeration. This political treatise deals with neither on Jaina ethics nor on *syādvāda* philosophy, the doctrine of qualified assertion, though authored by a Jaina litterateur. Critics have voted Nīti-Vākyāmṛta as the *chef d'oeuvre*, masterpiece of Sōmadēva.

4.9.4. Sōmadēvasūri authored the famous *Nīti-vākyāmṛta*, avowedly nonsectarian work, to advice princes like Kṛṣṇa, Baddega-II Arikesari-III (966-75), and

Mārasimha-II, on how best to govern their kingdoms. The author has the following benediction about the work : this righteous policy brings forth the fruits of all efforts of human existence, fulfillment of worldly needs, desires and attainment to salvation. His predecessors, Jinasēna-II and Guṇabhadra of *Mahāpurāṇa* fame, and Hēmacandra of *Laghvarahanīti*, had bestowed thought on political philosophy. However, it is Sōmadēvasūri who summed up the current political wisdom in a striking manner, furnishing many valuable details of administrative setup, such as the appointment of ministers, Talārakṣas, and aṣṭādaśa-Pradhānas. Local taxes were collected by the *maṇḍalīkas*; at the time of coronation of the *rāja* king and *yuvarāja*, the heir-apparent, *paṭṭa-bandhan* was done.

4.9.5. Scholars have emphasised the significance of the work and its *sūtras* in which Sōmadēvacārya has contrived to amalgamate utmost concision with considerable perspicacity of expression. Nītivākyāmṛta has been translated into Italian. Famous Kannaḍa authors Brahmaśiva (C. E. 1175) and Cidānanda (C. E. 1680) have been deeply influenced by this work. Neminātha (C. 13th cent.) has written a Kannaḍa commentary on Nītivākyāmṛta. It deals with the values of life, the *saptāṅgas*, the seven limbs of the state, diplomacy, general envoy, spy, the minister, judiciary, preceptor, war and peace - which go to confirm that Sōmadēva was an author of extraordinary genius.

4.9.5.1. Sōmadēva was a prolific author. His other extant works are the *Ṣaṇvati-prakaraṇa*, the *Trivarga mahēndra - Mātali-jalpa*, the *Yukti-cintāmaṇi-stava*. Of these, *Trivarga-mahēndra-mātalisanjalpa* is in the form of a dialogue between Indra and his charioteer Mātali on *dharma*, *artha*, and *kāma*, a work on the science of polity which can be considered as an appendix to Nītivākyāmṛta.



The Sindhūra-prakarana, the Adhyātma-Taraṅgiṇi, the Syādvādōpaniṣat and Siddhiprada - are the other works either not extant or still hidden in *bhaṇḍāras*. Thus, Sōmadēvasūri was a poet, philosopher, epistemologist, pontiff, well-known in the theory of political, science, and a dialectician of considerable merit.

4.9.6. Analogous to Jinasēna, Guṇabhadra, and Ajitasēna, a contemporary patriarch, Sōmadēva exerted deep and erudite influence upon the ruling monarchs. During the three productive decades between C. E. 950 and 980, Sōmadēva was considered as the egregious political thinker. He was to Kṛṣṇa, the Rāṣṭrakūṭa emperor, what Jinasēna was to Amōghavarṣa-I. Thus, his influence was not confined to the courts of the lieges only. His preponderance extended from Mānyakhēṭa the metropolis, to Vēmulaṇḍa in the east and to Gaṅgavāḍi in the south.

4.9.6.1. According to the authentic details recorded in the Koppaḷ inscription No. 34, discovered and edited by me, Sōmadēva lived to see both the wax and wane of the Rāṣṭrakūṭa kingdom which was liquidated in C. E. 973-74. The above Sanskrit epigraph in two parts, has the following information :

1. Sōmadēva had the cognomen of vāk-kallola-payōnidhi, kavirāja-kunjara, gadya-padya vidyadhara-cakravartti, vādīndra-kālānala, tārīka-cakravartti.
2. Nēmidēva and Mahēndradēva were his spiritual frairs.
3. He was versatile in poetics, dramaturgy, poetry, grammar and state craft.
4. He was praised by Kṛṣṇa-III and Nalambāntaka, i.e., Mārasimha-II (961-73/74).
5. Sōmadēva paṇḍitadēva died on 2.10.984 Thursday at Koppaḷa by the rite of *sallekhanā* [Nagarajaiah, Hampa: Jaina Corpus of Koppaḷa inscriptions x rayed : 1999].

4.9.7. Some scholars are of the opinion that Sōmadevasūri was originally a saint from Bengal, since it is mentioned in an inscription that he belongs to the Gauḍa samgha. But this suggestion lacks substantive evidence either from epigraphy or from literature.

4.9.7.1. Three eminent literary luminaries, Ponna (C. E. 960), poet-laureate of Kṛṣṇa, Puṣpadanta, a mahākavi of Apabhramśa literature, and Vādigaṅga Bhaṭṭa, courtier, statesman-scholar and a grammarian of the Gaṅgavāḍi principality, were contemporaneous to Sōmadēva. Vādirāja and Vādībhasimha, illustrious Jaina ascetics and authors, were disciples of Sōmadēva; the former has authored *Yaśōdhara-carita* in Sanskrit and the latter *kṣatra-cūḍāmaṇi* also in Sanskrit, both the works bearing the stamp of their revered *guru*.

4.9.8. Baddega (Vaddega/Vādyega/Bhadradeva) a scion of the Calukyas of Vēmulavāḍa and son of Arikēsari-II, was *sāmanta* (governor) of *sapāda-lakṣa-kṣiti* country, i.e., Vēmulavāḍa. At the instance of his teacher Sōmadēvasūri of the *Gauḍa-samgha*, Baddega, *cālukya-kula-bhāskara*, founded a Jaina shrine called Śubhadhāma-Jinālaya exclusively for Sōmadevasūri at Lembuḷa pāṭaka, his metropolis. For the maintenance of the sanctuary, Sōmadēvasūri, poet of surpassing excellence, was endowed with Vanikaṭupulu village in Kuttumvṛtti which belonged to Rēpāka-12 of Sabbisahasra division by Arikesari-III. Sōmadēva continued to live during the reign of Arikēsari-III, son of Baddega, who granted the author a village of the name of Vanikaṭupula for the up keep and repairs of Śubhadhāma-Jinālaya built by his father, in C. E. 966. There are no traces of this Jinālaya at present at Vēmulavāḍa, excepte the broken pillars and statues of the old temple which are now kept in the Rājarājēśvara temple. On the pedestal of a Jaina image, kept in this temple, an inscription of king Baddega is engraved [ARIE 1945 - 52, p.4].

4.9.8.1. The post-obitum epitaph of Indra-IV dated C. E. 982, composed in standard Sankrit language, erected on the crest of Candragiri hill at Śravaṇabelagoḷa, may have been authored by Sōmadēvasūri; circumstantial premises lend support to this conjecture.

4.9.8.2. Scholars have lauded Sōmadēva profusely with encomiums worth quoting :

1. "The *Yaśastilaka* is in itself a work of true poetical merit, which nothing but the bitterness of theological hatred would have excluded so long from the list of the classics of India" [Peterson].
2. "Much bloodshed would have been avoided and Europe would have been spared infinite misery, if during the last years Somadeva's wise rule had always been followed - 'Military authorities should not be authorities in (political) counsels" [M. Winternitz].
3. "He is one of the most versatile talents in the history of Indian literature, and his masterpiece *Yaśastilaka* reveals the manifold aspects of his genius. He is a master of prose and verse, a profound scholar with a well-stocked memory, an authority on Jaina dogma, and a critic of contemporary philosophical systems. He is a close student of the art of the government, and in this respect his *Yaśastilaka* and *Nītivākyamṛta* supplement each other. He is a redactor of ancient folktale and religious stories and at times shows himself an adept in dramatic dialogue.

4.9. Last but not least, he is a keen observer of men and manners. The position of Sōmadēva is, indeed, unique in Sanskrit literature. [K. K. Handiqui]. his poems disprove the general misconception that Jaina works are a literature of philosophy and religion and establish that Jaina poems are of pure literature.

4.9.1. There were many other frias scholars who had made the Rāṣṭrakūta eon an *EI Dorado*, heaven on earth, for Jainism. Prabhācandra-I (C. 800 C. E.), pupil of Akalaṅka, Māṇikyanandi and Padmanandi. He composed *Candrōdaya-Mārtanda*, which is cited by Jinasena-II. Prabhācandra-II, a later author was contemporaneous of king Bhōja and Āvidhakarṇa Padmanandi.

4. "Sōmadēva was a great Sanskrit writer. Besides his famous *Yaśastilaka champu*, he wrote many other works including a tratise on *rājanīti* called the *Nīti-vākyāmṛitam*. Sōmadēva cultivated a highly ornate style replete with *Śabda* and *artha alaṅkarāras*. Sōmadēva's *Yaśastilaka* is well stocked with interesting information on all possible subjects which makes it an in dispensable aid to the historian of mediaeval Inida" [Venkataramanayya, N : 1953 : 46].

## CHAPTER - 5

### KANNAḌA LITERATURE



5.1. "There is scarcely any province of Indian literature in which the Jains have not been able to hold their own. Above all, they have developed a voluminous narrative literature, they have written epics and novels, they have composed dramas and hymns; sometimes, they have written in the simple language of the people, at other times they have competed, in highly elaborate poems, with the best masters of ornate court poetry, and they have also produced important works of scholarship". [Winternitz, M : History of Indian Literature, vol. II. : 1933 : 483].

5.1.1. The above statement holds good and appropriately sums up the attempts of Jaina authors in KannaḌa, Sanskrit and Prakrit literature in the years of Rāṣṭrakūṭa rule. Infact, a brief chronicle of Jaina literature will be in defense or an expansion of the above statement. Jainism had deeprooted in the fertile soil of Karṇāṭaka, under very favourable circumstances, before the Rāṣṭrakūṭa's could become the sovereigns. Jains had become the warp and the woof of all fields. In brief, they had contributed immensely to the enrichmentment of Karṇāṭaka's heritage in various branches of knowledge. The inspiration generated by Jainism and Jaina intelligence has been a factor of inestimable value in the out growth of language and literature, both religious and secular.

5.1.2. In addition to the Jaina literature in Kannada language being very extensive and cover a wide range of subjects, highest number of Jaina works and inscriptions are found in Kaṇṇaṭaka. Kannada language, spoken by about 40 million, is one of the 26 Dravidian languages in the south. It possess oldest literature, perhaps as ancient as Tamil, and in the temporal terms only next to Sanskrit and Prakrit. The development of Kannada language, literature, and literary forms, both religious and secular, owes its allegiance to the works of Jaina scholars of yore. A strong impetus to Kannada literature came from the language and literature of the north, both Sanskrit and the dialects of Prakrit being notable. Generally, the incentive originated from the works of both Jaina and non-Jaina authors. But, mainly the authors of Jaina church and the works for the propagation of the creed, motivated Kannada poets.

5.1.3. Kannada language in the early epigraphs of the period of the Gaṅgas, the Cālukyas of Bādāmi, and the Rāṣṭrakūṭas, of which specimens are extant from fifth to the tenth century in particular, was not the same as that of the present day. Language of the literary works, available from the early ninth century, and onwards upto 12<sup>th</sup> cent., has also changed considerably. Kannada language of the early period is called old-Kannada and the ancient authors were proficient in old-Kannada and its literary style. For the sake of convenience to assess its changes in the course of its annals which stretches over a millenium and half, literary scholars, based on the linguistic evidences, have marked four stages :

Pre-old Kannada period : from the beginning of the fifth cent. C. E. to the end of 8<sup>th</sup> cent.

Old-Kannada : from the beginning of ninth cent. C. E. to the end of 12<sup>th</sup> cent.

Post-Old Kannada or Middle-Kannada period : from 12<sup>th</sup> cent. to 18<sup>th</sup> cent.

Modern Kannada period : from 18<sup>th</sup> cent. onwards.

5.1.4. A characteristic of the literary style of the authors of the period of Old Kannaḍa was its extraordinary amount of polish and refinement. All the authors were Jains, who had Prakrit and Sanskrit literature as their prototype. The period upto fifth century was the period of ploughing the fertile land of Kannaḍa language, up to eighth cent. was the period of sowing the seed, and ninth cent. onwards was the age of longeval dynamism of reaping a rich harvest. The magnitude of Kannaḍa literature can not be comprehensively condensed in a few pages. Only succinct account of Nirgrantha literature of the Rāṣṭrakūṭa epoch is attempted in the following pages.

5.1.5. Kannaḍa literature of this eon was completely dominated by the connoisseurship of Jaina authors without any exception. Jaina authors did not confine to the traditional religious literature of their own faith. With their typical catholicity they were alive to the best from all quarters and sources. They had greater regard for Vālmīki, Vyāsa, Bhāsa, Guṇādhya, Kālidāsa, Bhavabhūti, Bāṇa, Māgha, Bhāravi, Bhaṭṭa-Nārayaṇa and a host of major and minor talents. Jaina men of letters did not hesitate to imbibe and emulate these intellectual giants or even freely translate/adopt the works of Sanskrit into Kannaḍa. *Kavirājamārga* (C. E. 850), second earliest work extant, betrays clear traces of Sanskrit *Kāvya-darśa* (Daṇḍin) and *Kāvya-lankāra* (Bhāmaha), in the idiom of Kannaḍa, a Dravidian language.

5.1.6. In the field of general literature of non-sectarian nature, works of Jaina authors are of high rank. Among such works, *Vikramārjuna-vijayam* (Pampa), *Bhuvanaika-Rāmabhyudyam* (Ponna), and *Sāhasa-Bhīma-vijayam* (Ranna) are most outstanding. A broad survey of Jaina literature of the Rāṣṭrakūṭa age would indicate that royal patronage and religious fervour proved to be two primary factors that promoted and prompted the literary animation.

Geographically, the region of the modern North Karnāṭaka was more prolific of the *śramaṇa* faculty during this period.

5.2. Jaina authors of this age were equally proficient in all three languages of Prakrit, Sanskrit and Kannada. Jaina authors had a number of titles too. Most of them are recorded in their works. Some of the *praśastis* were common. But, each poet had distinct and peculiar *birudas* of his own. The epithet of *ubhaya-bhāṣā-viśārada* was not unusual, whereas *kavi-cakravartti* was rare. Only four poets-Ponna, Ranna, Janna and Brhamaśiva had this unique distinction and all of them were Jains. A few of them like Pampa, Ponna, Jinavallabha, son of Pampa, were versed in Telugu also. It is said that Ponna has authored the earliest work in Telugu language. Pampa was poet-laureate of Vēmulaṣāḍa kings who were holding Telugu speaking area also as their fief. Therefore, Pampa was obviously conversant in Telugu. This assumption is ratified by the fact that Jinavallabha, his younger brother, has composed the famous charter of Gaṅgādharam in C. E. 950, in three languages of Sanskrit, Kannada and Telugu, perhaps the only poet to do so. From inscriptions it is established that there were few Jaina families in Andhradeśa who had Telugu as their mother-tongue. Besides, those who were placed in the bilingual border regions were freely knowledgeable in both Telugu and Kannada, whichever of the two be their mother-tongue. Vēṅgi, a buffer region, was a sweet-home of many Jaina families of warriors and of authors, during the Rāṣṭrakūṭa times. Pampa, Ponna, Nāgavarma originally belonged to *Vēṅgi-Viṣaya*, but preferred to author in the pure and plithy Kannada, that too in the dialect spoken in and around Puligere, the modern Lakṣmeśvara.

5.2.1. In the Rāṣṭrakūṭa period some memorable Brāhmin families accepted Jaina faith on their own accord, mostly in the region of Kamme-nāḍu in Vēṅgi-viṣaya. Among



them, Nāgamayya, lord of Puṅganūr, was prominent. Nāgamayya of Kaunḍinya *gōtra*, knowledgeable and trained in many discipline, was an ardent follower of Jinacandra *muni*, an accomplished Jaina saint. His two sons, Mallapayya (Mallapa) and Punnamayya, started their career as officers in the Rāṣṭrakūṭa army and later they shifted their loyalty to Tailapa-II. *Dānacintāmaṇi* Attimabbe, a celebrity, was the daughter of Mallapa and grand daughter of Nāgamayya. Bhīmapayya, father of *Ādi-kavi* Pampa, and Joyisasiṅgha, father-in-law of Bhīmapayya, both were neophytes to Jainism. Vādighanghala alias Muñjārya, a savant and protege of Būtuga and Mārasimha, a proselyte, was versatile Jaina scholar. Puṣpadanta, one of the greatest of Prakrit authors, was a Jaina convert. Kannaḍa literature was on the threshold of stepping out of the commentary phase. The period of writing commentaries on *Tattvārtha sūtra* of Umāsvāti had preceeded the stage of classical literature in Kannaḍa language. By the time Amōghavarṣa-I could succeed to the throne in the early decades of ninth cent. C. E., Kannaḍa literature had entered the plane of epics and classics, with Sanskrit and Prakrit as its backdrop. Kannaḍa authors ransacked the literary riches of Sanskrit and the opulence of Prakrit poems, that was easily obtainable at their doors.

5.2.2. Jaina authors of this period made most valuable contribution to Sanskrit and Prakrit literature. Jainas had by this time opted to Sanskrit and the regional languages, by consigning Prakrit to secondary place. Ever since the skillful Umāsvāti wrote *Tattvārthasūtra* and Jaṭāsīmha nandi composed *Varāṅga caritam* in Sanskrit, Jaina literary genius authored some important polemical works also. The Rāṣṭrakūṭa empire was a nest of singing birds comprising illustrious Jainas. This is indicative of the flourishing state of *śramaṇa dharma* in this age. Jaina men of letters could

spread their gospel through Kannada language of the state. The main theme of Rāmāyaṇa, Mahā-Bhārata, Bṛhat-kathā (Guṇāḍhya), Ārādhana (Śivakōṭi) and Mahāpurāṇa was initiated into texture of Kannada fabric by the Jainas who were radical in their approach. Epic, classic, prose, verse and works of other genre was their model.

5.2.3. The period of Amoghavarṣa was the golden age for the Rāṣṭrakūṭas which augmented palmy days for Jainism. Virasēnācārya completed *Dhavalā-Tīkā*, his *chef d'oeuvre*, masterpiece, in C. E. 816. As a consequence of it Nṛpatuṅga got the cognomen of *Atiśaya-Dhavalā*. Jinasēna-II was the respected partriarch whose holy feet were worshipped by Amōghavarṣa. Jinasēna continued and completed his commentary *Jayadhavalā* on the Jaina-Āgama, authored *Ādipurāṇam*, first part of the greater Mahāpurāṇa, and *Pārśvābhyudaya*. The royal court of Amoghavarṣa was adorned with Śakaṭāyana, eminent grammarian and Mahāvīracārya, renowned mathematician. They were the masters who moulded the monarch's religious life. Amōghavarṣa found solace by retiring to a Jaina monastery more than once in the course of his long reign [Sastry, K. A. N. : 1958 : 426, Altekar, A. S. : 1934 : 89]. He also authored a small Jaina catechism entitled *Praśnottararatnamālikā*, jewel wreath of question and answers.

5.2.3.1. Some of the Jaina authors were *savya-sācis*, equally at ease, both on the war field and to drive a quill. Pampa, Ranna, Śāntinātha and Janna started their career as soldiers and shifted their genius and creative faculties to compose copiously creditable works and poems, and rose to the status of poet-laureateship. Jaina authors elevated Kannada to a literary level not previously achieved. Abundantly admirable Jaina generals like Śrīvijaya, Būṭuga, Śankaraṅga, Baṅkēśa, Mārasimha, Cāmuṇḍarāya,

Gaṅgarāja placed Karṇāṭaka on a pedestal that was held in high deference.

5.2.4. The Rāṣṭrakūṭas ruled greater Karṇāṭaka, the expansion of which was their own achievement. With their political will, dazzling victories, dauntless courage, Karṇāṭaka stood as a territorial unit. Political sway and cultural impact of Karṇāṭaka, during this epoch, extended to the regions beyond her geographical boundaries. Karṇāṭaka culture traversed to the rivers Narmadā and Gōdāvarī belt. Definitely, in the matters of scholarly pursuits, religious faiths, and philosophical thoughts, the wake of political expansion followed other influences. Impact on the socio-economic life, cultural factors, expanded in all directions of the vast kingdom. Kannada from its initial stage. Its Rāṣṭrakūṭa dynasty was in the grip Kannada affinity was cemented after their association with the Gaṅgas.

5.2.4.1. Very many lithic records of the Rāṣṭrakūṭas are written in Kannada script, and many of them are in Kannada language also. Their love of Kannada was so deep rooted that they were not embarrassed to fix their Kannada epigraphs beyond the boundaries of Karṇāṭaka. An inscription of Kṛṣṇa-III, composed in ornate Sanskrit literary style, engraved in Kannada found at Jūrā [Mahārāṣṭra : Jabalpur Dt] validate their zeal for Kannada. The Rāṣṭrakūṭa's of Gujarāt have used Kannada for the sign - manual in the Sanskrit records. Personal names like Ariga, Asaga, Baddega, Khoṭṭiga, Gojjiga, Naraga, Gōvindara, Kannara, Rēvakanimmadi *et cetara*, substantiate the influence of Kannada in this age. There are other corroborative evidences to prove it beyond doubt.

### Early Āgama literature in Kannada

5.3. A proper understanding of the scope and

significance of *Dhavalā Tīkā* that appeared in the Rāṣṭrakūta eon, needs a brief introduction of its background. Therefore, with an intention of facilitating the novice, following material is provided.

5.3.1. The volume of *Jaina-āgama*, canonical literature that developed in Sanskrit and Kannada, in Kaṇṇaṭaka is very vast and can not be reviewed here in its entirety, except noting the names of the major authors/commentators. The literature of *syādvāda* philosophy, the doctrine of qualified assertion, takes off from the great Umāsvāti's *Tattvārthasūtra*, the best known digest among the manuals of Jainism. There are three score and more commentaries on this ancient primordial text. So far published portion itself covers over 5000 pages. The early commentaries were in prose and the verse was yet to follow.

5.3.1. The task of writing comm. on *Tattvārtha-sūtra*, refining and restating the doctrines enunciated earlier, went on slowly but steadily from generation to generation. The most significant and best known works in the later derivative literature are from Kaṇṇaṭaka. Umāsvāti is held in high regard by the Nirgranthologists, and *Tattvārthasūtra* has widely influenced for over a thousand years. *Gandha-hastimāhābhāṣya*, the earliest and fore runner of the commentaries, attributed to Samantabhadradēva is not extant, but some of the later authors have sought in their own way to determine the size of the lost text as of 96,000 verses.

5.3.1.2. Among the extant works, outstanding being the classic expositions of Pūjyapāda, Akalaṅka and Vidyānanda. These esteemed and elaborate commentaries are in Sanskrit. The period between C. E. 350-950 was the age of many celebrated commentaries by eloquent scholars. The learned pontiffs in the reign of the Gaṅga kings had scholar pupil who became authors of repute.

5.3.1.3. The earliest works known in Kannada language belong to this group of Jaina commentaries. Fixing the exact date of some of the early ācāryas and authors has posed certain problems. Without going into the details of those scholastic discussions, I have chosen to mention the nearest and reasonably a safe date, wherever such controverseries are involved.

5.3.2. Tumbalurācārya wrote a voluminous comm. *Cūdāmaṇi*, the head-jewel, consisting of 84 thousand verses in Kannada language; and, an appendix for the sixth part, called the *mahā-bandha*, of ubhayasiddhānta, consisting of another 7000 verses. Totally this *Cūdāmaṇi* comm. on *ubhaya-siddhānta* consisted of (84+7) 91,000 verses, by any standard is a great feat of an author, who achieved it in Kannada language, in and around 4<sup>th</sup> - 6<sup>th</sup> cent. C. E. Indranandi in his *Śrītatātāra* (C. E. 930), Cāmuṇḍaraya in his *Cāmuṇḍarāya-purāṇa* (C. E. 978), Dēvaṇandara in his *Rājāvali-Kathāsāra* (19<sup>th</sup> cent.) and Pūjyapadacarite (19<sup>th</sup> cent.), chronologically, narrate the tradition and history of how the redaction of the primordial scripture took place. Bhaṭṭa-Akalaṅka, in his *Śabdānuśāsana*, a Kannada grammar written in Sanskrit language (early 16<sup>th</sup> cent.) has considered *Cūdāmaṇi* the greatest work in Kannada language.

5.3.2.1. Śrīvardhadēva, an author of about 6<sup>th</sup> - 7<sup>th</sup> cent. different from Śāmakunda and Tumbalurācārya, definitely a later author to both of them, also wrote a *Cūḷāmaṇi* olim *Cūdāmaṇi*. What is important is that it was a *kāvya*, a poem and not a comm. Its title has lead the scholars into confusion, as a consequence of which, some have even mistaken Tumbalurācārya and Śrīvardhadēva to be one and the same. But the three nomens are variants.

5.3.2.2. Following is the verbatim English translation of the portion of an inscription [EC. 11(R) 77(67) C. E. 1129.

p. 44.] which has relevance to the discussion : 'How is it possible not to praise the noble chief of sages, Cintāmaṇi, who composed for use in every house, the *Cintāmaṇi*, which contains fine thoughts on virtue, wealth, pleasure and solution, for men who are (thereby) enjoying sweet happiness? A crest-jewel of poets and the author of a worthy poem named *Cūḷamaṇi*, Śrīvardhadēva alone was possessed of sufficient merit to acquire fame. He was thus praised by Daṇḍi : 'Śiva bore Jahnu's daughter (Gaṅgā) on the top of his matted hair; O Śrīvardhadēva, you bear Sarasvati on the tip of your tongue' [*ibid*, p. 385].

5.3.2.3. It is clear that Śrīvardhadēva was a poet *per excellence* and his work *Cūḷamaṇi* olim *Cūḍamaṇi* was a classic so well received by his contemporary and later poets of Sanskrit language. Śrīvardhadēva is chronologically placed after Samantabhadra, Kumārasena and Cintāmaṇi. He got Chintāmaṇi, as his second name because of his authorship of *Cūḷamaṇi*; -ḷa -, and -ḍa- being interchangeable according to the phonetic law. Another suggestion that Tolamoliḍeva (*Tolamoḷ-Tēvar*), author of *Sūḷamaṇi* olim *Cūḍamaṇi*, a Jaina work in Tamil language (C. 7<sup>th</sup> - 10<sup>th</sup> cent.), and Śrīvardhadēva are identical - has not been accepted. The very fact that a Sanskrit author of the eminence of Daṇḍin, has extolled Śrīvardhadēva confirms that he wrote *Cūḍamaṇi* *sēvya-kāvya* in Sanskrit or in Prakrit, as it is doubtful whether Daṇḍin knew Kannada language, though he was from the south. Unless and untill it is proved beyond doubt, that Daṇḍi also knew Kannada language, it can not be even suggested that Śrīvardhadēva wrote his *Cūḍamaṇi* in Kannada. His name also does not figure in the list of early authors of Kannada mentioned in *Kavirājamārga*, 'poet's avenue' (C. E. 850).

5.3.3. Many mendicants who had memorized major portions of the original canons, the *āgamās*, perished in the

great famine of twelve long years in the mid 4th cent. B. C. The Jaina community, both mendicant and lay votaries, scattered to distant places of safety. During the migration of monks and nuns to south and other parts, Nirgranthism suffered a major set back and loss of its traditionally well preserved texts. A close contact of the ācāryas, the leaders of the mendicant community, who possessed a sound knowledge of the basic texts and who had an easy access to the source material, became difficult. This created a void, a wide gap of communication and subsequent isolation from the main stalk. The patriarchate who survived the calamity felt the necessity of resurrection in the slackened Jaina order and immediately swung into action, convened the synods at regular intervals and that was the period of redaction.

5.3.3.1. It was under these circumstances, that a large bulk of the friars and nuns entered Kārṇāṭaka, where Jainism had already footed firmly with its followers. Jainism did not spread in a continuous process, but in a series of waves of migrations to different regions in India. In this spread, it could get royal as well as popular support which had beneficial as well as adverse effects on its organisation and monastic life (DEO, S. B. : 1956 : 577). At this juncture the Digambara apostle Dharasēna transmitted (c. 156 B. C.) to his two disciples Puṣpadanta and Bhūtabali (C. 500 A. D.) who compiled *Saṭkhaṇḍa-āgama*, scripture in six parts [Jīvaṭhāna, Khudda-bandha, bandha svāmitva-vicaya, vēdana, vargaṇa and mahā-bandha]. Guṇadhara *alias* Guṇabhadra-I, compiled, *kaśāya-pāhuḍa* (Sk. kaśāya-prābhṛta) olim *Pejja-dosa-pāhuḍa* (Sk. preyas dvēṣa-prābhṛta 'Love and Malice') dealing with the theories of bondage of the soul. Of course, the topics of these two *āgama* works are comprehensive mostly to the advanced scholars and mendicants.

5.3.3.2. Pontiff svāmi Vīrasena (A. D. 816) of *Pañca-*

*stūpa-anvaya*, of Karṇāṭaka wrote *Dhavalā*, the luminous, a lucid comm. on *Ṣaṭ-khaṇḍa-āgama* of Prathama Śrītaskanda. Adept Jinasēna (A. D. 820) wrote *Jayadhavalā*, the victoriously luminous, a comm. on *kaṣāya-pāhuḍa* of Dvitiya śrītaskanda. A mendicant possessing full knowledge of these two premordial *siddhānta*, canonical works, was honoured with title of '*siddhānta-cakravartti*', which explains that even for the ascetics these works were not so easy to digest. Therefore, many monks used to devote more time to master these works. So many ṛṣis bear the title *siddhāntadeva*, *siddhāntācārya* *siddhānti*, *traividya* *deva*. A possessor of the knowledge of the first three sections viz., *jīva-sthāna*, *kṣudraka-bandha* and *bandha svāmitva-vicaya* is called *traividya* *deva*. But, *śabdagama*, *yuktyāgama* and *paramagama* are also considered as *traividya*s.

5.3.3.3. *Kamma-pāhuḍa* (karma-prābhṛta) *olim* the *Ṣaṭkhaṇḍāgama* and *kaṣāya-pāhuḍa* (*kaṣāyaprābhṛta*) are popularly referred to as *ubhaya-siddhānta*. These basic āgama works were preserved intact in their original form in Karṇāṭaka, with glosses and commentaries written by celebrated ācāryas who had the inborn gift of digesting the original and passing it to the successive generations, with lucid commentaries, giving the quintessence of the *sūtras*. Yati-Vṛṣabha's *cūrṇi-sūtra*, Uccāraṇācārya's *uccāraṇa-sūtra*, Koṇḍa-kunda-ācārya's *Parikarma* on the first three parts of *ṣaṭ-khaṇḍa-āgama*, are a unique feat of master minds. Of the Kannaḍa commentators Śāmakunda (C. 4-6 cent.) being one of the earliest, deserves a prominent place. He wrote on *ṣaṭkhaṇḍ-āgama*'s first five parts (leaving *maha-bandha*, the sixth part) and on *kaṣāya-pāhuḍa* a comm. of 12,000 *grantha-pramāṇa* in a language of combination of Sanskrit, Prakrit and Kannaḍa. According to the opinion of Hiralal Jain, the learned Nirgranthologist, Śāmakunda wrote his comm. on the glosses of *Parikarma* of Koṇḍakundācārya and *cūrṇi-*



vr̥tti of Yati-Vṛṣabha. Since the comm. of Śāmakunda is perhaps lost once for all, nothing definitely could be said. The method of Śāmakunda's comm., according to the statement of Jināsena ācārya made in *Jaya-dhavalā*, is called *paddhati* : *Vitti-sutta-visamapaya bhanjīe vivaraṇāe paddhai vava eṣādo*. It is an explanation for the difficult words that occur in the gloss and sūtra.

5.3.4. In some ways Kārṇāṭaka occupied, from the beginning, a special position as regards the commentarial literature on Prakrit āgamas and Sanskrit Tattvārtha-sūtra and its learning. Jaina institutions became more apparent from the 4th and 5th cent. A. D., when the Gaṅgas were powerful rulers of Gaṅgavāḍī 9600. This flourishing state of the Niragrantha faith attracted Jaina scholars, friars and nuns from different parts.

5.3.4.1. Early commentators developed a quaint style called *maṇipravāḷam*, crystal and coral, loaded with Sanskrit and Prakrit words, not easily understood outside the limited learned circle. But, these extensive commentaries hugging the original text, have also assumed the proportion of independent treatise. The fine literary flavour of the commentaries is yet to be assessed properly. What is the real development from one comm. to the other is to be carefully examined, and such a study will enable the reader to discern the progress achieved.

5.3.4.2. As mentioned earlier, the early commentaries were composed at a period when the Gaṅgas were profusely patronising their Jaina faith as guided by their preceptors. Of the Kannaḍa commentaries it is widely believed that *cūḍamaṇi* is the earliest (C. 6th cent.). On the basis of inscriptional evidences, it is suggested that Āryadēva of about 4th cent. C. E. composed a comm. on Tattvārthasūtra, in which case he may be the author of *Cūḍamaṇi*. This suggestion needs a serious consideration. Thus, *cūḍamaṇi*

marks an important stage of take off in the history of Kannada literature, though not even a fragment of this learned exposition has been traced so far. Pūjyapāda's Sarvārtha-siddhi is one of the oldest commentaries, so far known from south India. The gloss has given unmsitakable evidence of the commentator's originality and dialectical skill, with a stress on the tenets of *Digambara* sect. On internal and external evidences, and on linguistic grounds, Pūjyapāda's work is assigned by critics to the period of C. E. 530-80 (it may be possible to bring down the peirod to an earlier date-is immaterial). Pūjyapāda, supposed to be a preceptor of Durvinīta, the Gaṅga king, has some more works to his credit. Samantabhadradēva and Akalaṅka-ācārya were keen controversialists and travelled incessantly to hold religious disputations, where as Pūjyapāda was mainly limited to his writing. His influence on Kannada commentators is obvious. Divākaraṇandi (1060) and Bālacandradēva faithfully follow his *sarvārtha-siddhi* commentary.

5.3.5. While a gradual and constant development was taking place in the sphere of religion, a parallel growth could be seen in the domain of literature also, which saw a spring time efflorescence, during the period of tenth and eleventh centuries. Jaina literature of the eight and ninth centuries, except for the two extant work, is, for want of material, very vague. Regarding the content, contribution, significance and literary status of Jain a literature, an *in extenso* discussion will follow, which corroborate the flourishing state of Jainism in Kaṇṇāṭaka. Since, frequent allusion to Punnāḍu, a Dravidian nomen equivalent to Sanskrit Punnāṭadēśa, occurs its location may be cleared in this context. Punnāṭa had included the area of the modern coimbatore Dt in Tamiḷnāḍu. Punnāṭa was a part and parcel of Kaṇṇāṭaka, and it was situated to the south-west region of Mysore Dt,

with Kittūr (Sk. Kīrtipura) of the modern Heggāḍa dēvanakōṭe tk, as its metropolis. Geographist Ptolemy (150 B. C) has mentioned this country as Paunnāṭa. Apabhramśa poet Puṣpadanta (C. E. 965) had mentioned Draviḍa, Gavuḍa, Kaṇṇāḍa, Barāḍavi, Pārāsa, Pāriyāya, Puṇṇāḍavi and other regions in *Mahāpurāṇa*. Poet Hariṣeṇa (C. E. 931) in his poem *Bṛhat-kathākōśa* states in the Bhadrabāhukathā :

anekasaha samghopi samasto guruvākyatah  
Dakṣiṇāpatha deśastha Punnāṭaviśayam yayau

5.3.5.1. Inscriptional references are not lacking. Punnāṭa samgha and Kittūru samgha, are one and the same. It originated from Punnāḍu and Kittūru. Jinasena-I, Hariṣeṇa and some other prominent authors and ascetics of this period were affiliated to Punnāṭa.

5.3.5.2. Punnāḍu samgha monk-authors also stayed at *Vardhamānapura*, a prominent seat of Jaina church in the period of 8<sup>th</sup> and 10<sup>th</sup> centuries, which had intimate tie with Kaṇṇāṭaka. Ācārya Jinasēna-I of Punnāṭa samgha commenced composing his renowned epic *Harivamśapurāṇa* in the Jina Pārśva temple at Vardhamānapura, which was founded by Nannrāja [Jinasena : Harivamśa : verse No. 55 in the *praśasti* 'colophon']. In C. E. 783, Jinasena-I completed the above poem in the Śāntinātha shrine commissioned by the Jaina votaries of Daustatikā. [Epic *Harivamśapurāṇa* is a voluminous poem with 66 cantos and 12,000 *ślōkas*, containing verses composed in *drutavilambita*, *vasantalilakā*, *śārdūlavikrīḍita* metres]. Ācārya Hariṣeṇa composed *Bṛhatkathā kośa* 'voluminous treasury of stories', in C. E. 931, at Vardhamānapura. An epigraph of C. E. 1234, from Ellōrā cave also mentions Vardhamānapura.

5.3.5.3. The following pages vividly demonstrate as to how the Rāṣṭrakūṭa era ushered in the golden age of

Kannada literary renaissance. Jaina authors heralded a series of epics and classiscs of exceptional accomplishments which vies with that of Prakrit and Tamil, and in some instances eclipses that of Sanskrit classics.

### Ārāḍhanā-Karnāṭa-Ṭikā

5.4. In Jaina narrative literatre there are anumber of stories and anthologies of stories (*kathā-kośa*) which belong to the tradition of *Ārāḍhanā*, a treatise on the superior and the inferior varieties of death, authored by Śivakoti *alias* Śivārya (Pk. Sivajja). The *Ārāḍhanā* *olim* *Mūlārāḍhanā*, also called *Bhagavati-Ārāḍhanā* and *Brhadāradhanā*, in Jaina Śauraseni Prakrit, containing about 2170 *gathās*, is one of the very early texts (C. 1-2nd cent. C. E.), which belongs to the tradition of *Lohārya* *alias* *Lohācarya*. *Ārāḍhanā* has been a primordial Nirgrantha surrogate of *Dravyānuyōga* canonical text for both the major sects for more than a thousand years. Among its commentators *Bhrājiṣṇu* (C. 800 C. E.) has composed a Kannada comm., perhaps even earlier to *Vijayōdayāṭikā* of *Aparājitasūri* (C. 9th cent) and definitely earlier to *Bṛhat-kathā-kośa* of *Hariseṇa* (C. 930).

5.4.1. *Aparājitasūri* is said to be a *Yāpanīya*, where as *Mūlārāḍhanā-Darpaṇa* of *Aṣādhara Paṇḍita* is *Digambara*. *Ārāḍhana* is respected by both the traditions. *Ārāḍhanā - KarnāṭaṬikā*, the Kannada Comm. of *Bhrājiṣṇu*, was fairly a voluminous work consisting of not less than of about 175 tales, practically covering the whole range of *Ārāḍhana* text. Albeit, only a bunch of 19 tales apropos of the 'Kavaca' section has come down to us. The word *Kavaca* is of greater significance; it is an armour of spiritual protection to the *ārādhaka*, the person who is committed to emaciation of body and passions through external and internal penances. Like the *kavaca*, coat of armour, protecting a soldier, here the *kavaca*, in the form of exhortation by illustration of stories

of religious martyrs who boldly sustained the calamities and the visiting afflictions. It is a sort of psychological morale boosting to take more courage, to make the *ārādhaka* more determined to face the vertibale death.

5.4.2.1. Bhrājiṣṇu is totally unknown enitity in the entire corpus of the known patriarchs and pontiffs and authors of Karnāṭaka. But still, Bharājiṣṇu is not an unusual name. It is mentioned in the list of 1008 names for Tīrthaṅkaras. Therefore, it is a *pakka* typical nomen of the Jina tradition. One and only author, in the whole body of Jaina literature, to mention the name of Bhrājiṣṇu and his work *Ārādhana Karnāṭa Tīkā* was Rāmacandramumkṣu (C. 10th cent.), friar and a Sanskrit author of *Puṇyāsrava-Kathākośa*, an anthology of tales of wholesome *Kārmic* influx. Rāmacandra also admits that he borrowed the theme and model, in narrating the story of Śrēṇika, from Bhrājiṣṇu's AKT. From this statement two things become clear : i. Bhrājiṣṇu's work was so famous and popular that even the Sanskrit author had the inspiration to immitate its model. ii. Rāmacandramumukṣu was well-versed in Kannāḍa.

5.4.3. Bhrājiṣṇu (C. 800 C. E.) is one of the earliest authors of Kannāḍa literature. Of the extant works, *Ārādhana Karnāṭa Tīkā olim Voḍḍārādhane* is the first work, in temporal terms. No other work, prose or poetry, earlier to this has survived in Kannāḍa. Bhrājiṣṇu comes from Paḷlikheḍa, modern Haḷḷikheḍa in Bīdar district. He lived and wrote at Maḷkheḍ (Mānyakheṭa), the capital of Rāṣṭrakūṭas during the reign of Govinda-III (793-814). The work is composed mostly in the pre-old Kannāḍa style that existed before ninth century C. E.

5.4.4. The great luminary Bhrājiṣṇu was felicitous in Prakrit, adroit in Sanskrit and an adept in Kannāḍa. His theme is religion and philosophy in which he is a connoisseur.

Basically, Bhrājiṣṇu is gifted with poetic craftsmanship. A born genius, he conferred literary dignity on the spoken dialect of Kannada language by adopting it to the highest purposes of literary art. Pondering on the vanity of riches, the uncertainty of life, the spiritual privileges of Nirgrantha philosophy, Bhrājiṣṇu effectively drives the reader to live lives of detachment and sobriety, and to turn to introspection. The call to give up the terrestrial interests is so powerfully portrayed, with illustrations of the ideal life of the ascetics, that it has the unmatched tranquilizing effect on the reader.

5.4.5. When most of the authors around him were busy in writing their works in Sanskrit, Bhrājiṣṇu opted to write in Kannada. When his contemporary authors were after the verses in different metres, Bhrājiṣṇu preferred prose, that too a pithy Kannada which has no match to it in the entire hoard of Kannada works. Kannada prose saw its apogee in this work. The author has exploited the grandeur, brilliance, elegance and other possibilities of Kannada prose; it is almost a work of prose-poem.

5.4.5.1. Even piquant situations, like the wife or mother lamenting over the separation of her husband or son, the prince leaving the entire property and accepting the vows of an ascetic, are carved to perfection in chaste Kannada language. For Bhrājiṣṇu language is tool, a brush to paint, a chisel to carve the wax and wane of the profane life, which can be used as a ladder to reach a state of eternal bliss. It does not mean that there are no limitations in the work. For example there are repetitions, which are justifiable. If every story is treated as a separate entity, the question of repetition does not arise. There are some portions, often an entire paragraph, loaded with religious sermons and with Prakrit *gāthās* and Sanskrit *ślōkas*. On the whole, Bhrājiṣṇu's style is less Sanskrit - ridden and more Prakrit oriented.

5.4.5.2. Following is the format of *Ārādhanā Karnāṭa -*

*Ṭikā* (Vaḍḍārādhane) : the text opens with the invocatory Sanskrit śloka of Ratnakaraṇḍa *śrāvakācāra*, attributed to Samantabhadradeva; (namah *sri vardhamānāya nirdhūta*) followed by a prose passage, which serves the purpose of introductory remarks for the whole comm. cum gloss. At the end of this preamble, Bhrājiṣṇu states that thereafter he is going to narrate the tales of all-redeeming personalities, the *mahā-puruṣas*. Accordingly, he starts telling the stories of 19 eminent personages, one by one. Each story opens with a Prakrit *gāthā*. All the 19 *gāthās*, one each at the beginning of each tale, are taken from the *Ārāghanā* of Śivārya, corresponding to *gāthās* Nos. 1539 to 1557 of the text. Each *gāthā* is literally explained in Kannaḍa by giving word to word meaning and immediately after that follows the detailed narration which expands the encoded gist of the (*Ārāghanā*) *gāthā*.

5.4.5.3. In the body of each story also, often Prakrit and Sanskrit verses are quoted. Wherever the dogmatical discourses are prominently discussed to focuss the spiritual aspect, the quotations abound in number and sometimes it covers the whole page. The felicitous Bhrājiṣṇu is easily at home in Kannaḍa, Prakrit and Sanskrit, as stated earlier. His reading is vast, his catholicity outstanding, he quotes from Bhavabhūti also. The format of each story is so well defined and framed, from the opening line to the closing paragraph that very soon the reader will be familiarised with the pattern.

5.4.6. It is evident that Bhrājiṣṇu has not followed Hariṣeṇa (C. 930) or Prabhacandra or any of the extant Sanskrit commentaries which are all later to AKT., in temporal terms. AKT is definitely based on a Prakrit source. For instance it very much resembles the *kaha-kōsu* (*kathā-kośa*) of Śiricanda (Śrīcandra) in Apabhramśa; in the narrative format and in content there is so much similarity

that Bhrājiṣṇu and Śrīcandra have followed a common Prakrit comm. of Ārāḍhanā text, which is not extant. It should be said to the credit of Bhrājiṣṇu, Śrīcandra and of course Hariṣeṇa that they have elaborated the stories in their own way, keeping the outline and the motive, as envisaged by the original author, in tact.

5.4.6.1. The depth and dimension of the AKT has a wide range which includes religious, social, cultural, political, historical and literary aspects, only the three stories of Bhadrābahu, Cilātaputra and Cāṇakya are quasi - historical, containing historical allusions to the period of the Maurya dynasty. Rest of the stories are purely legendary, studded with folk motifs and socio-cultural elements. Bhrājiṣṇu's insight and knowledge of his contemporary life, the animal world, the royal house, the merchant community, and above all the Jaina monachism is remarkable. The author is so meticulous that he vividly portrays the minor characters also with appropriate details. The wisdom and timely action of womankind is personified even in minor characters like Birdi, Gambīre and Sumati.

5.4.7. Though the title of the comm. cum gloss of the work is Ārāḍhanā-Karṇāṭa-Ṭīkā, it is more popular and familiar in Karnataka as *Vaḍḍārādhane*. *Vaḍḍārādhane*, a nomen derived from or equivalent to Sanskrit *Bṛhadārāḍhanā*. The etymology of the word *Vaḍḍārādhane* is worth pondering, because it has the connotation and denotation of Nirgrantha tradition. *Vaḍḍārādhane* is a compound word consisting of *Vaḍḍa*+*ārādhane*, two noun forms. *Vaḍḍa*-, the first part of the word is a cognate of Prakrit *Vaḍḍa*, meaning 'great'. *Ārādhane*, the second part of the compound, is the nomen of *Mūlārāḍhanā* of the adept Śivakoṭi alias Śivārya, as suggested in the beginning. Therefore, literal meaning of the compound word *Vaḍḍārādhane* is - 'the great Ārāḍhanā text', highly respected



as a holy book. Another suggestion as a probable title of the work is *upasarga kevali* stories, a variant of *mahā-puruṣa* stories. But these are all innovations of later period. The title of the work, as intended by its author, is *Ārādhana-Karṇāṭa-Ṭikā*.

5.4.8. Till recently the work was wrongly attributed to the authorship of Śivakōṭimuni. Of all the commentaries on *Ārādhana*, and of all the *kathā-kōśas* of the *Ārādhana* tradition including that of Hariṣeṇa and Śrīcandra (kaha-kosu), the best is Bhrājiṣṇu's *Ārādhana-Karṇāṭa-Ṭikā*. Bhrājiṣṇu's monastic or cognomenic appellation is not known. But the supremacy of AKT, a work of soaring ambition, is that it was written at a transition period of Kannada language. Exactly that was the stage when the pre-old Kannada language was slipping away making room for the familiar old Kannada phase. From the beginning of ninth cent. onwards and upto the end of eleventh cent., old-Kannada dominated the scene of Kannada literature. The traits of modification of pre-old Kannada into old-Kannada are explicitly seen in *Vaḍḍārādhane*. Bhrājiṣṇu is facile in different Prakrit languages such as *Ardhamāgadhi*, *Apabhramśa*, *Śauraseni* and *Jaina Mahārāṣṭrī* :

- i. *grāma-nagara-maḍamba-pattana-droṇāmukha*, types of villages and towns.
- ii. *grāme eka-rātram nagare-pañca-rātram aṭavyā daśa-rātram*, a standard phraseology prescribed for the stay and movement of Jaina friars and nuns in the canonical literature.
- iii. *Vāta-pitta-śleṣma-svāsa-khāsa-jarā-aruci-cardi* etc, the names of seven hundred diseases.

5.4.8.1. Such other descriptive and enumerative repetitions often found in different stores of AKT, is the influence of *Ardhamāgadhi* prose style. This confirms that

the author was well acquainted with Ardhamāgadhi canonical texts.

5.4.9. Though the present edited texts of AKT have given prominence to the manuscripts with the opening of Sanskrit *śloka* of 'namah śrī Vardhamānāya; as they belong to the recension of a particular group of preserving the text intact, equal weightage should be given to the other manuscripts which open with three Prakrit *gāthās* of one each of the invocatory *gāthās* from *PrakritNirvāṇabhakti*, *Pravacanasāra* and *Pañcāstikāya* of the adept *Koṇḍakundācārya*. Actually commencing the AKT with the Prakrit - *gāthās* is in tune with the disposition of the author and the text. The Sanskrit *śloka* has been interpolated and substituted by the later copyists. [AKT : *Ārāadhanā Karnāṭa Tīkā*].

5.5. *Śrīvijaya* (C. E. 850) is one of the earliest Kannada authors of greater significance. He is the first poet-laureate among Kannada men of letters. Guṇavarma-I, Pampa and Ponna being the second, third and fourth to attain the status of court - poets. After *Bhrājiṣṇu* and his *Ārāadhanā-Karnāṭa-Tīkā*, *Śrīvijaya* is the second earliest author, and his *Kavirājamārga*, a work on rhetoric and poetics, is the second oldest Kannada work that is extant. For over a period of three score and more years, Kannada scholarship was under the belief that, *Nṛpatuṅga* alias *Amoghavarṣa-I* (814-78), the *Rāṣṭrakūṭa* emperor authored *Kavirājamārga* which had *Nṛpatuṅgābhyudaya* as its second name. But, a doubt was often expressed that the work was inspired, and not actually composed by the king, its ostensible author. J. F. Fleet had suggested as far back as in 1911 that *Kaviśvara* was the author. Recently the myth has been exploded. It has been finally settled that the author is *Śrīvijaya*, who composed the work at the instance of his benefactor *Nṛpatuṅga* who had *Amoghavarṣa* as his second name.

5.5.1. Some scholars have suggested that *Śrīvijaya*, the

author of *Kavirājamārga*, and Śrīvijaya, a feudatory of Gaṅga Mārasimha-I and Gōvinda-III of the Rāṣṭrakūṭa mentioned in the Maṇṇe plates, are one and the same. Śrīvijaya, the latter, had built an Arhadāyatana, a Jaina chapel at Maṇṇe (Sk. Mānyapura). This proposal needs further consideration.

5.5.2. *Kavirājamārga* is not a poem. It is a work on poetics, a poetic treatise dealing with the art of poesy, in Kannaḍa. The work is mainly based on Daṇḍin's *Kāvyādarśa*, and in part on Bhāmaha's *Kāvyālaṅkāra*. There are three cantos in the work : *dōṣānuvarṇana-nirṇaya*, *śabdālaṅkāra* and *arthālaṅkāra*. After explaining the distinctive characteristic of the works of prose and verse, as a paradigm Śrīvijaya mentions the names of some Sanskrit and Kannaḍa authors. Of the Sanskrit authors Bāṇa (*Kādambarī* and *Harṣacarita*), Guṇasūri, Nārāyaṇa, Bhāravi, Kālidāsa and Māgha figure. Of the Kannada litterateurs Vimala + Udaya, Nāgārjuna, Jayabandhu, Durvinīta (who wrote prose works), the supreme Śrīvijaya, Kavīśvara, + Paṇḍita + Candra, Lōkapāla (authors of poems) - are mentioned. Unfortunately only the names are preserved and nothing is known about their works and the theme.

5.5.2.1. Scholars have discussed at length regarding the identity of the above Kannaḍa authors. There are several problems in the issue. It is hard to say whether Vimalōdaya is one unit or a compound of two names or an adjective qualifying Nāgārjuna. Similarly, the word Kavīśvara may be the another appellation of Śrīvijaya, like *parama* 'the supreme', meaning 'lord of poets'. Therefore, I prefer to keep away from the controversies involved in the discussion, which is quite unnecessary in this monograph.

5.5.2.2. The identity of Durvinīta with Gaṅga king of that name, has justification. It is known that Kaviparamēśṭhi had the aliases of Kavīśvara and Kaviparamēśvara, who was even earlier to Jinasēna-II (C. E. 825). It is possible to equate

Kaviśvara with Kaviparamēṣṭhi. Śrīvijaya has composed his other two works, *Candraprabhapurāṇam* and *Raghuvamśapurāṇam*, based on the material from Kaviparamēṣṭhi's *Vāgarthasamgraha* (C. late 8th cent.). After perusal of these two early poems of Śrīvijaya, Amoghavarṣa commissioned him to author *Kavirājamārga*.

5.5.2.3. While illustrating the rules of poetry, Śrīvijaya has cited examples from the works of his period. There are some stanzas which belong to *Rāmāyaṇa* of Jaina tradition. His quotations are from old-Kannada poems. Śrīvijaya has composed totally three works : *Kavirājamārga*, *Candraprabhapurāṇam* on the life of Candraprabha, the eight Tīrthaṅkara, and *Raghuvamśapurāṇam*, a Jaina version of *Rāmāyaṇa*. The stanzas on the theme of *Rāmāyaṇa*, quoted in the *Kavirājamārga*, are evidently from *Raghuvamśapurāṇa*, his own work on *Rāmāyaṇa*. As a *laukika kāvya* in *Raghuvamśa-purāṇam*, Śrīvijaya, has identified Amoghavarṣa with Rāma and the Rāṣṭrakūṭa dynasty with Raghu-vamśa. *Candraprabhapurāṇam*, a *āgamika-kāvya*, deals with the illustrious life of Candraprabha, the Tīrthaṅkara, exalted teacher propagator of Jaina faith and maker of River Crossing. *Kavirājamārga* is neither a *laukika* work nor an *āgamika purāṇa*, since it is a *sāstra-kṛti*. It has so much in common with *Tolkāppiyam*, a Tamil work authored by a Jaina litterateur, Tolakkāppiyar.

5.5.3. Śrīvijaya was a trend setter. He inaugurated the tradition of authoring a poem of *laukika*, profane theme and another work *āgamika*, religious theme. This model was advanced by Guṇavarma-I, Pampa, Ponna and Ranna, but it found its acme in Pampa. The honor of composing *Rāmāyaṇa* and *Candraprabha-purāṇa* for the first time in Kannaḍa goes to Śrīvijaya. He has so many 'firsts' to his name. His work is also the first grammar and first treatise on the poetics. Thus he is a premier and paramount author

who heralded a new era by opening a flood-gate for a rich harvest in all genre. Under the prevailing circumstances, where the beginnings of Kannāḍa literature are enveloped in dusk, *Kavirājamārga* proclaims that a considerable volume of prose and poetry existed before C. E. 850. It is astonishing that he has not mentioned the names of Vīrasēna and Jinasēna-II, his senior contemporaries or the name of Asaga and Guṇabhadra, his contemporaries. Chronology of his composition could easily be traced in the sequel of Candraprabha-purāṇa, Raghuvamśa-purāṇa and *Kavirājamārga*. Amōghavarṣa, after a careful perusal of the early two works, commissioned Śrīvijaya to author the third work. Śrīvijaya was the first Jaina author to depart from the traditional tract of composing commentaries. Instead, he preferred to write creative poems.

5.5.3.1. Śrīvijaya's interests cover a wide spectrum, from religion to literature and socio-culture, from politics to ancient history. An all-embracing quintessence of the anthology of Kannāḍa people over centuries has been brilliantly recorded in the frame of just a few stanzas, poet-laureate commends the heriosm of Karṇāṭaka and Rāṣṭrakūṭa warriors who were more virulent but never cruel, ferocious but generous, daredevil but compassionate. This vivid description of the Karṇāṭaka fighters largely and neatly agrees with the statement of Rājaśekhara, a north Indian Sanskrit litterateur, complimenting the Karṇāṭas as born veterans in the craft of fighting in the theatres of war, and dexterous in military strategy.

5.5.3.2. *Kavirājamārga* is compendium of encyclopaedic nature, dealing on prosody, poetics, grammar, linguistics, dialects, stylistics, folk-lore, socio-culture, philosophy, religion, the people, important cities and rivers, geography, politics *et cetera*, on varied subjects of human interest.

5.5.3.2. *Kavirājamārga*, a Tolkāppiyam of Kannāḍa literature, is widely quoted more for its stanzas speaking of

Kannaḍa and Karnāṭaka, the language, the land and its people. Śrīvijaya has defined 1150 years ago, the range and principal seats of Karnāṭaka, where Kannaḍa was the language of the Rāṣṭrakūṭa empire. The vast area in between two rivers of the Kāvērī in the extreme south and the Gōdāvarī in the north, was the fertile Kannaḍa country. In this vast area were the famous cities of Kisvoḷal (Paṭṭadakal) near Aihole, the well-known great Kopaṇanagara (koppaḷ), Puligeṛe (Lakṣmēśvar), the highly praised Onkunda (Okkunda) near Palasige (Halsi), a residence of Banavāsi Kadambas, and the area in the midst of these towns and cities was the kernel of Kannaḍa country. It is rightly said that these were the boundaries of the well of pure Kannaḍa undefined. Śrīvijaya's statements are corroborated by linguistic data and cultural vestiges. The shrinking of the political and cultural border of Kannaḍa speaking area took place only in the post-medieval period.

5.5.3.4. Eventually, the above mentioned places were the nerve centres of Jainism and its culture for over a millenium. Jaina men of letters, patriarchs and the lay votaries of this region, had nurtured and developed Kannaḍa language, along with Sanskrit and Prakrit, into a full bloomed literary and classical vehicle, during the period of Rāṣṭrakūṭa imperialism. Under the circumstances, it is to be noted that Śrīvijaya was the earliest author in Kannaḍa literature to speak about stylistics. He was aware of the various dialects, different styles of language, such as Northern style and Southern style.

5.5.3.4.1. As a result of successful military expeditions, Rāṣṭrakūṭas stretched their political supremacy upto the river Narmadā in the north and beyond Kāvērī in the south. One may wonder, how Śrīvijaya, brilliant author, restricted the northern and southern boundaries of Karnāṭaka only to the banks of river Godāvarī from Kāvērī basin. Śrīvijaya meant mainly the principal Kannaḍa speaking area.

5.5.3.4.2. 'What is gold?', poet Śrīvijaya, advancing this million pound question, defines it with his matured consideration. According to his balanced judgement, 'gold is not just the yellow metal that glitters. On the other hand, it is the virtue to be accomplished that is more valuable. If one can forbear the philosophy and tenor of argument, and endure the religious observance and line of thinking of others, geniuonly that is precious gold'. Śrīvijaya has crystallized the gist of *anēkāntavāda* and *syādvāda*, i.e., respectfully appreciating other's point of view.

5.5.3.4.3. As pointed out earlier, the work is not a direct adoption of Sanskrit works on poetics, Śrīvijaya could conveniently envelope different aspects. In addition to the *mārga* and *vastuka* elements of Sanskrit classical literature, Kavirājamārga has imbibed and embedded the *Dēsi* and *varṇaka* local indigenous features.

5.5.3.5. The impact of Śrīvijaya and Śakaṭāyana on later grammarians is explicit in the works of Nāgavarma-I (C. 10-11<sup>th</sup> cent.), Nāgavarma-II (C. 11<sup>th</sup> cent.), Kēśirāja (C. E. 1235) and Bhaṭṭa-Akalanṅka (C. 16<sup>th</sup> cent.). Nāgavarma-I has specifically stated :

Sanskṛtam-Prākṛtam Apabhramśakam  
Paiśācika memba mūrvare bhāsēgaḷoḷ  
puṭṭuvavellam Drāviḍāndhra Karṇāṭādi  
ṣaṭpañcāśat sarva viṣaya  
bhāṣā-jāṭigalakkum

[Chandōmbhudhi, chapt. 1., prose after verse No. 46]. It is considerable that Nāgavarma-I has referred to three different Prakrit languages of Apabhramśa, Paiśācika and Ardha-Māgadhī. He has used the nomen of Paiśācika in the sense of Śaurasēnī language.

5.5.3.6. A new school of Jaina grammar began in Karṇāṭaka very early, as far back as in mid-ninth cent. which flourished in the Rāṣṭrakūṭa period. Śakaṭāyana was the

doyen of grammar school in the south for all the languages. Śākaṭāyana, *prima donna* of grammar school in the Rāṣṭrakūṭa court of Amōghavarṣa-I, authored *Śabdānuśāsana* of four chapters in Sanskrit. Interestingly he also composed a self-commentary. He has named his auto-commentary after his patron as *Amōghavṛtti*.

5.5.3.7. Amōghavarṣa-I, himself a distinguished paṇḍit, emulating the legendary Vikramāditya of Ujjain who had 'nine gems' of authors adoring his court, encouraged and gathered brilliant men of letters. In this constellation Śākaṭāyana, Śrīvijaya, Mahāvīracārya, Vīresēna, Jinasēna and Guṇabhadra stood out very prominently. Ugrāditya had also visited his court. They were great writers in their own field. Works of every one of them have survived to this day. Never has the royal court or the reign of any other monarch, either before or after, has seen a literary galaxy of this calibre in Kārṇāṭaka.

5.5.3.8. Among these gems, who produced *belles-letters*, fine literature and a star of the first magnitude in the literary firmament, was Jinasēna ācārya, a polymath. Savant Jinasena adorned everything he touched. His celebrated epic Ādipurāṇa one of the best of Jinapurāṇas in Sanskrit sings the glory of Rṣabhadēva. His other works are also meritorious. Vīrasēna composed the commentary Dhavalā-Ṭīkā of greater magnitude. To the above list of contemporary luminiferous *persona grata* can be added Vīra Baṅkeśa, the trustworthy Duke and general, and his son Lōkaṭe (Lōkāditya) of Callakētana house, who made the reign of Amōghavarṣa look very much Jaina oriented and a minute replica of *samavarsaraṇa*, assembly hall of Jaina audience.

5.5.4. Guṇavarma-I (C. 900 C. E.), an author of note, completed two *mahā-kāvya*s, epics of praise worthy significance, during the reign of Kṛṣṇa-II. These two epics, the Śūdraka and the Harivamśa, both in *campū* style, of



soaring ambition, though not extant in full length, have survived in patches. In particular, many verses from these two epics are included in schematic anthologies of Mallikārjuna's *Sūktisudhārṇava* (C. E. 1240 A. D) and Abhinava Vādi-Vidyānanda's *Kāvyaśāra* (C. 1533 A.D). Some citations are also found in *Śabdamaṇi-darpaṇa*, a jewel-mirror-of Kannaḍa grammar, of Kēśiraja (C. E. 1275 A. D).

5.5.4.1. Quite a good number of stanzas, quoted in the later anthologies, clearly betray the remarkable creative ability of Guṇavarma. He is the second poet, in temporal terms, to compose two classics/epics, on the set pattern of some Jaina litterateurs who wrote two classics, with the theme of the earth (*laukika*) and heaven (*āgamika*) respectively. Śrīvijaya was the first author to conceive such an idea of making a sharp and transperant distinction of a *laukika-kāvya*, poem of worldly theme, and *āgamika-kāvya*, poem with the theme of world above or the world of Jaina religion.

5.5.4.2. Since there are two poets in Kannaḍa literature of the name of Guṇavarma, the earlier Guṇavarma is referred as Ādi-Guṇavarma or Guṇavarma-I, and the author of Puṣpadantapurāṇa (1215) as Guṇavarma-II. Based on the subject and quality of fragments of quoted verses now extant, a broad assessment of the poet's accomplishment is possible. Harivamśa, in *campu* style, is evidently a Kannaḍa rendering of the Sanskrit epic of the some title, Harivamśa of Jinasena-I of Punnāṭa samgha, completed in C. E. 784.

5.5.4.3. Digambara Jaina tradition has recognised five *kṣatriyas*, (the second of the four castes/the warrior dynasties) : Puru, Nātha, Ugra, Hari and Kuru. In the Harivamśa *Kāvya*, the story of the last two dynasties, of Hari and Kuru, are fused together, and the theme of Bhārata finds a prominent place. The legend of Kṛṣṇa is merged with

Harivamśa, and the story of Bhārata and Nēminātha run parallel to each other. Jinasena-I had popularised this topic in Sanskrit. Ādi-Guṇavarma made it acceptable and famous in the context of Kannaḍa literature. All the later works of Kaṇṇapārya (C. 1145), Bandhuvarma (C. 1165), Nēmicandra (C. 1185) and others are indebted directly to Guṇavarma-I, and indirectly to Jinasēna-I.

5.5.4.4. Decidedly Śūdraka was a *mahā-kāvya* of greater merit. So far about 75 verses are traced of the non-extant Śūdraka epic. It has the distinction of being the first in the series of quasi-historical works in Kannaḍa. The Gaṅga monarch Eṇeyappa, (887-919) who had the cognomen of Mahēndrāntaka and Pratrīrūpa Śūdraka, the important character in the poem, has been identified with Śūdraka, legendary king of surpassing excellence. Some of the synchronous epigraphical evidences substantiate the remarkable achievements of Eṇeyappa who had squeezed Mahēndra of Nōḷamba Pallava dynasty in C. E. 897-98. Therefore, it is evident that the poem of historical note was composed in C. E. 900. Guṇavarma-I was the earliest known poet-laureate of the Gaṅgas. King Eṇeyappa (literally meaning 'the lord') had another title of Bhuvanaikavīra, an epithet which adorned Kṛṣṇa-III and Śaṅkaragaṇḍa, in course of time that prompted Ponna to author a poem of the same *biruda*. As far as the source of Guṇanandi's poem is concerned, it remains to be blurred because there many Sanskrit and Prakrit references to Śūdraka.

5.5.5. **Guṇanandi** (C. 900), a celebrated preceptor of the period of the Rāṣṭrakūṭas, was a scholar, grammarian, chief of 300 friars. Dēvēndramuni, prominent among his pupil, was the preceptor of Ādikavi Pampa (941), the spanking of all Kannaḍa men of letters. Nañjuṇḍa (1525), while listing the early Kannaḍa authors, has prominently included the name of Guṇanandi. According to him Guṇanandi

was famous for his poem full of melody, echoing with the waves of nine *rasas*, accepted poetic sentiments. Mallikārjuna and Mallakavi, anthologists, have quoted his stanzas. Kēśirāja (1275), reputed grammarian, quotes a portion of a stanza from an unknown *campū kāvya* of Guṇanandi, in his *śabda-maṇi-darpaṇa*. Guṇanandi has authored *Sabdārṇava* or *Prakriyāvatāra*, a gloss on Pūjyapāda Dēvanandi's (late 6th cent.) *Jainendra vyākaraṇa*. Guṇanandi, a prominent patriarch, figures in inscriptions with the important cognomen of *cārita-cakrēśvara* ('emperor of right conduct'), *tarka-vyākaraṇa-śāstra-nipuṇa* ('dexterous in logic, grammar, (and) sciences'), *sāhitya-vidyāpati* ('Lord of literary equipment').

5.5.6. Indranandi (C. E. 930), illustrious preceptor of poet Ponna (C. E. 960), states in his Sanskrit work *Jvālīnī-kalpa*, composed in C. E. 939 at Maḷkhēḍ, that **Kandarpa** and **Guṇanandi** were the preceptors who taught him the cult of *Jvālīnī-kalpa*, the attendant deity of Candraprabha, the eighth Tīrthaṅkara. This clearly establishes that both the Jaina authors, Kandarpa (Manasija) and Guṇanandi who are mentioned by other poets of Kannada, lived and wrote in circa 900 C. E. during the epoch of Kṛṣṇa-II, son of Amōghavarṣa-I. Kēśirāja's expression of 'Guṇanandiya Manasijana...' is perfectly in chronological order. Manasija is an *alias* of Kandarpa.

5.5.6.1. The Rāṣṭrakūṭas followed the pattern of the Gaṅgas in patronising Jaina men of letters. From the early fifth cent. onwards upto late tenth cent. Jaina genius had dominated the royal courts. Almost all the works of this time were authored by Jaina talents. Circumstantial evidences substantiate the statement that most of the not extant, but the names of either the work or the author are known, works were also Jaina. They were the real trend setters. Thanks to the consistent cultivation by the Jaina men of letters,

Kannada language could flourish as the court language of the Rāṣṭrakūṭas. Jaina competence moulded and explored the possibilities of Kannada language so that it could communitate the highest spiritual experience. Bhatta-Akalanka, a Kannada grammarian of post-medieval age, has rightly put it that this language is capable of expressing even spiritual experience.

5.5.7. **Asaga** (circa 9th cent.), a principal author of the period of Amoghavarṣa, has authored eight Jaina works in Sanskrit, mostly based on the subject of mythology. The nomen Asaga is probably a variant of Asaṅga. He has recorded a brief biodata of his genealogy and family setup. Paṭumati and Vaireti alias Vēratti, his parents possessed *samyaktva*, right faith. Nāganandyācārya, *śabda-samayārṇava-pāraḡa*, dexterous in grammar and scripture, was his instructor, His spotless fame was spreading far and wide. Nāganandācārya of Simhavūrgaṇa, a cohort of Jaina friars, belonging to the period of Amoghavarṣa-I, figures in Rāṇebennūr charter of C. E. 860. Monk Āryanandi, his another preceptor, also cheered Asaga to author *Sanmatī-carita*.

5.5.7.1. Asaga had one more teacher in Ācārya Bhāvakīrti, a noble monk of high rank, at Maudgalya *parvata*, a Mount in Śrīnātharājya, kingdom of Śrīnātha, from where Asaga proceeded to Varalā *olīm* Viralā, a town in Cōḡa country. Asaga there stayed to compose totally eight poems, incorporating the instructions of Jina, with a view to enlighten the pious householders.

5.5.7.2. Jināpa, bosom friend of Asaga, a devout Jaina, brave and virtuous, stimulated the poet to compose *Sanmatī-carita*, i.e., *Vardhamānapurāṇa*. Asaga completed this poem in 18 cantos for the benefit of Sampat, the theist *śrāvika*. Asaga, though in his exuberance of lowliness, admits that he is quite aware of his limitations of his poetic competency,

his poems are rich in poetic embellishments and variety of metrical patterns. Two of his extant *purāṇa-kāvya*s are replete with grace and elegance of language met within classical authors like Bāṇa, Bhāravi and Kālidāsa, which establishes the fact that Karnaṭaka had its own signal contributions to make in the field of pure literary forms.

5.5.7.3. In his *Harivamśapurāṇa* in Apabhramśa language, poet Dhavala (C. 10th cent.) has the following encomium on Asaga's accomplishment : Asaga is an epic poet who has composed his lovely and attractive *Vīrajinendrarīta* in which pretty verses have been woven, the merits of which are beyond expression. Ponna (C. E. 965), celebrated Kannada author and poet-laureate of Kṛṣṇa-III, claims his superiority over Asaga stating that he is far greater in manifold to Asaga in the field of Kannada poetry. On the contrary, Ponna has deliberately adopted hundreds of stanzas from Asaga's *Śāntipurāṇam* by freely rendering into Kannada. In truth, Ponna is highly indebted to Asaga.

5.5.7.4. Asaga had non-pareil command and proficiency in Sanskrit and Kannada. As an accepted *ubhaya-bhāṣānipuṇa-kavī*, he is credited with cultivation of *Dēśī*, indigenous, style as against *Mārga*, classical, Sanskrit style. His works are endowed with the common nine poetic flavours. A galaxy of Kannada litterateurs have expressed their appreciation of Asaga's creative faculty. Ponna (C. E. 965), Durgasimha (1031), Nāgavarma (1042) Nayasēna (1112), Brahmaśiva (1175), Ācaṇṇa (1190) and Kēśirāja (1235) have cited the poetic aptitude of Asaga.

5.5.7.5. In spite of the glowing tributes in galore of Asaga by men of letters, so far none of his work in Kannada language has come to light. Albeit, Jayakīrti (C. 935), a skilled prosodist, indicates in his *Candōnuśāsana*, an earliest work on prosody in Sanskrit, while illustrating Kannada poems affirms that Asaga has authored a *Karnaṭa Kumāra-*

*sambhava* - *kāvya*, birth of Kumāra (son of śiva), may be a Jaina version of the birth of Bharata, eldest son of Ādinātha. There are some Kannada stanzas quoted from an anonymous Kumara-sambhava poem in *Kāvyaśālākāṇḍa* of Nāgavarma (1040) and *Sabdamaṇidarpaṇa* of Kēśirāja (1275). A possibility of that incognito author being Asaga himself is yet to be corroborated. It is said that out of eight of Asaga's works, only three are in Sanskrit and the other five in Kannada.

### PAMPA-apogee of Kannada literature

5.6. Pampa (902-945) is a legend of Kannada literature. His two works have acquired epic status by any definition which can be applied to a literary work. A great epoch in the annals of Kannada literature was helraded by Pampa, a great celebrity among poets and the earliest *campū-kāvyas* extant from Karnāṭaka are the works of Pampa. In an epigraph dated C. E. 950, his verses are quoted which shows that Pampa had attained great fame by that time.

5.6.1. Pampa, while succinctly narrating the genealogy and the life deeds of the Vēmulavāda line of Cālukyas in the prolegomenon verses, also concises his own biography mainly in the last canto. Pampa says that he composed the *prabandam olim* the *campū kāvya*, at the behest of the court-poets and out of gratitude for the great cordiality shown to him by the ruler Arikēśarin. The greatness of the poet is that even the verses containing historical elements, are easy and flowing. Any study of Kannada literature is incomplete without reading the two epic's of Pampa. *Vikramārjuna-Vijayam* is an unsurpassed gem. The work is in some ways unique in the whole range of Kannada literature for the vivid protraiture of its scenes, skilful metrical effects, graphic description of the battlefield-practically unknown to any other work.

5.6.1.1. Mādhava Sōmayāji caste Brahmin of

*vatsagotra*, chief of Vasanta, Koṭṭūru, Niḍagundi and Vikramapura *agrahāras* assigned to Brāhmins for their maintenance, belonging to Vengipaḷu in Veṅgiṃaṇḍala division, now in Andhra Pradesh. His son was Abhimānacandra and his son Komarayya who was the father of Bhīmapayya. That was the period when proselytism was common. Bhīmapayya, who had the title of Abhirāma devarāya, contemplated that 'of the castes, the best in Brahminism and of the religion the best in Jainism'. After matured consideration, Bhīmapayya proselytized on his own accord from *Viprakula*, Brāhmanism, to Jinadharama, Jainism. Bhīmapayya married Abbanabbe, a grand-daughter of Joyisasingha, also a proselyte Jaina from Śaivism, who was a resident of Aṇṇigere, a famous Jaina settlement and capital of Beḷvala-300. Bhīmapayya and Abbanabbe had two sons, Pampa, the elder and Jinavallabha, the younger. Jinavallabha, also a litterateur and proficient in three languages, has authored the renowned Gaṅgādharam inscription composed in Sanskrit, Kannaḍa and Telugu languages, which provides fresh information on the life of Pampa. Gaṅgādharam is also associated with Somadevasūri, a mahā-kavi. Jinavallabha caused a Tribhuvanatilaka *basadi*, Kavitaḡuṇārṇava tank, Madana vilāsa garden, Jina bimbās, Cakreshvari sculpture etc.

5.6.1.2. The days of his childhood, spent on the banks of river Varadā, the bounty nature in all its splendour of the Banavāsī region, is kept alive in the poet's memory which finds expression in *Pampa-Bhārata*, the greatest epic in Kannaḍa language and a work of great aspiration. Thus when he describes Hastināpura, the poet's eye captures the grandeur of Banavāsī. Pampa does not forget to make Arjuna *alias* Arikesari include Banavāsī in his itinerary. When the hero Arjuna was finally crowned on the throne, the poet does not forget to sprinkle the holy water of Varadā, the river

where the author bathed in his *bālya*. Similarly few authentic details of Pampa's life are forthcoming in the *kāvya*.

5.6.1.3. Though Pampa, with all his humility states that he follows in the wake of the great sage Vyāsa, still his work is no direct translation or adaptation of the Sanskrit original, even though Vyāsa-Bharātam is the main source. Pampa admits that he is not equal to Vyāsa. With the touch of his magic wand, Pampa imports into his narration the color and tone of his time and region.

5.6.1.4. Arikesari-II (930-55) of Vemulavāḍa branch of Cālukya dynasty, a feudatory of Rāṣṭrakūṭa king Kriṣṇa-III (935-65), had the honor of two of the contemporary luminaries being the court poets. The illustrious Kannaḍa poet Pampa as the senior writer adorned the court of Arikesari-II *alias* Ariga, and the celebrated Somadevasūri (950-83), author of *Yasastilaka* and *Nītivākyāmṛta*, a junior of Pampa, adorned the court of Arikesari-III, the grand son of Arikesari-II. A moving, though out spoken, portrayal of the pleasures and adventures of love, of travel, of penance, of struggle and the great war of Arjuna are properly attributed to the patron Arikesari. Pampa depicts a number of episodes pertaining to his patron and the story of Bhārata by skilful analogy with Vikrama-Arjuna, the hero of the epic, the exploits of Arikēsari.

5.6.1.4.1. Referring to the happening of *Veṇīsamhāra*, Pampa's supremacy is seen in dramatizing the situation and focussing Bhīma :

The vengeance Draupadi wreaks for the indescribable humiliation she has suffered evokes from Bhīma this tribute, 'Earth-shaking is the impact of your hair unbound. An empire extending to the ten quarters of the sky and shielded with the whole umbrellas of countless vassal kings has had its most violent shake-up. The entire line of the Kurus had sunk without a trace in it. It had added fresh vigour to my valour.



The whole of Mahabharat has its true origin here, in the unbinding of your hair [Narasimha murthi, K. - in 'The image of Woman in Indian literature' ed. Yasoda Bhat; 1993 : 68].

5.6.1.4.2. In the entire history of Kannāḍa literature, whether it is ancient or modern, much better known and of greater literary merit is Pampa's *Vikramārjuna-Vijayam* olim *Pampa-Bhāratam*, a *mahākāvya*, epic in fourteen cantos. It recounts in epic style the story of Mahā-Bhārata of Vyāsa, at the same time eulogizes the Cālukya king and patron of the poet. The genealogical account of the Calukyas of Vēmulavāḍa, recorded by Pampa is found helpful in chronicling the history and achievements of that house.

5.6.1.4.3. The classic conflict between the god Śiva in the form of a Kīrāta, a chief of hunter class, and Arjuna, the valient man, hero of the epic, being witnessed by the goddess Pārvaṭi herself present, and finally ending in the latter's attainment of the invaluable weapon the Pāśupatāstra, is described in such a way that the reader gets an impression of the poet engrossed.

5.6.1.5. *Ādipurāṇam* is another work of Pampa, which he could compose within three months, where as he took six months to complete the other Kāvya. The fact that he could author two major compositions within the stipulated span of nine months, speaks of his accomplishment as a gifted writer. When Pampa achieved the feat of completing two *mahā-kāvyas* in the year C. E. 941, he was in his early age of 39 years old. He further confirms that he was born in a Dundubhi-samvastara, the fifty-sixth year in the cycle of sixty, analogous to C. E. 902, and that his voice was so distinct and dignified as the sound of *dundubhi*, a large kettle drum.

5.6.1.6. Dēvandramuni, a famous Jaina ācārya of the period, was the preceptor of Pampa. Indra-III (914-29), the Rāṣṭrakūṭa emperor, was also a laic votary of the adept Dēvēndramuni. Pampa and his younger brother

Jinavallabha were also lay followers of Jayanandi-Bhaṭṭarāka of Paṇḍarapalli (Paṇḍarapura). Of the two compositions in the *mārga*-style, of the poet Pampa, *Vikramārjuna-Vijayam* is easily the best, an account of its copious action, the rich melody and fine imagery of its verse; the description of the war camps and the reactions of the soldiers is par excellence. It depicts the pomp and inevitable circumstances of war, the gruesome details of the battlefield. Pampa had the first hand knowledge of the field of battle. War is a common theme but none could match the quality of Pampa. *Ādipurāṇa* was completed on plava kārṭika śuddha Pañcami, Sunday, Mūlā-Nakṣatra Nandīśvara festival day, equivalent to C. E. 941.

5.6.1.7. *Ādipurāṇam* is a work of artistic perfection admittedly distinguished in the field of religious literature. In fact the *bhavā-valis* (successive births) have substituted the concept of *avatāras*, a main theme of *Viṣṇu-purāṇas*. *Mahāpurāṇa* of Jinasēna and Guṇabhadradēva had standardised the narration of transmigration or the cycle of the former and the future existence. *Ādipurāṇa*, a *campū* in sixteen cantos handles the Jaina legendary theme of Rṣbhadeva, his sons and daughters, with considerable force and power and excels its source of Jinasena's Sanskrit *Ādipurāṇam* (C. 850 A. D.), the first part of *Mahāpurāṇa*. Kannada *Ādipurāṇam* became a model for the later *Jinapurāṇas*, but all of them must take a rank well below their model.

5.6.1.8. The first few cantos are devoted to the successive previous births of Ādinātha, the first of 24 Tīrthankaras; Jayavarma, Mahābala, Lalitāṅgadēva, Vajrajaṅgha, Ārya, Śrīdharadēva, Suvidhī, Acyutēndra-I, Vajranābhi, Acyutēndra-II are the ten repetition of births and the next birth to follow was the penultimate in the transmigration. Purudēva, born to Marudevi and Nābhirāja, happily married

Yāśasvatī and Sunanda. Bharata, the first of the twelve *cakravartīs* and Bāhubali, the first of the 24 *Kāmadēvas*, were his eldest and elder sons. Brāhmī and Sundarī were his daughters. He made his children proficient in various arts and science, himself taught the art of writing to Brāhmī, and from her originated the Brāhmī-script; to Sundarī, his second daughter, he taught the science of arithmetics.

5.6.1.9. Thus, the first Jina set a model of an ideal father in giving good education to the daughters also. Ādideva, the hero leading a life of pleasure in the company of his consorts, had spent his ten previous births and in the eleventh birth as the monarch of a splendid kingdom, while merrily viewing an exhibition of dancing performance of the celestial dancer Nilānjanā, all of a sudden the dancer disappeared as it was the end of her life. Albeit Indra, who had designed the performance to evoke the feelings of detachment from the terrestrial interests in Purudēva, immediately created another Nilānjanā to continue the performance uninterrupted. None in the audience could make out the difference except the intended Puruṇātha who got the clue and decided to relinquish the profane life on the realisation of the essential ephemerality, disillusionment overtook him. He was shaken from his complacency by this incident, pregnant with deep significance. He saw in a moment's flash the hollowness of worldly life and the wisdom of seeking release from its bonds. Purudēva wasted no time and immediately swung into action, installed his sons on the respective throne, sought the peace of forest and penance and attained the eternal salvation in the end.

5.6.2. Pampa has handled a Jaina *purāṇic* theme in a very dignified manner. He was gifted with the required literary capacity and the basic knowledge in the field of religious literature. Thus *Ādipurāṇam* is marked by all the distinguished qualities of great poetry and furnished the

model for the Jainapurāṇa. The traditional five auspicious events, *pañca-kalyāṇas* in the career of a Tīrthankara (the conception, the birth, the exit, attaining omniscience and the final release from bondage by *mōkṣa*) and the celebration of these events. The last quarter of the *Ādipurāṇa* is devoted to the celebrated story of Bharata and Bāhubali, that reminds and partly resembles the episode of Duryōdhana and Pāṇḍavas. Bharata and Bāhubali respectively symbolising the lust for power and the eternal delight in renunciation.

5.6.2.1. Pampa is highly indebted Jinasēna's *Ādipurāṇa*, but he soars to greater heights of poetic excellence. Jinasena is primarily a religious preceptor, an unparalleled Nirgrantha patriarch of the age, and secondarily a poet of eminence. But, Pampa is primarily an eminent poet and secondarily a Jaina *śāstrakāra*. Pampa has produced poetry from the tip of his quill, just as Śiva produced the Ganges from the tip of his top knot. Kannaḍa language and the *campū* style reached its perfection in his hands. He has employed the standard dialect spoken around Puligere. The poet is convinced that the excellence of his diction has enhanced the power of speech of goddess Sarasvati!

5.6.2.2. Pampa is not an escapist, he does not denounce the profane life outrightly. He positively advocates a life of pleasure in the company of women, who are a moving creeper of *anaṇḍa*, the cupid. In one of the final benedictory verses of his epic, while enunciating the benefits or reading his *kāvya*, he wishes the reader to derive the satisfaction of spending happy time in the company of the desired woman; but that is not the end of everything. He has greater things to say. Thus his poem is the greatest epic in Kannaḍa literature. Pleased by his achievement and contribution, Arikesari-II, sent words, seated him by his side on the throne, granted maid servants, villages, ornaments of *pañca-ratna* for daily use, excellent dressess, cattle-all in plenty. Crowning all this,

the king allotted to Pampa, Dharmavura, the best of *agrahāras* which was glittering like the treasury of the king. The village Dharmuvura in Bacce-sāsira division with which Pampa was endowed with has been identified with Gangādharam or a nearby place which is extinct.

5.6.2.3. Pampa belonged to the lineage of Koṇḍakunda *anvaya*, *desiga-gaṇa*, *pustaka* (Sarsvati) *gaccha* (baḷi). He introduces himself as a parrot sitting pretty in the serene garden of Koṇḍakunda *anvaya*. He had the following titles : *Kavitā-guṇārṇava*, *Purāṇa-kavi*, *sukavi jana-mano-mānasōttamsa-hamsa*, *Sarasvatī-maṇihāra* and *samsāra-sārodaya*. He was *savya-sāci*, equally at home both in the art of war and to drive quill. A host of later *literati*, irrespective of their religion, have paid glorious tributes to the *literarum doctor* Pampa. His sweet and flowing style is valued highly by critics. Pampa, as a self critic, has assessed his works and has remarked that his poem is always new and dignified as a sea; there can be no better evaluation.

5.6.2.4. Pampa vibrates with zest for life. He explored new vistas and made enormous cultural excavations, in the process, exploiting the creative possibilities of Kannaḍa language, and exploding the uni-dimensional quality of Kannaḍa literary tradition. He has employed the standard Kannaḍa dialect of his time, spoken around the north-Karṇāṭaka region; it was then called as the Puligere Kannaḍa, the place considered as the cream centre of cultural and socio-political activities.

5.6.2.4.1. Pampa had some advantages and a solid infrastructure; the literary stage was all set for the arrival of a greater author. Śrīvijaya, Guṇanandi, Guṇavarma-I, had deviated from the scholastic tradition of writing only the glosses or commentaries on primordial Prakrit āgāma texts, and had evolved a new trend of taking theme from classics and writing long poems in *campū* style. In addition to this

conducive atmosphere, Pampa had an added advantage of the family background where two religions, of Brahmanism and Jainism, had fused into one main stream.

5.6.2.4.2. Pampa, while rendering *Mahā-Bhārata* into Kannada has ably attempted to give a re-orientation to the theme by culturally localising the immortal saga, wherever appropriate. He experimented with the theme, the language, the form and metre, with a sense of native consciousness. Pampa has occasionally given vent to his heart felt emotions; at one stage he expresses vociferously - what is it that others can give us or others can achieve for us? worship, fame, profane profit-that is all; albeit, all this and much more can easily be achieved by complete dedication to Jinendra; this is perhaps the quintessence of the author's message. Pampa Bhārata is *creme de la creme*, the cream of the cream, the very best of Kannada literature. Pampa does not slavishly follow the original Bhārata in his treatment of either the theme as such or the characters. Pampa has created highly romantic and ingenious innovations of his own by localizing certain descriptions and concepts. Arjuna is made the hero of the epic who is assigned the significant role of saving the grace of his family by his extraordinary prowess and skill charged with the grace of gods. In the depiction of the stainless bosom friendship of Duryodhana and Karṇa, the poet has smartly suggested and recorded the intimate comradeship between the king Arikēsari-II and the author himself, the patron and protege. The character of Karṇa is so portrayed charged with intensity that Karṇa stands singular as a symbol of *Fidus Achates*.

5.6.2.5. Kīrti Nārāyaṇa, Vikrānta Nārāyaṇa, and Vīra Nārāyaṇa were included among the nearly twenty five titles of the Rāṣṭrakūṭa monarchs. Therefore, Pampa has meaningfully appropriated the epithet of udātta Nārāyaṇa for his patron in the very first verse of the epic *Vikramārjuna*

*Vijaya*. This equation is pregnant with meaning in the historical context. Arikēsari was a grandee of a province (Vēmulaṇḍa) under Kṛṣṇa-III who was *cakravartti*. According to Jaina Purāṇa, Nārāyaṇa (Vāsudēva) category comes below *cakravartti*, in the hierarchy of 63 great men, who is supposed to destroy his opponent in the battle. Nārāyaṇa was a frequently used cognomen in the Jaina contest. Būṭuga had the *biruda* of Gaṅga Nārāyaṇa. One of the epithets of a Jaina temple was Rūpa-Nārāyaṇa.

5.6.2.6. Ādipurāṇa is an amalgamation of poetry and spiritual experience. Thus, the epic is simultaneously acceptable to the pious and the admirer's of great poem. Pampa, dexterous in the art of dramatization of serious situations was pragmatic too. To cite an example, readers can recall the incident of discourse between the theist and atheist. A theory of the pleasure seekers, a school of thought, classified under the rubric of hedonism, originated around 6th-5th cent. B. C., putting an end to the universal reign of the gods. According to Cārvāka, a sceptic in the royal court of Mahābala Khēcara : what is arrived at by direct perception is truth which alone exists. What is not perceivable is non-existent, for the simple reason, that it is not perceived. Hence, everything begins and ends with perceivable matter in the form of four elements of earth, water, fire and air. Who has seen the soul existing in a state separate from the body? Does not life result from the ultimate configuration of matter?'. The free thinkers rhythmic voice pondered to preach 'while life is yours, live joyously'.

5.6.2.7. Cārvāka, the atheist, continued to argue emphatically: "There is no life after death. Heaven, Hell, God and the Devil are nonsense terms. We should live happily in the happening present, ignoring the fear that future holds, submitting completely to the pursuit of pleasure. Happiness is the chief good, and chief end of man. Do not get terrorised

with the fear of hell, or lured with the promise of heaven". Repudiating the seducing argument of the sceptic, the theist stood up to eloquently advance his tenor of approach in defence of theism. Finally he convincingly established that "Compassion, restraint, generosity, austerity of prayer and meditation, and sterling character are the core virtues leading to ultimate liberation. All the pomp and glory of the profane world are but temporal affairs". Pampa has set the whole sequence most felicitously, pregnant with theatrical qualities.

5.6.2.8. One of the epigraphs of C. E. 946, now preserved in the Museum of Karīmṇagara in Andhra Pradesh, contains five verses of Pampa, quoted from his *Vikramārjuna-vijaya*. Gāmuṇḍa Caṭṭayya and his younger brother Makayya installed this pillar of eminence for the glory of their overlord Arikēsari and to commemorate the happy occasion of his coronation at Paudana *olim* Bōdana, king's metropolis. An opinion was floated that this inscription was authored by Pampa, equating the scribe's name of Śrīmamṇa with the name of Pampa. It is rather difficult to concur with the suggestion.

5.6.2.9. A Telugu poem called *Jainendra-Purāṇa* has been composed by Padmakavi. But the work is not extant. Scholars have made a futile attempt to equate Padmakavi with Pampakavi. Just because Pampa was born in the family of *śrīvatsa gōtra* Brāhmaṇas of Vaṅgipaṛṇa village in Vengidēśa, it does necessarily warrant that he should have authored Telugu poem also. But it is a fact that Pampa was conversant in Telugu.

5.6.3. **Ponna** (C. 960), poet - laureate of Kṛṣṇa-III, ushered in Kannāḍa literature in full panoply. He was the first of Kannāḍa poets to get the greatest biruda of *Kavī-cakravartī* and the only author with that title in the long reign of the Rāṣṭrakūṭas. He was honoured with the title of



*ubhaya-bhaṣā kavicaḥkravartti* by Kṛṣṇa-III, after composing the epic *Bhuvanaika - Rāmābhyudaya* in chaste Kannada in *campū*, which was the only popular poetic style of his time.

5.6.3.1. *Bhuvanaika - Rāmābhyudaya*, 'prosperity of the only Rāma in the universe', an epic of vaulting ambition of poet Ponna, is extant only in bits, like *Śūdraka* and *Harivaṃśa* of Ādi-Guṇavarma (C. 900). There is no doubt about the reverence that this poem enjoyed, because very many later references of deference approve the fact. The poem had fourteen cantos. Citations in later works of *Kāvyaśāloka* (Nāgavarma : 1042), *Sūktisudhārṇava* (Mallikārjuna : 1240) and *Śabdamaṇidarpaṇa* (Kēśirāja : 1270) provide an insight to the visage of this poem.

5.6.3.2. A controversy followed on the identification of the *kathā-nāyaka*, the hero of this epic. Main reason for the debate was that Śaṅkaragaṇḍa, a feudatory of the Rāṣṭrakūṭas and a staunch promoter of Nirgrantha faith, also had an appellation of *Bhuvanaikarāma*. Added to that, he had fashioned Jayadhīra-Jinālaya at Koppala and more shrines at other places. Considering these and similar achievements of Śaṅkaragaṇḍa, literary critics held the view, that the main character of the above poem could be the same person. Some *pandits* still maintain the same view.

5.6.3.2.1. But, corroborative epigraphical and literary sources from Prakrit and Sanskrit works place heavy weightage in favour of Kṛṣṇa-III being the paragon main character. Illustrious Puṣpadanta (C. E. 959) has referred to the emperor as - '*bhvaṇekkarāmu-rāyā*', which confirms that it was popular cognomen of Kṛṣṇa. More over, Pampa, Ponna, Sōmadēvasūri, Puṣpadanta were his proteges whereas there is no other evidence to substantiate that Śaṅkaragaṇḍa had supported Ponna. If Ponna had authored *Bhuvanaika-Rāmābhyudaya*, with Śaṅkaragaṇḍa as the important victor of the poem, it becomes all the more difficult

to justify that the emperor honored the author for glorifying his subordinate! However, the matter is not a closed chapter.

5.6.3.2.2. Continuing the Jaina etiquette of authoring a *laukikakāvya*, like Śrīvijaya, Guṇavarma-I and Pampa, his predecessors, Ponna had composed *Bhuvanaika-Rāmābhyudaya* olim *Rāma-kātha* in circa 955 C. E. Perhaps, as discussed above, Ponna had identified his patron, a historical person, with Rāma, a legendary hero. While the theme is the popular story of Rāmāyaṇa, it has adopted the Jaina version of Rāmāyaṇa. Rāma legend in Jaina belief has a long unbroken history, starting from Vimalasūri (C. E. 473), and Raviṣeṇa (C. E. 676), who wrote in Prakrit and Sanskrit languages respectively.

5.6.3.3. In the time of the Rāṣṭrakūṭas, the story of Rāma finds a place of prominence in *Uttarapurāṇam* of Guṇabhadradēva (C. E. 877), preceptor of Kṛṣṇa-II. In the context of Kannaḍa literature, Śrīvijaya, court poet of Amoghavarṣa was the prime author to compose *Raghuvamśapurāṇam* (C. 845 C. E.), and a few of his stanzas are also cited to illustrate the rules of poetics, in his *Kavirājamārga*. After him Ponna was the second author to deal with the same subject. Whether he has followed the path of Vimalasūri or Guṇabhadra or Śrīvijaya is uncertain. What is certain is that the poem was a quasi-historical work.

5.6.3.3.1. Based on the merit of the verses of the above poem, quoted in some later works, mentioned earlier, it can safely be said that *Bhuvanaika Rāmābhyudaya kāvya* was a work of superior quality worth the royal benevolence it received. After Ponna, Nāgaçandra (1044-1100), Kumudēnuḍu (1275) and other poets have also composed long poems on the same theme of Jaina Rāmāyaṇa. But, how far the later poets are influenced by Ponna is not known.

5.6.3.4. Ponna, a junior contemporary of Pampa, has composed an *āgama-kāvya* also. *Śāntipurāṇam*, a poem of

soaring aspiration, deals with the biography of Śāntinātha, the sixteenth Tīrthaṅkara. It contains twelve cantos in *campū* style. It is the earliest and also the best of the *purāṇas* on the life of Śāntinātha in Kannada literature, and is by no means dull. For its choice diction, sustained harmony between metres employed, the work has been a splendid masterpiece. The incidents of Anantavīrya and Aparājita, Barbara Kirātas, Kapila the out cast who was brilliant in grasping knowledge - are portrayed in a unique way.

5.6.3.4.1. The main objective of Ponna, in this classic, is the propogation of Jaina tenets and ethics which has been successfully achieved. When trouble was simmering in the Rāṣṭrakūṭa administration, towards the last years of Kṛṣṇa-III, Ponna was patronised by Mallapa and Punnamayya, brothers from a prestigious Jaina marshal family. The pious brothers requested Ponna to compose Śāntipurāṇam in Kannada for the merit of Jinacandra, ascetic of *Krānūr-gaṇa*, and preceptor of their house. Jinacandra was held in high regard by the monarchs of the period in Vāṇiyavāḍi (was it Tardavāḍi where Tailapa-II was the governor of high rank?). Ponna has exclusively devoted thirty stanzas to panegyryze the austere life of seer Jinacandra. The composer has also set apart twenty six verses to eulogize the historical accomplishments of Mallapa and Punnamayya, brothers of idealism personified, like the legendary figures of Bhīmārjuna and Nakula-Sahadēva.

5.6.3.5. In the prologue to *Śāntipurāṇam*, Ponna has given a list of Kānūrgaṇa a band of Jaina preceptors. This list verily agrees with inscriptional and literary evidences. As noted above, a full blown hagiography of the pontiff Jinacandra reflects the glory and superiority of the friar who had the members of the family of Nāgamayya and his two sons, Mallapa and Punnamayya as his fore most lay followers. Ponna has recoded the life time achievements of

this family, and equated these two brothers with Anantavīrya and Aparājita, characters of *Śāntipurāṇa*. Both the protege and patrons belong to Vēṅgi-Viṣaya, a province in Āndradēśa. Attimabbe, the most celebrated lady of late tenth century, was the sprout of the same family tree and a daughter of Mallapa. It so happened that later, after a lapse of two decades, Attimabbe caused to be made a thousand palm leaf copies of *Śāntipurāṇa* to freely distribute to the laics. This re-copying amounts to the reprint of the text in the modern terminology. Thus, Attimabbe is the earliest in the annals of Indian literature to bring out the second edition of a poem!

5.6.3.5.1. Ponna has borrowed the theme of *Śāntipurāṇa* from Uttarapurāṇa of Guṇabhadradēva and from *Śāntipurāṇam* of Asaga. Kannada poem is highly indebted to the Sanskrit source, the latter in particular. Ponna has either translated or adopted many stanzas of Asaga's work. In spite of such plagiarization, Ponna has the audacity to boast himself that he is manifold greater to Asaga. His obligation does not end with Asaga. He has appropriated certain stanzas from *Raghuvamśa* of Kālidāsa. Ponna's delineation of the *svayamvara*, marriage of Jyōtiḥprabhā and *digvijaya*, the subjugation of various countries in all directions of Śāntīśa, are enmass imitation of the immortal Kālidāsa's *Raghuvamśa*, that too copying the scenes of Indumati-*svayamvara* and *digvijaya* of Raghu-mahārāja. Here again, Ponna proclaims that he is four times above par to Kālidāsa! Albeit, Ponna has assimilated the best from early masters and made his poem a superb work in Kannada literature. He is the best translator, if it comes to the question of adoption. To sum up, excellent diction, rich vocabulary, varieties of metrical composition, equal command over Sanskrit and Kannada languages are the special traits of *Śāntipurāṇa* of Ponna. The condemnation of the fault-

finders, admiration of the impartial critics, and the process of versification - are some of the salient lineament incorporated in Śāntipurāṇa.

5.6.3.6. A small poem called *Jinākṣaramāle*, an acrostic poem in homage of the Jinas, is attributed to Ponna. He is also believed to have authored a *Gata-Pratyāgata kāvya*, probably in Sanskrit, of which nothing is known. [Nagarajaiah, Hampa (ed) : *Śāntipurāṇam* : 1981].

5.6.3.7. Ponna had the other aliases of Ponniga, Ponnamayya, Savaṇa ('a Jaina monk') and *Kuruḷgaḷa savaṇa* ('a frair with frizzy hair'). He had many surname too : kavicakravarti, ubhaya kavicakravartti, saujanya kandāṅkura and sarvadēva kavīndra. Of these epithets, the last cognomen of Sarvadēva is consequential in the context of Telugu literature. Certain stanzas of Telugu *Ādipurāṇa* are extant. It has come to light, that the author of Telugu poem *Ādipurāṇa* was Sarvadēva who completed his work in circa 950 C. E. Therefore, Sarvadēva is none other than Ponna, who had the title of Sarvadēva. Alongside, Ponna hails from Puṅganūr, a place in Kammeṇāḍ of Veṅgiṇiṣaya in Āndhradēśa [Gunṭūr Dt.]. Since the nomen of the poet, place of origin, and year of composition coincide, it is believed that Ponna was also a major and the earliest Telugu poet. Further, he is said to have translated *Virāṭaparva* of *Bhārata*. However, some scholars, not completely convinced with this conjecture feel that we should wait for further clinching evidences.

5.6.3.7.1. Ponna has described himself as a curly haired Jaina friar (*Kuruḷgaḷa savaṇa*). It may be presumed that he had renunciated material life and taken to austerity by the time he authored poems. He has stated that Indranandi (C. E. 930) was his preceptor, and epigraphical proof also approves it. Likewise, Indranandi was one of the leading authors of the period of Amōghavarṣa-II and Gōvinda-IV.

5.6.3.8. Ponna's place in Kannada literature, both in temporal terms and from the point of poetic excellence, is decidedly next to Pampa. Pampa, Ponna, and Ranna have been befittingly admired with the title of *ratna-trayas* ('three-gems') and *Jina-samaya-dipakas*, illuminators of Jaina faith. Pampa and Ponna were protegee of the Rāṣṭrakūṭas and Ranna started his lifework under Gangas, the Raṭṭas of Sundatti, who were the Rāṣṭrakūṭa vassals. That apart, Ranna continued ward of the same Attimabbe family which patronised Ponna. Infact, Ranna has continued to record the genealogy of his parton's family from where Ponna had stopped.

5.6.3.8.1. Ranna (993), Nāgavarma (1042), Śāntinātha (1062), Nayasēna (1112), Kaṇṇapārya (1145), Brahmaśiva (1175), Rudrabhaṭṭa (1185), Kēśirāja (1270) Madhura (1385) and a host of other poets have extoled the poetic excellence of Ponna, which shows that he was held in highest regard.

5.6.3.9. Among the popular *Jinaśāsanadēvīs*, goddess Ambikā has a prominent place [Nagarajaiah, hampa : Yakṣa-Yakṣi : 1976]. Ponna is the earliest of Kannada poets to mention and record the legend of Ambikā in one of his verses of Śāntipuraṇa.

5.6.4. **Manasija-Kandarpa** (C. 900 C. E.), an author of note composed a Kannada poem, outstanding for its novel dēsi, oozing nine sentiments of poetic composition, and for its path of radiance. Recognising such merits, Durgasimha (1031), earliest Kannada poet to mention the name of Manasija, has equated the work(s) of Manasija with that of better poets like Asaga (C. 9th cent.) and Candrabhaṭṭa. In the chronological sequence, Durgasimha has appropriately placed Manasija after Asaga.

5.6.4.1. Kēśirāja (1270), best grammarian of Kannada language, has acknowledged that the excellent convention

of poets like Gajaga, Guṇanandi, Manasija *et cetera* has served him as illustrations for his grammar. Śrīdharācārya (1049), Rudrabhaṭṭa (1185) Madhura (1385), Kavi-Malla (1400), poets of eminence, have all their appreciation for Manasija and his propriety.

5.6.4.2. Jaina pontiff Indranandi (930) has unequivocally stated that Guṇanandi and Kandarpa, the two confrere, were his senior preceptors who coached him to author Jvālāmālīnī-kalpa. This sequential statement of Indranandi deserves serious consideration. Giving more weight and credibility to Indranandi's record, supplemented by corroborative circumstantial evidences, the names of Kandarpa and Manasija could be treated as indentical. Similar instances are not lacking. Kamalabhava (born in a lotus) of Śāntiśvarapurāṇa is also known as Dēvakavi (1235) when he authored Kusumāvaḷikāvya.

5.6.4.3. Kandarpa, mentioned in an inscription of the village Kaḷḷihāla (Hāvēri Dt) of C.E. 1019, is a later author with a gap of 120 years. Hence, he can be considered as Kandarpa-II, Whereas Kandarpa-I, tutor of Indranandi was a Jaina monk-author of circa 900C.E. As a co-existant of monk-litteratures Guṇanandi and Ādi-Guṇavarma, Kandarpa alias Manasija represents and joins the band of prominent Jaina men of letters of the Rāṣṭrakūṭa age. To be more specific, Kandarpa (Manasija) composed his (title unknown) work(s) in the reign of Kṛṣṇa-II.

5.6.4.4. Details of life and work of Gajāṅkuśa (Gajaga), (c.970) another Jaina author of this period to be recognised also remain mostly obscure. A host of men of letters including Durgasimha (1031), Śrīdharācārya (1049), Nayasēna (1112), Rudrabhaṭṭa (1185), Ācaṇṇa (1185), Āṇḍayya (1235), Mallikārjuna (1240), Nāgaraja, Kēśiraja, Madhura, Kumudendu, Bāhubali Paṇḍita, Bhāskara and Nanjuṇḍa have noted the poetic excellence of Gajāṅkuśa *alias* Gajaga.

Stanzas from his works are quoted in anthologies and grammars. In particular, Durgasimha has paid glowing tributes to the merits and achievements of Gajāṅkuṣa. According to the former, the latter was hundred fold far famed in cleverness of speech.

5.6.4.4.1. Gajāṅkuṣa was a *daṇḍanāyaka*, a general in the Rāṣṭrakūṭa army. He was equally at his best in the art of poesy. Like Cāmuṇḍarāya, Gajāṅkuṣa was far famed with pen and sword. Scholars have attempted in vain to fix him up with proper identification. Efforts of equating him with Nārayaṇa Gajāṅkuṣa, minister of Kṛṣṇa-iii, mentioned in an epigraph of Sālōṭagi have failed. Similarly to put him on par with a Telugu writer has not met with success. The problem of identification remains enigmatical. Gajāṅkuṣa *alias* Gajaga lived to lead the army and to author belles-lettres during the later Rāṣṭrakūṭa period.

5.6.5. **Cāmuṇḍarāya** (978) *alias* Rāya or Aṇṇa, undaunted champion of momentous battles, was one of the stalwarts of the second half of tenth century. After serving Būṭuga-II and Mārāsimha-II, as a general, he was made minister of the Gaṅga king Rājamalla Satyavākya *alias* Rācamalla (974-84). He erected the colossal image of Gommaṭa *olim* Gōmatēśvara in 981-82, on the summit of the large hill. Before the consecration of the monolith on the crest of the hill, he has composed in saka 900 *Īśvara Phālguṇa śuddha* 8 Rohiṇi Monday, equivalent to 18th Feb 978 C.E. *Mahāpurāṇam olim Cāmuṇḍarāya purāṇam*. It occupied a conspicuous place in the development of Kannada prose.

5.6.5.1. As a simple and easy flowing narrative work of its time, Cāmuṇḍarāyapurāṇam has exceptional merits. It is based primarily on *Mahāpurāṇa* of Jinasēna and Guṇabhadra in Sanskrit. Kannada version of Rāya provides a brief account of the legends or lives of the 63 *mahā-purāṣas* Śalāka-puruṣas they are 24 Tirthaṅkaras, 12 cakravarttis,



a Balabhadras (Baladēvas), 9 Vasudēvas (Nārāyaṇas) and a prati-Vasudēvas (Prati-Nārāyaṇas)-Sixty-three in all. Rāya's prose style is not poetic like the prose of Bhrājiṣṇu of Ārāḍhanā-Karṇāṭa-Tikā or Vaḍḍārādhane (C. 800C.E). Rāya's prose definitely serves the intended purpose. The grandeur of the narrative style is often marred by the author's desire to show off his scholastic weight by straining after alliteration, or being too bald and insipid.

5.6.5.2. Cāmmuṇḍarāya was considered *Triṣaṣṭi Lakṣaṇa*-Mahāpurāṇa's ostensible author, and that it was actually composed by Ranna (993). Such an opinion was formed because of the similarities found with Ajitapurāṇam (1978) of Ranna. But the authorship of C'Rāya need not be doubted. He as an erudite in Jaina scriptures and was a gifted author. He has composed other works too, including a commentary on Gommaṭasāra of his preceptor Nēmicaṇḍra sidhānta cakravartti. A Sanskrit work Cāritrasāra is attributed to him. It is to be noted that the work of Rāya was completed in C.E. 978, whereas Ranna wrote in C.E. 993, A gap of 15 years goes in favour of Rāya, in which case the suggestion of ostensible authorship boomrangs!

5.6.5.3. Most celebrated personality of medieval India, C'Rāya had a number of honorific surnames which reflect his nobility and status in the Rāṣṭrakūṭa empire: Samara dhurandhara, Vira mārtaṇḍa, raṇa-raṇga singha, vairikula Kāladaṇḍa, Bhuja Vikrama, Samara Paraśurāma, Samyaktva Ratanākara, Śaucābharāṇa, Satya Yudhiṣṭira, subhaṭa Cūdāmaṇi, Guṇa-ratna-bhūṣaṇa, Kavijana-śekhara. These titles suggest that he was a valiant warrior, a devout Jaina, and a virtuous gentleman. Available literary and inscriptional references attest and establish the truth of the above appellations. after his complete withdrawal from political and profane life, he preferred to stay in the monastery at Śravaṇabelagoḷa.

5.6.5.4. C'Rāyapurāṇam of the illustrious Rāya is one of the early prose compositions in Kannāḍa language, only next to Ārādhana Karnaṭa Tikā (Vaddārādhane) of Bhrājṣṇu (C. 800). Rāya, famous general and minister in the service of the final Gaṅga rulers, furnishes real historical details of the exploits of war in which he himself participated and lead the troops to victory. C'Rāya, hero of many decisive battles has recorded valuable information about the penultimate Gaṅga rulers as feudal tenants of the Rāṣṭrakūṭas, their over lords.

5.6.5.5. He thwarted many fearless warrior. Conspicuous among the enemies that he foiled were- Rājāditya, Rāca, Gōvindarasa, Rācaya, Vajvaḷa in the Khēḍaga battle, Nōḷamba near Gōnūr, Rājāyita in Ucchaṅgi, Tribhuvanavīra in Bāgeyūr, Nṛkāma and Mudurācaya. Since he fought single-handed with Rājāyita at Ucchaṅgi, he got the title of Raṇaraṅga-simha.

5.6.5.6. C' Rāya had a sound knowledge of Jaina canonical and pontifical chronicler. He was a pupil of Ajitasēna, the greatest of the coeval Jaina patriarchs of his period. It is only after the year 978 that he became the disciple of Nēmīcandra siddhānti who composed Gommaṭasāra for the benefit of Rāya, in 982 C.E, in Prakrit.

5.6.5.7. He has referred to some eminent ascetics and authors, quotes profusely several *gāthas* and *ślōkas* from various sources, from early Jaina texts. His quotations from Kaviparameṣṭhi and Jaṭāsimhanandi has helped to identify their works. Some verses of *Vāgartha samgraha*/gadya-kathā are found only in this work. It is through Rāya's work that the identify of Jaṭāsimhanandi and *Varāṅgacarita* was rightly established, and Jaṭārya, Jatacārya Jaṭāsimhanandi being the names of one and the same monk was finalised.

5.6.5.8. One of the five works authored by Ranna, who

started his brilliant career as a protege of the Gangas, is dedicated to C'Rāya. *Paraśurāmacarite* is a quasi-historical poem, based on the life and achievements of Rāya who had the *biruda* of Samara Paraśurāma.

5.6.5.9. C'Rāya has also commissioned a magnificent Jaina temple on Candragiri hills at Sravaṇabeḷagoḷa. On the top of that temple Jinadēvaṇa, son of Rāya, has built a small shrine dedicated to Jina Pārśva.

### **Kumudēndu and Siribhūvalaya**

5.7. Undoubtedly *Siribhūvalaya* is a remarkable work attributed to Kumudēndu. Ever since the work was discovered in 1950 by Yellappa Sāstry an eminent scholar, Siribhūvalaya took the literary world by storm. Dr. Rajendra Prasād, the then President of India was, like many other scholars, fascinated by the very conception of the work. Yellappa Sāstry was invited to the Rāstrapati-Bhavan and considering the work to be a veritable compendium of Indian culture the whole text was micro-filmed.

5.7.1. It is worthwhile examining the nature of *Siribhūvalaya*, 'the resplendent earth'. It is conceived in mathematical tables, assigning the numbers 1 to 64, each corresponding to the letters of the alphabet. This *anikākṣara* mathematical table method claims that the work can be read in 718 languages. Further it is said that, *siribhūvalaya* includes 363 philosophical systems, 64 *kalās*, i.e., all arts and science. Further it states that the work contains six lakh (6,00,000) verses, in which case, it is six times bigger than the size of Mahābhārata and Mahāpurāṇa.

5.7.2. Kumudēndu, author of the *Siribhūvalaya* is identified with Kumudēndu, a disciple of Vīrasēna (C. E. 816), a confrere of Jinasēna and a contemporary of Amoghavarṣa-I, the Rāṣṭrakūṭa monarch. To substantiate the above surmise, scholars quote that *Siribhūvalaya*

mentions the five Dhavalā texts - the *Jayadhavalā* the *Vijayadhavalā*, the *Atiśayadhavalā*, the *Mahādhavalā* and *Dhavalā*. A list of some preceptors of Sēnagaṇa, Puṣpa gaccha, Aṅgas, Aṅgabāhira, the works of Koṇḍakunda, Bhūtabali, Umāsvāti, Samantrabhadra, Pūjyapāda and Cūḍāmaṇi. Kumudēndu also gives the story of the Rāmāyaṇa, the Mahābhārata and the Bhagavad Gītā, the last one in five languages including Prakrit and Sanskrit and, Kumudēndu translated the Gītā into Kannaḍa language, for the benefit of Amoghavarṣa, in the *sāṅgatyā* metre.

5.7.3. Some scholars have believed the work as genuine and also appealed that, 'before passing any final judgement, the entire work has to be closely scrutinized' [Kagwal, S. P. and Dharmapal, M. Y., Tīrthaṅkara Nēmi and The Bhagavad-Gītā, Jinamañjari, 20-2 (octo 1999), pp. 1-5; Srikanta sastry, S., The voice of Ahinsā, Jan-Feb. 1955, (ed) Kamta Prasad Jain].

5.8. **Jinavallabha** (C. 950 C. E.), younger brother of the illustrious poet Pampa, was also an author of note. Though none of his independent poems have come to light as yet, a famous epigraph composed in three languages by Jinavallabha has survived to speak of his poetic skill.

5.8.1. Abhimānacandra of Nidunṅoṇḍe belonged to the kamme Brāhmaṇa genealogy of Śrīvatsagōtra, lineage. Originally his ancestors formed a part of Vaṅgipaṛṇa village in Veṅgi country. Bhīmapayya grand son of Abhimānacandra, after matured consideration changed his faith from Brāhmanism to Jainism. He was convinced that for a Brahmin, the best of religions to follow was Jainism. Bhīmapayya's consort, Abbaṇabbe was a grand daughter of Jōyisa simgha, of Aṇṇigere in Beḷvola, also a new convert to Jainism.

5.8.2. Bhīmapayya and Abbaṇabbe, devout Jaina laics,

were proud parents of two brilliant and talented sons, Pampa, the greatest of Kannada poets, being elder and Jinavallabha, a genius in three languages was younger. Monk Dēvēndra was the preceptor of Pampa. A suggestion of the scholars that Dēvēndramunīndra, a celebrity among the ascetics mentioned in the Śravaṇabelagoḷa epigraph and the *guru* of Pampa, are identical, needs further substantial proof. But, his identity with Dēvēndramuni mentioned in another charter (EA. vol. II. p. 31) is valid. Śubhanandi, Gaṇḍavimukti Bhaṭāra, and Candraprabhayati were monk students of Dēvēndramunīndra, who was a big name when Kṛṣṇa-II was on the throne. Jayanandi Siddhanti Bhaṭāra, co-existant Jaina seer heading the Paṇḍarāṅgapalli cloister, was also a *guru* of Pampa and Jinavallabha. Jayanandi Bhaṭāra flourished in the life span of Indrarāja-III. Jayanandi, an adept in Jaina philosophy, belonged to the great Koṇḍakunda ecclesiastical cohort of school called *Dēsiga gaṇa potthage vaṃśa*. He was the chief of the Jaina diocese with its monastery at Paṇḍarāṅgapalli. Pampa was also, in the beginning, a student who studied under Jayanandi at the Paṇḍarāṅgapalli convent.

5.8.4. For his invaluable accomplishment in the field of creative literature, Pampa was endowed with Dharmavura village and other rare gifts by his patron king Arikēsari-II. To the north of Dharmavura existed a huge hill called Vṛṣabhaḡiri, named after Ṛṣabha, the first ford maker. On the front face of *Siddhaśīle*, to the south of the Vṛṣabhaḡiri, Jinavallabha, ardent follower of *śramaṇa* faith commissioned, with great devotion, a Jina shrine called Tribhuvana-*tilaka*, and many images of Jinās, the victors. He constructed a tank called *kavitā-guṇārṇava*, after the title of Pampa, his eminent brother. He also caused to be made a garden called *Madana-vilāsa*.

5.8.5. *Pampāryyānujaṃ=atra Bhīma tanujaṃ*

*samyaktva ratnākaram*, a sentence from the above Kurikyala or Gaṅgādharam inscription composed by Jinavallabha, approves the fact that he had the *biruda* of *samyaktva-ratnākara* i.e., an ocean of Right-faith, a requisite of a Jaina householder. He was a '*tribhāṣākavi*', poet of three languages - Sanskrit, Telugu and Kannāḍa. Jinavallabha was the first Telugu Jaina poet who has composed three stanzas of poetic merit in Telugu language. He has also assisted Malliya Rēcana to author '*Kavijānāśrayamu*', a Telugu work on prosody. Jinavallabha had the epithets of Vācakābharaṇa and Vāgvadhūvallabha.

5.8.6. Bhāgiyabbe, consort of Jinavallabha had set up a metal *Caturvimsatipatṭa* image of a Jina and founded a Jinālaya named after her. Two of the bronze images of Jina, caused to be made by Bhāgiyabbe in C. E. 950, are now in Nahar Museum, Calcutta and Government Museum, Madras. Bhāgiyabbe, born in a Kannāḍa speaking family of Paiṭhaṇa (now in Maharāṣṭra), was a devotee of Mahāvīra. Both the bronze images of Mahāvīra contain inscriptions in Kannāḍa characters [Nahar, Purnachandra, and Ghosh, eds : 1917; Murthy, A. V. Narasimha : 1990 : 219-21]. Paiṭhaṇa was nearer to Bōdhana and Lembulapāṭaka, metropolis of the state, where Pampa and Jinavallabha were housed. Similarly, Paṇḍarangavalli, where Jinavallabha had his early education under his preceptor Jayanandi Bhatāra, was nearer to Lembulapāṭaka and Bōdhana. Those places were recognised cultural centres of the greater Karṇāṭaka of the Rāṣṭrakūṭa period.

## CHAPTER - 6

### PRAKRIT LITERATURE



6.1. The Rāṣṭrakūṭa eon is a lustrous epoch in the history of Jaina church and Jaina literature in particular. Literary achievements of this age are substantial, endowed with imperishable merits transcending the barriers of time, space and environment. The languages widely prevalent during this epoch were mainly Sanskrit, Prakrit and Kannaḍa. Even the epigraphs of this time subscribe to this finding, though the Prakrit charters are totally absent. The Gaṅgas and the Rāṣṭrakūṭas did not stimulate the bards and the laureates to compose inscriptions in Prakrit, like the early Kadambas of Banavāsi. However, the Rāṣṭrakūṭa empire, at its peak of glory, particularly during the reign of Amōghavarṣa-I and Kṛṣṇa-III, produced Prakrit literature also. The glorious Rāṣṭrakūṭa age witnessed flowering of Prakrit literary activity.

6.1.2. Bulk of Prakrit literature, highly creditable in quality and in quantity, was produced under the patronage of the Rāṣṭrakūṭas. Since the *lingua franca* of the country where Mahāvīra lived was Ardha-Magadhī Prakrit, he adopted it as his media to teach. Because Mahāvīra chose to preach in that language, Ardha-Māgadhī became the language of Jaina scripture. Buddhists monopolized Pālī and Jains cornered Prakrit.

6.1.2.1. Gifted Jaina authors appropriated Apabramśa,

Ardha-Māgadhi, Mahārāṣṭrī and Śaurasēnī, inaugurating an Augustan age in those languages. But, Jaina men of letters never attached a slavish or sentimental sanctity to any particular speech. They gave a home to various languages. They fostered different languages and styles according to the regions and spirit of the age. Prakrit literature in general and Apabhramśa language in particular reached its efflorescence during the epoch making era of Kṛṣṇa-III. His subordinates and general, Bharata and Nanna, helped Puṣpadanta to stay and compose his two classics and one Epic in Kaṇṇaṭaka.

6.1.2.2. "... the linguistic influence of Puṣpadanta can be easily seen on the later poets of Marāṭhi, Gujarāṭi, Hindi etc. In his *kāvya*s many words of Dravidian origin along with many Deśya words are found. Dr. Ratna Shriyan has critically studied these words in her thesis. Thus, the contribution of Puṣpadanta in the study of linguistic field is enormous [Prem Suman Jain : in *Jainism and Karnatak Culture* : 1977 : 157].

6.1.2.3. *Vallabha*, meaning lord, is one of the titles, with which the Rāṣṭrakūṭa monarchs were often referred to. This appellation was an abbreviation of the fuller expression of *Śrī-Prithvī-Vallabha*, a characteristic Sanskrit cognomen owned by the early Cālukyas of Bādāmi. Evidently, their worthy successors, the Rāṣṭrakūṭas rightly inherited the *biruda* and abridged it to *vallabha*. The word *Balhaha* in Prakrit language is borrowed from *vallabha*. Ancient Arab travellers have used the word *Balhara*, connotating the Rāṣṭrakūṭa monarch, apparently a contraction of *Ballaharāya*, Prakritised from *Vallabharāja*. *Rāya* was also a Prakritised form of Sanskrit *rājan*. Prakrit influence on some of the cognomen and nomen needs further analysis. *Rāya*, *Gojjigadēva*, *Baddegadeva*, *Vaddigadeva* are Prakritised and Kannadised nomens of Sanskrit *Rājan*,



Gōvinda, Bhadrādēva (Budhrāja) Vādyega, (Vāgarāja). Except for a few *birudas* of Prakrit or Kannaḍa influence, most of the epithets are of Sanskrit origin.

6.1.2.4. Similarly some nomen of emperors like Kannara, Gōvindara, Karkara exhibit the influence of Kannaḍa language. Word final morpheme *-ara/-ra* is a shortened form of *arasa(n)*, which means 'a king'. Of the three semantically equal words, *rājan* is Sanskrit, *rāya* is Prakrit and *arasa(n)* is Kannaḍa. Again, *arasan* is also a borrowing from Sanskrit *rājan*, but it is typical Dravidianised way of assimilating Sanskrit borrowings; Tamil *arasan* is a cognate.

### Prakrit literature : A retrospect

6.2. A Prakrit adage *samaṇō amōgha vayaṇō* has its resonance in the Sanskrit epigram of *śramaṇaha amōgha vacanaha*, and its vibration in the Kannaḍa maxim *puttum battaleyum baridilla*, neither an anthill nor a naked monk will be empty. Jaina monk possess nothing of worldly belonging. On the other hand, the naked ascetics were a fund of knowledge. Many of them were a mobile encyclopaedia. They were *śatāvadhānis*, a hundred fold attentive, concentration personified.

6.2.1. Jaina literature is termed as *śramaṇic* or *parivrājaka* ('a wondering recluse') or ascetic literature. This *śramaṇic* literature, though authored by the wondering recluse, is meant for the whole mankind. Jainalore disregards the system of castes, and *varṇāśramas*, i.e., the order of the four castes - the Brahmin, the Kṣatriya, the Vaiśya, and the Śūdra. Heroes of ascetic literature are not gods and goddess, but kings, traders and *sūdras*.

6.2.2. Thanks to the Jaina pontiffs of Mathura who launched 'Sarasvati movement' in 2nd and 1st cent. B. C., when the knowledge of the *Angas* (limbs) and *Pūrvas* (old texts) began to suffer losses and dwindle in volume. Jaina

patriarchate at last overcame their conservatism to take recourse to pen and paper. But it was so late that sufficient portions of the cononical literature was extinct. But, whatever *Nigaṇṭha - pāvayāṇa*, 'sermons of the Nirgrantha', *gaṇi-piḍaga*, 'basket of the gaṇadhara', *suya-nāṇa*, 'scriptural knowledge' survived was first handed down in Ardha-Māgadhī, and later in Śaurasēnī. Bhūtabali, Puṣpadanta and Guṇadhara adopted Śaurasēnī Prakrit for *Ṣaṭkhaṇḍāgama* and *kaṣāyaprabhṛta*.

6.2.3. From the early centuries of current era up to the early decades of 9th cent. C. E., the media of Jaina *siddhānta* was Prakrit dialects. Jaina patriarchy of this period preferred and cultivated Ardha-Māgadhī, Śaurasēnī and Mahārāṣṭrī alike. From 7th cent. onwards Apabhramśa was employed. It does not mean that these languages were used only for religious and philosophical exposition and for voluminous commentaries. Various works on scientific subjects and many excellent pieces of *belles-letters* were composed in Prakrit languages, by versatile and prodigious authors. During the age of the Rāṣṭrakūṭas also, Jaina luminaries like Vīrasena, Jinasena-II, Svayambhū, Puṣpadanta and Nēmicandra have enriched Prakrit language and literature in various ways. Similarly, Jaina men of letters reached perfection in Sanskrit language and in other provincial languages. Thus, the Jaina authors never addressed exclusively the learned classes, but they appealed to other strata of the people also.

6.2.4. Mahāvīra preached his doctrines in Ardha-māgadhī language : *bhagavam ca ṇam Addha-māgahie bhāsāe dhammam āikkhai* [Samavāyāṅga. 98]. Lord Buddha, Mahāvīra's contemporary, preached his doctrines in the then spoken language Pāli or Māgadhī. Ardha-māgadhī was old or ancient Māgadhī language which was spoken in half of Magadhadēśa. Bhūtabali, Puṣpadanta and

Guṇadhara, the ācārya-trayas, laid a substantial Jaina canonical foundation in Prakrit language.

6.2.5. Koṇḍakundaācārya (C. 1st - 2nd cent. C. E.), Vaṭṭakēra (C. 2nd cent. C. E.) of Mūlācāra, Śivārya alias Śivakōṭi (Pk. Sivajja C. 2nd cent.) of Ārādhana, Yativṛṣabha (C. E. 478) of Tilōyapaṇṇatti, Sarvanandi (C. E. 458) of Likavibhāga, Vīrasēna, Nemicandra siddhānta Cakravartti are some of the momentous Śaurasēni authors who lived and wrote in Kaṇṇāṭaka. Their works are so crucial that can not be overlooked, either in quality or in quantity. *Dhavalā-Jayadhavalā* commentary, in the co-authorship of the teacher and taught, of Vīrasēna and Jinasēna-II, containing 72,000 verses is a stupendous work worthy of notice.

6.2.6. Thus, the Jaina monks and scholars that immigrated into Kaṇṇāṭaka, at the beginning composed their works in their own language, viz., the Jaina Śaurasēni, brought the native language to the literary level by cultivating it and finally merged their literary genius, together with themselves, into the general culture of the land of their adoption which they loved as their own, which fact is lucidly reflected in the famous Kuppātūr inscription" [Kadabadi, B. K. : 185].

6.2.7. Prakrit literature and dialects played an important role in the development of Kannaḍa language and literature. A historical linguistic analysis establishes the depth and dimension of this influence. As a result of close contact of Kannaḍa with Prakrit for over a millennia, certain phonetic, morphological and semantic changes have taken place in Kannaḍa language.

6.2.8. Early Kannaḍa authors were persuaded by the Prakrit men of letters. Belles-lettres of Apabhramśa, Ardhamāgadhī, Śaurasēni had swayed Kannaḍa poetry. *Campū* form and style, so desirable and chosen by many major poets in Kannaḍa, owes its origin evidently to Prakrit

poems like *Kuvalayamālā* of Udyōtanasūri. Preponderance of Prakrit over Kannada is found in its metres of *ragale*, *kanda*, and *sāngatya* which bear the stamp of Prakrit metres like *paddaḍia* (*pajjhaḍika*), *khandaa* (Sk. *skandaka*) and *sanghatta*. The very conception of *āḍiprāsa* and *antyaprāsa*, beginning-rhyme and end-rhyme, owes its source to Prakrit, that too *kaḍavaka* style attracted Kannada genius. Every house holder of Jaina community respectfully recites *cattāri-maṅgalam* and *pañca-ṇamōkara*, Jaina litany, not knowing it is in Prakrit language.

6.2.9. Jaina men of letters in Karṇāṭaka were under the grip and command Sanskrit and Prakrit mostly in the time of Rāṣṭrakūṭas. They wrote in Sanskrit and Prakrit and also adopted the works of their choice. We have no access to the buried wealth of great Jaina works not extant. But, the available bulk of literary works exhibit the intensity of Prakrit domination.

Following pages survey the contribution of Jaina authors to Prakrit literature under the aegis of Rāṣṭrakūṭas.

6.3. **Svayambhū** (C. 750 C. E.) was another author of note who was held in high deference. He has composed altogether three works namely *Paumacariu*, *Riṭṭaṇemicariu* and *Svayambhu-chandas*. He has given an account of himself. He was lean, unshapely with sparse teeth and flat nose. All that exteral appearance had nothing to do with his poetic gift.

6.3.1. **Svayambhū** seems to have composed his works in the border area of Mahārāṣṭra and Karṇāṭaka in the reign of Dantidurga (735-56) who had the royal epithets of *Sāhasatūṅga* and *Khaḍgāvalōka*. **Svayambhū** was a follower of *Yāpanīya samgha*. Poet Puṣpadanta, while introducing **Svayambhū**, composer of *Paddhaḍi* metre, categorically states that he belonged to *Āpulī samgha* a variant of *Yāpanīya* sect : *Svayambhuhu paddhaḍibandhakartā Āpulī Samghīyaha*.

6.3.2. Svayambhū had the model of Raviṣeṇācārya's Padmacarita (C. E. 676) in composing *Paumacariu*. Since he could compose upto canto 82, his son Tribhuvana Svayambhu continued from canto number 83 till the last canto number 90. His second Apabramśa work *Riṭṭhaṇemicariu olim Harivamśapurāṇa* was a voluminous poem. Here again Svayambhū could author only 99 cantos and the rest was composed by his son Tribhuvana Svayambhu. Both the poems are works of greater merit. Svayambhū respectfully remembers Bharata, Piṅgala, Bhāmaha, Daṇḍin and Bāṇa. *Svayambhuchandas* deals with meters.

6.3.3. H. C. Bhayani has epitomized the contribution and place of Svayambhū : "Swayambhū should be counted among those fortunate writers who achieved during their lifetime recognition and literary fame that was amplified by subsequent generations. He was well known as *kavirāja* (king of poets) during his life time. ....His name was spoken along with Caturmukha and Bhadra, celebrated names in the field of Apabhramśa letters. He is even said to have excelled them. Whether you talk of the beauty of ideas or of expressions, whether you weigh knowledge of rhetorics, proficiency in Apabhramśa grammar or skill in handling varied metres, Swayambhū is recognised as an allround master" [Bhayani, H. C. (ed) : "Intro" *Paumacariyu*, part. I. p. 29].

6.4. **Puṣpadanta** (C. 925-74) has the rare distinction of being the *sui generis* of Apabhramśa poetry. Puṣpadanta's parents. Kēśava and Mugdhādēvī, śaiva Brāhmaṇas of *Kāśyapa gōtra*, proselytized to Jainism, like the parents of poet Pampa. Puṣpadanta a contemporary of Ponna and Sōmadēvasūri, had dark complexion and a lean frame. He started as a court-poet of king Vīrarāja alias Bhairava and composed a poem to glorify his patron. Because he was offended, Puṣpadanta abandoned Vīrarāja's support and left

northern region in search of a better shelter. He faced bad days. For him it was a hand-to-mouth existence. At last he reached the suburbs of Maḷkhēḍ, royal seat of the Rāṣṭrakūṭas.

6.4.1. When Puṣpadanta was relaxing in a grove of trees in the environs of the statehouse, he was approached by Indrarāja and Aṇṇayya, two Jaina citizens, who persuaded the poet to meet Bharata, cabinet officer of the Rāṣṭrakūṭa emperor (Kṛṣṇa-III). Happiness had smiled on him. Bharata, a devout Jaina householder son of Ayyaṇa and Dēvī became the esteemed supporter of Puṣpadanta. Bharata, a minister and general of the vast kingdom and a benevolent patron, solicited him to author an epic of his faith. Bharata's house was a coterie of the learned.

6.4.2. Puṣpadanta began composing *Tisaṭṭhi-Mahāpurisa-Guṇālankāra* in C. E. 959. After completing the portion of Ādipurāṇa, some how he could not progress. By the benediction of goddess of learning and by the animation of Bharata, his patron, Puṣpadanta resumed his composition.

6.4.3. When he completed the epic in C. E. 965, he himself was much delighted with his poetic accomplishment. He, in his ecstasy, proudly declared that 'what is not here can not be found elsewhere in the same vein of the illustrious Vyāsa.

Later, the Rāṣṭrakūṭa empire suffered a set back and fell into very bad days. Puṣpadanta's poetic pixy was nurtured, amidst adversity by Nanna, son of Bharata, who stepped into his father's office. At the petition of Nanna, an ardent Jaina votary, Puṣpadanta authored two more resplendent classics, *Jasahara-cariu* (Sk. Yaśōdhara-carita) and *Nāyakumāra-cariu* (Sk. Nāgakumāra-carita). For the simple reason, that after completing a *mahākāvya*, a full-fledged epic, Puṣpadanta supplemented it with two *Khaṇḍa-kāvyas*, epic fragments, the poet was nicknamed as *Khaṇḍa!*

There was nothing of derision in attributing this diminutive appellation.

6.4.4. *Tisatṭhi-Mahāpurisa-Guṇālankāru* (Sk. *Triṣaṣṭhi Mahāpuruṣa Guṇālankāra*) is approximately an Apabhramśa rendering of Sanskrit *Mahāpurāṇa* of Jinasēna, and Guṇabhadra, an epic of Rāṣṭrakūṭa period. In theme and style, in depth and dimension prakṛti work has closely followed the Sanskrit model. Like the latter, the former has also two parts of *Ādipurāṇa* and *Uttarapurāṇa*, dealing with the same topics. Prakrit poem has a uniform style since it was authored by a single poet. The whole work comprises (80+42) 122 cantos and embodies 20,000 (Kaḍavakas) verses. Thus, even in the bulk of the poem, Prakrit work resembles Sanskrit original.

6.4.5. The plot of *Jasaharacariu* and *Nāyakumāracariu*, two classics belong to the type of popular *belles lettres*. These two poems with nine and four cantos respectively, were composed and completed at Nanna's mansion. Naturally both the works are dedicated to Nanna, a Good Samaritan. To put it in a nutshell, *Nāyakumāracariu* richly illustrates the fruit of observing a fast on the occasion of *śrīpañcamī* ritual. *Jasaharacariu* deals with the life of Yaśodhara, and Amṛtamati, his spouse, and their subsequent births.

6.4.6. The didactic and religious stories of the heroes of these two classics are made popular by poets like Puṣpadanta, who has spread his influence of Kannaḍa narrative literature. Puṣpadanta, a prince among Apabhramśa, authors had many titles : *sarasvatīnilaya*, *kavikulatilaka*, *abhimāna-mēru*, *kāvya-ratnākara*, *kāvya-piśāca*; 'abode of goddess of learning', 'poet par excellence', 'highly self-respecting', 'ocean of poetry', 'bon-vivant of poetry'. Outwardly he was a householder, at heart a monk. He has respectfully remembered Caturmukha, Svayambhū and Tribhuvana Svayambhu, who were the early authors

Apabhramśa literature. In his prolegomena to his three poems, Puṣpadanta, without any embarrassment, has narrated interesting details of autobiographical note, about himself, his patrons, the circumstances which made him to migrate to Maḷkhēḍ etc.

6.4.7. Unquestionably Puṣpadanta is a born poet and occupies a high place in the galaxy of poets. In the introductory verses he declares that he does not possess the necessary qualifications to undertake the great *purāṇa*. But that only shows his humility, characteristic of a really cultured and rich mind. That he was endowed with the divine gift called *pratibhā* and that he had acquired proficiency in various sciences (*Vyutpatti*) would be evident to even a casual reader of this *Rāmāyaṇa* portion. His command of language is simply marvellous. Words come to him as easily and naturally as leaves to a tree. His vocabulary is almost unlimited. He embellishes his work with a variety of *Alaṅkaras* that possess strikingness and originality. *Utprekṣa* is his forte. His epic abounds in 'rasas' such as the erotic, the heroic, the marvellous and 'karuṇā'. His style is, on the whole, marked by 'ojas' (vigour) but not rarely does he write in the graceful and elegant *vaidarbhī* style. His poetry reveals the excellence of 'Artha-gauravatva' - profundity of meaning. He employs variety of metres (such as Duvaī, Hela, Āvalī, Ārṇālam, Racita etc.) and thus his work is free from the fault of monotony, and his poem possesses the charming quality called 'geyata'. He uses a large number of *Deśī* words and extends its attractiveness to the 'masses'. He possesses a delightful sense of humour and at times entertains us at his own cost. He is indeed a *Mahā-kavi* although according to the strict rules of *Ālaṅkārikas* his *Mahā-purāṇa* cannot be called a *Mahā-kāvya* [Kulkarni, V. M. : The story of Rāma in Jain literature : 1990 : 170].



6.5. Yaśodhara, Nāgakumāra, Jīvandhara, Bāhubali, Cārudatta, Dhanyakumāra, Pradyumna, Sanatkumāra, Vasudēva - are some of the distinguished, popular, and ideal heros in Jaina story literature. Naturally uttarapurāṇa and a number of other *kāvya*s have narrated the story of these heros. Nāgakumāra, Phaṇikumāra, Vikramandhara are all nomens of the same hero. Based on the Nāyakumāra-cariu, a Prkarit poem of Puṣpadanta, Kannaḍa authors have composed four works on the same theme. Poets have cultivated a fascination for the above characters, because they were equally distinguished in the art of war and peace. These heros who end their lives as perfect saints. After a stormy youth, marked by many adventures, Nāgakumāra finds himself, in the prime of life, the monarch of a splendid kingdom, leads a worldly life of pleasure in the company of many queens. It is established that the Jain authors were admittedly distinguished in the domain of ascetic poetry, but they could also make noteworthy contribution to the literature of love (erotic poem) the *smara-tantra*.

6.5.1. An account of each of Vasudēva's adventures culminating in a happy marriage, the poem turns out to be a book of marriages. So is the case with other similar stories. Finally, these heros are shaken from their complacency by an incident, trivial in itself, like the sudden disappearance of the cloud or the beautiful spectrum of rainbow, the fall of a star, the sight of an uprooted tree or the appearance of the grey hair, but it will be full of significance to the hero at the right moment of matured consideration. The more he contemplates, more he sees in a moment's flash the hallowness of human life and the wisdom of seeking release from its bonds. Thus he looses all terrestrial interests, installs his son on the throne, seeks the peace of the forest and attains salvation in the end. This is the quintessence of not only the above stories of the romantic heros but also almost all the Jaina narrative literature.

6.5.2. Like Ponna, a contemporary Kannada poet, Puṣpadanta also wrote at a critical transitory period of political turmoil. Puṣpadanta witnessed the wax and wane of the Rāṣṭrakūṭa empire. He authored his epic poem Mahāpurāṇa in the reign of Kṛṣṇa and he composed the other two narrative poems during the rule of Khoṭṭiga. Prakrit was cultivated with great vigor.

Puṣpadanta, greatest doyen of Prakrit literature, spent most of his creative period in Kaṇṇāṭaka. He fulfilled the desire and dream of his parents in dedicating his life to the propagation of Jainism through literature.

6.5.3. **Kanakāmara** is another major Prakrit litterateur who is supposed to be an author of this age. Hiralal Jain has assigned C. 1050 C. E. as the probable date of composition of his classic Karakaṇḍacariu. But, recent researchers have found Kanakāmara to be an author who was a junior contemporary of Puṣpadanta. Karakaṇḍacariu is a narrative poem full of epigrams charged with varied human and spiritual experience. It believed that the poet Kanakāmara has equated the hero of the poem with Kṛṣṇa-III.

6.6. **Nēmicandra Siddhānta Cakravartti** (Circa 982 C. E.), a name to conjure with, is known for his abundant Prakrit works. Puṣpadanta, his senior contemporary poet had amply enriched Apabhramśa language and literature. Nēmicandra, without entering the realms of poetry, has mainly concentrated on the field of philosophy. He had the privilege of intimacy with Āryasēna, Vīranandi, Indranandi, Kanakanandi, Ajitasena and other monks. He was also contemporaneous to Ponna, Ranna, Cāmuṇḍarāya, Rājamalla, Mārasimha, Sōmadēvasūri and Puṣpadanta.

6.6.1. C'Rāya had two celebrated teachers who shaped him to become a stalwart in enhancing the glory of Jaina

fiath in the early second half of tenth cent., Particularly during the transition period of the Rāṣṭrakūṭas and Cālukyās. Of his two eminent teachers, one was the illustrioius Ajitasēnācārya, royal preceptor of the Gaṅga dynasty. He had initiated Mārasimha to the act of *sallekhanā*. Ajitasena, first spiritual guru of C'Rāya, figures prominently in a number of epigraphs.

6.6.2. Later, C'Rāya shifted, once for all to Śravaṇabelagoḷa where he settled till his death. Nēmicandra siddhānti, who had migrated from Tamiḷnāḍu, became the eminent cleric who tutored C'Rāya and imported the quintessence of *syādvāda* philosophy. At the request of C'Rāya, Nēmicandra composed the illustrious *Gommaṭasāra*.

6.6.3. Nēmicandra, an opulent author in Prakrit, was proficient in Jaina āgamas. He had an access to the source and had throughbred with the redaction and exegetical literature. Nēmicandra, ponderous and generative author of many Prakrit works, refers to *Kukkuṭa-Jina-Gommaṭa* founded by his noted pupil Cāmuṇḍarāya, on the summit of larger hill at Śravaṇabelagoḷa in C. E. 982. The works of Nēmicandra include *Gommaṭasāra* in two books, i.e., *Jīvakhāṇḍa* and *Karmakhāṇḍa*, *Dravyasamgraha*, *Trilokasāra*, *Labdhisāra* are authentic philosophical treatises in Prakrit.

6.6.4. *Dravyasamgraha*, is an abstract of the six substances which constitute the cosmos. It is a digest of the answers given by the learned author to the valid questions put to him by C'Rāya, his prudent student. Nēmicandra had thorough knowledge of mathematics which is very well reflected in his works. Nēmicandra Siddhānti reiterates that by polluting the inherent characteristics of the soul are lost and as a consequence of it human beings are prone to suffer miseries. Therefore, Nēmicandra stresses the observance of

right belief, R<sup>0</sup> knowledge, and R<sup>0</sup> conduct, the three jewels leading to liberation.

6.6.5. Nēmicandra Siddhānta cakravartti was perhaps the earliest to read and prepare a useful digest of Dhavalā and Jayadhavalā commentaries. Dealing with the Jaina dogma on Jīva, soul (sentient), and karma, action (a form of matter), Gommaṭasāra has analysed methodically. The schematic way in which Nēmicandra has condensed the gamut of *Ṣaṭkhaṇḍāgama* reflects his ascendancy in Jaina philosophy. During his times, and in the modern times, Gommaṭasāra has been considered as the most sacred of available digambara texts and as a popular version of the vast Jaina spiritual-lore. It has facilitated the novice being initiated into the Jaina monkhood and nunhood as a reliable source book.

6.6.5.1. *Labdhisāra* deals with *Paścima-skandha*, 15<sup>th</sup> chapter of Jayadhavalā-Tīkā.

6.6.6. Nēmicandrācārya lived during the ultimate years of the Rāṣṭrakūṭas and the beginning of the later Cālukyās. He witnessed the fall of a famous dynasty and the rise of yet another glorious empire. It is not certain whether Nēmicandra, chief of the Śravaṇabelagoḷa diocese, was present at the time of Indra-IV taking the vow of *sallekhanā*.

6.6.7. Vīrasēna's originality and level of erudition are especially evident in Dhavalā gloss. His disciple Jinasēna has the distinction of being one of the few scholars to write a commentary on *Kaṣāyaprābhṛta*, thereby assuring an unbroken tradition of canonical scholarship. *Gommaṭasāra* by philosopher monk Nēmicandra exhibit the level of Jaina scholarship in effectively employing Prakrit language remained high.

6.6.8. Pūjyapāda Dēvanandi of late sixth cent. C. E., noteworthy grammarian, produced *sarvārthasiddhi*, an

encyclopedic work, the earliest extant Digambara commentary on the *Tattvārthasūtra* of Umāsvāti. The other two commentaries that followed were Akalaṅka's *Rājavārttika* and the *Śloka-vārttika* of Vidyānanda (C. E. 950). In all the Jaina monasteries of Digambara sect, these three commentaries, along with Dhavalā and Gommaṭasāra, comprised the basic textual material used by advanced students. For the beginners, Nēmicandra's *Dravyasamgraha* continues to be a basic text till to-day, because, many stanzas and *sūtras* are pregnant with sum and substance of life.

6.7. Jaina contribution to the development of literary theories in India is voluminous. Ācārya Jinasēna-II (C. E. 825) is one of the earliest of Jaina men of letters, to speak of *alāṅkāra-sāstra*, science of poetics, including topics like *alāṅkāras*, two *mārgas* and ten *guṇas* (*Ādipurāṇa*, XVI. 115). Jinasēna interprets the terms *Vāñmaya* as a collective form of the three disciplines, viz., grammar, prosody and poetics (*ibid.* XVI-III). By that time, *Anuyogadvārasūtra*, Jaina canonical text (C. 5th cent. C. E.) had clearly enumerated nine *kāvya-rasas*, poetic-sentiments, including *praśānta*, tranquility, substituting *vṛīdanaka* for *bhāvanaka*. Thus the Jaina tradition considers *praśānta* as the highest value of life.

6.7.1. Ranna (C. E. 993), a Kannaḍa author of greater merit, has alluded to thirty-six *lakṣaṇas* as against sixteen *samskāras*, keeping alive the doctrine of *lakṣaṇas* in tone with Bharatamuni, the legendary *guru* of arts.

6.7.2. In *Pārsvābhyudaya kāvya*, a Sanskrit poem, Ācārya Jinasēna-II had employed his poetic genius in restructuring *Mēghadūta* of Kālidāsa. Lines of Kālidāsa breathing the spirit of *vipralambha-sṛṅgāra*, one of the nine sentiments of poetry, are transformed to yield the *(pra)śānta* significance. Jinasēna takes the first line of each stanza, and sometimes only the first two lines, and adding two or three

newlines of his own composition, transforms the each verse into metaphysical poem. Adroit Jinasēna does not hesitate to state that *kukavis*, the bad poets, employing *kavi-samaya/kāvya-dharma* have considered *ṣṇigāra* as *satya*, but in truth it is the reverse of it, *asatya*, upholding ethical instruction.

6.7.3. Jains are credited with authorship of first work on poetics in Kannada language. *Kavirājamārga* of Śrīvijaya (C. E. 850) is a free adaptation of *Kāvyaalāṅkāra* (Bhāmaha) and *Kāvyaadarśa* (Daṇḍin), two early Sanskrit works on the art of poetry. It opens with *Jinastuti*, invocatory verse of Jina. *Kavirājamārga* has unique indigenous ideas independent of Bhāmaha and Daṇḍin. In particular, Śrīvijaya's definition of great poetry takes the reader beyond the scope of *Kāvyaadarśa* or *Kāvyaalāṅkāra*, source texts, to the *bhāva* of the author on the one hand and to the *viśeṣa* of *śabdās* as well as *alāṅkaras* relating to *arthavyakti*.

6.7.4. Treatment of *mārgas* and their *guṇas* in relation to particular *rasas* in *Kavirājamārga* are innovatives of Śrīvijaya, which has not parallel in either Bhāmaha or Daṇḍin. His nomenclature of *Karuṇārāsa* pathetic sentiment, in place of *Karuṇarasa*, reflects his view that *mārgas* are dependent on *rasa*. That there are instances to show Śrīvijaya's progressive idea. His awareness of *dhvani* as a poetic concept, which he considers as an *alāṅkāra*, earlier to Ānandavardhana, is remarkable.

6.7.5. "... Jaina monks and scholars that imigrated into Kaṇṇaṭaka, at the beginning composed their works in their own language, viz., the Jaina Śaurasenī, brought the native language to the literary level by cultivating it and finally merged their literary genius, together with themselves, into the general culture of the land of their adoption which they loved as their own, which fact is lucidly reflected in the famous Kuppataṭur inscription" [Kadabadi, B. K. : 185].

6.7.6. Scholar-Monks once again established the vigour

of Jaina literature. Jaina genius of the Rāṣṭrakūṭa times found expression in texts that strove to refute rival philosophies. Their highly developed sense of missionary zeal caused them to focus attention on the spiritual needs of their laity. They also produced grand popular narratives which competed successfully with the non-Jaina epics and *Purāṇas*.

6.8. Early cultivators of Kannaḍa language were not conservative in accepting loanwords. Because, the beginners were unorthodox in their linguistic approach, borrowing from Sanskrit, Prakrit, and some Austro-Asiatic languages was possible. Particularly from Sanskrit and Prakrit languages Kannaḍa had wholesale borrowing. This extensive adoption took place during the Rāṣṭrakūṭa lifetime.

6.8.1. Jaina cultivators of Kannaḍa language considered that a facile fusing of Sanskrit and Kannaḍa, Prakrit and Kannaḍa will sound pleasing. Hence they coined, to denote such a happy blending of the foreign and native words, a new, term called *maṇi-pravāḷa-śaili*, 'crystal (and) coral style'. This was to designate such a style of combining Sanskrit words including idioms and phrases with both free and bound morphemes of the local/indigenous language. Adept svāmi Vīrasēna (C. E. 816), of Pañcastūpa *anvaya*, coined the phrase of *maṇi-pravāḷa* as a term of stylistics in his *magnum-opus* *Jaya-dhavalā*, 'victoriously-luminous', commentary on *ṣaṭkahnḍa-āgama* :

prāyah Prākṛta-bhāratya  
kvacit Samskr̥ta-bhāṣasyā  
maṇi-pravāḷa-nyāyēna  
prōtktyōm grantha-vistārah

6.8.2. Jaina authors freely and profusely made use of Prakrit and Sanskrit languages and literature as though they are their own ancestral property and hence their birth right to borrow largely. Cūrṇi texts in the north had employed

a mixture of Sanskrit and Prakrit. In Karnataka also Tumbahīrācārya, Śrīvardhadēva and Śāmakunda had attempted a mixture of Sanskrit, Prakrit and Kannaḍa.

An admixture of Sanskrit with *dēśabhāṣās*, advocated and approved by felicitous litterateurs of the Vīrasēna and Jinasēna's stature, promoted in the times of Amōghavarṣa, became popular in the south.

6.8.3. Abhinavagupta-ācārya (C. 11th cent.) of Kāśmīr, famous *sāstrakāra* and *lākṣaṇika*, erudite in Indian poetics, recognised *maṇipravāḷa* style pioneered by Vīrasēna. Abhinavagupta states in *Abhinava-bhārati*, commentary on *Nāṭya-śāstra* :

padamadhye Samskr̥tam madhyē  
dēśabhāṣādi-yuktam tadēva  
kāryam dakṣiṇa-pathē  
maṇipravāḷamiti prasiddham

[Nāṭya-śāstra, vol. IV. (Baroda edition) : 1964 : 379].

If the compound is uncongenial and not pleasing to the ear, the writers would denounce it as a bad mixture of ghee and oil or pearl and pepper - was the opinion of Śrīvijaya (C. E. 850) of Kavirājamarga. Thus Jaina author's first preference was to enrich the local medium. True, they were more eager to borrow, but not at the cost of the local language.

6.8.4. Though, Sanskrit and Prakrit were inflexional languages and Kannaḍa an agglutinative language, the genealogical difference did not deteriorate or mar the classical taste and appreciation of academic excellence. Lingusitic distance was well-bridged with cultural affinity of spanning the north and south together goes to Jaina genius. It is due to the constant husbandry of the Jaina authors of aptitude and gift that Kannaḍa could become a highly polished and powerful media of expression. At the same time, it is the same Jaina pixy that preserved Kannaḍa amidst



the frequent inroads of Sanskrit and Prakrit languages from north. They were on guard to keep afloat and to succour Kannada in the hour of crisis.

6.8.5. It is paradoxical to note that those who championed the cause of Kannada by advocating free borrowing from Sanskrit and Prakrit went to an extent of openly opposing the dominance of the latter. Jaina authors were keen on Kannada being given its due place, without relegating it to the second or third place in the hierarchy of language preference. Somehow, it did coincide that the royal houses and the *gurukulas*, monasteries, went out and out favouring the alien Sanskrit more and more, even at the cost of the local language, Kannada in Karṇāṭaka. For every form of expression, in idiom and phrase, in language, literature, *sāstra* (science), and in *rāja-śāsana* order of the government, the scribe took the lead from Sanskrit. In the Rāṣṭrakūṭa regime it had reached a stage when Sanskrit was holier than anything in the language of the region. The wise and the learned of the period sensed that the very existence of Kannada was at stake, and the danger of regional languages losing its lustre, vigor and vitality was lurking round.

6.8.6. When the question was one of its survival, authors like Śrīvijaya spared no time to declare openly that they are for the language of the mass. They were so firm and uncompromising in their courage of conviction that criticised the attitude of eroding the identity of the living / local language by floating the myth of Sanskrit. While making their point crystal clear they did not mince matters. Not that they hated Sanskrit or Prakrit, but that they loved their language more. They had no objection if somebody were to write the entire text in Sanskrit or Prakrit. Their main grouse was that even while composing a Kannada work, Sanskrit was preferred to the existing Kannada phrases in vogue. This, they said, would harm the interest of Kannada

in the long run. Since their approach was reasonable and objective, they won their point and subsequently Kannada survived with longevity.

6.8.7. Sanskrit had perforated into the very structure and culture of Karnāṭaka. It had changed the phonology, syntax and semantics of Kannada with the domination of aspirates. It had replaced Kannada as the language of mantras and prayers in the temples of all religion. The elite professed an ego of Sanskrit as their prestige which created a class difference in the social structure. Prakrit also did not lag behind which was very much on the heels of Sanskrit, although it struck a note of *via media*, the language of the common folk.

6.8.8. All this and much more, naturally dissatisfied the staunch supporters of Kannada, and resulted in a popular movement of restoring the originality of local language at any cost. Śrīvijaya did not hesitate to lead the cause of giving prominence to Kannada. He awakened the authors to ward off and restrain from mixing Sanskrit and Prakrit expressions in the texture of native Kannada. After Śrīvijaya's model, Nayasēna and Āṇḍayya, two other Jaina poets of eminence took up the issue and the legitimate struggle sustained.

6.9. Equally prominent is the fact that the works of Jaina authors are embedded with historical facts and socio-cultural items. Śrīvijaya's *Kavirājamārga* is a good example. Pampa, an epic poet and a court-poet of Arikesari-II, king of Vemulavāḍa Cālukyas, has recorded in his poem, *Vikramārjuna vijayam* olim *Pampabhārata*, and account of the genealogy of his patron. It is astonishing to note that the information about the family of Arikesari mostly corroborates with details found in all the three important charters of the Cālukyas of Vēmulavāḍa, viz., the Kollipāra plates of Arikēsari-I, the Vēmulavāḍa inscription of

Arikēsari-II, and the Parabhaṇi plates of the Arikesari-III [JAHR, VI, pp. 169-92; JBISM. XIII]. The works of Guṇavarma-I, Jinasēna-I and -II, Guṇabhadra, Mahāvīrācārya, Pālyakīrti Śākaṭāyana, Ugrāditya, Pampa, Ponna, Cāmuṇḍarāya and Ranna, the eminent authors of this age, are embedded with facts of historical note.

6.9.1. While summing up the achievement of Jaina authors of the Rāṣṭrakūṭa span of life, a few salient points may need additional explanation. One of the difficulties faced initially by the non-Jaina readers is regarding the technical terminology. It is like a coconut, hard on the outside, but soft and sensitive, mellifluous and meaningful, once the shell is broken. If one withstands initial storm in the form of religious terminology, the doors of treasure trove are wide open. Drawing on the wisdom of the body, heavily steeped in the language of symbol and allusion, needing good background knowledge of the Jaina context to decipher their mysteries, even a serious commentary like Dhavalā, lead us loopingly in to the riches of spiritual world.

6.9.2. Second point would be about *bhavāvalī* or *punar-janma-kathana*, narration of successive births of the same soul. In *Mahāpurāṇa* of Jinasena Guṇabhadra, Puṣpadanta and Cāmuṇḍarāya, *Jasaharacariu* of Puṣpadanta, *Yaśastilaka* of Sōmadēvasūri and in all the *Purāṇas* of various poets, this cycle of previous births figures very prominently. Since Jaina philosophy is enjoined to this concept of birth and rebirth, it needs an *in extenso* coverage.

6.9.3. Jaina *Purāṇa-kāvyas*, legendary narrative poems, deal with *punar-janma*, reincarnation, which reflects the effect of *karma* (action) in successive births. Invariably Jaina authors embellish this motif of *bhavāvalī*, series of successive births, skilled and gifted men of letters of poetic excellence, adopt this technique to powerfully portray the effects of *karma*, which haunt the soul in all its births till it is washed off.

6.9.3.1. *Karma* can obstruct the qualities of the soul and prevent their full manifestation, in the way that dust may obscure the reflective power of a mirror. However, a soul has an extraordinary quality of *bhavyatva*, capability to become free : 'It is a sort of inert catalyst, awaiting the time when it will be activated and thus trigger an irrevocable redirection of the soul's energy; away from delusion and bondage, towards insight and freedom' [Jaini, P. S. : 139]. A cloth can be folded into various shapes without any alteration of its mass. Soul also adapts to a particular body's dimensions, 'and exists within the physical limits of its current corporeal shape, just as a lamp illuminates only the room in which it stands' [*ibid* : 102].

6.9.3.2. In this series of successive births, the power and nature of action depends on the realm of action. Heavenly and hell beings are born spontaneously (*aupapādika*) with no need for parents, and are endowed with super knowledges (*avadhi jñāna*) such as clairvoyance, memory of prior incarnations and ability to see objects at great distances.

6.9.3.3. The *pūrva-bhavas*, former births of the *mahāpuruṣas*, great persons, are Jaina *Jātaka-kathās*. Cycle of previous births record and reflect gradual spiritual evolution of the soul and of the heroes. *Śālākā puruṣas*, persons as tall as a pole, are eminent persons. They are the *Uttama* olim *mahā-puruṣas* according to Jaina traditional knowledge, and are the mythological/historical heroes.

6.9.3.4. Thus, the motif of *punar-janma/bhavāvali* is used to impress upon the readers about the good and bad results of *karma*. Though the *pūrvabhavas* deal with the same kind of subject as the Buddhist *Jātakas* do, yet there are several points in which the former differ from the latter. In a *Jātaka*, the soul of the future Buddha is always represented as a benevolent character, while in a *pūrvabhava* the life of a would be Jina is often depicted in its dark aspects.

The *pūrvabhavas* of a Jina hero form a continuous chain of births and deaths from one life into the next while the scenes of Buddhist Jātakas may be separated by long periods. The series of *pūrvabhavas* generally begins from the life where the soul of the hero first acquires faith in the Jaina doctrine. Several of the Jātaka tales have been found sculptured on stone, during as far back as the second or third century B. C., while no such sculptures have as yet been discovered for the *pūrvabhavas* [Banarsidas Jain : Jaina Jātakas : 1925 : "Intro", ii-iii.]. Keeping this in mind, the wise reader will appreciate and react favourably to the poem.

6.9.4. Singularity of the Jaina literature of the Rāṣṭrakūṭa eon:

Innovative features while rendering the well established Sanskrit epics/classics in to the regional languages. Jaina philosophy shuns the very idea of linguistic ego. Jina Mahāvīra and his worthy apostles struck at the very root of linguistic discrimination by asserting that all languages are vehicle of thought and equally competent to apprehend the highest spiritual experience. To say that a particular language is superior/inferior has no relevance. For, Jains had the only language policy of - *sarvabhāṣāmayī sarasvatī*.

6.9.4.1. Poets of eminence, of the calibre of Pampa, chose to author in the language of the mass, and preferred to give the popular theme a new look with a touch of local color to improve the source material wherever possible. The portion of history, in *Vikramārjuna vijaya*, is penned by Pampa, who actually witnessed the incidents of war and peace. He was a poet-laureate. The assembly of scholars in the royal court advanced an earnest request to Pampa to compose a *mahā-prabandha olim mahā-kāvya* narrating complete story of Mahā-Bhārata.

6.9.4.2. Prabandha, a synonym for *kāvya*, meaning a well-knit poetic-composition. In Kannaḍa, Telugu and Tamiḷ languages, the word *prabandha* is used in place of *kāvya*. In such *prabandhas*, usually *campūkāvyas*, *aṣṭādaśa-varṇas*, the traditional 18 descriptions, nine (9) *rasas*, poetic sentiments, a happy amalgam of *mārga* and *dēśī* elements, *Vastuka-kāvya* and *varṇaka-kāvya* elements find a place. Amalgamating the patron with the hero of *Purāṇa-kāvya*, a speciality of Kannaḍa authors of the Rāṣṭrakūṭa age. The idea of this new concept was to immortalise and perpetuate the memory of the benefactor making him *kṛiti-pati*.

6.9.5. Poems of this period had a set pattern of its own. A comprehensive description of poet's dynastic lineage is followed by a concise bio-data of the author. Pampa had imbibed the quintessence of two religions, Brahminism and Jainism. Bhīmapayya, father of Pampa was a proselyte. Considering the virtues of the *Ārhatamata*, had relinquished *viprakula* and accepted Jaina *dharma*. Pampa composed his two epics in *campū* genere, an admixture of more verses and less prose/sporadic prose pieces. Hence, *campū* classics are *miśrakāvyas*, called *tonmai* in Tamiḷ.

6.9.5.1. The genere of *campū* form originated with Jaina authors who took the model from Prakrit works. Jaina *campū* poets inspired Sanskrit, Kannaḍa, Telugu and Tamiḷ genius to opt to *campū* form of poetry. *Campū kāvyas* are a normal feature in Kannaḍa language, all authored by Jaina poets, during the period under consideration.

6.9.5.2. Śrīvijaya, poet-laureate and a close associate of Nṛpatuṅga, was a prolific author, who composed his works at the prescription of his overlord. Though, *Kavirājamārga* is composed only in verses, his other two poems, not extant, were in *campū* style. Śrīvijaya inaugurated a new method of composing a *laukika kāvya*, a non-religious secular poem, and a *āgama/matiya kāvya*, a Jaina theme based poem. This

design of composing two poems in *campū* style initiated in this period, served as a proto type pattern for Guṇavarma-I, Pampa, Ponna and Ranna.

6.9.6. *Campū* poems begin with *Vastunirdēśa*, invocation to deities. *Ādipurāṇa*, *Vikramārjunavijaya*, *Śāntipurāṇa* are full-scale creative works. In the invocatory stanzas, Pampa, for example, touches upon *udātta-Nārāyaṇa*, *udāra-Mahēśvara*, *Pracaṇḍa-Mārtaṇḍa* alias *Āditya* ('the sun'), *sahaja-Manōja*, *Sarasvatī*, *Durgādēvī* and *Vināyaka*, a sort of *pañcāyatana dēvatā-stutī*, a psalm, as a mark of appreciation of his benevolent ruler. Jaina *purāṇas* open with stanzas in praise of the five holy beings in tone with the Jaina litany - *Arahanta*, *Siddha*, *Ācārya*, *Upādhyāya* and *Sādhus* who are known as *pañca-paramēṣṭhis*. Then follows the verses in praise of *yakṣa-yaksī* and an invocation to *Sarvasvatī*, according to Jaina tradition.

6.9.6.1. Jaina authors also invoke the category of venerable *gurus*, the patriarchate of Jaina samgha. A select *pūrvācāryas* who efficiently practiced and preached the teachings of the Tīrthankaras. This pattern of paying obeissance to ancient preceptors is again typical of Jaina literary tradition standardised during the Rāṣṭrakūṭa age.

6.9.6.2. Pampa invoking *Manmatha*, the god cupid, is an unique feature. *Trivikrama Bhaṭṭa*, court poet of *Indrarāja-III* (C. E. 915), has invoked *Manmatha*, immediately after paying obeissance to god *Śiva*, in his *Nalacampū* poem with which Pampa was familar. Jaina hagiology has recorded 24 *Manmathas* who are different from *Manmatha*, spouse of *Ratīdevī*.

6.9.6.3. Thus, the portion of prologue in *Kannaḍa* poems of this imperial dynasty, has a special significance in the context of history, religion, mythology and Indian literature.

6.9.7. Deprecation of *duṣkavis*, poetasters and the pseudo-authors is another feature of Kannada poems. Pampa, Ponna and Ranna, the famous trio/group of three and *jinasamayadīpakas*, 'illuminators of Jaina church', 10<sup>th</sup> century have chosen to deprecate bad litterateurs who misused the poetic gift that they were endowed with. And, in the same breath Pampa and others have lauded worthy authors. Kannada poets, in all these matters, were evidently indebted to Jinasēna-II, who had set a poetic path, a paradigm that Kannada men of letters obediently followed.

6.9.8. Jaina preceptors were trained in various sciences including grammar. Many monks are eulogised in inscriptions as versatile grammarians mastering Candra-Kātantra-Jainendra Śākaṭāyana school of grammar. Jaina pontiffs and authors, in whichever language they preached and wrote, advocated peace, non-violence, primordial policy of *jīvo jīvasya jīvitam*, 'live and let live', and *parasparō pagrahō jīvānām*, 'mutual assistance of all beings'. It is pregnant with meaning and so befitting that this has been Jaina *pratīka*, the symbol of Jaina faith, - the palm of the hand that bears the word 'ahimsā' in the centre.

6.9.9. Obviously, the age of Rāṣṭrakūṭas was marked by the wide spread practice and patronage of Jaina talents in all fields.



## CHAPTER - 7

### JAINA SAṄGHA



7.1. Clear and proven historical associations of the Deccan with Jainism explicitly manifest from the last centuries of B.C., as is evident from the inscriptions of Tamilnāḍu. In Kaṛṇāṭaka, leaving aside the historical legend, the earliest Jaina epigraph comes from Sōsale (Mysore Dt) dated Circa 5th cent. C. E. *Aniśidhi* of that place speaks of Jaina-*tīrtha* being a prominent creed.

7.1.1. It is believed that the Mauryas inherited Kaṛṇāṭa from the Nandas, great patrons of *śramaṇa* cult, who were in possession of Nāgarakhaṇḍa. The Sātavāhanas, successors of the Mauryas to rule *Kuntaladēśa*, extended liberal support of Jainism. Ārya Kālakācārya changed the date of *pajjōṣaṇa olim paryuṣaṇa-parva (samvatsarī)*, from the fifth to the fourth day so as to suit the convenience of Sālivahana, the king of Sātavāhanas, who ruled from Paitṭhāṇa.

7.2. Long before the Rāṣṭrakūṭas succeeded to rule Kaṛṇāṭaka, Jainism had come to be recognised as an integral part of Kaṛṇāṭaka. One of the inscriptions from Kuppaṭūr has recorded the following graphic picture of Kaṛṇāṭaka :

By its roaring waves and dashing spray proclaiming that it has mountains and pearls was the ocean surrounding Jambūdvīpa in the middle of which was mount Mēru, south of which was the land of *dharma*, morality and righteousness,

*Bharata-Khaṇḍa*. Among the many beautiful countries it contained, an abode of the Jina-*dharma*, a mine of good discipline, like the dwelling of Padmāsana (Brahmā), having acquired great fame, the birth place of learning and wealth, the home of unequalled splendid earnestness, thus distinguished in many ways the lovely Karṇāṭa country.

[*Epigraphia Carnatika*, vol. VIII (1902) Sorab. 261. C. E. 1408, Kuppaṭūr (Shimoga Dt, Sorab Tk) p. 107].

7.2.1. This is rightly so, because the term at once enlivens up the image of distinct stream of a rich and ancient culture which has contributed immensely to the enrichment of Karṇāṭaka's heritage in various branches of knowledge.

7.2.2. The land of Kannāḍa- speaking people, now represented by Karṇāṭaka state, was known from the beginning of this current Era as *Kuntala-dēśa* and Karṇāṭa. The geographical boundaries of this ancient Karṇāṭa was far larger than the present Karṇāṭaka state. In brief, the early Kadambas (Banavāsi/vanavāsi/vaijayanti) ruled the north western region between fourth and sixth century. The early Gaṅgas ruled the southeastern part of Karṇāṭa between fourth and mid eighth century independently and upto the end of tenth century as subordinates. The Gaṅgas had, cordial or otherwise, relationship with the Toṇḍaināḍu (Pallavas) to the south east, and the Koṅgunāḍu Adaigamāṇṣ to the south west of Karṇāṭadēśa.

7.2.3. "The real builders of Karṇāṭa as an eminent and effectual power, its culture unified, potent, and distinctive, were the Calukyas who launched their political career some time late in the fifth century from a small territory in the present Bijapur District. This early Calukya nucleus lay north of Banavāsi, and was a region that gave no evidence of high cultural development until the advent of the Calukyas as rulers. Around the twin cities of this nucleus, Aihole (Ahivalli; Ahivola/Āryapura) and Badāmi or Bādāmi

(Vātāpi), spun the power of the Calukyas, which augmented with fantastic rapidity to form a notable kingdom and eventually an empire" [Dhaky, M. A. (ed) : 1986 : 3].

7.2.4. Jainism found its second homeland in Karṇāṭaka. Several main Jaina settlements possessing a mass of invaluable works of art testify the above fact. Besides, these are numerous inscriptions to establish it. Jainism had struck deep roots in Karṇāṭaka creating many strong holds at every nook and corner of the land. Ample relics, found scattered in different parts of the state, afford a convincing proof of its past history.

7.2.5. 'Jainism was the state-creed in the time of the Gaṅgas, of some of the Kadambas rulers, of the Rāṣṭrakūṭas and Kaḷacuryas, and of the Hoysalas, as also of the rulers of the minor states of Punnāṭa, the Sāntaras, the early Caṅgāḷvas, the Koṅgāḷvas and Alupas, as testified by their inscriptions' [Ghosh, ed : vol. III. : 1975 : 454]. In the long reign of the Rāṣṭrakūṭas Jaina *samgha*, was *vox populi*, the voice of the people.

7.3. Jaina samgha is a four - pillard structure; monk, nun, male and female lay votaries - being the four - pillars. Without using religion for generating division or conflict, Jainism has achieved consummate concurrence and has lit the lamp of peace, unison and truth. During the Rāṣṭrakūṭa eon, Jainism had a firmer hold contending with the dying embers of Buddhism, which had already been relegated comparatively to a subordinate position during the Gaṅga and Bādāmī Cālukya regime.

7.3.1. The nature and contribution of the Jaina monasteries in Karṇāṭaka, functioning for over a millenium, has remained largely unexamined. Such an investigation would require a book in itself, and lies mainly beyond the purview of this monograph. Therefore, only a certain socio-historical and socio-religious issues which are too significant

and revolve round the basic question of how Nirgrantha faith has been able to survive and prosper are discussed here.

7.3.2. *Maṭhas*, as they are popularly referred, were the main centres of learning. Such major *śramaṇa* seats had developed at a number of places in all directions of the vast empire. A number of very eminent Jaina mendicants flourished during this epoch.

7.3.3. The *śramaṇa* movement opened its ranks to members of any age group or caste, even to women. This uncurbed line of thinking took the form of greater popularity among the common people. It reaped the fruits of material benefits, and gained easy access to the machinery of political power. The relationship of the palace and monastery was so cordial that the endowments to the Jaina cloisters and mendicant community were free from king's annual customs and duties. Hundreds of epigraphs repeatedly speak of such taxfree allotments to Jaina sanctuaries and priories.

7.3.4. The Rāṣṭrakūṭa epoch was characterised by expansion in educational activities and large scale increase in such institutions in all parts of the imperial dynasty. Jainism made use of this royal patronage for the pursuit of higher studies which resulted in the upsurge of educational institutions.

7.3.4.1. Philonthropic and resourceful individuals joined hands with monasteries in furthering this noble task, Prakrit, Sanskrit and Kannaḍa were taught and cultivated. Sanskrit scored over the other two. Kannaḍa was taking big strides, thanks to the Jaina friars and authors who were keen in developing it a competent vehicle of expression of religious as well as secular themes and compositions. Since munificent donations were flowing without let, education at all stages was free. Female education was also on par with male. Nuns instructed girls.

7.3.5. It is interesting, also worth pondering, the subjects taught in the Jaina monastery. Bhrājiṣṇu, a protege of the Rāṣṭrakūṭas has recorded the curriculum of advanced studies which included subjects like grammar, poetics, prosody, epistemology, astronomy, Drama, literature, lexicon, Veterinary science, medicine, *vēda-purāṇa-smṛti* and *dharmaśāstra*. Specialists and professors were competent to teach more subjects. Aspirants for higher education, both secular and spiritual, used to select a near by monastery of their choice.

7.3.6. *De factor*, realistically, advancement of Jainism was from the beginning tied to the fortunes of various ruling houses. Jainas, both the partiarchs and their adherents, had remarkable ability of repeatedly being the *amicus curiae*, friend of the court, and actively cultivating local monarchs. Drawing upon the literary and epigraphical evidence of specific periods and locations, Jaina community appears to have sailed safe in this epoch.

7.3.7. The period of Jaina ascendancy was fast drawing to its zenith when the throne was occupied by Amoghavarṣa-I, Jaina Aśōka of the south, and an ardent follower - benefactor of Jainism. He was educated in the Jaina convent, and had grown in the *bon vivant*, good companion of the eminent Jaina monks *de novo*, from the beginning, as was the desire of his father, Gōvinda-III, who was himself a frequent visitor to Jaina centres. Amōghavarṣa had the benefit of being tutored by Vīrasēna, Jinasēna, Mahāvīrācārya and Śākaṭāyana, where as his son Kṛṣṇa-III studied and trained under the guidance of Guṇabhadra. This cordial and reciprocative relationship continued up to Indra-IV, the last sprout of the dynasty.

7.3.8. Institutions of Jaina ascetics were synonym of library where reading, writing and copying was constantly going on. Not surprisingly, the illustrious Attimabbe got 1001

copies of a long poem *Śāntipurāṇa* of poet Ponna (C. E. 960), commissioned earlier by her father, recopied by the regular skilled copyists. There were seasoned specialists in copying the Jaina sacred texts, in composing Jaina inscriptions, and in moulding/carving Jaina statues under the supervision of Jaina ascetics. Jaina anchorites and anchoresses were highly honoured by royal personages. Jaina mendicant had impressed members of the Rāṣṭrakūṭa house by their piety, erudition and sterling character.

7.3.9. The season of rain-retreat witnessed extraordinary religious fervour and cultural activity in the Jaina society revolving round the pivot, Jaina shrine. Jaina houses of prayer, called *basadis* (from Sk. *vasati*), were of the people, by the people and for the people. These sanctuaries were not mere places of prayer. Instead, basadis were great cultural centres. Jaina temples were attached to the monasteries and the chief Bhaṭṭāraka would act as a remote controller and a liaison between the recluse and house holder.

7.4. These factors enabled the *śramaṇa* religion to succeed and sustain, keeping the flame of faith burning unextinguished in perilous times, when the typhoon and tornado of adversary was virulent. Thanks to the monks, Jaina society, while passing through varied vicissitude of night and day, has been able to preserve its identity and maintain its significance against heavy odds.

7.4.1. The Rāṣṭrakūṭa period was the Golden age which saw the efflorescence of *syādvāda* philosophy. Jainism was animated to establish its cloisters of monks at several towns and cities in the kingdom. Jaina monasteries at Śravaṇabelāgoḷa, Hombuja, Māḷkhed, Sēḍam, Koppaḷa, Bāṅkāpura, Muḷgunda, Saudatti, Aṇṇigere, Puligere and many other towns were re-assured of political ward. Manuals of *syādvāda* doctrine like the celebrated *Dhavalā* ushered in

a new era in thinking and living. Some of the greatest masters and disciples started a new tradition of *anēkāntamata* that was nourished in this age.

7.4.2. Academic excellence of Jaina monks and nuns was axiom. They were masters of three Rs—reading, (W)riting, and (a)rithmetic. They would read, recite and sing from holy texts of Jaina canon and stōtras, composed by ṛṣis and vulnerable ācāryas like svāmi Samantabhadra and Mānatungācārya. It is believed that there were many boxes of Manuscripts at the *sāstrabhaṇḍaras* of Maḷkhēḍ and Sēḍam monasteries which were looted and burnt.

7.4.3. Palmleaf books were neatly bound by wood pieces on both sides, compactly tied by strong thread and packed in beautifully designed cloth. While reading/reciting the text, whether it is *Mahāpurāṇa* or Jina *kathā*, the palmleaf manuscript would be placed on the three-legged stool. Slowly and with devotion, the reciter would unfurl and untie the manuscript, carefully take out each palm-leaf from the bunch, and recite to the thrill of the interested assembly hall, listening with rapt attention. Such was the system prevailing in the monastery, *basadi* and even in the houses.

7.4.4. Drawing its adherents from all races, castes and classes of the kingdom, Jaina population had swelled. According to A. S. Altekar, one third of the total population of the Rāṣṭrakūṭa kingdom were Jains. Jaina authors, monks and nuns had developed their non-violent activities under them. Jaina works composed during this era have been regarded as basic and reliable source for the cultural, political and socio-economical history of the tract.

7.4.5. Of the two major/principal Jaina sects, the Digambara, 'sky-clad', is more puritanical, austere and unitary, being subject to the directions of only the ācārya, 'chief pontiff'. The Śvētāmbara, 'white-clad', is rather not so rigid. It is lax and accommodative in worship and in ascetic

order. When certain dogmatic tussle teared the Digambara and Śvētāmbara apart, the Yāpanīya, chosing the middle path, oozed brotherly love for the poor and the downtrodden. The very fact that it admitted that

- a. woman can attain mōkṣa, 'salvation', in the very birth
  - b. liberation is possibel even with the cloth on,
  - c. those who come from other sects/schisms are also eligible for the *sumum bonum* of the religion
- made the Yāpanīya samgha more acceptable to one and all.

7.4.6. Against the backdrop of patriarchical society and the kind of societal pressures, women getting their major share was a welcome kind gesture. Thumbing its noses at superstition-filled convention and ploughing lonely furrows, the Yāpanīya samgha was able to achieve good results and reach greater heights in the age of the Rāṣṭrakūṭas [Nagarajaiah, Hampa : *Yāpanīya samgha* : 1999].

7.4.7. Jaina monachism had conceived the terminology of *Jañgama*, the movable/animate, and *sthāvara*, immovable/inanimate, *tīrtha* holy pilgrim, during the age of the Rāṣṭrakūṭas. Chief of the ascetics was often referred to as a *jagadguru*, preceptor of the (human) world. A good number of Jaina charters of 10th cent. mention *jañgama* and *sthāvara*, and the epithet *jagadguru*. In due course, these terms were completely given up by the Jaina tradition and assimilated by the Vīraśaiva saints and philosophers.

7.4.8. Commissioning *basadis* was only one of the many activities that the Jaina community had indulged. Places of worship persist to flourish for a longer period, because religion was the main plank. Causing tanks to be made for providing water for irrigation, digging wells, constructing shelters and free residential houses was their other priorities. Travelling was made easy and comfortable by their provisions.



7.4.9. Jains never encouraged fanaticism, did not pick up quarrel. They extended helping hand to other faiths and showed equal respect to all sects. Women enjoyed more freedom of speech, worship and education. They were not barred from entering the life of recluse. They were not tonsured, in their widowed life. Intercaste marriage was not infrequent, though not encouraged. *Sati* was never encouraged. Women votaries taking to veil was a step preferable to functional widowhood. Jains were the earliest to approve of mendicacy for women and to open their ranks in the monkhood to the female relatives of initiates. There were many Jaina nuns during the Rāṣṭrakūṭa period.

### **Jaina Women**

7.5. Jaina women had occupied prominent and key position during this eon. Marriage alliances between the Rāṣṭrakūṭa royal family and the Gaṅgas was common. Candrōbalabbe, daughter of Amōghavarṣa-I was married to Būtuga-I. Rēvakanimmadi alias Cāgaveḍaṅgi daughter of Baddega Amōghavarṣa-III, was a consort of Būtuga-II. Maruḷa, eldest son of Būtuga-II, had married the daughter of Kṛṣṇa-III. A daughter of Maruḷa, son of Būtuga-II was the spouse of the son of Kṛṣṇa-III, and Indra-IV was born out of this union.

7.5.1. Like the personal names of the monarchs (Gōvindarasa, Kannara) and princes, personal names of the queens and princesses also clearly betray the features of Kannada language. Rēvakanimmadi was a popular nomen of the Rāṣṭrakūṭa princesses. One of the daughters Baddega Amōghavarṣa, of Indra-III, (who had married Arikēsari-II and who also had an alias of Lōkāmbikā) had the name of Revakanimmadi. The suffix-*immadi* is a Kannada word, a free morpheme, meaning ‘the scion’.

7.5.2. Similar feminine personal names existed in the Rāṣṭrakūṭa dynasty even earlier. One of the queens of

Amōghavarṣa-I had the name of Lōketinimmaḍi (who was the third consort, Asagavve and Śaṅkhā being the other two). Śrīpuruṣa, the Gaṅga king, had a wife whose name was Vinettinimmaḍi.

7.5.2.1. Rēvakanimmaḍi, queen consort of Būtuga-II, was in charge of Kuṇṇiṅgal sub-division. She died at Koppaḷa, accepting the vow of *sallēkhanā*. She had patromised and popularised Jainism on such a large scale that she has been compared with Būtuga, Saṅkaragaṇḍa, Mārasimhadēva, Maruḷadēva Cāmuṇḍarāya, Rājamalla and Attimabbe.

7.5.2.2. Kañcibbe, spouse of Duggamāra, son of Śrīpuruṣa, was administering the region of Agali.

7.5.2.3. Aṅkabbarasi, wife of Mārasimha-II, was governing Pulluṅgūr (Hulugūr) territory in C. E. 972, in the reign of Khoṭṭiga. She had Gaṅgamahādēvī as her second name.

7.5.2.4. Jakkiyabbe, consort of Nāgārjunayya, county sheriff, had efficiently administred Nāgarakhaṇḍa-70. She in turn, entrusted the administration work to her daughter. This proves that women succeeded to rule and enjoy equal status on par with men in Jain community.

7.4.2.5. Kundaṇasōmidēvi, crown-jewel and eldest daughter of Būtuga-II was the earliest poetess known in Kannaḍa literature. She had the other two *aliases* of Kundaṇasāmi and Kundaṇarasi. Kundanarasi, charming lady of beauty and benevolence, daughter of Būtuga, younger sister of Maruḷadeva, elder sister of Mārasimhadēva-II was crown queen of Rājāditya alias Rāya, a Cālukya scion. Kukknūr copper plates of C. E. 968-69, has five verses and a long prose passage devoted to her eulogy. Her accomplishments were many. She had mastered fine-arts, patronised the erudite and deserving. She had profound scholarship in Jain philosophy, she was the moon in the ocean of the Gaṅga family.

7.5. A beautiful bronze image of Māṇikya Jina, with an inscription on its back, of about 970 C. E. gifted by Kundaṇasāmi to some *basadi* was discovered in a coffee estate and is now in the Jaina lamasery at Śravaṇabelagoḷa. It is one of the rare and early metal images of Karṇāṭadēśa. She died on the sepulchral hill at Koppaḷa [Nagarajaiah, Hampa : 1999-c : 35-36].

7.5.1. Rājāditya, king and spouse of Kundaṇasōmidēvī, had another consort called Gaṅgāmbe. Maladhāridēva was her preceptor, Mācaṇa was her son, and the best religion of the lord Jia, the victor, was the religion consciously chosen by Gaṅgāmbe, daughter of Kṛṣṇa-III. Considering that there are no takers in heaven, she had the refined taste of charitable disposition. By folding her lotus-like hands, accepting the vow of *sallēkhanā*, she went to the higher world.

With the passing away of virtuous women like Kundaṇasāmidēvī and Gaṅgalāmba, who were even famous with the aerial nymphs dwelling in the sky, the very words of charity and righteousness also disappeared from the face of earth.

7.5.2. Bāsabhūpati, son of Būtuga-II, had the impeccable fame equal to that of Kuṇṇācala. His wife was Kāvaṇabbarasi. Rambaladēvī alias Rambhā, gem of a woman, a beautiful nymph had the charm of a plantain tree. She was a goddess of learning and her benevolence knew no bounds. Her mate, Bīraladēva, a prince of the illustrious Cālukyavamśa, was a submarine in the sea of enemies. Realising the vanity and transitoriness of human life, entered nun hood, observed the vow of fasting unto death. While meditating the holy feet of spiritual victor, like the fragrance of the flower, she departed from this mundane world to reach the abode of the blessed.

7.5.3. Eṇeyabbe, disciple of the learned Mauniyōgi

munīndra vallabhācārya, vulnerable and appreciated by persons capable of attaining liberation, was deceased. She wanted to retaliate the sickness by taking refuge in deep meditation. Enduring with resignation, the privations imposed by austerities for five years, which only she could afford, Eṇeyabbe achieved remarkable form. She travelled to the world of gods, by observing fasting unto death, on 11-10-976.

7.5.4. Candabbarasi, elder daughter of the reputed father, head of Ikṣvāku family, shining bright like the moonlight, had the cognomen of *sahaja makaradhvajam* and *dussaha śauryam*. There was no subject which she did not know.

7.5.4.1. All of a sudden distress beseeched the renowned Candabbarasi which made her to act swiftly. She immediately relinquished everything, accepted the vow of willing submission to death, and attained the most respected and coveted *paṇḍita-paṇḍita-maraṇa* on 27-11-972 at Koppala, the highest and best of the 17 varieties of death as prescribed in the *Ārādhana* text of Śivakōṭi Ācārya.

7.6. Pariyabbarasi, Asagabbarasi and Revakayye consorts of the accomplished Pallavarāma Mahīpāla, a scion of royal stock, were embellished with the three jewels of right insight, R<sup>0</sup> knowledge and R<sup>0</sup> conduct, and were ruby of amiable disposition among the virtuous women folk. They had commissioned Jaina temples, arranged festivals to worship Jina, consecrated and anointed the images of Jina, and equal devotion to Jaina anchorite.

7.6.1. These three spouses of king Pallavarāma's seraglio joined the ascetic order at Koppala, renouncing the *mahiṣipada*, the first properly consecrated queenship of *maṇḍalēśvara*, and preferred the *mahēndrapada*.

7.6.2. Revakayye listened to the three ritualised

confessions, sitting on thighs, one leg being on the other, a heroic posture practiced by ascetics of higher hierarchy, breathed her last. Even the gods celebrated Revakayye's holy death by singing and dancing, repeatedly uttering *Jayajaya Nandavardha*, 'victorious auspicious'. Drums and other rare instruments of paradise made the sacred sound to the rhythm of the mellifluous music of Tumbura, the Gandharva and Nārada, the *dēvarṣi*, to the tune of which the *apsaras* danced. Thus the kingdom of God above rejoiced the festival of the arrival of Revakayye, an *āryikā*, ecclesiastic, from the earth below.

7.6.3. Padmabbarasi, a celebrity of the Rāṣṭrakūṭa period and wife of Gaṅga Gāṅgēya Permāḍi Būṭuga-II (938-61), Duke of Gaṅgavāḍi, an ideal lady votary of Jaina order, reached Kopaṇa, and amidst the applause and appreciation of all around, accepted the rite of *sallēkhanā*. Her preceptor Maladhāridēva, a monk of many virtues and conqueror of desires, administered the ritual. Padmabbarasi while in deep meditation died on Wednesday 3-12-973, at Koppaḷa. She had founded a magnificent Jinālaya at Narēgal and endowed it with several gifts.

7.6.4. Kañcabbarasi, consort of Rājamalladēva, the Gaṅga king, an ornament to the glorious royal family, upheld her magnificence and lost interests in everyday worldly life, after the death of her husband. She sought relief from the burden and sorrow of existence and the cycle of births. Kañcabbarasi approached the stainless Ajitasēnamuniśvara, the patriarch of the Gaṅgakula, listened to his religious sermon on the rewards of the virtuous life. She, on her own accord, took to penance, achieved the most coveted three jewels and easily walked into the eternal world in the year śaka 945, at Koppaḷa.

7.7. Gōnambe, daughter of Eṇegaṅga of the Gaṅga dynasty, spouse of valiant Ajavarma and mother of Kṣatriya

Rāma, relinquished the profane life and took to the rigid life of a nun and died at Koppaḷa on 14-10-992.

7.7.1. Bijjāmbikā *alias* Bijjāambarasi, daughter of Būtuga Permāḍi-II and Padmāvatī *alias* Padmabbarasi, elder sister of Mārasimha-II, wife of Hariga Mallapa, was known for her charities. Bijjāmbika was pupil of pontiff Śrīdharadēva. After freely distributing her entire property, she accepted the vow of *sallēkhanā*, achieved *ratnatraya*, the three jewels, died in the manner prescribed in *Arādhanā* text, bid adieu to worldly life on 5-10-1003 at Koppaḷa.

7.7.2. Women of the Gaṅga seraglio *a fortiori*, all the more, were *au fait*, felicitous. They were proverbially known for their erudition, virtue, charities and chivalrous life. Epigraphical and literary premises validate the varied assiduousness of the Jaina women of the Rāṣtrakūṭa period. Women were ahead of men in liberally favouring Jaina church in all its aspects. Since their schooling and cultural background was excellent, they were dexterous in art and literature. There were other women too, who had far greater distinction than any of their contemporary princesses.

7.8. Bhagiyabbe, spouse of Jinavallabha, and sister-in-law of poet Pampa (C. E. 941), hailed from Paiṭhaṇa *olim* Pratisthānapura, reputed as kāśī of the south, was a famous city during 7th and 12th centuries. Udyotanāsūri of *Kuvalayamāla* (C. 7th cent.) refers to Paiṭhaṇa as a seat of Kārṇāṭa culture. Bhagiyabbe belonged to one of the Jaina families there.

7.8.1. Bhagiyabbe had founded Jaina shrines, like her husband Jinavallabha, a litterateur. Two of the bronze images installed in those temples have come to light. Kannaḍa inscriptions on the metal images furnish very interesting information about Bhagiyabbe, her spouse and of the place that she belonged.

7.8.2. Details of the two bronze images commissioned by Bhagiyabbe :

- A. Mahāvīra seated on a lion pedestal with *cauri* bearers on either side and a triple umbrella above. The image is 15" in height, with Pārśva and Bāhubali in the *parikara*. Three lined inscription on the circular pedestal states that the image was caused to be made by Bhagiyabbe, consort of Jinavallabha.
- B. Mahāvīra in *Kāyōtsarga*, 12" tall. This bronze image, found in the Jinālaya at Kōgaḷi (Bellary Dt), now in Madras Museum. One line Kannaḍa inscription on the metal image states that a *basadi* was founded by Bhagiyabbe of Paiṭṭaṇi (Paithāṇa).

7.8.3. Both the bronze images are in the characters of tenth century and can be easily assigned to C. E. 950.

7.8.4. Jinavallabha, husband of Bhagiyabbe and a connoisseur in Sanskrit, Telugu and Kannaḍa had commissioned superb Tribhuvanatilaka Jinālaya to the south of Vṛṣabhagiri near Kurikyā village (Ap. Karimnagar Dt) in C. E. 950, with the images of 24 Tīrthaṅkaras, from Rṣabha to Mahāvīra, and Cakrēśvarī yakṣi. His family deity was Ādinātha Jina and the family deity of Bhagiyabbe was Mahāvīra Jina.

7.9. Pāḷiyakka, a crest-jewel and a devout Jaina lady householder was the favourite consrot of king Vikrama Sāntara (895-935), a Duchy of Sāntalige-Thousand (Shimoga Dt). Vikrama was a vassal of Kṛṣṇa-II, Indra-III, Amoghavarṣa-II and Amoghavarṣa-III, and had served four of the Rāṣṭrakūṭa monarchs. Pāḷiyakka, daughter of the Sāntara Palace cook, had *affaire d'amour*, love affair with the potentate, had become a *Dona*, sweet-heart of Vikrama Sāntara.

7.9.1. Pāḷiyakka constructed two excellent Jaina

temples of stone in C. E. 897-98 at Hombuja, which continue to exist even now. Her liberal gifts to the sustenance of the Jaina places of worship that she founded at Hombuja, the metropolis of the Sāntaras, are true expressions of impeccable and deeprooted devotion. Her mother becoming a Jaina nun was a turning point in her life. After contemplating beyond the veil, Pāḷiyakka, having the head purified by the sacred and fragrant water of Jina, took the veil.

7.9.2. An epigraph on a boulder in front of a natural cave from Vēḍal (TN : North Arcot Dt, Wandiwash Tk), dated C. E. 885, illustrates that a *paḷḷi*, place of Jaina recluse, existed exclusively for the Jaina nuns. A unique feature of this Viḍāl monastery in Singapuranaḍu is that there were 900 Jaina nuns and they had a separate University of their own. The inscription [SII. vol. III. No. 92. C. E. 885. Vēḍal] also records that a dispute between the two mother superior, Kanakavīra *kurattiyār* (Sk. *guru-stri*), chief of 500 lady pupils, and another group of 400 nuns, which was amicably settled [Ekambaranathan : 1987 : 287].

7.9.2.1. Nun Kanakavīra *kurattiyār* alias Mādēvi Ārandimaṅgalam was a female disciple of Guṇakīrti Bhaṭṭāra. The very fact that a cloister solely for nuns and lady students, to the fantastic number of almost a thousand, existed in the late ninth century speaks volumes of the amount of freedom of monachism and education that the women folk enjoyed and encouraged in the Jaina sangha.

7.9.2. Building temples, donating grant of land, garden, oil mills and other items to their perpetual maintenance etc was not the only thing that the devouts caused. It was just one of the aspects of the royal patronage. Favour and support to the growth and sustenance of scholarship, literature, art, architecture, and culture was extended. Even the act of building shrines was job potential and involved employment



of skilled laborers : "... Jaina monasteries continued to be public schools and Universities for the greater part of India" [Havel : 156].

7.9.2.1. These shrines and monasteries formed the heart of Jaina samgha and accelerated socio-religious activities to a greater extent. The monks during their brief stay on their entourage, or comparatively a long stay during rain-retreat would deliver sermons on the virtue of non-harming. Every *basadi* would become a miniature *samavasaraṇa*, holy assembly and a place of resort for the laity. Laymen and lay women would listen to the religious discourse, worship the images of Jina by pouring milk during anointing ceremony. This practice of *Kṣīrābhiṣeka* pouring milk, and the use of alabaster in making Jina idols, suggests the Jaina traditional belief that even the blood which flowed through the veins of Tirthaṅkaras would become transparent/milky in color.

7.9.2.2. Major share of the richness of the Jaina community has traditionally been directed to temple building activity. But it is not the whole truth. The fact is for over two millenium Jains have spent caring the needy lot and socially viable ways. Their concern for all living beings including the animal, bird, flora, fauna, the diseased and disabled. Jains are proverbially known for giving their wealth and accumulation back to just and greater causes of harmony between all living beings.

7.9.2.3. Jaina ascetics and authors have attached so much consideration to enviornmental protection that they have incorporated it in their primordial canonical texts of two thousand years old, which are more relevant to modern society. Any transgression in the protection of flora and fauna is strictly prohibited for both mendicant and the householder. Men of letters have rendered significant contribution to the cause of human life and literature through their cherished

works, embodying the core teachings of Mahāvīra and his dedicated disciples of yore.

7.9.2.4. It was during the early tenth century that the schisms in the Jaina fold were spelled out. An attempt was reinforced in all earnestness to assimilate, the disintegrated minor schisms, under one umbrella. Indranandi (C. E. 930), a major poet in the Rāṣṭrakūṭa court, had defined the five pseudo Jaina sects :

gopucchakah śvetavāsā drāviḍo yāpanīyakah  
nīhpicchakaśceti pañcaite Jinābhāsāh prakīrtitāh  
[Indranandi : Nītisāra, verse No. 10].

Indranandi, prolific writer, authored several works in Sanskrit, including Padmāvatīkalpa, Jvālāmālīnī kalpa, which served as a model for Malliṣeṇasūri of Muḷgunda monastery to compose one more Jvālīnīkalpa (C. E. 1056).

7.9.2.5. The above verse, listing the five 'false' Jaina sects has been later quoted by Śrītasāgara (16th cent.), a Digambara Bhaṭṭāraka in his *Ṣaṭprābhṛtādisamgrah*, in the way conservative clerics responding to other schisms. Of the five 'Jainābhāsa' sects, as Indranandi puts it, Yāpanīya was liked and praised by the Rāṣṭrakūṭas. Many followers chose to accept Yāpanīya samgha. With the support of the public and the ruling class. Yāpanīya accomplished to become famous and well-populated.

7.9.3. Some places of Jaina monasteries in the eon of the Rāṣṭrakūṭas : (in alphabetical order) -

Abbalūr : Hāvēri Dt, Hirēkerūr Tk

Āḍaki : Gulbarga Dt, Sēḍam Tk

Āḍūr : Hāvēri Dt, Hāṅgal Tk

Aihoḷe : Bijapur Dt

Anṇigere : Dharwar Dt, Navalgund Tk

Aṅgaḍi (Sosevūr) : Cikka-Magaḷūr Dt

- Arasibidi (Vikramapura) : Bijapur Dt  
Asuṇḍi : Hāvēri Dt, Rāṇibennūr Tk  
Baḷligāve : Shimoga Dt  
Banavāsi : N. K. Dt, Sirsi Tk  
Bandaḷike(Bāndhavapura) : Shimoga Dt  
Baṅkāpura : Dharwar Dt, Shiggav Tk  
Baṅkūr : Gulbarga Dt  
Candragutti : Shimoga Dt, Sorab Tk  
Cikka-Hanasoge : Mysore Dt  
Gaḍi-Kēśvār : Gulbarga Dt  
Halsi (Palāsikā) : Beḷgaum Dt, Khānāpur Tk  
Hombuja (Pombuḷca) : Shimoga Dt, Hosanagar Tk  
Henjeru (Penjēru) : AP, Anantapur Dt, Maḍakaśirā Tk  
Hosūr (Ele-Posavūr) : Gadag Dt/Tk  
Hungunda (Ponnugunda) : Bijapur Dt  
Jamakhaṇḍi (Jambukhaṇḍi) : Bijapur Dt  
Kalyāṇa : Bīdar Dt  
Kambadahallī : Mandya Dt  
Kelleṅgere : Hassan Dt, Bēlūr Tk  
Kittūr (Kīrtipura) : Mysore Dt, HDkoṭe Tk  
Kōgaḷi : Bellary Dt  
Koṇḍakunde : AP : Anantapur Dt  
Koṇṇura (Koḷanūr) : Gadag Dt  
Koppaḷa : Dt Head quarters  
Kuḷagāṇa : Cāmarājanagara Dt  
Lakkuṇḍi : Gadag Dt  
Maṇḍali : Shimoga Dt/Tk  
Maḷkhēḍ (Mānyakhēṭa) : Gulbarga Dt  
Maleyūru : Cāmarājanagara Dt

Muḷgunda : Gadag Dt/Tk

Muḷlūr : Coorg (Maḍakēri) Dt

Nāndēḍ (Nāndiṇi) : Mahārāṣṭra

Nandi Hills : Kōlār Dt, Cikkabaḷḷāpur Tk

Naregal : Gadag Dt

Navilūru : Dharwar Dt

Noṇamangala (Jayamanigala) : Kolar Dt

N R Pura : Cikkamagaḷūr Dt

Nyāmāti (Nelavatti) : Shimoga Dt

Paṇḍurangapalli : Mahārāṣṭra

Paithaṇa : Mahārāṣṭra

Rāmagiri : AP : Vishakapatnam Dt

Saudatti : Beḷgaum Dt

Sēḍam : Gulbarga Dt

Sivagaṅge : Bangalore Dt

Śravaṇabeḷagoḷa : Hassan Dt, CR Patṇa Tk

Talakāḍu (Talavanapura) : Mysore Dt

Tippūru (Are-Tippūru) : Mandya Dt

Vaḍnēr (Vāṭanagara) : Maharastra, Nasik Dt

## CHAPTER - 8

### ART AND ARCHITECTURE



8.1. Is there a separate Jaina architecture, like the Islam, Sikh or Christian architecture, is a question that needs serious consideration. This author is of the opinion that there is a distinct and isolate architecture which can be termed as Jaina architecture. Jaina shrines of Karṇāṭaka betray a separate local character and aesthetic idiom developed out of long span of crystallized experience and skill on the basis of Jaina tradition.

8.1.1. "The art of Jainism... is comparatively uncomplicated and constitutes in the history of Indian imagery a separate chapter. It follows to some extent the general evolution of India's sculptural styles; nevertheless, when rendering its own most characteristic and prominent subjects the rigid forms of its perfected saviors - it adheres conscientiously to a stiff archaic ideal. ... Jaina art, then, clings tenaciously to its own archaic tradition, so that whether rendering the gods, who are the lords of the world, or the Tīrthaṅkaras who have gained release from the domain of the gods, its remains always rigid and somewhat massive and bulky.... The origins of this art reach back, like the origins of Jainism itself, to the remotest depths of the unrecorded Indian past' [Henric Zimmer : 1955 : 15, and 134].

8.1.2. Revival of Jaina art, architecture and literature was vibrant with the state support of the Rāṣṭrakūṭas, which

furthered the Nirgrantha activities of commissioning temples, and deities of Jaina Pantheon, appeared in every nook and corner of the kingdom. *Dhavalā-Ṭīka* states that the places where the ṛsis attained liberation, the days and dates of their greater achievements like the completion of *Dhavalā* and *Mahāpurāṇa*, are holier and auspicious for the zealot to celebrate. The Rāṣṭrakūṭas made rapid strides in commissioning Jaina edifices and sculptures. Jaina monuments of this age vividly express diversity of temple plans to meet the taste of the patrons and to suit the local availability of stone and artists.

8.1.3. Ruling houses of Kārṇāṭaka patronised from the beginning Jaina art and architecture : "From at least the fifth century, the followers of this religion began to use works of art for the propogation of their cult. This is known from a number of copper-plate charters issued by the early Kadamba kings registering grants to Jaina institutions like temples. A copper plate charter dated in the eighth regnal year of Kadamba Mṛgeśavarman (circa fifth century) records the construction of Jain temple by the king in memory of his father (IA. VI. pp. 1 ff.). The credit of having created a beautiful and an early example of temple in the Dravidian style goes to the Jainas of this state; this is the Meguṭi temple of Aihole [*EI*. VI. pp. 1 ff]. In this temple there is an inscription of the Cālukya king Pulakesin-II dated 634-35. The author of the record was Ravikīrti, who arranged for the construction of the temple. During the period of Rāṣṭrakūṭas, several Jaina monuments were erected, although only a few them contain inscriptions" [Ghosh, (ed): vol. III : p. 454].

8.1.3.1. The bequest of Kārṇāṭaka's Jaina dynasties includes some of India's most magnificent *basadis*, awe-inspiring monolithic colossi, *Mānastambhas*, *Jinabimbas* in both *kāyōtsarga/khadgāsana* and *paryāṅkāśana/padmāsana*

posture, Yakṣa-Yakṣī sculptures, *dvārapālas*, wealth of icons and metal images monuments of over a millenium are located largely in the Jaina centres, and also found scattered to every nook and corner of the state. Wherever they are, these relics represent the aesthetic quality, cultural glory and invaluable heritage of a living faith.

8.1.3.2. Jaina tradition has had a long and distinguished inheritance. Recognising the great strength of the past wisdom and beauty, as portrayed in its art, architecture, sculpture and cultural history, rich legacy of Jainism had become world heritage. Major share of the architectural products belongs to the golden epoch of the Rāṣṭrakūṭa period. It marks a great era of the beginning and development to its meridian of temple architecture and allied arts.

8.1.4. The priorities of Jaina laity were - *Jināgama*, Jaina scripture, *Jinabhavana*, Jaina house of worship, *Jinabimba*, image of Jina, *Jinaśasana*, teaching of Jina, and *Jayamāla*, which found its best expression and realisation in *basadi*, Jaina shrine.

8.1.4.1. Jaina sanctuaries were a temporary place of residence for monks and nuns, who would not stay at a particular place for a longer period, except the season of rain retreat. Jaina places of worship were both seats of worship and the centres of learning. The friars and nuns, during their short stay, would teach the house holders. Members of the royal house, ministers, generals, officials of administrative ranking, laymen and women would visit the temple for worship and to listen to the sermons.

8.1.4.2. Each and every Jaina shrine invariably had *śṛtabhaṇḍāra*, library of scriptures. Therewere fourteen box-full of Jaina āgama texts in the *śṛtabhaṇḍāra* of Maḷkhēḍ. Texts of palmleaf Manuscripts on Jaina and non-jaina philosophies, and on secular and non-secular subjects were included in the collection of the library. Immediate

arrangements were made to procure the non-available text or get it copied. Well trained experts in the art of copying and preserving the Manuscripts, who could read and recite with proper commentary were maintained by the cloisters attached to the concerned sanctuaries.

8.1.5. Jainas have, throughout the course of the Rāṣṭrakūṭa years, installed innumerable images and erected excellent shrines: 'They have verily enriched Indian Art and patronised Indian craftsmen and artisits to an extent which is so great and varied that we have not yet been able to do proper justice to this Jaina contribution by our study and research' [Shah, U.P. : 1975 : 50]. Jaina *basadis*, edifices, and monuments have added their distinct contributions to the development of temple architecture in southern India.

Inscriptions, which open with Jaina invocatory, reveal that the Rāṣṭrakūṭa munificence flowed to the sacred Jinālayas and to Jaina holymen. This chapter is exclusively devoted to an overall survey and analysis of the Jaina edifices and monuments of this period, commissioned either directly by the Rāṣṭrakūṭa monarchs or by their feudatories.

8.1.6. Most of the Jaina material from the earlier period of the (Gāṅgas, the Kadambas, the Bādāmī Calukyas) Rāṣṭrakūṭas has been either devoured by time or raged to the grounds and reduced into debris or buried several layers beneath the ground. But epigraphical notices do occasionally refer to Jaina monuments which are largely lost. The severe calamity and destruction of these temples should not always be attributed to the atrocities of alien religion or culture. Jains also neglected and forgot to maintain and survive these holy places.

8.1.6.1. Cōḷa invasions caused extensive destruction of Jaina edifices and shook the Kuntaladēśa. In a number of temples, after the disappearance/damage of the original images, the statue of some other Tīrthaṅkara/ a similar



figure, has been installed as a substitute. In such cases, unless it is so mentioned, it is difficult to identify correctly to which deity the shrine was originally dedicated.

8.1.7. In *Lakkuṇḍi* (Gadag Dt), near by the Brahma Jinālaya caused by Attimabbe, the illustrious lady (C. E. 950-1016), exists a small chapel where an image of Pārśva in *paryāṅkāśana/padmāsana*, the lotus posture, the 23<sup>rd</sup> Tīrthaṅkara, with a serpent hood spread over his head, was installed. But, now the image of Jina Pārśva had disappeared, leaving behind only the hood and pedestal *in situ* and making good of the hood, Śaiva devotees have placed a Śivalinga beneath it.

8.1.7.1. In the main Brahma Jinālaya itself, the figure of *mulanāyaka* in the *sanctum* has been replaced by keeping the original idol outside, behind the *garbhagriha vimāna*, in the compound.

8.1.7.2. Therefore, it becomes a problem to know the original dedication of the temple when the main deities within the *sanctums* are destroyed or replaced. In the absence of epigraphical evidences, the *maṅgala phalaka* olim *lalāṭa bimba* provides a clue. It is usually connected with the main deity enshrined in the *sanctum*. If the sanctuary is a Jinālaya, usually a seated/standing Jina with/without *cauri* bearers on either side, appears on the lintel. Instead, sometimes, Gajalakṣmī seated in *padmāsana*, lotus posture, with elephants, one each on either side, appears on the lintel of a Jaina house of worship. However, mostly Jina figure on the lintel is a common feature of Jaina shrines. In other words, wherever the lintel has Jina as its *lalāṭa bimba*, it is compulsorily a Jaina temple. Whereas, wherever Gajalakṣmī is found on the lintel as *mangalaphalaka*, it need not necessarily be a Jaina temple.

8.1.8. Basement of a defunct Jaina shrine are to be found in a number of places. There are many places in Karṇāṭaka,

also in AP and TN, where the Jaina temples built during the pre and post Rāṣṭrakūṭa period, do not exist now. However, even in such places, broken or intact images of Jina, Yakṣas, *makara toraṇa*, arch spewed from the mouths of opposed makaras, etc are reported. Sometimes, except for the statement made in an inscription, none of the Jaina vestiges are found, either in the proper village or in the nearby vicinity. It is not unusual that the slabs containing epigraphs being misplaced/destroyed/misused.

8.1.9. Some Jaina shrines and stray sculptures of this period have been discovered by me in Gulbarga Dt and other places. For want of sufficient knowledge, of the temples and monuments, by way of inscriptional evidence or literary source, any claims of these edifices are largely based on the existing architectural features. Lack of availability of historical written documents has made the task of chroniclers difficult in furnishing the nature of imperial connection with these places and sanctuaries. Albeit, there is no reason to doubt that it rests upon definite architectural basis.

8.2. A detailed and exhaustive research would reveal that during the eon of the Rāṣṭrakūṭa dynasty Jaina and other temples were founded throughout their vast territory and temple building activity had become a regular phenomenon. Apart from commissioning new Jaina shrines, it is noteworthy, that the old Jaina sanctuaries and cloisters that were in subsistence from the time of the Calukyas of Bādāmī (Vātāpī) continued to be nursed and restored. Aihole, Baṅkāpura, Muḷgunda Haḷlūr, Hombuja, Koppāla, Paṭṭadakal, Ponnugunda (Hungund), Puligere, Śravaṇabelagoḷa - were some of the early Jaina settlements that persisted to glow and bloom.

8.2.1. "That the early Chalukya architecture had considerable impact on the Rashtrakuta architecture cannot

be disputed. But at the same time the early Chalukya traditions were modified to suit their changed aesthetic sense and purpose. Thus we find the Rashtrakuta architect indulging in the creation of *dvikutas* and *trikutas* in large numbers often necessitated by religious considerations" [Rajasekhara, S : 1991 : 13].

8.2.1.1. For over a long period, a detailed and methodical survey and analysis of innumerable Jaina edifices and vestiges scattered all over the state, was a desideratum. This chapter is a modest attempt in that direction.

8.2.2. Jaina patriarchs and their lay followers have preferred to enshrine the small hills with excellent *basadis*, and the bigger hills for consecrating the tall monolith colossi of Bāhubali (Gommaṭa). It is the Rāṣṭrakūṭas who augured this bifurcation of hills, wherever it was convenient. They initiated it at Hombuja and Are-Tippūru *tīrtha* in the last decades of ninth century. But, it reached its zenith of perfection and excellence on the summit of Vindhyagiri at Śravaṇabelagoḷa, the Pompei of Jainism in India.

8.2.2.1. *Śravaṇabelagoḷa* stands wedged between the two Hills with ancient history and invaluable monuments. Legends, that smack something of ancient history and something of sweet fancy, associate these two Hills with the Mauryan emperor Candragupta, who renounced his kingdom, became a disciple, and followed *Śrutakēvali*, apostle, Bhadrabāhu. The small hill, Candragiri, and a *basadi* as Candragupta *basadi*, both named after the Mauryan sovereign. Candragiri [Kaḷvappu (Sk. kaṭavapra) 'sepulchral mound'] basically a sepulchral hill, has aged Jaina monuments of architectural and historical importance, that reflect the ethos of the peirod.

8.2.2.2. *Śravaṇabelagoḷa*, a famous settlement of Jaina tradition, is a legend. For the faithful, the place, the two hills,

and its history has venerable importance. Lush, sylvan spot where a pool of shimmering water lay between twin hills, has lent the name of Belgoḷa (Sk. Dhavalasaras) to this place. It is so meaningful that the place has the aliases of *ṛṣigiri*, 'the hill of sages', and Śravaṇabelagoḷa, 'Jaina friars of the white pond'.

8.2.2.3. Śravaṇabelagoḷa, invaluable treasure trove of art and architecture, has preserved over 550 inscriptions of momentous historical events. Images of Navaratna, nine precious stones, including bronze and other metals, a *sṛtabhaṇḍāra*, library of palm leaf manuscripts - have made the place more significant. With its history of over two millenia, Śravaṇabelagoḷa is the oldest and foremost of the Jaina pilgrimage seats in India, after Sammēta sikharji, Pāvā and Rājgir (Rājagṛha) in Bihar and Gīrnār in Rajasthan.

8.2.3. In the series of storeyed Jaina shrines of this period, **three-shrined Setṭavva basadi** at Aihole, facing east, elaborate on plan and execution, comprises of three womb-houses, three halls articulated with vimāna, and a common *sabhāmaṇḍapa*. Setṭavva basadi is dedicated to Arhat Pārśva and other Jinas. The crowning cupola above the central *sanctum* houses the upper shrine which has a porch adjoining it. "The upper shrine, small in size, measures about 4' 6" x 4' 6". The porch is smaller than the shrine. One need not be surprised if this *trikūṭa basadi* inspired the later *trikūṭas* of the Jains" [Rajasekhara : 25]. This Jinālaya has reosettees, scrolls with Yakṣa, sugarcane like pilasters, designed rope with oblong blocks at intervals and the petal moulding. Another rare feature of the *basadi* is that Gajalakṣmī sculpture, instead of the usual Jinabimba, adorns as its *lalāṭabimba*, tutelary image over the door frame. Gajalakṣmī at the *lalāṭa* is found in the Jaina temples at Baṅkūr, Harijanvāḍa etc.

## Bāhubali alias Gommaṭa

8.2.4. The word Bāhubali alias Gommaṭa has a magic effect on Karṇāṭaka and the artists. Gommaṭa, Karṇāṭaka and Jainism have become synonyms. In the Jaina tradition Bāhubali, second son of Ṛṣabhadēva the first Ford Maker, and younger brother of Bharata, the first of 12 cakravartins, is considered as the first of the 24 Kāmadēvas.

8.2.4.1. Earliest of the Bāhubali statues/sculptures was perhaps the image inside the Kāmajinālaya at Guḍḍataṭāka, a tank near the knoll, a suburb of Banavāsi, founded by Ravivarma (C. E. 458-519), to the left of his residence. Another Kāmajinālaya, along with a shrine of goddess Padmāvatī yakṣī, was built by the same king at Hākinipalli, and were endowed with grants.

8.2.4.2. Second phase was the Bāhubali sculpture in the cave temples of Bādāmī and Aihole, both in Bijapur Dt, and of Early Cālukya age. A bas-relief sculpture of Bāhubali in the Bādāmī cave temple of last quarter of seventh century C. E., is 7½' in height. The relief of Bāhubali in the Bādāmī cave represents him standing on a lotus in *kāyōtsarga* posture with long hair combed back falling on shoulders and armpit. Snakes rising hoods from ant-hills, *mādhavī*-creeper entwining Bahubali's hands. Two ladies, one each on either side, are paying their homage.

8.2.4.3. A big panel in the Aihole cave, of the same period, depicts Bāhubali in *kāyōtsarga/khadgāsana*, with a ovaloid sturdy face and most of other details being similar to Bādāmī cave relief, except that the two ladies look like deities wearing crowns and ornaments, and the upper relief panel contains trees and flying figures of Gandharvas paying homage to the omniscient Bāhubali [Nagarajaiah, Hampa : Jina Pārśva temples in Karṇāṭaka : 1999-d].

8.2.4.4. Next in temporal terms is a pretty metal image

from Śravaṇabelagoḷa, now in the Prince of Wales Museum, Mumbai, standing on a circular disk of 20 inches. Mādhavī creeper, done in high relief entwines Bāhubali's legs, thighs and arms, and the hair is combed back in parallel rows with the curled locks placed on the back and across shoulders. The image of the Rāṣṭrakūṭa period is assignable to early ninth cent. C. E., i.e., the reign of Amoghavarṣa.

8.2.4.5. There are three other colossi/sculpture of Bāhubali dated earlier to Gommaṭa of Śravaṇabelagoḷa. On the big hill at Are-Tippūr (Mandya Dt, Maddur Tk) stands a Bāhubali statue of 10' high, assignable to late ninth century. This is the earliest in India to be executed on the top of a hill with ethereal firmament and space as its canopy, background and vestment. Are-Tippūr was an ancient Jaina-tīrtha with more than seven Jinālayas. It flourished as a Jaina settlement in the age of the Gaṅgas and Rāṣṭrakūṭas. The Sagara-Manāleras developed it into a prominent pilgrim center [Sharma, I. K. : 1992; Nagarajaiah, Hampa : 1995].

8.2.4.6. The Hombuja-kṣētra (Shimoga Dt, Hosanagara Tk), unique Jaina vital seat for 1250 years, was a residence of the Sāntras. *Guḍḍadabasadi* 'shrine on the hillock', contains monolith colossus of 54 inches Bāhubali consecrated in C. E. 898 by Vikrama Sāntara. On one of the pillars inside *Bōgārabasadi*, founded in the late 9th cent. a miniature bas-relief of Bāhubali, beautifully executed within the frame of one foot, is something to be marvelled at.

8.2.4.7. Cāmuṇḍarāya, the illustrious minister and general of the last Gaṅga kings, installed magnificent Gommaṭa colossus of 58 ft on the peak of the larger hill Vindhyagiri in C. E. 982-83. The serene and awe-inspiring colossal of Bāhubali, which has been regarded as one of the wonders of the world, heralded a new trend in Jaina art. The colossal of Bāhubali wrought of a block of gneiss *in situ*

got the alias of Gommaṭa, 'the handsome one'. The dominating monolith figure of Gommaṭa standing nude exposed to sun, rain, cold and abrasive dust for over a thousand years, the colossus is as fresh and well polished as the devout Nirgrantha sculptor gave it shape. In the words of James Fergusson, 'Nothing grander or more imposing exists anywhere out of Egypt, and, even there, no known statue surpasses it in height'.

8.3. **Padmabbarasi Jinālaya** *olim* **Narēgal basadi** (Gadag Dt, Ron Tk), commissioned in C. E. 950, has the distinction of being one of the largest Rāṣṭrakūṭa shrines. Originally conceived as a triple temple, Narēgal Jinālaya, facing north, consists of a *sanctum*, an half-hall articulated with Drāviḍa shrine, and a *sabhāmaṇḍapa*, with six inches raised platform, opening into a large entry hall, its sides are adjoined by three sanctums. But the main sanctum alone shares the navaranga. On either side of the hall are large, deep and empty niches in the wall.

8.3.1. The other two womb-houses, to the east and west, are built outside the range of the navaranga to share the open front-hall. Twelve star shaped pillars with *tarāṅga* - potika exhibit different varieties of square in the bottom with octagonal multifluted design. "A very unique feature of this *basadi* is that the main *garbhagriha* is meant to house one of the Jinas, and as such it is square on plan. The other two *garbhagrihas*, facing each other, are rectangular in shape. They have rectangular *pitha* which extends from wall to wall. The *garbhagrihas* were meant to consecrate the *caturvimsati* Tirthankaras. The *pīṭhas* in both the sanctums have 24 holes indicating the installation of 24 Jina images. This itself is again a unique feature" [Rajasekhara : 27].

8.3.2. The singularity of Naregal *basadi* needs no exaggeration. "It is the earliest extent *basadi*, built in the middle of the 10<sup>th</sup> century to house not one but two separate

sets of 24 images of the Jinās. When the basadi fell into disuse, it was converted into two shrines under the names of *Somesvara* which includes the main *garbhagriha*, *ardhamantapa* and the *navaranga*, and *Narayanadeva* which includes the two rectangular *garbhagrihas* and the large *mukhamantapa*" [*ibid*: 27-28]. Tutelary Jina image has been recently covered with cement. Opposite to the 18 feet long pedestal, in the south corner is a cave of 6'x6' dimension, four feet deep below the ground level, devised for the meditation of Jaina monks. A similar cave also exists in the other sanctum, exactly in the south corner. Both the caves consist of *jāla-vātāyanas*, grill-windows, to facilitate fresh air and light. Such a cave is also found inside the Jaina tripel-shrine at Mulgunda, dated C. E. 902 of the period of Kṛṣṇa-II.

8.3.3. Long stretched 18 feet pedestal with 24 sockets, 12" diameter each, and 3½ feet in height is vacant. Unfortunately the 24 images of 24 Jinās, in dismissing the body posture, of this basadi are missing. Narēgal Jinālaya inspired Hūllaraja (C. E. 1159) and Hāḍuvaḷḷi (Sk. Sangītapura) chiefs (post-medieval period) to consecrate 24 separate slabs of 24 Jinās. Consecrating single slabs containing sculptures of 24 figures of Jinās in rows, was not uncommon. In Karṇāṭaka such slabs of Caturvimśati Tīrthāṅkara sculpture are found commencing from Aihole (c. C.E. 7<sup>th</sup> cent.). Such a slab of Rāṣṭrakūṭa times in the Savadatti Jaina temple has been shifted to Kannada Research Institute of Karnatak university, Dharwar.

8.9.4. This Padmabbarasi Jinālaya was commissioned by Padmabbarasi (Padmabbe/Padmāvatī), queen consort of Gaṅga Gāṅgēya Būtuga, Duke of Gangavāḍi and other divisions. *Dānasāle*, charity house, attached to the *basadi*, was endowed with a tank and other tax free gifts of income by Mārasingayya alias Mārasimha, second son of Būtuga.



After laving the feet of Guṇacandra Paṇḍita he entrusted the donation to the pontiff.

8.4. **Paṭṭadakal** Jaina temple of *sāndhāra*, ambulatory, order has a womb-house with circumambulatory path, an half-hall articulated with Drāviḍa *vimāna*, pillard *sabhāmaṇḍapa* and a porch with *kakṣāsana*, stone-bench. *pradakṣiṇā*-wall of the lower storey has decayed and the *jālās*, grille, on the *subhadras*, central offset of *bhadra*, are now lost. The porch seems added an after thought. The moulded base shows *bhadra*, *pratibhadra* and corner divisions. The out standing edifice three-storeyed [*Uparitala* shrine above the sanctum, built into the *sikhara*, crowning cupola, is reached through a stone ladder in the *navaranga*].

8.4.1. "The recesses between bays contain narrow *pañjara-kōṣṭhas* with beautifully carved *lalāṭanāsīs* in the *gāḍhas* of which are stationed seated Jina images, *yakṣis*, etc. The *gūḍhamāṇḍapa* walls are crowned by *hāra*. *Praṇālas* to drain the roof are provided in the *salilāntaras*. Just below the roof-level, elephant - figures jut out above the extremities of the *bhadra*... This Jaina temple is one of the finest of later Rāṣṭrakūṭa buildings, and was probably founded early in the reign of Kṛṣṇa-II" [Soundara Rajan, K. V. : EITA : 149-50].

8.4.1.1. Elephant rider in the back walls of the *gūḍhamāṇḍapa* are supposed to be Indra himself. Triple - shrine Jinālaya, at Muḷgunda, also of Kṛṣṇa-II's period dated C. E. 902, had superb sculpture of highly decorated elephant with rider on three sides of the *vimāna*, perhaps modelled on the Paṭṭadakal Jinālaya, built two decades earlier, in circa 880 C. E.

8.4.2. The Rāṣṭrakūṭas had developed a sentimental attachment to *Ēlāpura* (**Ellōrā**) ever since Govindarāja-I was enjoying that area as his fief, granted by Pulakēsin-II (608-42). The apellation of Gōvinda (Gōvindarasa, Gōvindara, Gōvindarāja, Goggiga - are the aliases) is repeated in the

Rāṣṭrakūṭa house and also in their feudatory families, particularly in the Gaṅgas. Therefore, the Rāṣṭrakūṭas preferred to establish greatest and remarkable monuments at Elāpura, the place from where Gōvinda, their progenitor heralded their dynasty.

8.4.3. A group of Jaina rock-cut caves and sanctuaries in the northern horn of the *Ēllōrā* ridge olim Cāraṇāndri ('hill of levitation saints') are the superb treasure trove of the Rāṣṭrakūṭa art. Chōṭa Kailāsa (little Kailāsa) a quarter the size of the great Kailasa, a befitting nomenclature, chiselled to perfection from a rock-mass, in a 130x80 ft. pit cut, into west-facing *tritala* structure is a feast for eye. Beautiful figures of Jina, Yakṣa, yakṣī, highly decorated pillars *et cetera* adorn the abode of worship, dedicated to Ṛṣabha, the first Tīrthankara. It may be recalled that Ṛṣabha attained final *nirvāṇa* on Kailāsa.

8.4.3.1. 'One other monolithic shrine at *Ēllōrā* is the *sarvatōbhadrā* (Caturmukha; Samavasaraṇa) shrine in the court of cave no. 32 (the group of Jaina caves that includes the so called Indrasabhā cave). The Sarvatōbhadrā shrine faces the *gōpura*, but with its stairway applied on the northern side. The adhiṣṭhāna has tall jagatī, padma, tripaṭṭa kumuda, kaṇṭha with floral diamonds, and kapōta with nāsīs. The shrine's bhitti has openings in the four directions, with a short pillared prāgrīva in front of each... In the shrine interior is a *samavasaraṇa* bearing four images of the Jina, with short antechambers disposed in the four directions; the southern one has a beautiful padma on its ceiling' [Soundara Rajan, K. V. : EITA : 127-28].

8.4.3.2. Indrasabha, stylistically appears to be slightly posterior to the Chōṭa Kailāsa. Monolithic column in the courtyard of Indrasabhā cave, is the oldest Mānastambha of the Rāṣṭrakūṭa period, of the *Kumbha-maṇḍi-kalāśa* type, with a ribbed *laśuna*, was shaped pillar-part at the upper

part of the shaft, and *ghaṭa*, pot (cushion-shaped pillar-part above *laṣuna*, and on the phalaka, top-abacus a fourfold image of Brahma - Yakṣa seated back to back, facing four cardinals.

8.4.3.3. "The so-called Indra-sabhā and the Jagannātha-sabhā are the most noteworthy and elaborate excavations in the Jaina series. The Indra-sabhā, the earliest of the group, is a double storeyed south-facing excavation and is the largest and the most important piece of rock-architecture forming a group rather than a single cave-temple.... The lateral walls of the entrenched open court have two smaller excavations of the type of a pillard *maṇḍapa* on one side and an unfinished gallery on the other. They contain sculptures of Pārśvanātha, Gommaṭa, Kubera, Ambikā, Sumatinātha and other Tīrthankaras, Yakṣas, etc." [Srinivasan, K. R. : The Deccan, chapter 18 in Jaina Art and Architecture, vol. 1 : p. 18].

8.4.3.4. "The walls, ceilings, and the shrine-interior are covered with exquisite paintings, fairly well-preserved. Besides the flying Gandharvas or Vidyādhara couples, the most interesting painting is that of an eight-armed deity on the ceiling of the *antarāla* in the catura-mode of dance. The absence of marks or attributes of Śiva in the painting would distinguish it as obviously one of a deity of the Jaina pantheon, perhaps Indra" [Srinivasan, K. R. : 190].

8.4.3.5. The Jaina excavations on the soft trap-ridge of Ellōrā excel the rest of the caves at Ellōrā, particularly in the perfection of their architectural members. Since beauties of ornamentation, drapery, graces, poses and stances could be introduced only in the sculptures of the attendant deities, their depiction were exploited with skill. The Tīrthankara forms, which are to be in the prescribed and conventionalized poses and styles, could not all be so well-executed. The Jaina monuments were on the whole excel in their richly-carved details, perfected finish, particularly in the variety of pillars,

and indicate a greater precision and accuracy in the cutting, though the plan, in spite of the beauty of embellishment, lacks pre-determination and appears haphazard or improvised in nature. Yet, with their extant paintings of a classical nature they form an important group in the artistic heritage of India' [Srinivasan, K. R. : 191-92].

8.4.3.6. James Fergusson and James Burgess, pioneers to discuss about the Jaina cave temples at Bādāmi, Aihole, Patna, Chāmar Lena, Bhamer, Bamcandra, Elura, Dhārāsīva, Aṅkai Taṅkai, Gwalior, in their concluding remarks have opined that "the Jains never were cave excavators" [Fergusson and Burgess : 510]. They felt that the Jains took to caves only after the Buddhists and Brahmins initiation. But, it is an established fact that Jains were the fore runners even to Buddhists in making caves as their abode of penance. Further, it is clear that they have not taken notice of the Jaina caves of Udaigiri, Khaṇḍagiri in Orissa, ancient caves in Tamilnāḍu, and Rāmagiri in Andhradeśa. Jainism localised at Śravaṇabelagoḷa, Koppaḷa, Nandagiri etc., in natural caves and caverns suitable for friars, and spread far and wide from 3rd cent. B.C., and carved out for itself very many significant seats in the pre-medieval milieu and paved avenue for magnificent edifices.

### **The Sāntara monuments**

8.4.4. The Sāntaras, who ruled a compact principality of Sāntāḷige-1000, were more congenial for the growth of Jainism, which is attested by a number of epigraphs and magnificent monuments. Vikrama Sāntara (895-935) augmented the glory of the dynasty, with fantastic rapidity, to form a notable dominion bearing an authentic stamp of the art and architecture. The sanctuaries and monasteries raised during the hegemony of the Rāṣṭrakūṭas, in and around their territory show the influence and architectural generalities of their overlords with a tinge of local elements, bearing a stamp of the Gaṅgas.

8.4.4.1. The Sāntaligenāḍ and the Maṇḍalināḍ were two different administrative units serving as vassals under the same sovereigns like the Rāṣṭrakūṭas and Cālukyas of Kalyāṇa. Ruling concurrently, these two neighbour states were related by matrimonial alliances. They are marked by striking similarities in their architecture [Nagarajaiah, Hampa : The Later Gaṅgas - Maṇḍali Thousand : 1999-B : 48-51]. But, none of the architectural edifices, monuments or vestiges of the Rāṣṭrakūṭa period of Maṇḍali Thousand has survived.

8.4.4.2. Of the numerous Sāntara structures located in Hombuja, their ancient metropolis, four temples and some loose displaced art pieces scattered inside the little township, belong to the times under consideration and exhibit affiliation to early and late Rāṣṭrakūṭa type :

- i. Pārśvanātha *basadi*
- ii. Sūle *basadi*
- iii. Makkaḷa *basadi*
- iv. Bōgāra *basadi*

8.4.4.3. The Sāntara temples are the store house of a combination of the Gaṅga, the Cālukya (Bādāmī) and the Rāṣṭrakūṭa styles. Prof. M. A. Dhaky has preferred to name it as Malnāḍ style. Guḍḍada *basadi* ‘temple of the hill’ olim Kāmajinālaya on the hillock, behind the modern temple complex, at Hombuja a forest-clad town, was founded in C. E. 897-98 by Vikrama Sāntara. It was built with Kapōtabandha adhiṣṭhāna in the typical Dravidian style of temple art. The dilapidated structure was dismantled recently, in the year 1958-60, because it was about to collapse. Albeit, Bāhubali statue and other images and pillars of Guḍḍada *basadi* are intact on the hill, and below, inside the temple and within the compound. An historically significant Bāhubali image, now in the newly built building, is dated

C. E. 898, almost 84 years earlier to Gommaṭa image of Śravaṇabeḷagoḷa. Bāhubali image is definitely one of the priced, monuments of the Rāṣṭrakūṭa times. It had *pañcaśākhā* - door frame and was subsequently restructured in 11th century. The Miśraka pillars that once were in the maṇḍapa show a plain cubial base, the shaft immediately above being decorated with a pattern consisting of elongated overlapping petals with frilled edges.... All in all, this seems to be a rather rare type of decorated pillar, among the most beautiful in Karṇāṭaka' [Dhaky : 223].

8.4.4.4. The ornate figural ceilings of authentic Rāṣṭrakūṭa specification in the Bōgara basadi and Pārśvanātha basadi of Pāḷiyakka, look very chaste and dignified. Some of the earlier pillar forms of considerable beauty and effectiveness are still vibrant in these two shrines. The typically Rāṣṭrakūṭa columns with exquisite decorative details, inside Bōgāra *basadi*, though modelled after the Ellōra Jaina cave - pillars, are moderately ornamented.

8.4.4.5. Pārśvanātha *basadi*, to the left in the Pañcakūṭa-*vasati* complex, facing south is a pretty double - storeyed composition, has all the distinctive traits of the Sāntara school of art. It is a living example for the adage, small is beautiful. This shrine with 7'9" width southern of Vimāna, 14'8" *maṇḍapa*, and pādabandha moulded base, largely agrees with style of Bōgāra and Sūle basadis, but differs in minor details. The four *taraṅga* - *potikā* pillars in the hall and the four stepped stairway - banister and a *śukanāsi* to the front of the tower at the roof level are simple. The *Aṣṭa-Dikpāla* ceiling, eight guardians of the quarters in eight squares, and a four armed yakṣa in the central quadrant, is excellent and decorative. The whole frame is embellished with a beading of miniature sculpture. A small but handsome Jina Pārśva image in the sanctum also belongs

to the period of late 9<sup>th</sup> and early 10<sup>th</sup> cent., delegated to the period of Kṛṣṇa-II. An inscription of C. E. 898 on the slab fixed to the outside wall, to the right side of the door frame has recorded details of the illustrious lady Pāḷiyakka who commissioned the temple.

8.4.4.6. *Sūle-basadi*, on the slopes of the hill, was founded in C. E. 898 by Pāḷiyakka, Dona, a ladylove of Vikrama Sāntara (895-935). Built in stone, with a width of about 17', has completely lost its *maṇḍapa*, hall, and the super structure over the *vimāna*. Kapōta-bandha class of *adhiṣṭhāna*, moulded base, and *pañjara kōṣṭhas*, niches with fronton of vaulted apsidal shrine, disclose the typical tendencies of Sāntara style of architecture. An image of Jina-Pārśva, seated in lotus-posture on lion-pedestal, in the *sanctum*, is defaced and mutilated. All the seven hoods are broken, but, the triple umbrella, the *bhāmaṇḍala* radiating lustre behind the head, and the fly whisk bearers look nebulous. Because of the growth of banian tree, this temple is disintegrating and crumbling.

8.4.4.7. *Makkaḷa basadi*, 'children shrine', one of the aged temples at Hombuja township has not attracted scholars. This tiny temple has been saddled with newly built school building around and above. As a result of repeated renovations except for the main *sanctum* with its three walls *in situ*, everything has changed to appear like a modern structure. Since the first floor covered by tiled roof has become the hostel for *makkaḷu* 'children', this temple has come to be nick-named as *Makkaḷa basadi*. It is a moderate *dvitala* temple, with *garbhaṛṇṇa*, *gūḍhamāṇḍapa* and an open hall. It can be assigned to early decades, of tenth century. Dedicated to Arhat Pārśva, neither the *sanctum* nor the hall contain any structure of decorative motif. *Vimāna* on all the three sides has retained its older fabric of *kuḍyastambas*, engaged columns, and *Pādabandha adhiṣṭhāna*.

Brahmakānta pilasters resemble similar ones of Sūle basti, Bōgarabasti, and Pārsvanātha basadi.

8.4.4.8. Bōgāra-basadiolim Aśokavana Basadi, of early tenth cent., has preserved its older frame work except for some additions on the first floor. Founded by the traders (brazier - section) of the Jaina community during the period of Gōvindara-IV, Bōgara basadi is one of the finest specimen of the Sāntara temple architecture : 'Judging from the elegant proportions as well as the high quality of workmanship, it must rank among the most beautiful temples of this period in Karnaṭadēśa [Dhaky : 1986 : 222].

8.4.4.8.1. Sitting pretty like a child on the lap of nature, Bōgāra basadi, without any doorway guardian figures below, has the Śaṅkhanidhi and Padmanidhi carved above the jamb. Three figures of yakṣas near the temple are noteworthy, out of which two are of Ambikā alias Kūṣmāṇḍidēvī, and the third one is of Mātāṅga yakṣa. *Balipīṭha* in front of the temple substitutes the *Mānastambha*. The four Brahmakānta pillars in the *navaraṅga*, enriched with superior ornamental details, are modelled on the Ellōra Jaina cave temples of the imperial Rāṣṭrakūṭa architecture.

8.4.4.8.2. A vertical scroll-band, a broad belt emitting jewelled ropes, a crisply carved undulating vine, floral motif bearing a seated Jina, figures of Pārsva and Bāhubali - on the shafts of pillars show the sculptor's mastery in brilliant chiselling and indecorative art : 'The rich exuberance and the crisp carving of the applied ornament is in keeping with the high standard of decorative work maintained throughout the best examples in Karnaṭa... The lion - throne inside the garbhagrha is as old as the temple, but the image seems a recent replacement. Altogether, the temple has the sense of a royal foundation, not so much in its size, which is very modest, but in its excellence' [Dhaky : 222-23].

8.4.4.9. Of the other Jaina vestiges of this epoch, some



*makara-tōraṇas*, flywhisk bearers, a votive offering plank depicting king Vikrama Śāntara distributing charities, are of considerable importance. But greatest of all are the two splendid Jina Pārśva stelas of late ninth century or early tenth century, kept inside the main hall of the larger Pārśvanātha temple, are of immense value. The sculptor sought to glorify the meditation of Pārśva, deeply immersed in thinking about the nature of soul and the path of liberation. Displaced three large sized door-guardian images are to be noted, and can be compared with very few surviving *dvārapalas*, of this size and execution, of the Rāṣṭrakūṭa age.

8.4.4.9.1. There are about three pairs of flywhisk bearers that divulge the traits of antiquity. These cāmaradharas once stood in attendance to Jina images in the places of worship and may be dated to late 9<sup>th</sup> cent., and early 10 century.

8.4.4.9.2. A ceiling - piece bearing the figure of septacephalous, in the centre, symbolising Dharaṇendra, flanked by four squares, with a full bloomed lotuses inside. Looking at its style of Gaṅgas and Pallavas, it can be assigned to early 9<sup>th</sup> cent. This remarkable ceiling sculpture may have been in the original Lokkiyabbe (Nokkiyabbe/Padmāvāti) house of worship.

8.4.4.9.3. The Śāntara architects had preference to *dvitala*, two-storeyed, type of shrines is revealed from the existing structures, Pārśva *basadi*, Bōgara *basadi*, Kamaṭha Pārśvanātha *basadi* and the Makkaḷa *basadi* - are *dvitala dēvālayas*, reminding the storeyed Jinālayas at Aihole, Hallūr and Paṭṭadakal.

8.4.4.9.4. Achievements of the Śāntaras in the field of (Jaina) architecture may be summed up in the words of Prof. M. A. Dhaky : 'Northern Malnāḍ or Śāntalige style is fresh in expression and reveals clarity, delicacy, and a chasteness of detail not obtained in the slightly later work of Kuntala proper, such as the Rāṣṭrakūṭa temples at Kukkanūr, Aihole,

or the pillars now surviving at Kaḍūr of the late Rāṣṭrakūṭa period. Such a sense of balance or feeling for form in architectural conception is also wanting in the contemporary Rāṣṭrakūṭa idiom. Only Gaṅgavāḍi's architecture at the close of the tenth century approaches that of Śāntalige in its concern for elegance of proportion and shape. Even so, the Śāntalige feeling for finesse is unmatched, not only in Gaṅgavāḍi, but in all upper Drāviḍa dēśa with the possible exception of early Rāṣṭrakūṭa work at Ellōrā, where taste and craftsmanship of a comparable level, if not kind, can be found' [EITA : 1986 : 224].

8.4.5. **Vīra Baṅkēya Jinālaya**, on the right bank of the river Malaprabhā at Koṇṇūr/Koḷanūr (Gadag Dt, Naragund Tk), commissioned in C. E. 860, by the distinguished Baṅkēśa, general and governor of Banavāsi - 12,000, was the most prestigious *basadi* in the Rāṣṭrakūṭa monarchy. It is built on the star shaped basement of 27x11 meter width, with sanctum, covered vestibule set between vimāna and gūḍha maṇḍapa, closed hall, sabhāmaṇḍapa and mukhamaṇḍapa, front - hall. The stellate plan of the circular type of the garbhagrha of 3.90x4 meter width has engaged columns in the four corners. The doorframe has a seated Jina as its tutelary figure. The three oblong *dēvakoṣṭhas*, niches for a divinity, to the left, right and backside walls, ninety centimeter in width, are taller going upto the ceiling.

8.4.5.1. *Antarāḷa* has a width of 2.65 meter, east to west, and 4.05 meter north to south, with two pillars in the front and two corner engaged columns. The extensive squarish *navaranga* has a width of 8.42x7.92 meters with 12 pillars, 10 dwarf columns and four corner columns, and a *padmaśilā* ceiling. The 1.10x1.30 meter sized steps of the disintegrated entry-hall suggest an *hasti-hasta* banister. Walls of the Baṅkēya basadi are not embellished. Whether the temple had originally a *Śikara* is not clear from the present state of its existence.

8.4.5.2. This Jaina temple had once enjoyed the rare honor of being endowed with *cakravartti datti* from Amōghavarṣa-I, who residing at his capitol Maḷkhēḍ granted the village of Taleyūru and lands in other villages to the Jaina sage Dēvēndra, pupil of Trikālayōgi, of Mūlasaṅgha Dēśiyagaṇa Pustakagaccha, on Thursday 3-10-860. A slab containing this charter is set up in the *basadi*. Another stone built into the ceiling of the front gate way in the *basadi* of the period of Bhuvanaikamalladēva (1068-76), containing an incomplete inscription, seems to have recorded new grants to the sustenance of the *basadi*, by his subordinates.

8.4.5.3. This architecturally unique Baṅkēśa *basadi* was appropriated by non-Jainas and has been converted into a Paramēśvara temple, perhaps during 14<sup>th</sup> century.

8.4.6. The only existing Jaina house of prayer at Maḷkhēḍ is Nēminātha *basadi*, assignable to early 10<sup>th</sup> cent. It contains some sculptures of more or less of the same period, which clearly validate the existence of more Jaina shrines of both earlier and later periods. The surviving Nēminātha *basadi* was also renovated in the medieval period. In the process of restoring the temple, architectural remains, particularly the pillars, of Śaiva/Vaiṣṇava temples have been used in the *mukhamaṇḍapa*.

8.4.6.1. Epigraphical data demonstrates that a Jaina shrine called *Ēkacattuga Jinālaya* existed at Maḷkhēḍ in the first quarter of ninth century and the shrine sanctuary was named after the illustrious pontiff Ēkacattuga Bhaṭāra of Kuṇḍakunda *anvaya*, accomplished his death in C. E. 881 on the sepulchral at Koppaḷa. Sādhusēna Paṇḍita, honoured by the Rāṣṭrakūṭa monarchs died in the *Ēkacattugavasadi* at Mannekhēṭa on 15-2-975. It is interesting to note that his pupil Siddhasēna Bhaṭṭāraka consecrated post-obitum epitaph at Koppaḷa for the merit of his preceptor Sādhusēna Paṇḍita who departed at Maḷkhēḍ. Such instances of erecting

post-mortem columns to a demised person at a different place are not wanting. Kūge Brahmmadēva pillar was erected at Śravaṇabelagoḷa for the merit of Mārasimha who deceased at Baṅkāpura.

8.4.6.2. Maḷkhēḍ with its satellite places such as Sēḍam, has many places of Jaina association within the radius of 50 km. Contribution of Maḷkhēḍ towards the development of Rāṣṭrakūṭa's cultural heritage and historiography is quite rich and thought-provoking, though a sizable portion of it has been lost because of the ravages of time, man and nature. Puṣpadanta, Epic poet of Apabhramśa literature, has narrated at length the total destruction of the city which was burnt and looted for several days.

8.4.7.3. A Jaina monastery and the temples at Maḷkhēḍ were affiliated to Hombuja diocese. But, Maḷkhēḍ was also the main head-quarters of the northern region, where as Hombuja was a main settlement in the southern division. It is believed that an underground cell from the palace to the Jaina shrine existed. Local elders explain that two Jina images made of *Nīla*, the sapphire, of the Rāṣṭrakūṭa age, found at Maḷkhēḍ and Baṅkūr, were taken away by a British officer in the early decades of 20th century, the whereabouts of which are not known.

8.5. Harsūr (Gulbarga Dt) *trikūṭa-basadi* is one of the exceedingly graceful Jaina shrines. Though the present edifice is of the first phase of later Cālukya times, three-sanctas of Harasūr has preserved some matchless art treasure stylistically dating the period of Rāṣṭrakūṭas. The best and the earliest in the ensemble are the sublime image of a Jina, now in the Museum of Gulbarga, and the two figures of two-armed yakṣa-yakṣī, reflecting dignity, charm and poise.

8.5.1. Adoring the *dēvakōṣṭhas* in the *gūḍhamaṇḍapa* are the figures of Jinaśāsana deities : 'The bronze - like,

corpulent, and seated-at-ease Sarvānubhūti's ornaments are some what schematic, going well with relaxed vigour of the body at rest' [Dhaky : 1998 : 41]. The pretty Kuṣmāṇḍi figure reposed in *ardhapadmāsana*, with neck ornaments, ring-shaped larger earrings. The *dhammilla*-circlets of the hair-do, pushed at the back of her head, is not stout when compared to the similar Kuṣmāṇḍī sculpture at Āland, Bāṅkūr, and Maḷkhēḍ, all from the same Gulbarga Dt. Harsūr yakṣī has a slender body than the yakṣīs of the places mentioned above. The bonny figures of *Karaṇḍamakuṭa* Sarvāhṇa and Kuṣmāṇḍī can be assigned to the early quarter of tenth century. These two sculptures resemble Sarvāhṇa and Ambikā of Indrasabhā cave in west side of court, lower level, north corner, to left of shrine and to right of shrine at Ellōrā, illustrating both the stylistic continuity and the tendency toward schematization, in the development of yakṣa-yakṣī art. The artist had sculptural prototypes.

8.5.1.1. The most charming image of Tīrthaṅkara, assigned to the later period of Amoghavarṣa-I, now in Gulbarga Museum, is singular for its composition : "The central Jina figure, impassively sits in faintly contemplated expression reflecting total control on body and self, the head in this instance is graced by a *bhāmaṇḍala* halo behind and the triple unbrella above. The *simhāsana* is lost but in the original setting it could have been there. The somewhat smaller figures of the *Cāmara* - bearers are a little slantingly shown in relief but on the whole succeed in balancing the composition. An *āṇḍola* class of *toraṇa* which, as a type and to all seeming was invented in the Rāṣṭrakūṭa times, defines the upper periphery of the throne-back. The throne possesses the pillarettes flanked at each side by a *vyāla* figure and topped by a *makara*". [Dhaky : 1998 : 43].

8.5.2. A striking Jaina sanctuary, situated on gently rising ground to the north of the village *Haḷlūr*, about 12KM

to the north of Bāgalkōṭe, and not far off from Bādāmi, facing south, locally called Mēguḍi, 'temple on elevation', is in its peculiarities and nomenclature, analogous to the Mēgudi Jaina shrine at Aihole, both being storeyed structures. It is fairly a huge structure of 69'x41', with flat roof, open vestibule, elongated hall, kapōta bandha moulded base, and notable for the way the walls are treated. Its tower-like super-structure of first-storey shrine-chamber has crumbled. But, rest of the handsome temple is better preserved. Its walls are decorated with narrow pilasters and large sized sculptures. Standing and somewhat mutilated figures of Jina Pārśva and Kāmadēva-Bāhubali at the *karṇas*, corner-division, and *bhadrās*, central offset, and the plain *pañcaśākha* door frame belong to the early period of Amoghavarṣa-I, though the shrine may be dated to still earlier period.

8.5.2.1. Regarding the upper shrine, now not extant, 'the Jains seem to have picked up this idea first introduced in the Meguti, though this upper shrine was added at a later date. In the *basadis* at Paṭṭadakal and Hallur the upper shrine was included in the original plan itself. The other Jaina *basadi* of this period found at Aihole namely Settavva temple is also storeyed. These storeyed structures of the Jains were popularised during this period. The Gangas seem to have taken their cue from these structures when they decided to build the Chavundaraya Basadi at Sravanabelgola" [Rajasekhara, S : 17-18].

8.5.3. Baṅkūr (Gulbarg Dt, Citāpur Tk) has remarkable archaeological remains confirming that the place was a seat of Jaina prominence from the days of the Rāṣṭrakūṭas. Existing *pañcakūṭa basadi* was originally a *trikūṭa*, three-shrined, Jinālaya. A part of the temple, to the right of the gūḍha mandapa, is being used as the residence of the priest. A small compact shrine to the left, with four plain pillars,

consists of an image of seated Jina (5'x40') on the lion throne (17" in height) a *niśidhi* slab, and a *cavvīsi* slab.

8.5.3.1. Magnificent main door frame of the triple-shrine is highly decorative with *makara-tōraṇa*, *dvārapālas* with attendents and musicians. Artistically executed four 6½' tall identical pillars in the central hall are different from the other four pillars, two each on either side of the *gūḍhamāṇḍapa*. Inside the triple temple are three womb-houses. In the central sanctum is the image of *mūlanāyaka* Śāntinātha in *khaḍgāsana* (75"x25") on the *simhapīṭha* (16"x31"). The spacious sanctum has six pillars, three each on either side in a row, with sculptural details. Right side sanctum has Gajalakṣmī as its tutelary figure, where as the left side sanctum has the seated Jina in the center of the door frame. Jina Pārśva image (63"x28") canopied with septa-cephalous *Dharaṇa*, capped above with triple umbrella, two *cauris* on either side, and frizzy hair dropping upto the shoulders, is scintillating. Special feature of the body of serpent *Dharaṇa* behind Jina is that it has 17 coils.

8.5.3.2. Albeit, stylistically, this basadi belongs to the late Rāṣṭrakūṭa and early Cālukya period. But, the figure of *yakṣī* Kuṣmāṇḍinī/Ambikā is the lone stone sculpture in the shrine, of the Rāṣṭrakūṭa period, which can be relegated to the reign of Amōghavarṣa or Kṛṣṇa-II.

8.5.3.3. The *kabarī*, braided hair tied into a round knot, completely pushed upward to the back of her head, looks like a head-wear. Above it, is the tiny figure of a seated Jina, evidently Nēminātha to whom, Ambikā is the attendant deity. Going round the *dhammilla* are the branches of mango tree suggestive of her sitting under the mango grove as described in the Jaina pantheon. Frequent coating of pigment has blurred the details of lion, her *vāhana*, and two of her children on her sides.

8.5.3.4. The image of a seated *dvibhuja* yakṣa, kept

outside the shrine, but within the complex, near the dwarf entrance, with *Yajñopavīta*, ceremonial thread on the burly but youthful body, and *yōgapattika*, belt for contemplation also belongs more or less to the same age. It is difficult to say whether a *śikhara*, crowning cupola existed or not.

8.5.3.5. Corroborative evidence suggests that a Jaina monastery existed attached to the *basadi*, and that there were few more Jaina edifices than those now seen scattered around the little township. At a distance from the temple are seen Jaina images of Pārśva and yakṣas which are definitely of the Rāṣṭrakūṭa times : "A beautiful early sculpture of Pārśva seated in the *ardhapadmāsana* against a back seat made of a horizontal bar supported by two dwarf pillars with lions standing on hind legs is found in a ruined basadi at Baṅkūr, Citāpur Tk. Between the back rest and the body of the Jina are the coils of the seven-hooded Dharaṇendra at the back of the Jina. From two ends of the back-rest spring two *cāmaradhara* yakṣas. There is a triple umbrella over the snake-hoods. The sculpture dates in C. 8<sup>th</sup> cent. A. D." [Shah, U.P. : Jaina Rūpamaṇḍana : 1987 : 185].

8.5.3.6. On the outskirts of the village is another large Jaina *dvitala* storeyed edifice, larger than the one referred above, which is now converted into Rāmalingēśvara *guḍi*. It consists of *garbhagrha*, open *antarāla*, *navaranga* with two vacant *dēvakōṣṭhas*, an open *mukhamāṇḍapa*, front-hall. A *Mānastambha* before the entry hall indicates that the temple had an entrance from there, which is closed now. A small shrine, within the compound, to left corner of the entry-hall has a seated *caturbhuja* Padmāvatīdēvī yakṣī. Doorframe of the main sanctum has three doorjambs and a seated Jina as its tutelary figure and two more Jinas above it, also seated in *paryankāsana*. A stone ladder from left side of the *gūḍhamāṇḍapa* leads to the vacant shrine above the *garbhagrha*.



8.5.3.7. A raised compound wall, evidently a later addition, has a side entrance since the temple is three feet below the ground level, a flight of steps facilitate the devotees to enter the compound. Outside the compound is a Dānasāle with four pillars, also a later structure. Doorframe of the side entrance has five decorative doorbands. Above the tutelary figure of Jina are two reliefs of Jinas standing in *Kāyotsarga* posture. Both inside the enclosure and outside are scattered vestiges of lion throne and other broken parts.

8.5.4. **Jevargi** (Gulbarga Dt) has two Jaina pagodas. The one situated inside the town belongs to the period of later Cālukyas. The other one, situated on the out skirts of the township, is one of the earliest extant buildings at Jevargi. This ancient Jaina shrine, now a Mārutimandira dedicated to god Hanuman, has typical early Rāṣṭrakūṭa form, seemingly assignable to late 9th cent, to the period of Kṛṣṇa-II. The edifice has undergone major changes, before and after being converted into a Hanumān temple. Its compound wall with its *pañcaśākhā* doorframe belongs to the early phase of the Calukyas of Kalyāṇa. It has a seated Jinas its tutelary image and above it on the lintel are the figures of two Jinas standing in *Khaḍgāsana*.

8.5.4.1. Inside the shrine, the sabhāmaṇḍapa has six Brahmakānta pillars. On the walls of the gūḍhamaṇḍapa are two vacant *dēvakōṣṭhas* with two small niches one each on either side. Notable feature of the temple is that it is a *sāndhāra*, type of Jinālaya, with *pradakṣiṇāpatha*, circumambulatory path for the main womb-house. Garbhagrha, doorjambs and the pillars are thickly painted using deep colors which has obliterated the minor sculptural details.

8.5.4.2. The two *simhapāda*, lion-based columns, mounted with a splendid *makaratōrṇa*, are mementous, not only in the context of Jaina shrines but also of temple

architecture of the Rāṣṭrakūṭas in general. The admirably chiselled *makaratorana* resemble the one at Paṭṭadakal of the Early Cālukya age. The *antarāla* of one of the temples of typically Rāṣṭrakūṭa type of early 10th cent., at Sirvāl (śrīvoḷal) has two *simhapāda* - Rudrakānta columns. But here the columns used are of Brahmakānta - *simhapāda* class of columns of late 9th cent. Similar pillars are found at Bhīmarāyanagudi and Ingaḷagi also. But there, the figures of dwarfs holding the front legs of the lion at their shoulders are absent. However, such *simhapāda* columns are found in the Pallava pillars of Māmalla period. The possibility of Pallava or Tamil country's influence can not be vetoed. Elements of art and architecture must have gravitated to Rāṣṭrakūṭa empire from the lands that they conquered.

8.5.5. **Harijanvāḍa**, a hamlet just on the outskirts of Pēt-śirūra (Gul Dt, Citāpur Tk), has an ancient Nēminātha Jinālaya in decrepit state. Local people worship the god in the name of Lord Buddha. Built in the typical Rāṣṭrakūṭa type, it consists of three components viz., a *garbhagṛha*, *antarāla*, *mavaranga*, and perhaps a *mukha mandapa*. Doorframe of the *gūḍha mandapa* has three doorjambs and Gajalakṣmi in the *lalāṭa*. But, in the soffit is the figure of seated jina flanked by yakṣa-yakṣī. Four citrakhaṇḍa pillars in the square *navaranga*, are moderately ornamented but their formal components at once divulge Rāṣṭrakūṭa style.

8.5.5.1. Goddess Amibkādēvī alias Kūṣmāṇḍinī in easy posture with one leg flexed and placed on the seat, and the other gracefully folded from the seat, seated-at-ease. Front portion of her right hand is broken and the left hand has covered the back of her son sitting on the lap. A portion of the child's neck is broken. Deity's *Dhammilla* hair style is of the Rāṣṭrakūṭa period. The image is placed to the right wall of the intermediate compartment between the shrine-cell and *sabhāmaṇḍapa*. The sanctum is adorned with the figure of

Nēminātha Tīrthankara seated on the lion-throne. Jina engrossed in meditation, has a round face, with a *bhāmaṇḍala*, halo, behind the head, *chatratraya* above the head, flanked by flywhisk bearers.

8.6. **Muḷgunda** (Gadag Dt), a concentrated and celebrated center of Jaina settlement from 7th cent. was a smaller unit of administration of the Rāṣṭrakūṭas, ruled by Sindas, their subordinates. Replete with Jaina historical materials, the hoary antiquity of Muḷgunda does not conflict with the existing temple edifices. The existing two Jaina shrines, on the low hillock to the south of the village, bear the stamp of antiquity.

8.6.1. The two notable basadis facing north, on the hillock, *Trikūta basadi* and *tīrthada basadi*, are renovated and mostly survive in their original form. The excellent entrance with varieties of pillars over the dado is a later addition in the period of Trailokyamalladeva (1042-68). Three-shrined temple, far earlier structure than the *tīrthada basadi* to its left, has partly buried *hasti-hasta* balustrade of great beauty, preserved at the main stairway with a Gandharva figure, over the back of the vyāla, which resembles Tripurāntakēśvara raṅgamaṇḍapa east side *hasti-hasta* at Baḷligāṃve (Shimoga Dt), and partly the *hasti-hasta-banister* at the Aṇṇigere Jaina temple, which is far superior in execution. The entry-hall, open on either side, has perforated grill-window flanking the doorway wall-frame. A very large tutelary deity carved on the *lalāṭa* block shows Jina in glory. Both the garbagṛha and the gūḍhamaṇḍapa doorframes are decorated with five doorjambs.

8.6.2. The *trikūta* Jinālaya was commissioned in late ninth century by Cīkārya, son of Candrārya, a burgher and tradesman. It was further endowed with land etc in C. E. 902-03. Much of the fabric of the ancient shrine has survived as it originally was, with the *vimāna* and *śrīkāra*,

*citrakhaṇḍa* and *viṣṇukānta* columns, with all their details are intact *in situ*. Regarding the sculptural details of the *vimāna* a noted feature is the decorated majestic elephant on all the three sides.

8.6.5. Recently, on 14-01-99, I found in the same temple a graceful Arhat Pārśva sculpture, carved to perfection on a slab containing a dated (C. E. 902-03) Sankrit inscription on the backside. The epigraph was noticed earlier but not the lovely sculpture of eminence on the otherside, since the slab was fixed to the wall. The tablet has marvellous sculptures on both the sides. On one side, in the very beginning, before the commencement of the inscription, is the sculpture of a *caityālaya* motif. It has three compartments, framed inside the four pillars. On the right side is the relief of a cow and a calf. In the centre is the figure of Jina seated in *padmāsana* on a lion throne capped with tripple umbrella and the fly whisk bearers in flank. On the left side is *Ambikā yakṣī* seated in *lalitāsana* (*Sukhāsana*) posture under the mango-grove, holding a bunch of mango fruits in her right hand, the left hand being a *varada-hasta*, and the lion being her *vāhana*. A male person standing to her left is her son. Because *Ambikā* alias *Kuṣmāṇḍī* is an attendant deity of *Nēminātha*, the 22nd Tīrthaṅkara, the centre figure in the panel can be considered as *Nēminātha* Jina.

8.6.3.1. On the otherside of the tablet is the extreemly superb sculpture Jina Pārśva with *kamaṭhōpa-sarga* motif, depicting the episode of tormentation of *Kamaṭha*. Charged with vengeance, *Kamaṭha* lashed heavy rains, hurled huge boulders, created thunder storm and deputed evil spirits to shake Pārśva from his trance, but in vain. The sylvan deities appeared and *yakṣī Padmāvatī* holding the staff of the diamond studded parasol stood to the right, symbolising the benefic aspect of the diety, and the malefic aspect of *Kamaṭha* is shown on the left side. Similar stelae are met at *Hombuja*

and Ellōrā Jaina cave temple. One more special architectural feature discovered recently in the triple-shrine is that there is a cave below the shrine in the left corner meant for the meditation of the monks.

8.6.4. Recent discovery of three ancient Jaina images, by the author of this monograph, at **Mallasamudra** (Gadag Dt), has proved that the village was a famous Jaina establishment from early 8th century. Though the original shrines do not exist now, a compact hall, facing east, has enshrined three magnificent Jaina idols on a raised platform. Among them, two are of Pārśva in *khadgāsana*, and the other one seated in *ardhapadmāsana* is of Mahāvīra.

8.6.4.1. Of the two Pārśva figures, the one with five-hooded canopy is the earliest of Jina-Pārśva images in Karnāṭaka, stylistically dating to C. 8th century. The absence of any accoutrements or even the two attendant deities or flywhisks, and a strong well built proportionate body, slightly oval shaped face with elongated ears, a clean shaven head divulge the aesthetic and commensurate composition. A puppet like rigidity and an almost primitive bareness, characteristic of Jaina sculpture is masterly executed in this figure. Even though the sculpture of Jina Pārśva in the forelobby of Jaina caves at Aihole and Bādāmī are dated late 6th cent., they are carved in bas-relief. But, so far, Mallasamudra image is the first known image wrought of a block of black stone.

8.6.4.2. An exquisite figure of Mahāvīra seated in *padmāsana* on a lion throne, flanked by *cāmaradharas*, capped by *chatra-traya* triple parasol, one above the other, is assignable to early ninth century, and definitely of Amoghavarṣa-I period. Most charming sculpture has the figures of Matanga yakṣa, sitting on the right side and Siddhāyikā yakṣī on the left. Matanga yakṣa is holding the citron fruit in his left hand and the right hand in *abhayaḥasta*

is in accordance with the description of Vasunandi, Nēmicandra and Āśādhara. Siddhāyikā yakṣī on the left is holding a book in her left hand and the right hand being in *varadamudrā* pose. An ornamented nimbus depicting coiled creeper, representing caitya tree, is emerging from the stretched snout of Vyāli on either side of the aureola. The third figure of Jina Pārśva belongs to the early decades of 11th century. Epigraphical evidence confirm the hoary antiquity of the place and its close relationship with both Muḡunda and Puḷigere (Lakṣmēśvar).

8.6.5. *Niśidhis*, with its variants showing difference in the use of sibilant and the ending of the form describe the deceased personality, the way in which a person willingly submitted to voluntary death, and the person by whom the commemoration was executed. A slab-stone or a boulder, as a post-mortem memorial, usually erected at the spot where the pious individual breathed his/her last or where his/her body was burnt. Depending on the status of the deceased, a square platform with/without corner pillars, is raised. This platform with corner pillars resembles a *maṇḍapa*, without any side-walls. Such *maṇḍapas* and raised platforms can be found on the candragiri, the smaller hill at Śravaṇabelagoḷa and elsewhere in the state. Though, primarily they are post-obito eipitaphs, many of them furnish historical details, and most of them contain sculptures worth considering.

8.6.5.1. On par with *basadis*, the *niśidhis* of the period are noted for their historical and sculptural significance. Incidentally some of them are the earliest found in the state. Among them the most illustrative and distinct type is the sculptured and inscribed stele from Doḍḍahunḍi (Mysore Dt, T. N. Pura Tk), showing Nītimārga Permāṇaḍi-I (853-69), the Gaṅga king, on his death bed. This stele is now in the Museum of Bangalore. This *niśidhi* is also called a *kalaṇḍu*, a type of hero-stone, which was raised by Satyavākya

Permānaḍi Nītimarga's son. King Nītimārga was a bee at the pair of the lotus feet of the Arhad Bhaṭṭāraka Jinasēna, the author of the Sanskrit Ādipurāṇam and the preceptor of Amōghavarṣa-I. Niśidhi inscriptions and their sculptures at Śravaṇabelagoḷa and Koppaḷa are discussed appropriately.

8.6.6. **Muniyara Bommanahaḷḷi** village (Gulbarga Dt), to the west of Śorāpur and on the way to Tālikoṭe from Kembhāvi, is replete with Jaina relics of the Rāṣṭrakūṭa period. The hamlet at the entrance of a ravine consists of some *adhiṣṭānas* of runied Jinālayas, and scattered Jaina vestiges of a black schist image of Jina Pārśva in *kāyotsarga* posture, (size 4'x3'), a redstone image of Jina seated on a lion throne in *paryāṅkāśana* capped with tripple umbrella, fly-whisk bearers standing on either side, and a dilapidated small basadi etc.

8.6.6.1. A Jina Pārśva *dvīṭāla*, two storeyed Jaina shrine with a small *uparīṭāla*, upper - storey, above the *garbhagṛha*, has been now converted into a Rāmēśvara *dēvālaya*. Muniyara Bommanahaḷḷi, at the approach to a mountain pass, commands a serene panoramic view suitable for austerity. Local legend reports that the toponymn 'Muniyara' meaning 'of the ascetics' is derived from the Jaina monks who once inhabited the place in large numbers. Whatever be that, the place deserves further investigation and excavation. In brief, Koppaḷa, like Śravaṇabelagoḷa, persisted to be a nerve center of hecitic Jaina activities.

8.6.7. Thanks mainly to the patriarchs, **Koppaḷa** turned out to be a major Jaina establishment and a regular pilgrim seat, for the householders, monarchs and their feudal lords. With its wooded slopes, huge boulders, deep ravines and dark caverns, Koppaḷa provided a perfect place for penance and purification. It continued to be a nucleus for the Rāṣṭrakūṭas, the Gaṅgas and the later Cālukyas. Considered as an *Ādi-tīrtha* and *Mahā-tīrtha* from the early centuries of current

era, Koppala flowered into a major settlement of Jaina order during this period.

8.6.7.1. Jaina friars and nuns administered the oath of death by gradual abstenation from food and water, to some of the official dignitaries of this age, on the sepulchral hill. Local epigraphs speak of many prominent pontiffs, princes, princesses, and nuns who flourished during the reign of Amōghavarṣa-I, -II, and -III, Kṛṣṇa-II, Indra-III, Gōvinda-IV, Kṛṣṇa-III and Khotṭiga. Famed Śaṅkaragaṇḍa, feudatory of Kṛṣṇa-III, had founded Jayadhīra Jinālaya in C. 964 C. E. Many members of the Būtuga-II's family willingly submitted themselves to the rite of holy death as prescribed in the Jaina tradition.

8.6.7.2. Koppala had direct connection with Maḷkhēḍ. Māmarasa, Rāṣṭrakūṭa general, visited siddha Kuṇḍa (Koppala) in C. E. 883, as part of *Tīrthavandanā* itinerary. Indrarāja-III ascended the throne in C. E. 914-15 and ruled upto C. E. 926. Before that, as a prince, Indra was ruling as governor of southern region of the state, when Māmarasa was *daṇḍanāyaka* under him.

8.7. **Kēśvāra olim Gaḍi-Kēśvāra** (Gulbarga Dt, Cincōli Tk), mentioned in the epigraphs as Kēśavapura, was one of the very ancient Jaina settlements in Kaṇṇāṭaka. It has thrived well with its Jaina sanctuaries and cloisters, in the early epoch of Cālukyas of Bādāmī. It continued to prosper during the age of the Rāṣṭrakūṭas. Kēśvāra persisted to wield influence when the Cālukyas of Kalyāṇa, the Kalacuris and the Sēuṇas were ruling.

8.7.1. Of the three ancient Jaina chapels, the one that exists in the potterer's lane, to the south end of the village, is of greater significance. Local people recognise the temple as a basadi of *kañcugāras*, bell-metal smith. Evidently it was built by devotees of merchant class. An inscription on the right side door-lintel records that a Jina Pārśva temple was constructed by Maṣaṇayya. Maṭiṣeṭṭi, a lay disciple of



Māghanandiyati, restored this temple in the medieval period.

8.7.2. On the way to the existing Jaina shrine, many antiquated relics including pillar fragments are strewn on either side of the single track. Of the remains on a raised platform on the path is a headless torso of a seated *dvibhuja* yakṣa. It is one of the earliest of its idiom in Karnāṭaka, and it belongs to the late seventh century C. E., of the Bādāmi Cālukya times.

8.7.3. The crumbling Jina Pārśva temple facing east, built in stone, consists of a womb-house, uncovered vestibule, navaranga, entry-hall with seat-back. Its adhiṣṭhāna is of the general kapōtabandha class. Four pillars in the *navaranga* are characteristically of early Rāṣṭrakūṭa period. Even the fifth pillar, standing in between the two left side columns, and a piece of broken pillar placed above it to support the loose lintel - are in the style of ninth century. Crowning glory of the decayed temple are two images of Jina Pārśva.

8.7.4. The figure of Pārśva seated in deep contemplation has *bhāmaṇḍala*, halo radiating lustre behind the head as an *atiśaya*. Above the head is septacephalous Dharāṇa, capped by triple parasol. Chowrie-bearers in high relief and the caitya tree motif are depicted on the sides of the *chatratraya*. *Parikara* details of the beautiful sculpture emblematically represents the Bādāmi (Sk. Vātāpī) Calukya style which has a flavour at once delicate and distinctive. The sculptor's technical perfection, clubbed with superior aesthetic taste is illustrated in the components which are in perfect proportions. The figure can be delegated to last decade of 7th cent. or the first quarter of 8th century. Its lion throne is lost.

8.7.4.1. Another Arhat Pārśva image in *kāyōtsarga* of about five feet tall, in blackish brown stone, kept in the *gūḍhamandapa* belongs to the late Rāṣṭrakūṭa period.

8.7.5. Pārśvanātha temple at **Āland** (Gulbarga Dt), newly restored, has dwarf sized pillars, an image of Ambikā, a seated Jina and another image of Jina standing in *khaḍgāsana* - all belonging to the period of early 10<sup>th</sup> century. The image of *Dvibhuje* Ambikā (Āmrā, Kuṣmāṇḍī are her other aliases) mounted on a lion in *lalitāsana*, is 30 inches tall and the pediment slab has a thickness of five inches. She is sitting under a full bloomed mango branch, holding a bunch of mangos in her right arm, and a fruit in her left palm. Her elder son, standing to the right side is holding a cluster of mango, and her younger son is sitting on the lion, along with his mother. This is one of the eye-filling Kuṣmāṇḍī statues of the Rāṣṭrakūṭa age. It resembles the image of Ambikā kept in an aisle of Maḷkhed Jaina temple and the one inside Baṅkūr basadi, both of more or less the same period. De facto, *Vēṇī*, fillet of hair, of the Āland, Kuṣmāṇḍī is identical with that of Harijanvāḍa, Maḷkhed, and Baṅkūr.

8.7.6. A massive Jina Pārśva sanctuary of late 9<sup>th</sup> century, at the other end of the village **Maṅgalagi** (Gulbarga Dt, Citapur Tk) had completely disintegrated, leaving some ancient vestiges. A huge 11 feet image of Pārśva canopied by large septacephalous Dharāṇa, is mutilated. Two broken parts of pillars, *padmaśilā* of ceiling, a vacant cushion slab (behind a seated Jina image - not found), a tablet containing *Padmāvati et cetera*, are scattered near the site where the shrine once existed.

8.7.6.1. A beautiful and rare ninth century image of seated *caturbhuja* Dharaṇendra yakṣa, in the sanctum of a newly built small shrine at the very entrance of Maṅgalagi village, originally belonged to the crumbled Pārśva shrine.

8.8. My field work at **Kaḷasāpura** (Gadag Dt) has yielded architectural and sculptural remains belonging to an early age. Founding of the sacred edifices are yet to be traced, but the vestiges have produced prestigious

monuments of the Rāṣṭrakūṭa age. The 8 feet tall standing image of Jina, is difficult to date precisely, but it could be assigned to the late tenth century, on the basis of the characteristic features of the sculpture in question. To subscribe to the popular belief of the local people, and the devout Jaina laity, that the tall figure is of Bāhubali *alias* Gommaṭa, it is stylistically an impossible reality. It could be Bharata, in which case a corresponding Bāhubali image is missing. There are some loose sculptures, including niśidhi and nāga-naginī, placed at the feet of the standing nude image.

8.8.1. But the image of seated Jina is can apparently be assigned to early ninth century. Jina is seated on *viśvapaḍma*, double lotus, which is in turn on the *simhapīṭha*, a lion-throne. Behind the seated Mahāvīra Jina is an elaborately worked *prabhāvalī*, aureola, enclosed within an excellent *makara-tōraṇa*, supported on either side by columns with additional details. The image with cāmaradharas possesses features of serenity, divinity of power and beauty, preserved inspite of being exposed freely to the abrasive weather, which are reminiscent of a style of the Rāṣṭrakūṭa period.

8.8.2. Of the other Jaina relics dispersed around the village *Kaṣasāpura* are a broken image of a bust of Yakṣī, a seated Jina, a quadruple image - block *et cetera* are noticed. Regarding their exact plausible date, nothing can be said. The *caumukha*, about half a meter tall, a monolithic votive, chiselled out of local stone, has a base from which rises cylindrical body and a row of receding parasols. A square block with four images on its four faces, called *caturmukha*, auspicious from all cardinal directions, is a distinctive Jaina iconographic motif. It is also called *caumuha* and is more popular in the north.

8.8.2.1. Generally Rṣabhanātha, Śāntinātha, Pārśva

and Mahāvīra are the four Jinas found on the four faces of the votive. Such four faced votive objects are revered more as they can be approached from all directions and the object represents one of the Jaina iconographic specializations. The handsome quadruple image-block at Kaṣasāpura seems to have been placed on the top of a *Mānastambha*, a characteristic Jaina pillar of eminence. On the basis of the disseminated traces, it can be surmised that at least three Jaina pagodas existed at Kaṣasāpura.

8.8.3. **Kōgaḷi** (Ballary Dt. Hadagali Tk), a famous Jaina settlement with more basadis and monastery, continued to thrive from the time of Drūvinīta (late sixth cent.), the Gaṅga king, who commissioned a *sarvatōbhadrā* Jinālaya, the earliest of its kind in the south. Kōgaḷi, a *pañcamāṭha sthāna*, had Jaina cleric as *sthānādhipati* the chief of the town. Jinālayas possessed many hindrance free allotments for their sustenance. Political, religious and socio-cultural significance, in the Jaina context, of Kōgaḷi had its *status quo ante* during this period. About half a dozen bronze Jaina images from Kōgaḷi are now in Government Museum of Chennai, all of them being of the Rāṣṭrakūṭa age. Kōgaḷi Jinālayas were rich with metal images.

8.8.4. **Puligere** (*Lakṣmēśvar-Gadag Dt*), one of the most celebrated cities of ancient years, remained a centre of religious and commercial activities upto the end of medieval period. Jainism was in a flourishing state and the Gaṅgas in particular founded prodigious edifices. Śaṅkha basadi was the Paṭṭa-Jinālaya of the Early Calukyas. Ānesejjebasadi, Gaṅga-Kandarpa-Jinālaya, Goggiya basadi, Tīrthadavasati, Caturmukha caityālaya, Dhavala Jinālaya, Permmāḍi basadi, Marudēvi basadi, Mukkaravasadi, Rācamalla basadi, Śaṅkhajinālaya, Śāntinātha basadi, Śrīvijaya jinālaya etc, are the names of Jaina sanctuaries that thrived without let, with encumbrance free donations.

8.8.5. **Ponnugunda/Hungund** (Bijapur Dt) flowered as a famed Jaina settlement during the days of Rāṣṭrakūṭa monarchy. A good number of Jinālayas flourished at this well-known center from the days of the early Cālukyas. Noted shrine among them, Mahāśrīmanta basadi thrived in the reign of Kṛṣṇa-II. His subordinate chief Mahāśrīmanta/Mahāsirivanta, Duchy of Beḷvola-300 administrative division, constructed a basadi, in circa C. E. 900, named after him (or built for his merit?) as Mahāśrīmanta basadi. It was freshened and restored in C. E. 1060, by prince Bhuvanaikamalla Somēśvara-II (1068-76), before he succeeded his father Trailōkyamalla Āhavamalla Sōmēśvara-I (1042-68), when he was governing as a *mahāmaṇḍalēśvara*.

8.8.6. **Pasuṇḍi/Asuṇḍi** (Gadag Dt), was another nerve seat of Jaina church from the beginning of Cālukyas of Bādāmi rule. During the reign of Gōvinda-III, Nāgapuli *gāvunḍa*, a country sheriff was the chief of Pasuṇḍi. In C. E. 925, Nāgayya, a Jaina lay follower, caused to be made a Jinālaya attached to the Dhōra Jinālaya at Baṅkāpura. Candraprabha Bhaṭāra, chief of the Baṅkāpura Jaina diocese, was administering pasuṇḍi *basadi* at that time.

8.8.7. Candiyyabbe commissioned a *basadi* in C. E. 932 at nandavara in Sindavādi - 1000 division, and donated land and *gadyāṇas*.

8.8.8. **At Maravoḷal/Marōḷ** (Bijapur Dt, Hungund Tk) subsisted a basadi in this period. It went on prospering when Mahādēvi, daughter of Irivabedaṅga Satyāśraya (998-1008), son of Tailapa-II (973-98), and queen consort of Iriva Noḷambādhirāja Ghaṭeyāṅkakāra, grandee of Noḷambavādi and karividi - 30, was governing.

8.9. **At Beḷlūr** (Maṇḍya Dt) is a lovely sculpture in the round of Pārśva sitting in *ardhapadmāsana* with five snakehoods of Dharaṇa overhead and coils of the snake at his back.

This handsome sculpture of the style under the Gaṅgas, dating from early 10<sup>th</sup> cent., is brought from a ruined site in Nāgamāṅgala, a nearby town and taluk headquarters.

8.9.1. "A beautiful sculpture of standing Pārśva with a fine circular canophy of seven snake-hoods is found from Lakkunḍi. The sculpture of fine Chalukyan style dates from C. ninth century A. D. There are no other members of the *parikara* nor a back slab. This is a sculpture in the round unfortunately broken below the knees. It is now preserved in the local museum. Of about the same age is a similar sculpture in the round with part of the snake-hoods mutilated and broken from below the knees. It is found from the site of the ancient Jaina Tīrtha Kulpak in the Nalgonda district. It is now preserved in the local site museum of Someśvara temple" [Shah, U.P. : 185].

8.9.2. Jaina sanctuaries and lamaseries existed at Aṇṇigere, Kambadahalli, Sedam, Kālagi, Inḡalagi, Dēgalamadi, Yaḍrāmi, Old and New Sulepet, Huṇasi-Haḍagali, (Basava) Kalyāṇa, and many more towns and villages, enjoying royal benevolence. A common style and patronage of the Rāṣṭrakūṭa and their vassals formed a web in which many Jaina chapels have been embedded. The Rāṣṭrakūṭa monarchs along with the Gaṅgas, are responsible for developing and expanding Jaina style of temple architecture. The smaller kingdoms, fiefs who thrived under the shadow of their overlords, adopted those models, incorporating local variations. This influence and interaction resulted in the efflorescence of Deccano-Drāviḍa mode of architecture which is reflected in the Jaina style also. Yakṣa-Yakṣi cult was so popular in this period that thousands of stone and metal images were consecrated in every nook and corner of the imperial dynasty.

8.9.3. Construction of these glorious edifices was not limited to a particular province or patron or potentate. The

influence of Jainistic architectural expression is self-evident. Its variety with deep insight, richness with supreme quality, and ethos combined with unparalleled artistic grace has carved a niche in the hall of art gallery. These marvels would never have been accomplished had the Rāṣṭrakūṭa monarchs not taken keenest interest in them.

8.9.4. Practically under the hegemony of the Rāṣṭrakūṭas and for that matter upto C. E. 1184, there were no challenges or threats, either from within or without, to the ascendancy of *sramaṇa dharma*, the Nirgrantha faith. Jainism, as a state religion, marked a grand era of development to its meridian of temple architecture and related sculpture, painting and allied arts. Jaina images, temples, sanctuaries, monasteries and inscriptions, found in every nook and corner of the kingdom, attest to the flourishing condition of *syādvādamata* during the period.

8.9.4.1. The spread of *sramaṇa dharma* and the dissemination of Jaina ideals received sufficient impetus, on the advent of very many brilliant anchorite who pioneered in almost all genealogies of southern Jaina culture.

8.9.5. A. D. Pusalkar has crystallized this epoch as the most flourishing history of Jainism in the Deccan : "That the fortunes of Jainism were unaffected by the revival of Hinduism has been ascribed to the state of patronage, and the influence of the pious Jaina saints.... As king makers they secured royal patronage for generations. By winning over generals, feudal lords and provincial governors, their success at provincial centres was assured under the aegis of these officials. By securing popular support, they had among their followers the most important section of the middle class, the Vīra Baṇajigas, and the commercial class, whose financial help went a long way in the cause of Jainism. It enabled them to construct magnificent Jinālayas and images" [The History and Culture of Indian people, vol. IV, The age of imperial Kanauj, pp. 288-89].

8.9.6. This monograph is an attempt to assign Jainism to its proper place in the overall context of the Rāṣṭrakūṭa history. It has left behind a rich treasure trove of valuable epigraphs and verifiable chronological details which form the base for reconstructing an authentic history of Jaina church in this age. The Rāṣṭrakūṭas were builders of magnificent temples and patronised all religion, art, architecture and literature alike.

8.9.7. Monolithic colossus of Gommaṭa, on the crest of Vindhyagiri at Śravaṇabelagoḷa, mark the culmination of not only the monolithic structures but also of commissioning shrines of the Rāṣṭrakūṭa monarchs or their vassal chiefs. In a befitting synchrony, a glorious imperial dynasty disappeared into a state of political limbo, by erecting its greatest monument on earth.

8.9.8. True that most of their edifices are in ruins. But, these ruins are an epitome of Jaina church. The dumb relics, even in their devastated state, proclaim the immaculate grandeur that was Jaina. What is said of Rome may also hold good in the Jaina context too:

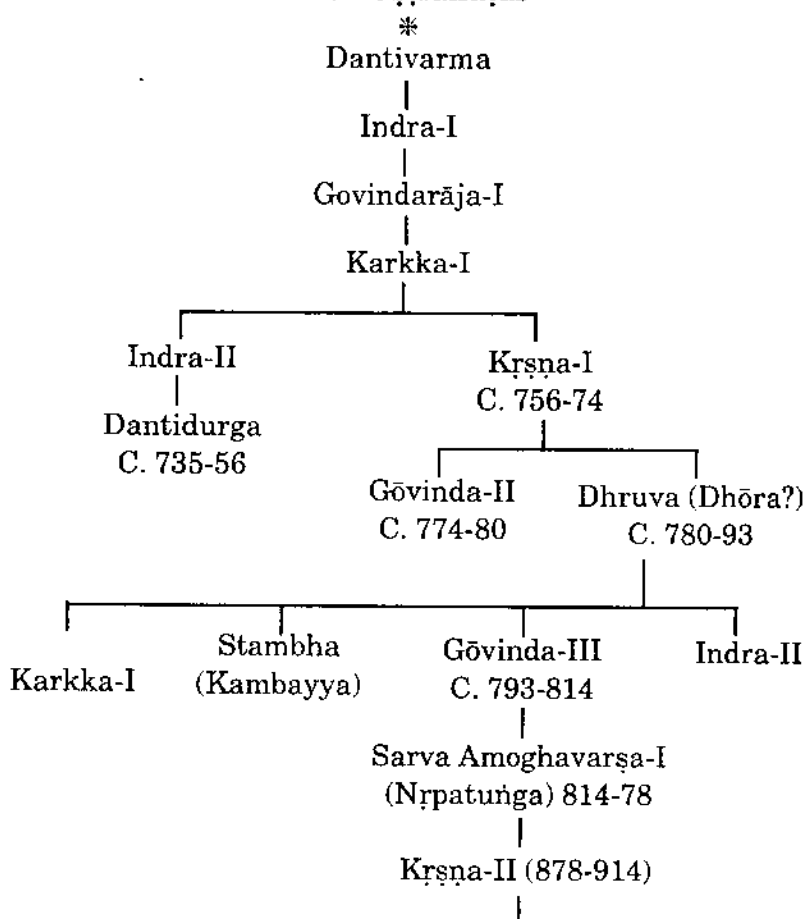
Even her ruin is glorious  
with renown, and swollen  
with glory, made even  
more honourable and memorable.

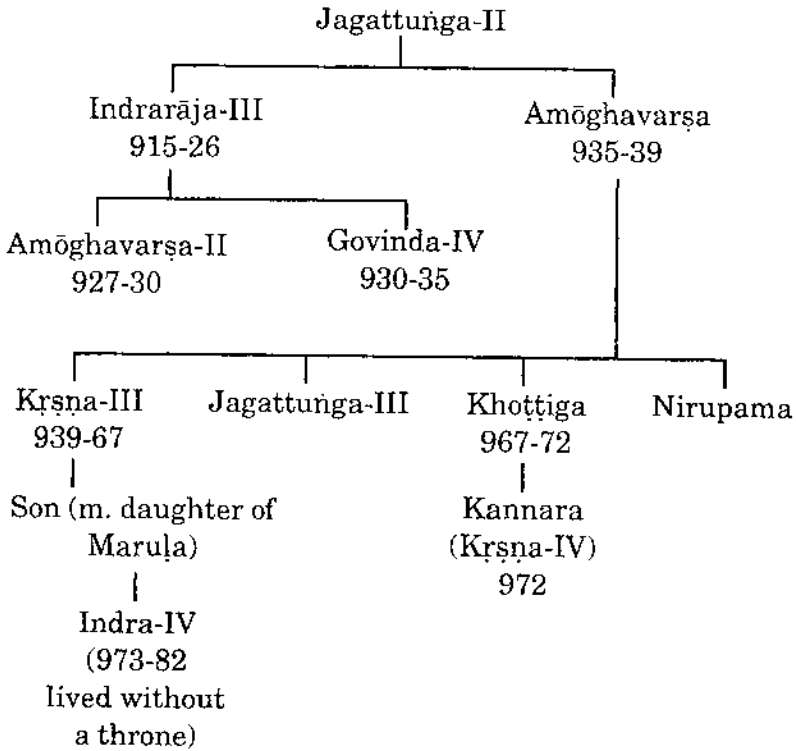


## GENEALOGICAL TABLES

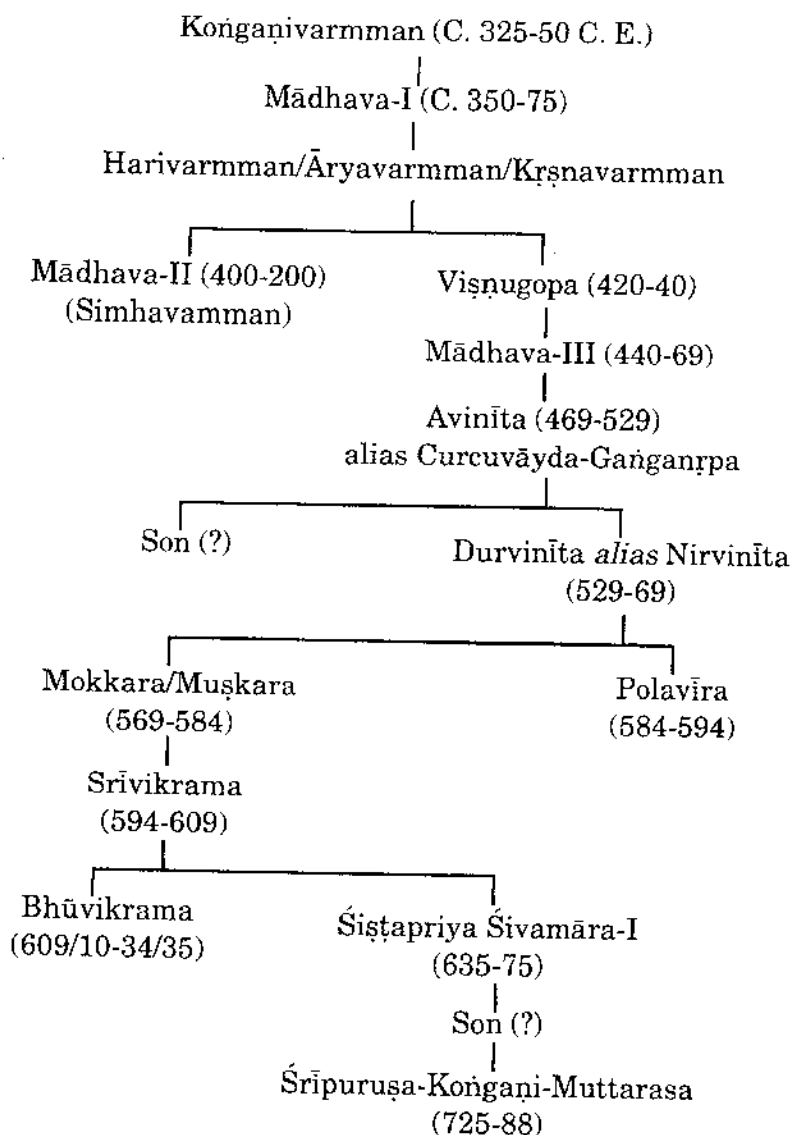
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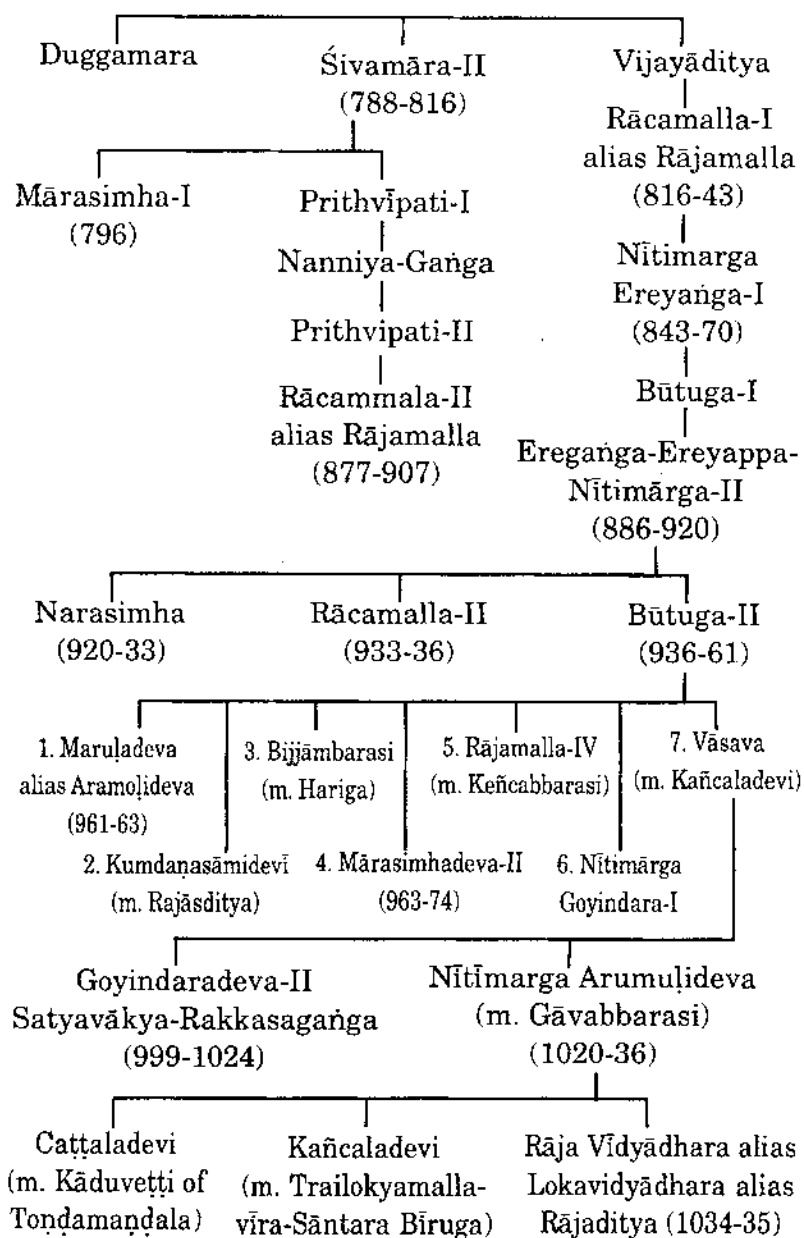
### The Rāṣṭrakūṭas





## GENEALOGY OF THE GAṅGA DYNASTY





# The Callakētanas

\*

Kāḷkadēvayya

(Karudēvayya)

Erakōri

Dhōra-I (Callakēta)

C. 800

Vīra Baṅkēya (Callakētana)

C. E. 830-73

Kundayya-  
Setṭi/Kundatṭe  
(Calladhvaja)  
874-75

Dhōra-II  
C. E. 915

Baṅkēya-II  
C. E. 917

Dhōṇḍa

Lōkāditya (Lōkate, Lōkaṭeyarasa, Lokayya)  
(Callapatāka)

875-905

Kaliviṭṭa  
(Kaliviṭṭarasa)  
912-18

Dhōra-III

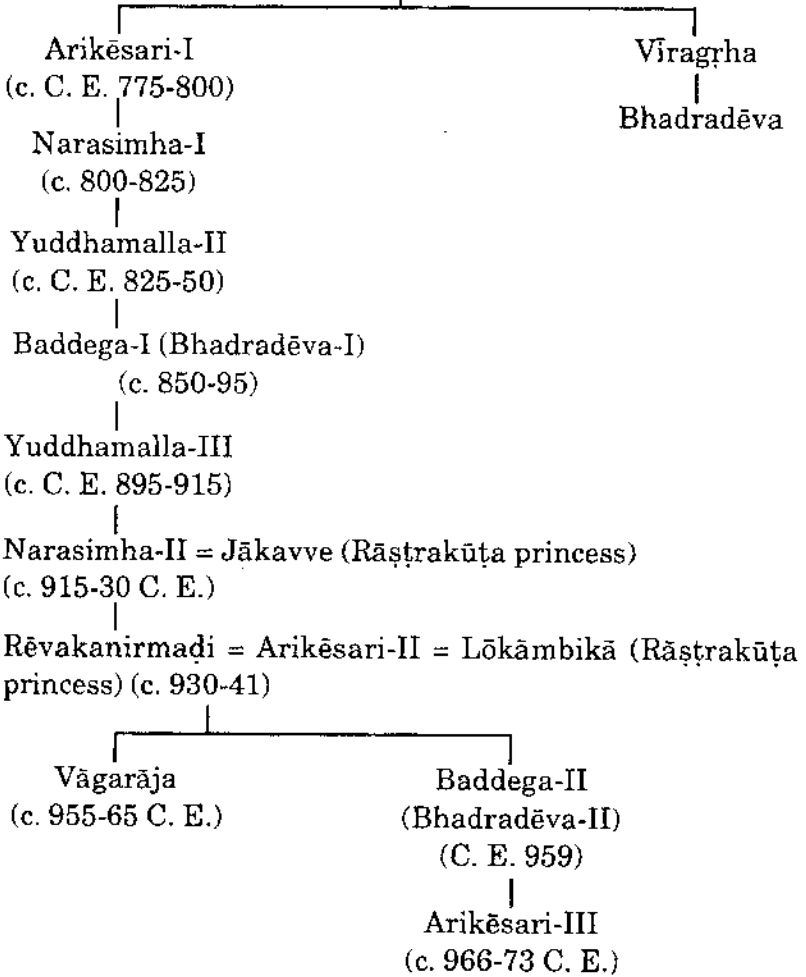
Baṅkeya-III  
918-28

Kaliviṭṭa-II  
928-46

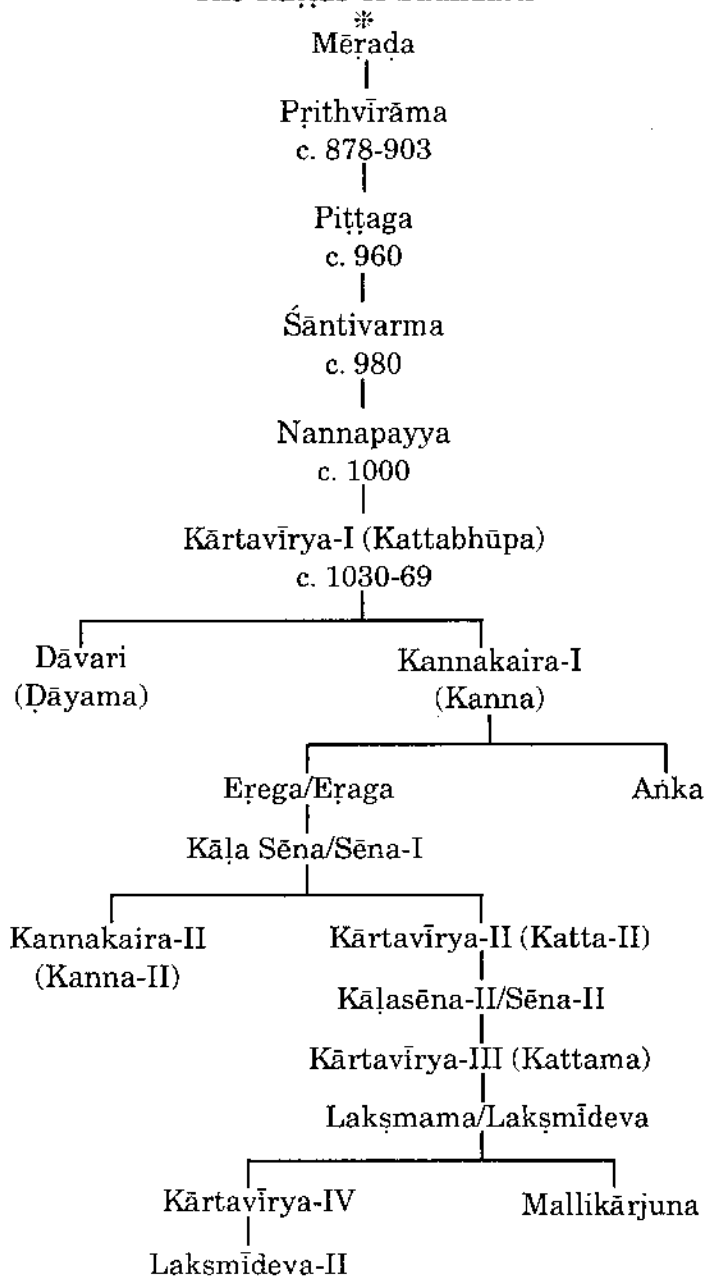
# Cālukyas of Vēmulavāḍā

✱

Vinayāditya Yuddhamalla-I  
(c. C. E. 750-75)



### The Raṭṭas of Saundatti



## SOME JAINA EPIGRAPHS : A LIST

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1. Record of Kṛṣṇa-II found at Aihole	C. E. 911-12	IA.XII p. 222
2. Gōkāk Plates of Dejjā Mahārāja	undated	IA. XXI pp. 291 ff
3. Records of Ratta chiefs Pṛithvirāma, Śāntivarma	940 980	JBBRAS.X. pp.194-ff ibid, X., pp. 204 ff
4. Koṇṇūr epigraph of Amōghavarṣa	860	EI. VI. No. 4 pp. 25-38
5. Bentūr record of Amōghavarṣa	864	BKI. l-i. No. 10. p.6
6. Muḷguna record of Kṛṣṇa-II	902-03	EI. XIII. p. 130 ff.
7. Venkatāpur record of Amoghavarṣa	906	EI. XVI. No. 4. pp. 59-62 and BKI. l-i. No. 28. p. 16
8. Asuṇḍi record of Indra - III	925	BKI. l-i. No. 34. p. 20
9. Kavajjageri record of Govinda-IV	933	BKI. l-i. No. 35. p.21
10. Suddi copper plates of Būtuga	938	EI. III. No. 25. pp. 158 ff.
11. Naregal record of Kṛṣṇa-III	950	BKI. l-i. No. 38. p. 23
12. SB record of Śivamāra	810	EC. II (R) 140 (415)
13. Kūge-Brahmmadeva Pillar Inscription of Mārasimha, at SB	974	EC. II (R) 64 (59)
14. Epigraphs of Cāmuṇḍarāya and his son Jinadevana	981-83	EC. II (R) 150-51 (121-22) and (175-76)
15. Vadaṇaguppe record of Kambhadeva found at Devanur (Nanjangūd Tk)	808	MAR 1927, p. 117
16. Hebbalaguppe record (Heggaḍa- devanakote Tk)	895	MAR 1932 pp. 240-41



17. Tayalūr record (Mandya Dt)	895	EC. III (old) Maddur. 13
18. Kyātanahaḷḷi inscription (Sriangapatṇa Tk)	900	EC. III (old) Sr. 147
19. Rāmpura inscription (Śrīrangapatṇa Tk)	904	EC. III (old) Sr. 148
20. Kulagere inscription (Mandya Dt)	909	EC. III (old) Malavalli 30
21. Būvanahaḷḷi Jaina record on the pedestal of Candranātha basadi (My Dt, Huṇṣūr Tk)	950	MAR 1913 p. 31
22. Cikka Hanasōge epigraphs	10 <sup>th</sup> cent.	MAR 1914 p. 38
23. Somasamudra record (Mysore Dt, Tk)	993	MAR 1931. p. 139
24. Mararu inscription (Arakalagūd Tk)	900	EC. V (old) Ag. 24
25. Bēlūr inscription of Būtuga	952	EC. V. (old) Bl. 123
26. Gubbi inscription in Hoḷe- Narasipura Tk	960	EC. V. (old) HN. 14
27. Gaṇḍasi inscription in Arasikere Tk	970	EC. V. (old) AK. 164
28. Manjarabad inscription on the pedestal of a Jaina image	970	ibid. MJ. 67
29. Siddagānahaḷḷi epigraph in Kaḍūr Tk	961	EC. VI (old) Kd. 159
30. Kaḍūr Pillar inscription	970	ibid. Kd. I
31. Angaḍi inscription (Cikka-Magalūr Dt)	990	ibid. Mg. II
32. Guḍḍada basadi inscription of Hombuja (Shimoga Dt)	898	EC. VIII (old) Nr. 60
33. Bandanike inscription (Shimoga Dt, Śikāripura Tk)	902	MAR 1911, p. 38
34. Kumśi inscription (Shimoga Dt)	950	EC. VII (old) Sk. 114
35. Hombuja inscription (Shimoga Dt)	958	EC. VII (old) Nr. 45
36. Maṇṇe copper-plates (B'lore Dt)	797	EC. IX (old) NL. 60
37. Bērūr inscription (B'lore Dt, Cannapaṭṇa Tk)	900	ibid, Cp. 69
38. Maṇṇe epigraph of Govinda-III	902	ibid. NL. 61
39. Narasapur copper-plates (Kolar Dt)	903	EC. X. KL. 90

40. Bēvinahallī inscription (Citaldroog Dt)	968	EC. XI (old) Cd. 74
41. Kaḍaba copper-plates	812	EC. XII (old) Gb. 61. pp. 30-31
42. Bidare inscription (Tumkur Dt, Gubbi Tk)	979	(ibid) Gb. 57. p. 27
43. Hemāvātī inscription (Tumkur Dt. Śīrā Tk)	982	ibid. Si. 27. p. 92
44. Biliyūr inscription of Rācamalla-II (Coorg Dt)	898	EC. I (R) Cg. 2
45. Peggūr inscription (Coorg Dt)	978	EC. I (R) Cg. 4
46. Uppina-Betaḡēri inscription of Saṅkaragaṇḍa, feudatory of Kṛṣṇa-III	964 -65	Nagarajaiah, Hampa : Koppaḷa Inscriptions, 1999 : No. 71 Desai, P. B. : 1957 : 372-73
47. Koppaḷ inscription of the period of Amoghavarṣa	c. 850 C. E.	Desai, P. B. : 338-39 and Nagarajaiah, Hampa : 1999 : Koppaḷa. No.72. p.169
48. Muḷgunda inscription of the period of Kṛṣṇa-III	902-03	Aravantige, vol. I. No. 2 1999, pp. 45-46, ed : Nagarajaiah, Hampa.
49. Koppaḷa inscription	990 23-5-990	Koppaḷa No. 2, p. 23
50. Koppaḷa inscription	977	Koppaḷa No. 3. (12-7-977) pp.25-26
51. Koppaḷa inscription Niśidhi of Būtuga's daughter	10 <sup>th</sup> cent.	Koppaḷa. No. 6. p. 36
52. Koppaḷa inscription Mentions Mahendradeva, preceptor of Somadevasūri	9-6-971	Koppaḷa No. 10, p. 41
53. Koppaḷa inscription Niśadhi of Rambaladēvī a Gaṅga princess	late 10 <sup>th</sup> cent.	Koppaḷa No. 12. p. 43
54. Dānavulapāḍu inscription	undated	SII. IX-i. p. 36
55. Dānavulapāḍu inscription of of Śrīvijaya	10 <sup>th</sup> cent.	El. X. pp. 147-53
56. Epitaph of Mārasimha	974-75	EC. II (R) 64

57. DhōraJinālaya	925	SII. XI-i. No. 34 ASuṇḍi
58. Jakkiyabbe Nisādhi	918	EC. VII. Sk. 219
59. Koppaḷa inscription	7-6-940	Koppaḷa No. 13
60. Koppaḷa inscription	late 10 <sup>th</sup> cent.	Koppaḷa No. 16 p. 54
61. Koppaḷa inscription	9-7-998	Koppaḷa No. 17 p. 57-58
62. Koppaḷa inscription Nisidhi of Trikalayōgi, preceptor of Sarvalokāśraya Viṣṇuvardhana, Bhīma-III	1-11-997	Koppaḷa No. 21. pp. 64-66 SII. IX-i. 403. 10 <sup>th</sup> cent. Rāmatīrtha
63. Koppaḷa inscription	11-10-976	Koppaḷa No. 26. pp. 76-77
64. Koppaḷa inscription	4-10-1007	Koppaḷa No. 27 p. 78
65. Koppaḷa inscription	27-11-972	Koppaḷa No. 28 p. 81-82
66. Koppaḷa inscription	10 <sup>th</sup> cent.	Koppaḷa No. 29 p. 84
67. Koppaḷa inscription	6-6-971	Koppaḷa No. 33 p. 91-92
68. Koppaḷa inscription Nisidhi of Somadevasūri	a. 1010-11 b. 2-10-984	Koppaḷa No. 34 pp. 94-95
69. Koppaḷa inscription Mentions Gollācārya, Trikalayōgi	late 10 <sup>th</sup> cent.	Koppaḷa No. 38 p. 101
70. Koppaḷa inscription Nisidhi of three spouses of Duke Nanni-Nolamba Pallava	24-2-990	Koppaḷa No. 39 p. 103-05
71. Koppaḷa inscription Nisidhi of Padmabbe, consort of Būtuga - II	3-12-973	Koppaḷa No. 40 p. 108
72. Koppaḷa inscription Gollācārya	10 <sup>th</sup> cent.	Koppaḷa No. 41 p. 110
73. Koppaḷa inscription Mentions Būtuga, Saṅkaragaṇḍa Mārasimha & Revakanimmadi	7-5-1030	Koppaḷa No. 44 pp. 117-18
74. Koppaḷa inscriptions Nisidhi of the wife of Rajamalla, son of Ganga Būtuga-II	15-1-1023	Koppaḷa No. 47 p. 123-24
75. Koppaḷa inscriptions Nisidhi of Gōnambe, queen of Ajavarma of Gaṅga dynasty	14-10-993	Koppaḷa No. 53 p. 136-37

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|---|--------------------------|--|
| 76. Koppaḷa inscriptions<br>Niśadhi of Bijjāmbika d/o Būtuga<br>Permāḍi | 5-10-1003                | Koppaḷa No. 60<br>p. 146-47  |
| 77. Koppaḷa inscriptions<br>Niśadhi of Aṇugabbarasi                     | 6-3-977                  | Koppaḷa No. 63<br>p. 153   |
| 78. Koppaḷa inscriptions<br>Niśidhi of monk Sarvvanandi                 | C. E. 881-82             | Koppaḷa No. 75<br>p. 172 Desai, P. B. :<br>339-42  |
| 79. Lōkate Jinālaya<br>at Lōkāpura (Bijapur Dt)                         | C. E. 890                | ARSIE 1942-43<br>No. 2 and 3;<br>904-05 SII. XX. 15. 904-05<br>901-02 ARSIE 1933-34. App.<br>E. No. 17 |
| 80. Kaliviṭṭa, governor   | C. E. 912                | EC. VIII. Sorab. 88  |
| 81. Kaliviṭṭa   | 931                      | EC. VIII (BLR)<br>Sorab. 83  |
| 82. Kaliviṭṭarasa   | 916                      | EC. VIII (BLR)<br>SK. 219  |
| 83. Kaliviṭṭa, Lōkaṭe   | 928                      | SII. XVIII. Nos. 12, 15<br>17, 20, 23 and 30;<br>EI. VI. pp. 25 ff.                                    |
| 84. Baṅkēya and Kundate   | C. 9 <sup>th</sup> cent. | KI. I. 15. Shiggaon  |
| 85. Jaina monastery at Penjērmu   | 920                      | EC. XII (old) Śirā. 39   |

## KONṆŪR INSCRIPTION OF AMOGHAVARṢ-I

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The inscription divides itself into two parts. Lines 1 to (the word *sarvvam* in) 59 record a grant, professedly made by the Rāṣṭrakūṭa king Amōghavarsha [I.] on a date which falls in A. D. 860. Lines 59 (from the word *mithyābhāva*) to 72, on the other hand, after praises of the Jaina creed and the two sages Mēghachandra-Traividya and his son Vīranandin, inform us that, at the request of Huliymarasa, the *Mahāprabhu* of Koḷanūra, and others Vīranandin had a copper charter, which they had seen, rewritten here as a stone charter. According to this statement, lines 1-59 of the inscription were copied from a copper-plate inscription; and from the dates which we possess for Vīranandin and his father Mēghachandra-Traividya, the time when this copy was made, and when the inscription, as we have it, was engraved, may approximately be determined to be the middle of the twelfth century A. D. From an inscription at Śravaṇa-Belgoḷa (Roman text, p. 26, II. 3-6) we know that Mēghachandra-Traividya died on Thursday, the 2nd December A. D. 1115; and according to a notice published by Mr. Pathak, Vīranandin finished the writing of his *Āchāra-sāra* on a date which I find to correspond to Monday, the 25th May A. D. 1153.

The principal part of the inscription (line 1-59, the alleged copy of a copper-plate inscription) records, that - at a

total eclipse of the moon on the full-moon *tithi* of the month Āśvayuja (or Āśvina) in the [Jovian] year Vikrama, Śaka-Samvat 782 expired or, as is expressly stated, 83 current (II. 43 and 44) - king Amōghavarsha [I.], the successor of Jagattuṅga (II. 15 and 16), residing at his capital of Mānyakhōṭa (I.34), at the request of his subordinate Baṅkēśa (Baṅkēya) and in recognition of important services rendered by him granted the village of Taleyūra (I. 38) and some land in other villages (II. 45-48), for the benefit of a Jaina sanctuary founded by Baṅkēya at Koḷanūra, to the age Dēvēndra, who had been appointed by Baṅkēya to the charge of the sanctuary, the disciple of Trikālayōgīśa, of the Pustaka *gachchha* of the Dēśīya *gaṇa* of the Mūla *saṃgha* (II. 35-38). The introductory part of the inscription - after two verses of which one invokes the blessing, at the same time, of the god Viṣṇu (Jina) and the first Jaina prophet (Jinēndra), and the other the protection of both Viṣṇu (Nārāyaṇa) and the king Amōghavarsha himself, as in verse 34, called VīraNārāyaṇa - in verses 3-11 gives the genealogy of Amōghavarsha. Verses 17-34 contain a eulogistic account of the services rendered by Baṅkēśa (Baṅkēya). And the concluding lines 57-59 record the writer's name, Vatsarāja, and that of Baṅkēyarāja's chief adviser, the *Mahattara Gaṇapati*.

It may at once be stated here that the date given above undoubtedly is correct. The Jovian year Vikrama corresponds to Śaka-Samvat 782 expired, by both luni-solar systems; and on the full-moon day of Āśvina of that year, corresponding to the 3rd October A. D. 860, there was a total eclipse of the moon, fully visible in India for more than three hours. But much as the correctness of a date, containing such particulars as are given here, would speak in favour of the genuineness of a record, there is at least one point in the preceding, which raises a doubt whether the stone inscription, even if it was

based on a genuine copper-plate charter, is an authentic copy of it in every detail. Excepting the Kaḍaba grant of Prabhūtarsha (Gōvinda III.) the form of which is altogether peculiar, the earlier Sanskrit copper-plate inscriptions of the Rāṣṭrakūṭas of the main line, from the Sāmāṅga plates of Dantidurga to the Nausārī plates of Indrarāja III. of Śaka-Samvat 836, all commence with the verse *Sa vō=vyād=vidhasā dhāma*; and as that verse is found also in Amoghavarsha's own Śīrūr inscription, I should have expected the present inscription also to begin with it, and might well fancy that the Jaina copyists substituted for it a verse referring to their own creed.

The person with whom our inscription is chiefly concerned, is Baṅkēśa or, as the name also is written, Baṅkēya, or Baṅkēyarāja, by Amoghavarsha's favour in the enjoyment of, or governing, thirty-thousand villages the most important of which was Vanavāsi (verse 21). As reported by Dr. Fleet, an unpublished inscription at Nidagundi in the Dhārwar district mentions, as a feudatory of Amoghavarsha I., Baṅkeyarasa, governor of the Banavāsi twelve-thousand, the Belgali three-hundred, the Kundarage seventy, the Kundūr five-hundred, and the Purigeṛe three-hundred, who apparently is the same personage. According to our inscription, Baṅkeśa *alias* Sella-Kētana was the son of Adhōra (or Ādhōra), proprietor of Koḷanūra, and his wife Vijayāṅkā, and grandson of Eṛakōri, of the Mukula family (*kula*; vv. 17-19). The name Baṅkēśa (or Baṅkēya) together with the *biruda* Sellakētana identify him with the Chellakētana, whose son Lōkāditya *alias* Chellapatāka (the younger brother of Chelladhvaṇa), of the Makula *kula*, in A. D. 897 was governing the Vanavāsa country at Bankapura, so named by his father *after his own name* (Baṅkēśa); and there can therefore be hardly any doubt that the date of our inscription (in A. D. 860) may give us a true date for the time

of Baṅkēśa. - The exploits of Baṅkēśa are told in verses 22-31. As leader of the hereditary forces, he at the king's command invaded Gaṅgavāḍis (the country of the Western Gaṅgas), took the fort of Kēḍaḷa, put to flight the ruler of Talavanapura, and after crossing the river Kāvēri, conquered the enemy's country. Recalled then by Amōghavarsha on account of disturbances which had broken out at home, and in which, as appears from verse 31, the king's own son was concerned, he quickly returned, and succeeded in quelling the insurrection and restoring his master's fortune. - The Talavanapura here mentioned is the well-known capital of the Western Gaṅgas, the modern Taḷakāḍ on the left bank of the river Kāvēri; and Kēḍaḷa may perhaps be the modern 'Kaidala' which, according to the map in Mr. Rice's *Mysore Inscriptions*, is to the north-east of Kaḍaba.

As regards the places mentioned in connection with the actual grant, Koḷanūra has already been stated to be the village of Konnūr, where the inscription is. The village granted, Taleyūra, which was in the Majjantiya-seventy *bhukti*, has not been identified; nor have its boundaries, Beṇḍanūru, Sāsavevā[du], Paḍilagerē, and Kīlavāḍa. In addition to the main grant, twelve *nivartanas* of land were granted at Koḷanūra itself, and at each of the thirty villates which are enumerated in lines 45-48. Eleven of these may be identified with modern villages at a reasonable distances from Konnūr, thus :

Avaravā[ḍ]i='Owruddee', 'Aurwādi,' 6 miles west by north from Konnūr;

Beṇḍanūru='Bennoor,' 1½ miles north of 'Owruddee,'

Suḷḷa='Soolah', 'Sula,' 5 miles east by south from Konnūr;

Māvinūru='Munnoor,' 8 miles east by south from the Konnūr;



Mattikaṭṭe='Matteekuttee', 'Matikatti,' 12 miles north by east from Konnūr;

Nila[gun]dage='Neelgoondee,' 5½ miles north-east from Konnūr;

Tālikhēda='Tullakodda,' 'Tālakwād,' 2½ miles north-west from Konnūr;

B[e]lleṛu='Belleeree,' 2½ miles west-north-west from Konnūr;

Muttalagere='Mootulgeeree', 'Mutalgeri,' 7½ miles east by north from Konnūr;

Kākeyanūru='Kakanoor', 'Kāknur,' 7½ miles north-west from Konnūr;

Neṛi[la]ge='Neerlehgee', 'Niralgi,' 9 miles north by west from Konnūr.

The names of the other nineteen villages are Muduguṇḍi, Kittaivoḷe, Mus[a], Ḍa[dh]eṛe, Saṃgama, Piriṣiṅgi, Behuru, Ālūgu, [Pārva]nagere, Hoṣaṇ[ja]ḷa[lu], I[n]dugalu, Haganūru, Unalāru, Iṇḍagere, Munivaḷḷi, Koṭṭa[s]e, Oḍḍiṭṭage, Si[kimabri?], and Giri[pi]ḍalu.

Stating distinctly what I have indicated above, I consider it possible that lines 1-59 of this inscription really were based on a copper-plate charter; at the same time, I feel certain that, if such was the case, the transcribers have taken so great liberties with the original as to deprive this 'copy' of the value of an authentic document.

## Translation

(Verse 1.) May the beloved of Fortune, with whom all forms are conjoined, who with his discus destroys the conceit of adversaries, the infinite being before whom bow down the lords of the immortals, the primeval lord Jina, grant to me supreme bliss!

(V. 2.) May the lord Vira-Nārāyaṇa protect you here, he

who rests on the body of (the serpent) Ananta, (and) is the mountain from which (like luminaries) rise men of valorous conduct, the progenitor of the mighty race of the excellent Rāshtrakūṭas!

(V. 3.) In the long Yādava lineage of the princes of that (race) there was in the course of time, like a collection of jewels in the ocean, king Gōvinda, who subdued the earth, the son Prichchhakarāja.

(V. 4.) The lord Karkara, the son of king Indra, it was by whom, mighty like Pṛithu, the earth was brought under subjection, (and) by whom, of great strength and full of valour, the enemies were scattered like darkness.

(V. 5.) From him sprang king Dantidurga, who defeated arrays of elephants from the Himālaya to the confines of (Rāma's) mighty bridge, (and) who, a leader of his family, crushed the circle of arrogant princess on the earth.

(V. 6.) After him Śubhatuṅga-vallabha, on the battle-field which became a *svayamvara*, fearlessly carried off by force the Chālukya family's fortune adorned with a garland of waving *pālidhvaja* flags.

(V. 7.) Grand with his victory, high throne and chowries, possessed of a white umbrella, a destroyer of opponent kings, called the mighty king Akālavarsha, he was a royal saint through his infinite religious merit.

(V. 8.) Then came Prabhūtavarsha, the son of Dhārāvarsha, a king who on the field of battle acted with his arrows like a torrent of rain (*dhārā-varsha*).

His son -

(V. 9 and 10.) At the time of whose birth the lords of the gods ordained that, as her master, he should rule the ocean-girded earth as far as the Himālaya and (Rāma's) bridge, afterwards, being (called) Prabhūtavarsha because he fulfilled desires of his own accord, as Jagattuṅga stood over (all) kings as the Sumēru does over the mountains.

(V. 11.) After him, to guard both the world and the fame of his charming relatives - of the ancestors in his righteous family who have become favourites inasmuch as they are good fame, filling the earth, incarnate-and to destroy the wickedness of the Kali age, the glorious Amōghavarsha, the annihilator of his enemies, is ruling this earth, seated on the throne.

(V. 12.) The command of this excellent (king) other sovereigns perpetually carry on their heads like a garland. The creeping plant of his fame grows up to the fillets on the foreheads of the array of the elephants of the quarters. The mighty valour that dwells in his hand is far away from no one. He being the very sun which with its heat scorches all mountains, who is the king above whom he does not rise?

(V. 13.) He with his own seal has stamped all (land) as far as the four oceans; the seals of all kings he has broken with his Garuḍa seal.

(V. 14.) Honour surely we must the great kings of the past whose acts of religion we are to preserve; destroyed are the wicked kings of the present; solicit we must those future rulers who share our sense of religion.

(V. 15.) What imports that fleeting royalty which some have enjoyed by their bravery, some bestowed on others, and others again resigned even? Great men, to secure fame, must cherish religion only.

(V. 16.) Having seen that this life, unstable like wind and lightning, is void of substance, he has devised this gift to the gods, most meritorious on account of a donation of land.

(Line 15.) He, the *Paramabhaṭṭāraka*, *Mahārājādhirāja* and *Paramēśvara*, the favourite of fortune and the earth, the glorious Amōghavarsha, the glorious *Vallabhanarēndra* dēva, who meditates on the feet of the *Paramabhaṭṭāraka*,

*Mahārājādhirāja* and *Paramēśvara*, the glorious Jagattuṅgaḍēva, commands all *Rāshṭrapatis*, *Vishayapatis*, *Grāmakūlas*, *Āyuktakas*, *Niyuktakas*, *Adhikdrikas*, *Mahattaras* and others, as they may be concerned : Be it known to you : -

(V. 17.) In the Mukulā family there blossomed like a flower, with ancestors worthy of honour, Eṛakōri, a home of the play of bravery.

(V. 18.) From that flower grew, as it were its fruit, a masterful man named Adhōra, the stay of his family who himself was lord of Koḷanūra.

(V. 19.) His son from Vijayāṅkā was Baṅkēśa (*alias*) Sella-kētana, honoured in the world, a fierce fever to districts.

(V. 20.) Like another flashing sharp sword of mine, as commander of the hereditary forces he has uprooted, like trees, my adversaries.

(V. 21.) By my favour he has received and rules the thirty-thousand villages of which Vanavāsi is the foremost, never ceasing to prosper.

(V. 22.) At my desire, in his great valour he has striven to extirpate that lofty forest of fig-trees-Gangavāḍi, difficult to be cut down.

(Vs. 23 and 24.) On that occasion, though abandoned by my jealously minded feudatories, by himself, solely aided by the daring which sprang from his anger, setting at nought the enemy's policy, displaying a bravery in war which had one aim only, he made the anger of my heart not barren.

He, by whom-

(V. 25.) That fort named Kēḍaḷa, difficult to be scaled on account of its ramparts, bars etc., though held by hereditary forces was at once ascended and easily taken.

(V. 26.) Having occupied that country, having driven

away the hostile lord of Talavanapura, having shown famous valour in war, defeating my enemies, for his master an object of praise, true to his promise, he at the time of battle did not let his bravery be baffled by the hosts of the enemy.

(V. 27.) With a lion's spring having crossed the Kāvēri, most difficult to be passed on account of its heavy floods, by the lines of the ever freshly flashing flames of fire of his valour having at once consumed the allied, extirpating the forest of adversaries, he shook the mighty dominion of him even who was able to shake the world.

(Vs. 28 and 29.) On that occasion, when through internal dissension a disturbance had arisen near me, then, at the mere word of me that he should return - having made a vow that if, before his arrival, I, the Vallabha lord, should defeat the enemies, he would as an ascetic completely resign the world, or if by chance the fortune of victory should fail to the enemies, he would enter into the flames of a roaring fire - he arrived near me after a few days.

(Vs. 30 and 31.) Having said that also he certainly would enter into fire if, within three months, by defeating the enemies he could not make his master drink milk - after my son, whose hosts were consumed by the flames of the blazing fire of his impetuous bravery, blackened by the smoke and thus hidden himself had escaped, perchance sent away by the rest - he completely defeated the princes who remained, and, victorious, made captive and slew the adversaries, and thus fulfilled his promise.

(V. 32.) The fire of his prowess, with the flames of wrath which it emits, consumes the enemies on which it feeds, even without wind; though unlit, it blazes forth again and again.

(V. 33.) Soiled with blood, the Fortune of the enemies dives into the water of his sword; but that of his master emerges from it, anointed as it were with saffron.

(V. 34.) Like a Brāhmaṇ, having sacrificed the enemy

at the sacrifice of battle, where the fire of his valour shone the brighter for the many oblations of streams of melted butter-the blood of his opponents, he has secured from me, Vira-Nārāyaṇa, this edict which to the world's end proclaims him a hero, resulting from his expiatory rite - the destruction of my foes, and acquired by the efficiency of his spell - the restoration of my fortune.

(Line 34.) At the request of this my dear servant Baṅkēya, I, residing at the capital of Manyakhēṭa, - seven hundred and eight-two years having passed since the time of the Śaka king, on the auspicious occasion of a total eclipse of the moon on the full-moon tithi of Āśvayuja in the year Vikrama, the eight-third current year-have given the village of Taleyūra, in the *bhukti* of the seventy villages of Majjantiya, to him who has been appointed to take care of the Jina sanctuary founded by Baṅkēya at Koḷanūra-viz. (vv. 35 and 36) to Dēvēndra, the chief of ascetics (*munīśvara*) to whom Baṅkēya has given the temple, the disciple of Trikālayōgiśa, born from the Pustaka *gachchha* of the Dēśīya *gaṇa* of the Mūla *saṃgha* - for any new work connected with the sanctuary, for future repairs, for the cleansing, plastering, maintaining of it, and for other acts of piety. The boundaries of the village are, on the east of the said Koḷanūra, Beṇḍanūru, on the south, Sāsavevā[du], on the west of it, Paḍilagere, and on the north, Kilavāḍa.

(L. 45.) I also have given twelve *nivartanas* of land at Koḷanūra itself, and at each of the following thirty villages within its *bhukti*, viz. Avaravā[d]i, Beṇḍanūru, Muduguṇḍi, Kittaivoḷe, Sullā, Mus[a], Da[dh]eṇṇe, Māvinūru, Mattikaṭṭe, Nila[gun]dage, Tā[i]khēḍa, B[e]lḷeṇṇe, Saṃgama, Pirisiṅgi, Muttalagere, Kākeyanūru, Behuru, Ālūgu, [Pārva]nagere, Hosā[ja]l[a]lu, I[n]dugalu, Neṇi[a]ge, Haganūru, Unalāru, Iṇḍagere, Munivaḷli, Koṭṭa[s]e, Oddiṭṭage, Si[kimabri?], and Giri[pi]ḍalu.

Lines 48-57 contain the usual admonition not to obstruct

the grantee and to preserve the grant, and quote six benedictive and imprecatory verses (37-42), ascribed to Vyāsa.

(L. 57.) This has been written by the *bhōgika* Vatsarāja, an official in the court of justice, born in the clan of the Vaḷabha Kāyasthas, the son of Śriharsha and servant of Nāgavarman Prithvīrāma, keeper of village records and war-elephant of writers.

(V. 43.) The chief (adviser) of Baṅkēyarāja, the wise *Mahattara* Gaṇapati, who is near the *Rājā's* person, has executed all this.

(V. 44.) Ever victorious, like a royal edict, be this doctrine of the Jinas, which destroys the false doctrines of people who are filled with an excessive pride arising from ignorance; which brings about the true happiness of all who act in obedience to the commands of the wise; which is the place of glory of the excellent *syādvāda* by which things appear under manifold forms, and grants the quintessence of good conduct!

(V. 45.) Victorious be the holy sage Mēghachandra, who is the moon to the ocean of the nectar of established truths, the sun to the lotus-reasoning, the one continuous stream of nectar to the garden - speech, the crest-jewel of the lords among contemplative saints; whose lofty second name of Traividya is truly appropriate; who has shaken off the god of love, and is a thunderbolt to the mountain - other creeds!

(V. 46.) Manifestly, the fame, pervading the world, of this Mēghachandra, the foremost of devotees, has shone forth and entered (*here*), glittering like the fibres of the waterily (*and*) lovely like the bulbous root of the plantain tree, saying (*to itself*), "Lo! the flock of female *hamsas* begin to think of drinking; the collection of female *chakōra* birds approach to peck with their beaks; Īśa gives orders for the decoration of his matted hair; (*and*) Kṛishṇa is eager to choose (*an occupant*) for his couch."

(V. 47.) Vīranandin, the chief of sages, owns on earth the glory (*of being*) rich in benevolence, he who is the husband of the young woman - renown of cleverness, the ornament of every kind of excellence, the offspring of Mēghachandra - Traividya, a stroke of lightning to split the mountain Madana, the crest-jewel of the crowd of those who know the established truths, and an unaivalled jewel to yield the desires of the creatures of this world.

(V. 48.) May he abide (*hero*), the holy sage Vīranandin, who is the sun of the firmament - those who know the science of words, the crest-jewel of those conversant with poetry, the moon to the moon-light-the science of reasoning, a pool of the lotuses - the triad of music, song and dance; who is a Bṛihaspati for the quintessence of the investigation of established truths; who adorns the three jewels, and is a thunderbolt to the mountains - conceited disputants!

(V. 49.) Ever victorious be in the world the chief of sages Vīranandin, the lord of the circle of those who know the established truths; he whose form is like a stream of camphor for the eyes of the creatures of the worlds, whose conduct like a jewel-ornament for the ears of the assemblage of the learned, and whose fame like the shoot of a jasmine creeper for the hairtresses of the fortune of the regions!

(Line 70.) The universal sovereign of those who know the established truths, the holy Vīranandin, the sun in the sky of the glorious Koṇḍakunda-line, the crest-jewel of the learned, the embodiment of the sport of the courtesans - the several branches of faultless learning, - when Huliymarasa, the *Mahāprabhu* of the sacred great place of Koḷanūra, and (*the authorities of*) the three towns and the five maṭhas, having seen a copper charter, bade him cause it to be written, - caused this stone charter to be written in accordance with what was in that (*copper*) charter.

Bliss! Great fortune, fortune, fortune! Adoration to....!



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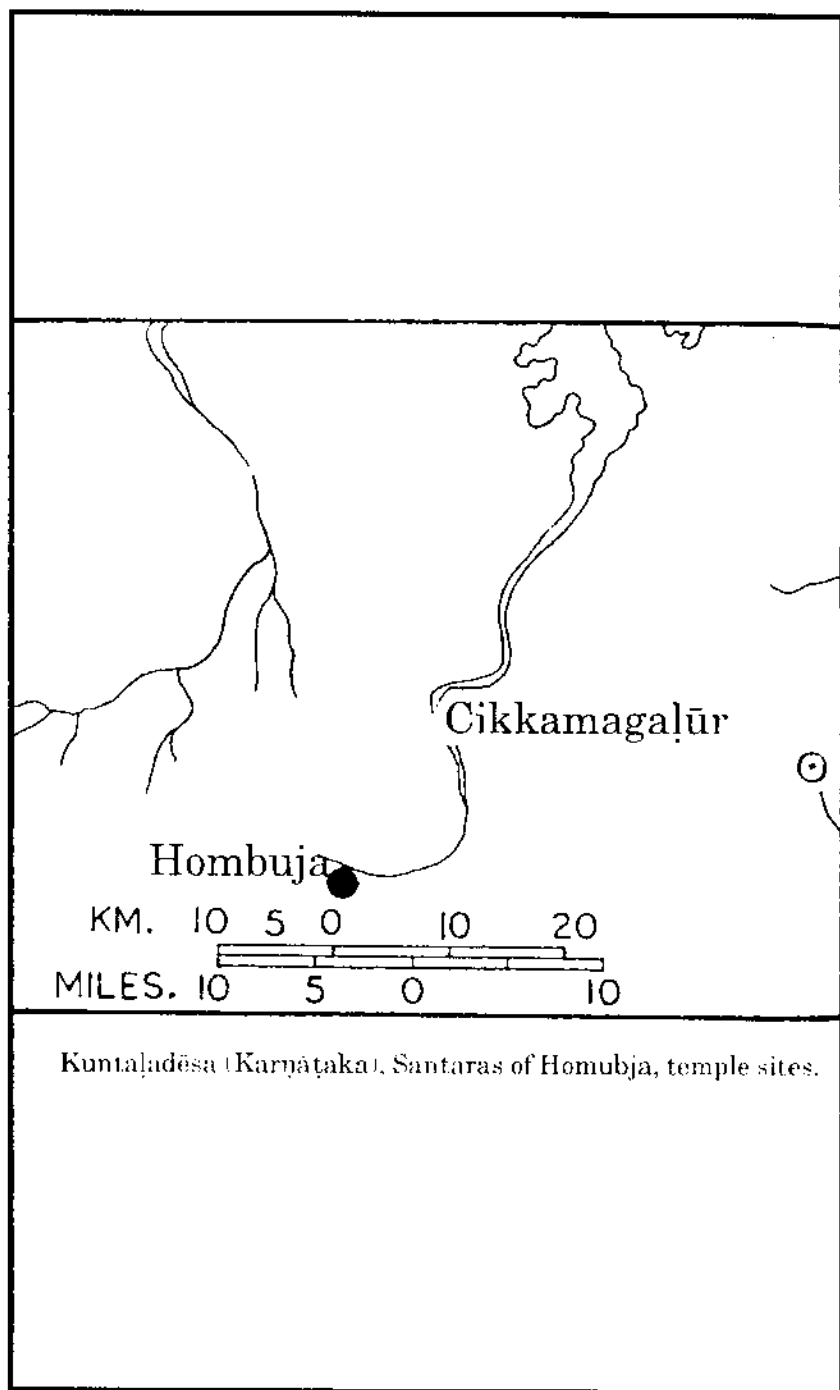
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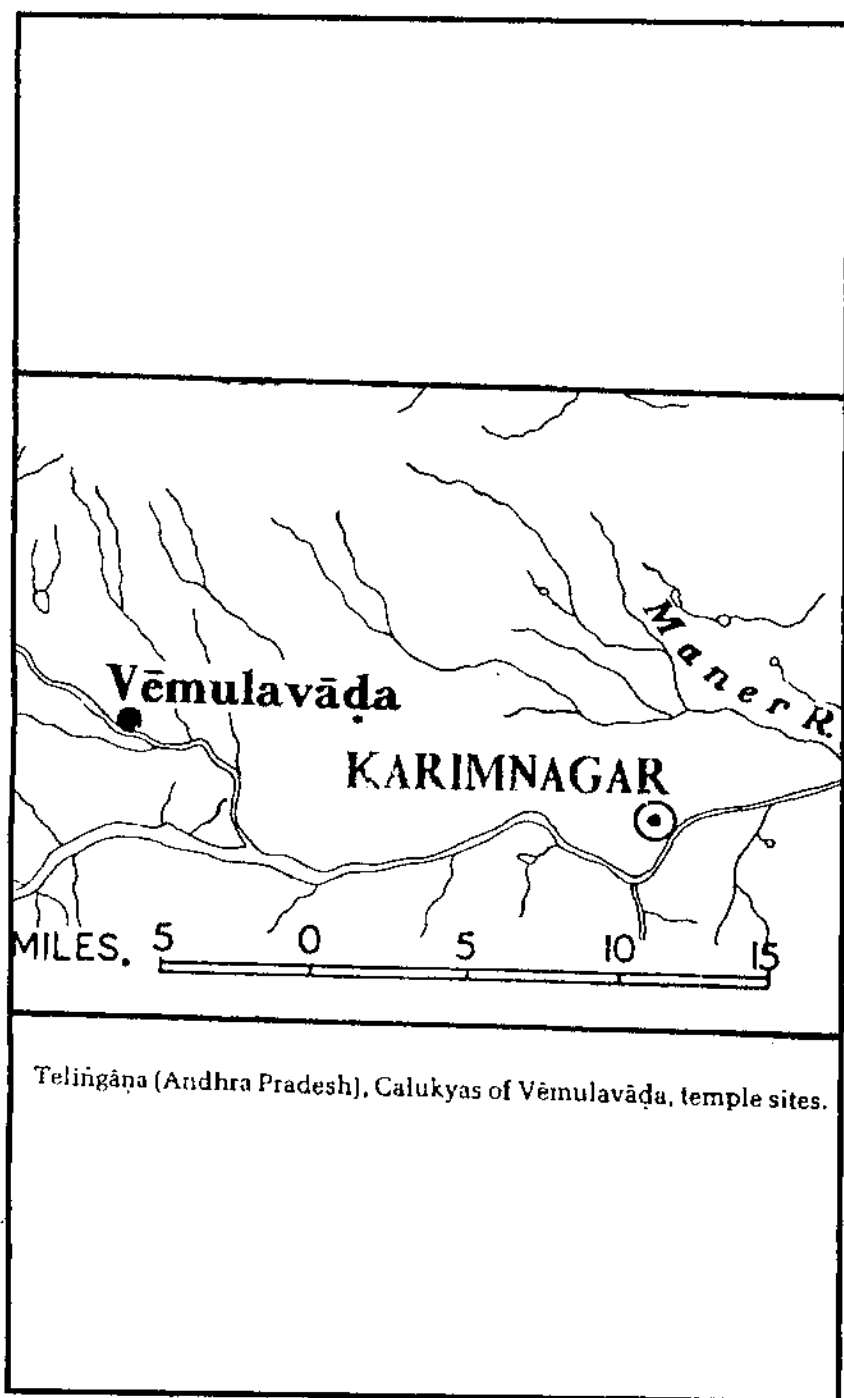
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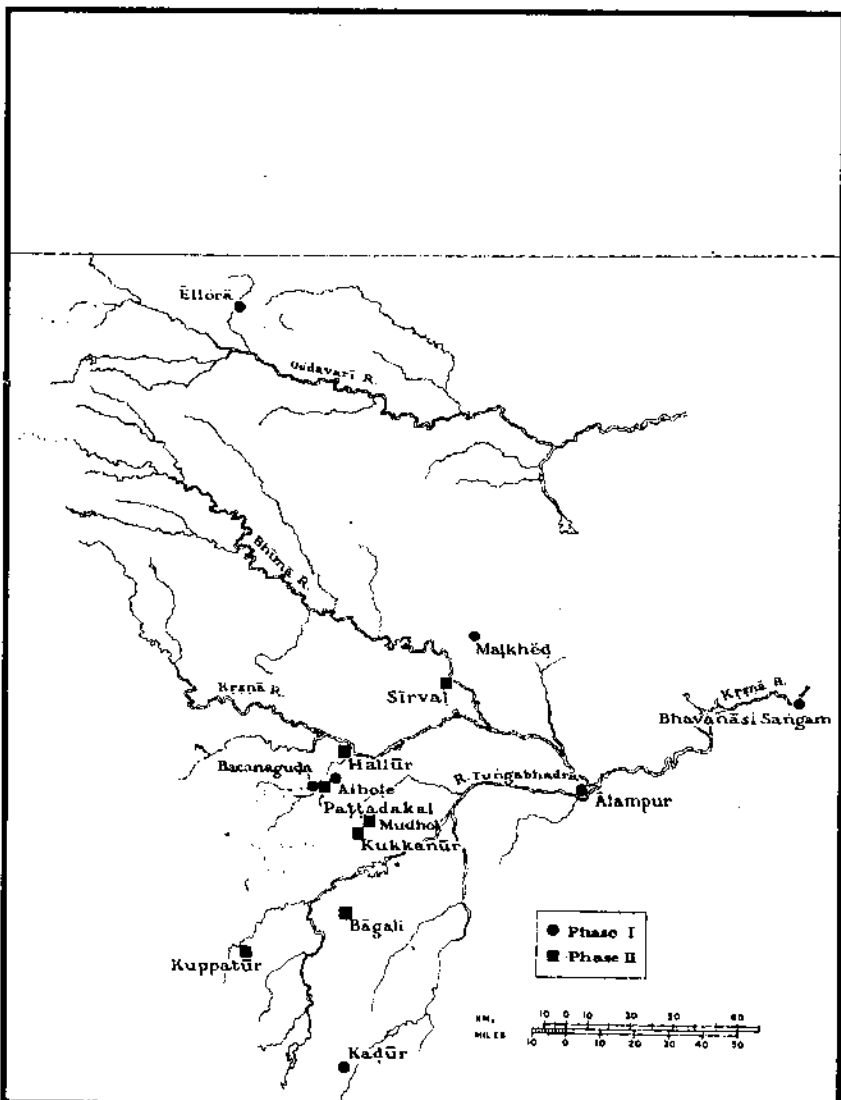
Kuntaladēsa (Karnāṭaka). Santaras of Homubja, temple sites.



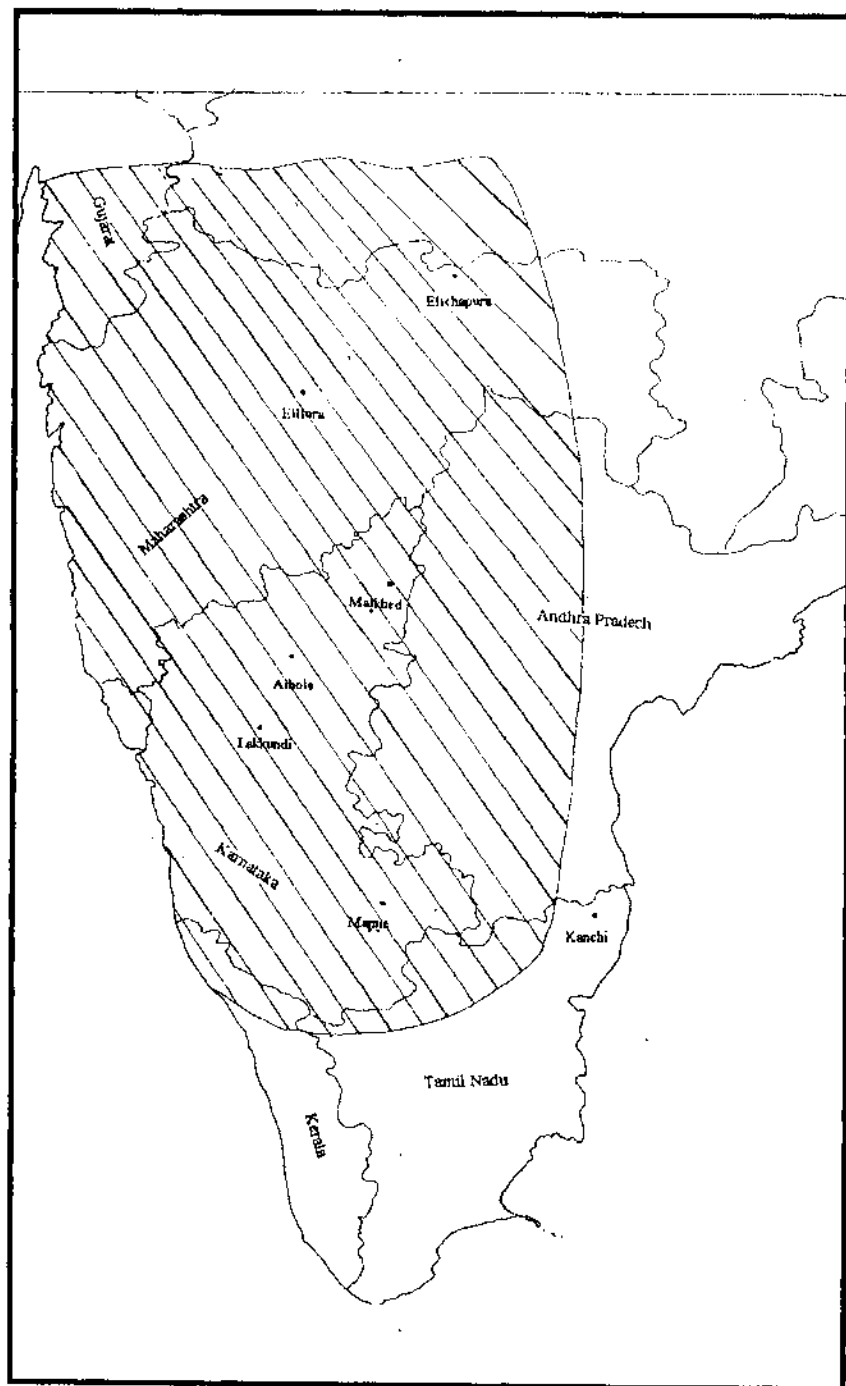




**Karnataka in India**



Kārṇāṭadēśa, Mahārāṣṭra, and Vēṅgīdēśa: Kāṣṭhakūṭa sites (Phases I and II)



# Personal Names

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*Hearty congratulations on the substantial and distinctive contribution! With the publication of these five books, you have enriched the field of Jaina research, transmitting different aspects of religion, philosophy and Jaina culture of Karnataka. Infact you have unveiled many salient aspects of Jaina literature, history, art and architecture. Indeed, you have left a permanent stamp of your scholarship on the readers. In brief, you have joined the select band of interational scholars on Jainology.*

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*Reviews on the Works of Dr. Nagarajaiah, Hampa*

*Dr. Hampa. Nagarajaiah, Former Professor of Bangalore University is a well known scholar and teacher and specialised in the study of Jaina literature, Inscriptions and History of the Gaṅgā dynasty of Karṇāṭaka. During the year 1999 itself he has authored five-important and basic source books on Karṇāṭa-Jainism. It is clear that the year-1999 has been a rich and academically very productive year for Dr. Nagarajaiah, as the above five works stand witness. Apart from being a teacher in the University, he has mastered in Kannaḍa and Sanskrit sources, through the various inscriptions of the Gaṅgā, Rāshṭrakūṭa and Chālukya dynasties, apart from the later records of the Kākatīya, Hoysāla and later rulers. Prof. Nagarajaiah is a field archaeologist indeed and made arduous field studies and explored every nook and corner of Karṇāṭaka as the above five-illustrated works reveal. An interesting feature is all the illustrations in his works are printed before the text and quite handy for cross-reference while reading the text. They are of high order and details of each photograph is clearly numbered and described in detail. The printing and get up, to say the least, are excellent. Diacritical marks on Sanskrit and linguistic expressions have been meticulously placed.*

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Former Director : Archaeological  
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