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## BOOKS RECEIVED

- Bāras - Anuwekkhā* of Ācārya Kundakunda - text edited with English translation and Introduction by Devendu Kumar Jain, S'ramaṇa Samskr̥ti Nyāsa, Gwalior 1993, [Hindi Poetic Version by Ācārya Vidyāsāgara].
- Onāmāstidham* — by Premsāgar Jain, Śrī Kundakunda Bhārati Prakāśa, New Delhi, 1989.
- Tirukkural* of Elācārya — translated into Hindi by Govindarāya Jain, Śrī Kunda Kunda Bhārati, New Delhi, 1994.  
[For a comparative study with Jainism].
- Chahadhālā* of Daulat Ram — ed by Balabhadra Jain, Śrī Kunda Kunda Bhārati, New Delhi, 1994.
- Nayā Mānav Nayā Viśva* of Ācārya Mahāprajña — ed by Muni Dhanañjaya Kumar, Adarśa Sāhitya Saṅgha, Churu, Rājasthān, 1994.
- Mahāvtr Kā Artha Śāstra* by Ācārya Mahāprajña, Adarśa Sāhitya Saṅgha, Churu, Rājasthān, 1994.
- R.K. Jain — *A Scientific Treatise on Great Namokar Mantra*, by Arihant International, Delhi, 1993.
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- Nānasāyara* (Gommateśa Special Number) — ed by Mohan Candra, Arihart International, Delhi, 1993.
- Labdhisāra* of Nemicandra Siddhānta-Cakravarti, Vol I by L.C. Jain, Rāni Durgāvati University, Jabalpur, M.P. India, 1994.  
[It contains comprehensive Glossary of Technical Terms Symbolism and list of working symbols, subject matter of the Labdhisāra]
- Hindī Jaina Kathā Sāhitya* of Satya Prakash Jain, The Pārśvanātha Digambar Jain Mandir, Delhi 100 006.  
[It contain a thorough study on the origin and growth of Jain Story-writers in Hindi].
- Oswāl Vol I — by Mangi Lal Bhutoria, Priyadarśi Prakāshan, Calcutta
- Abhidharma deśanā : Bauddha Siddhānta Kā Vivecan* by Dharma Candra Jain, Kuruksetra University, 1982.  
[It also contains lots of information about Jainism].

**B.N. Mukherjee - Studies in the Aramaic Edicts of Aśoka, Indian Museum, Calcutta, 1984.**

[It contains four chapters : this treatise is useful for the history of Indian Culture.]

**C.R. Deshpande — Transmission of the Mahābhārata Tradition, Indian Institute of Advanced Study, Simla, 1978.**

[The author has discussed the problem from the Mahābhārata alone, and not touched anything on Jaina version of the Mahābhārata.]

**Yuvācārya Mahāprajña — Āgama Sampādana Ki Samasyāē, Jain Vishva Bhāratī, Ladnun, 1993.**

[It discusses scholastically the various problems that the scholars are facing in editing the Jaina canonical text.]

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## JOURNEY TO THE HOME IN THE LOTUS

Leona Smith Kremser

(Jaina tradition has nothing but fragments from the life of the bride of the twenty-second Wayshower, Aristanemi, circa 1500 BC. She was abandoned on her wedding day yet she refused a second husband. She became a solitary, wandering nun, she encountered an errant monk. At disunion, she took a hushed liberation from rebirth on Mt. Girnar in northwest India. *Journey* is a biographical recreation, her lifestory as it might have been. For errors, in fact and in vision, the poet begs to be excused.)

Tears, the Times of Empty Hands.

Old Dwarka-city was on a sun-bright holiday.  
The king's banners fluttered on the bluish seabreeze,  
The common folk were merry in their tinsel streets,  
And in a roadside pen bided food-animals for a feast.  
It was the wedding day of the veiled jewel of the palace.

Rajimati looked down from a high palace window.  
What she saw was the wedding procession, coming on :  
Drums, high-stepping flutes, vassals strewing roses  
For the sinew of the ruling warrior clan, the Yadavas,  
The princes of the blood on round-hipped war horses,  
Fiery Bhil tribesmen and marching squares of bowmen.  
But the bows were unstrung, the princes were outriders  
For the great ceremonial chariot, a rolling sun  
Where, hidden under the dome, rode the stranger.

Cousin-brother to Krishna, the king had told her.  
Mere lad, yet heavy-in-shoulder, with the Yadava jaw,  
A fit husband to fulfill her destiny as wife and mother.  
"In obedience to tradition," King Ugrasen had said,  
"You will follow your husband to his home."

...Her chaste sandal, never beyond the palace gate.  
 "Yes, Father." But she had felt her heart grow icy-cold.  
 Here and now, Rajimati saw the chariot had stopped.  
 Drums echoed off, the procession dragged its feet,  
 Uneasy silence, then from the pen came a wailing,  
 Broken wailing from the food-animals near to the blade.  
 Down from his chariot stepped the stranger,  
 O blaze of ancestral jewels !  
 With his own hand, he opened the thorn-gate to the pen,  
 Animals fled, but he stood oddly far and away.  
 Of a sudden, then, he threw down his jutting headdress.

Sun-flushed face, with the unyielding Yadava jaw,  
 Yet with bones fine-cut under a rain of celestial lotus.  
 ...A moment of far-seeing struck Rajimati,  
 Beyond time and space, a bond of soul remembrance...  
 She felt her heart, now waking and pulsing hotly,  
 And she saw her maiden's hands, reaching out to him,  
 To him and none other.

He was speaking with a wrathful blue outrider,  
 He reached up, he embraced the rider like a brother,  
 Then he turned, alone he strode off into the hills,  
 Dusty hills folding into the sky, higher and higher,  
 Upward to a silvery place of a mountain, floating...

"Abandoned bride", her father father stood in the doorway.  
 "Your husband departs to become a wandering monk,  
 His ear is opened to the wailings of the ages,  
 Unfleshy monk, he seeks the highest goal of human birth,  
 O lotus of liberation at the top of the spiritual mountain."

...Empty hands, empty of the sun-flushed dream...  
 Rajimati reddened, she flung down her garlands,  
 "Abandoned ! And I, a king's daughter!"  
 Echoes of a sly old nurse : 'Throw dust in a man's eyes.'  
 Thence home! she thought joyfully. With him! hand-in-hand.

"Not to fear, you shall have a second husband."

"My husband is this wandering monk and none other.

To attend him, I beg for a nun's robe and bundle,  
 In obedience to tradition, I follow my husband."  
 By nightfall, Rajimati had lost her way in the hills.  
 Muffled footprints swirled in all frightful passways,  
 And her own milky feet looked to be bloodied.  
 Slowly she wept, the dripping, homeless tears,  
 ...Tears, the times of empty hands.

Path of Worthy Thorns.

And so passed a long measure of days.  
 Rajimati was walking into the splashing light of dawn,  
 Already yellow birds were making bright the thorn-brush.  
 All the while, she had cast about for his footprints,  
 Dust, she thought, nothing but red dust and firethorns.

On the path stood a kindly shepherd-child.  
 "Hear what a good monk said to me," she said.  
 "He said, 'Why do you strike your flock in anger?  
 Child, the animals are your younger brothers and sisters,  
 Like to you, they want to dance with the joy of life,  
 And like to you, they fear the red stick of anger.  
 Anger is injury, to you and to your helpless animals,  
 Shepherd-child! Live in your soul's joy of non-injury'  
 The child grew awestruck, "Wonder,  
 My flock fell to their knees before him,  
 And I quit anger, in obedience to the good monk."

Rajimati looked at the child of kindly temper.  
 By non-violence, he had broken a bondage of anger.  
 "Child, my thanks." And Rajimati moved on.

Now the birds were singing of gold-weaved dreams.  
 My husband, she thought, it is he and none other,  
 The good monk, speaking for his wailing food-animals,  
 And I am near to overtaking him, to returning with him,  
 Home! To our rosewater fountains, hand-in-hand!

Then an inner voice said to Rajimati:  
 'You inherited your love for him in your soul,  
 He abandoned you, you flung your garlands after him,  
 Of what, your deed? Your deed was of anger,  
 While to your husband, anger is an injury.'

She looked into the mirror of her angry self,  
 And she said, "I quit my anger forevermore."  
 And so Rajimati moved on with a bright face.  
 She had forsaken a self-injury, she felt her path eased,  
 The firethorn of anger was no more.

And so passed a long measure of months.  
 Rajimati was walking into the glazy heat of midmorning,  
 Already, birdsongs were falling into stepwells of silence.  
 For long, she had observed the rootless men on the horizon,  
 Monks, she thought, but not one heavy-in-shoulder.

On the path stood a beautiful young nun.  
 "Mind what the Good Monk said to me,"  
 "Why do you toss yourself hither and you in pride?  
 Nun, like to you, the food-animals are beautiful,  
 And like to you, evolving toward higher understanding,  
 Yet their souls are one with the flow of harmlessness.  
 Pride is injury to you and to all living beings,  
 Young Nun! Live in your soul's beauty of non-injury."  
 The nun grew awestruck, "Wonder of wonders,  
 His words lay bare my silly self-praise,  
 And I quit pride, in homage to the Good Monk."

Rajimati looked at the beautiful nun of simple bearing.  
 By non-violence, he had cast out a blemish of pride.  
 "Young Nun, my deepest thanks." And Rajimati moved on.

'Tis he, she thought, Yadava jaw in the sun,  
 The warrior for wailing animal-prisoners without crimes.  
 Rejoice me! That I am near to meeting my husband!

Then an inner voice said to Rajimati:  
 "You inherited your love for him in your soul,  
 Abandoned, you shrieked of your lofty bloodline,  
 Of what, your word? Your word was of pride,  
 While to your husband, pride is a wound, an injury".  
 She looked into the mirror of her prideful self,  
 And she said, "I quit my pride forevermore."

And so Rajimati moved on with a bright face.  
 She had forsaken a self-injury, she felt her path eased,



The firethorn of pride was no more.

"Silken lady!"

A monk was coming up from the mossy, gray deepness.

"Feast! for this unfed monk of hollow bones!"

Of a sudden, Rajimati felt a panic at her throat.

—Creepers had held uncut over the cave entry,

Reassured, she had slipped out of a slashing rain,

She had removed her garment, had tossed back her hair.

"I—", her voice broke, "I am bride to Aristanemi."

"And I am his brother, Rathanemi," the monk cried.

"He abandons you, I abandon my vows for you,

Firestorm! as again you drop your moisty robe!"

"Shame to your face!"

Rajimati clung to her robe like to a temple pillar.

"Your vows make you of a solitary turn,

Break vows in this life, reap bitter in the coming life,

Would you reap bitter for this trice of lechery?

Monk! With this unguarded nun, you have free choice,

Damn your soul or, follow after your godly brother."

Rathanemi hesitated, the murky gray gathered up to him.

She froze in panic, He will overrun me in the cave!

In slow time, he said, "Voice of truth in your mouth."

Rajimati found herself under a flecky sky.

She began to feel an embrace, a warmth of mother's shawl,

Rain clouds were breaking, the sun hung copper at midday.

And so passed a long measure of years.

Rajimati was resting in the amber heat of midafternoon,

But one thin bird was singing in the idle silence.

All the while, she had sought testimonials of Good Monk,

No whisper, she thought sadly, no whisper on the wind.

Nearby sat a woman with city eyes.

"Heed what the Wayshower said to me," she said.

"Woman, why do you live in your inner city of deceit?

Like to you, the animals dwell mid treachery,

Yet these innocents stay trusting and trustworthy,

Like to you, they seek harmony with all life.  
 Alas, deceit is a burden of violence on your soul,  
 City Woman! Live in your soul's city of non-violence'.  
 The woman grew awestruck, "O wonder,  
 His words lay bare my self-truckery,  
 And I quit deceit, in respect to the Wayshower."

She looked at the city woman with the forthright eyes.  
 By non-violence, He had dislodged a leech of deceit.  
 "City Woman, my thanks." And Rajimati moved on.

Then an inner voice said to Rajimati:  
 'He abandoned you, you made free with a nun's robe,  
 Of what, your thought? Your thought was of deceit,  
 Yet to the Wayshower, deceit is an ugly violence'  
 And she vowed, "I quit deceit for all my time."

And so Rajimati moved on with a well-content face.  
 She had forsaken a self-injury, she felt her path eased,  
 The firethorn of deceit was no more.

And so passed a long measure of footweary years.  
 Rajimati was resting in the bluish ashes of dusk,  
 Already, the deepness was fluttering with nightbirds.  
 She had not knelt, yet for long she had sought Him,  
 His gift to me, she thought, the jewel of His holy feet.

Nearby sat an elder nun with a parched face.  
 "Share what the living Wayshower said,  
 'Why do you seek ultimate reality with claws of greed?  
 Nun, when the pot is ready, it will be filled.  
 Like to you, the food-animals near the end of their terms,  
 Yet unlike you, they wait rebirth with passive acceptance.  
 Alas, greed is a burden of violence on your soul.  
 Elder Nun! Live in your soul's bounty of non-violence.'  
 The nun grew awestruck, "O wonder beyond wonders,  
 His words lay bare my selfish self-indulgence,  
 And I quit greed, in surrender to the living Wayshower."

She looked at the parched nun with the glowing face.  
 By non-violence, He had scattered a hoard of greed.  
 "Elder Nun, my deepest thanks." And Rajimati moved on.

Then an inner voice said to Rajimati:  
 'Abandoned, you sought Him from a sultry motive,  
 Of what, your thought? Your thought was of greed,  
 And to the living Wayshower, greed is a raw, ugly violence.  
 And she vowed, "I quit greed for all my time."

And so Rajimati moved on with a well-content face.  
 She had forsaken a self-injury, she felt her path eased,  
 The firethorn of greed was no more.

Yet she began to suffer the broken thread of her dreams.  
 Pulsing heart, returning home, worshipping—all gone,  
 Yet empty of the pure, everlasting viewpoint.  
 Slowly she began to feel a teardrop,  
 —His ear had opened to the wailing food-animals,  
 While she, simple maiden, had followed her husband.  
 Her turning love, between form and formlessness,  
 So distant the fragrant lotus at the top of the mountain.  
 She could only take a step farther than the step before,  
 She could only see ahead to one certainty,  
 ...Red thorn days, nights with the black stars howling.  
 So she looked down, underfoot, at the path,  
 ...Path of worthy thorns.

**Sweet Lotus in Bliss, in Bliss Everliving.**

Rajimati held fast, toward the top of the mountain.  
 ...Great silvery mountain, in the spirit floating,  
 Unmindful of the bent, crumbling shadow on its flank,  
 Steepest path, she thought, in my frailest years.  
 She moved upward, the granite boulders did not yield.

Dusk crept up, she saw an overhang of stones.  
 Her goal of a proper cave was a harsh tomorrow upward,  
 While her weary bones were murmuring, 'rest, rest'.  
 So she unrolled her mat. "Lightly", she said,  
 "You bedding stones, let us press upon each other."

The moon began to rise, light slipped over her.  
 —No rosy fountains, no hand-in-hand, no yesterdays,  
 Nothing but an unartful, timewearied nun  
 In search of the fragrance of the sweet lotus,

Lotus adding its measure of harmlessness to the cosmos.  
 And so Rajimati came to observe her trusty life-support,  
 Poor clay that was the instrument of her last attachment,  
 Her own fragile clay, no longer useful to her soul.  
 She reached out and upturned the loyal water jar.  
 Attachment, aversion, she thought, stone, stone.  
 The moon rose high up, the little shelter grew dark.

Rajimati began to have a waking dream....  
 In the dream, she saw a king with her husband's face,  
 Sun-flushed, that had fixed her to his bright person.  
 He was speaking tenderly to her, "My beloved Queen,  
 Together, let us give grape water to mendicants,  
 That we share merit in our coming life, together."  
 .... And the dream faded into the dusts of time-gone-by.

Then she began to have a midway waking dream.....  
 She saw her husband, self-radiant, under a neem tree.  
 So slowly, His face merged with the One, the Cosmic Image,  
 ---- Image that was the symbol of spiritual perfection  
 By way of non-injury in thought, word and deed  
 To all living beings, moving and unmoving,  
 For all living beings cling to life, all fear to die.  
 And so in His radiances rises the universal law:  
 To others do also, as you would be done to,  
 O righteous radiance, for all living beings.  
 ....And the dream faded into the flow of time-in-being

And then she began to have a final waking dream....  
 Peoples were rushing about in a world of materiality,  
 ----Thing to beauty, break it to see of what it was made,  
 Fire in the air, plastic in the temple, salty water  
 And famine, for the spirit of pity for wailing animals.

# THE 24 BUDDHAS AND THE 24 TĪRTHANKARAS

Suzuko Ohira

The Buddhists enumerate the past 7 *buddhas*, 24 *buddhas* and so on, and the Jainas also count the 24 *tīrthāṅkaras*. The Buddhists and the Jainas used to share many concepts in the olden days, and it is not so easy to determine which sect of the two initiated one thereby followed by the other sect. The case of the 24 *buddhas* and the 24 *tīrthāṅkaras* is one of them. This problem seems to have been kept somewhat intact, and therefore let us try to take it up in this paper.

The concept of the past 7 *buddhas* seems to have originally derived from that of the 7 *vīpras* of the *R̥gveda*<sup>1</sup>. The past 7 *buddhas* who include the Buddha himself as the 7th occur in various places in the *Āgama*.<sup>2</sup> And it is assumed that Aśoka knew these past *buddhas* from the facts that Bharhut inscription records the *bodhi* trees of the past 6 *buddhas* excluding the 2nd *buddhas* Sikhī, and that Aśoka repaired the *stūpa* of Konāgamana twice.<sup>3</sup> In the *Āgama*, the 24 *buddhas* are said to be dealt with exclusively for the first time in the *Buddhavamsa* along with the past 27 *buddhas* and the future *buddha* Maitreya, and in the *Apadāna* along with the past 35 *buddhas*.<sup>4</sup> Also there emerged the past 32 *buddhas*,<sup>5</sup> and numerous *buddhas* in the later ages, e.g., the past 45 *buddhas*, 53 *buddhas*, 58 *buddhas*, 2 billion *buddhas* and so on.<sup>6</sup> There are numerous *buddhas* in the present time and the future also.<sup>7</sup> The date of the *Apadāna* which seems to be slightly earlier than the *Buddhavamsa*, is said to be after Aśoka for sure, but is held variously by many scholars, for instance, c.a. the 1st century B.C. by A.K. Wader on

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1 H. Nakamura : His *Selected Works*, v.11, p.489

2 H. Ui : *Studies of Indian Philosophy*, v.4, p. 216

3 H. Ui : *Ibid.*, v.2, p.166

4 E. Maeda : *A History of the Formation of Original Buddhist Texts*, p.768  
T. Kimura : *His Collected Works*, v.5, pp. 83ff.

5 Kern : *Manual of Indian Buddhism*, pp.63-64. Referred by H. Nakamura in his *Selected Works*, v.11, p.524, n.95

6 S. Mochizuki : *Mochizuki Bukkyo Daijiten*, v.5, pp.44387.

7 S. Mochizuki : *op. cit.* pp.4438-40

the basis of meter, and after the 3rd-4th centuries A.D. by R. Higata.<sup>8</sup>

As is well-known, the past 7 *buddhas* evolved from the stories of the *Jātaka*, that were originally used by the Buddha himself out of the then popular stock of stories to edify the public.<sup>9</sup> Some *Jātaka* stories then found their expression in the sculptures at Bharhut and Sāñcī. The superhuman personality of the Buddha is said to have been thus sought in his *karma* that caused him to take birth in these persons in the past, which gave an explanation to the effect that the law established by such a superhuman being is universal and eternal.<sup>10</sup>

The past 7 *buddhas* and 24 *buddhas*, etc. came into being centering around the Buddha himself, for the concept of the past *buddhas* developed as the past birth stories of the Buddha himself. Here is therefore the *raison d'être* for the rise of the 24 *buddhas* on the side of the Buddhists.

In the Jaina school, many *tīrthaṅkara* images suddenly emerge upon entering the Christian era, which seems to have happened in connection with the frictions occurred between the Jainas and the Vaisnavas involving Mathurā. Also the 24 *tīrthaṅkaras* make their sudden appearance in the canonical literature at the final canonical stage, endowed with the function of turning the Jaina dharma eternally, wherein no definite reason exists to have 24 as their number. Then, the Jainas must have adopted the number of *tīrthaṅkaras* from the Buddhist side. We would like to develop these topics in this paper, so that we can justify the said position that the 24 *tīrthaṅkaras* of the Jainas came into existence later than the 24 *buddhas*.

The names of the 24 *tīrthaṅkaras* who were born in Bharata in Jambūdvīpa in this present *avasarpinī* are listed as follows in *Nandīsūtra* 20-21, *Avas̥yaka* II, *Bhagavāṅsūtra* XX.8, *Samavāyāṅga* 248 and *Kalpasūtra*, etc., which all belong to the 5th century A.D.<sup>11</sup>:  
1) *Rsabha* (or *Adinātha*), 2) *Ajita*, 3) *Sambhava*, 4) *Abhinandana*, 5) *Sunati*, 6) *Padmaprabha* (or *Suprabha*), 7) *Supārśva*, 8) *Candra-*

8. E. Maeda : *Ibid.*, pp.766-7, 774

9. H. Ui : *Ibid.*, v.4, pp. 206ff, E. Maeda : *Ibid.*, p.384

10. H. Ui : *op.cit.*

11. S. Ohira, : *A Study of the Bhagavāṅsūtra — A Chronological Analysis*, Ch.I, "Canonical Stages" (Unpublished)

prabha (or Śaśi), 9) Suvidhi (or Puṣpadanta), 10) Śītala, 11) Śreyāṁsa, 12) Vāsupūjya, 13) Vimala, 14) Ananta, 15) Dharma, 16) Śānti, 17) Kunthu, 18) Ara, 19) Malli, 20) Munisuvrata, 21) Nami, 22) Ariṣṭanemi (or Nemi), 23) Pārśva, and 24) Mahāvīra.

Now, let us see how the *tirthaṅkara* images make their appearance in the canonical period in the archaeological sources. The earliest *tirthaṅkara* image belonging to the Maurya age is discovered from Lohanipur (Patna).<sup>12</sup> Also a *tirthaṅkara* image datable after the 1st century B.C. is found from the same place.<sup>13</sup> As is well-known, the Hāthīgumphā inscription touches upon "Kalīṅga jīna" of Khāravela.<sup>14</sup> A bronze image of Pārśva now preserved at the Prince of Wales Museum at Bombay is said datable earlier than 100 B.C. by one scholar, but at the 2nd century A.D. by the other.<sup>15</sup>

It is suspected that a Jain temple was existent in the middle of the 2nd century B.C. at Mathurā.<sup>16</sup> And *tirthaṅkara* images count most numerous among the Jaina sculptures found at Mathurā.<sup>17</sup> Mathurā inscriptions usually read that so and so donates an *arhat*'s image without indicating the *arhat*'s name. Only some of the names of *tirthaṅkaras* are known to us, either because their names are inscribed on the images, or because from certain peculiarities ascribed to some *tirthaṅkaras*. The latter is found in the case of Ṛsabha whose locks of hair fall on his shoulders, and in the case of Pārśva who has a canopy of snake-hoods on his head.<sup>18</sup> The following is the information about the *tirthaṅkara* images whose names are identified. Pārśva is the first *tirthaṅkara* identifiable among the images of *jinas* engraved on the *Ayāga-patas*, which belong to the period earlier than King Kanīṣka.<sup>19</sup> *Tirthaṅkara* images are found most numerous during the period between King Kanīṣka and King Vāsudeva at Mathurā, among which identified at least are the following 7 *tirthaṅkaras*, i.e., Ṛsabha, Sambhava, Śāntinātha, Munisuvrata, Ariṣṭanemi, Pārśva and Mahāvīra.<sup>20</sup> A class of the

12. A. Ghosh, ed.: *Jaina Art and Architecture*, v.1, pp.26, 71

13. A. Ghosh, ed.: *Ibid.*, p.71

14. A. Ghosh, ed.: *Ibid.*, p.74

15. A. Ghosh, ed.: *Ibid.*, pp. 87-88

16. A. Ghosh, ed.: *Ibid.*, p.51

17. A. Ghosh, ed.: *Ibid.*, p.37

18. A. Ghosh, ed.: *Ibid.*, p.65

19. A. Ghosh, ed.: *Ibid.*, p.65

20. A. Ghosh, ed.: *Ibid.*, p. 66, n.1

*tīrthaṅkara* image identified with Ariṣṭanemi who is flanked by Balarāma and Vāsudeva makes its appearance at the Kuṣāṇa and post-Kuṣāṇa period.<sup>21</sup>

As to the *tīrthaṅkara* images belonging to the Gupta age, Mathurā owns a group sculpture of 5 *tīrthaṅkaras*, i.e. Rṣabha, Śāntinātha, Ariṣṭanemi, Pārśva and Mahāvīra, that is called "pañcendra" in the Kaḥaum inscription of the later days. Beside this, individual images of Rṣabha, Ariṣṭanemi and Pārśva are discovered from Mathurā.<sup>22</sup> In East India, an image of Ariṣṭanemi is discovered from Vaibharagiri,<sup>23</sup> images of Padmaprabhā, Pārśva and Mahāvīra are found from Sonbhandār cave,<sup>24</sup> and images of Rṣabha and Candraprabha are found at Čausā.<sup>25</sup> In Central India, an inscription of the Gupta year 106 referring to the making of a figure of Pārśva is located in one of the Udaigiri caves near Vidiśā.<sup>26</sup> Images of Rṣabha, Pārśva and Mahāvīra are unearthed from Sira Pahārī.<sup>27</sup> A *dhōṭī* clad image of Rṣabha and an image of Jīvantasvāmī are discovered from West India.<sup>28</sup>

The above data are collected from the *Jaina Art and Architecture*, v.1, which is at hand, with a view to finding when *tīrthaṅkara* images began to appear, and to what extent the names of *tīrthaṅkaras* were known in the archaeological sources in the *Āgamic* period, that is 6/5th century B.C. - 5th century A.D.<sup>29</sup> We can generalize the following facts from the above data :

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21. A. Ghosh, ed.: *Ibid.*, pp. 65-66
  22. A. Ghosh, ed.: *Ibid.*, pp.108-113
  23. A. Ghosh, ed.: *Ibid.*, p.122
  24. A. Ghosh, ed.: *Ibid.*, p.123
  25. A. Ghosh, ed.: *Ibid.*, p.125
  26. A. Ghosh, ed.: *Ibid.*, p.128
  27. A. Ghosh, ed.: *Ibid.*, p.130

It is said that the image of Rṣabha at Sira Pahārī is accompanied by the *tāñchana* of a bull and that of Mahāvīra there by the *tāñchana* of a lion.

28. A. Ghosh, ed.: *Ibid.*, p.134  
U.P.Shah, : "A Unique Jaina Image of *Jīvantasvāmī*" and "An Old Jaina Image from *Kheḍ-brahmā* (North Gujarat)"
29. Although the data offered here are not exhaustive, it is hoped to be sufficient for the present purpose. Prof. Bruhn notices that the Jaina image traditions show certain peculiar formulae as follows: Rṣabha-Pārśva-Others in North India (up to c.a. 1000 A.D.); Pārśva-Bāhubali-Others in Early Deccan (post-canonical); Pārśva-Others in Southern India (post-canonical). K. Bruhn : "The Identification of Jina Images" in *Berliner Indologische Studien*, Band 1, 1985, pp. 152-53



- 1) The earliest *tīrthaṅkara* image belongs to the Maurya period.
- 2) Pārśva's image is the earliest one among the *tīrthaṅkara* images who are identified.
- 3) The images identified in the Kuṣāṇa age are Rṣabha, Sambhava, Śāntinātha, Munisuvrata, Ariṣṭanemi, Pārśva and Mahāvīra.
- 4) The images identified in the Gupta age are Padmaprabha and Candraprabha, in addition to those enumerated in 3.
- 5) A group of *tīrthaṅkaras* called *pañcendra* appears in the Gupta age.
- 6) Rṣabha, Ariṣṭanemi, Pārśva and Mahāvīra are the most popular objects of worship elsewhere in the canonical age.

Let us see, then, in what way *tīrthaṅkaras* are recorded in the *Āgama*. *Nandīśūtra* 20-21, *Avasyaka* II and *Bhagavatsūtra* XX.8 mechanically enumerate the names of the 24 *tīrthaṅkaras*. *Samavāyāṅga* 248 lists their names, then their stereotyped biographical particulars are itemized in its 249ff. The biographical accounts of Rṣabha, Ariṣṭanemi, Pārśva and Mahāvīra are taken up in the *Kalpāsūtra*, which are treated in the dry and stereotyped manner excluding the case of Mahāvīra, and brief descriptions are offered as to the rest of *tīrthaṅkaras* again in a stereotyped way. Needless to say, Mahāvīra's biographical account appears since the earliest canonical age. Pārśva's biography is not taken up in the canon except in the *Kalpāsūtra*. Rṣabha is taken up in *Jambūdvīpaprājñapti* II. Ariṣṭanemi appears as a secondary hero in *Uttarādhyayana* XXII, and he often comes in the stage as the preceptor of Kṛṣṇa, for instance, in *Antakṛddasā* III. As to Śāntinātha, Sambhava, Padmaprabha and Candraprabha, they never appear in a significant way in the canon. Munisuvrata is touched upon in relation to the heroes of stories narrated in *Bhagavatsūtra* XVI. 5.575 and XVIII. 2.616, for instance. Mallī is a female *tīrthaṅkara* who is taken up rather in a prominent way in *Jñātādharma-kathā* VIII. All these texts belong to the 4-5th canonical stages, that is, the 4-5th centuries A.D.<sup>30</sup>

It is thus confirmed that Rṣabha, Ariṣṭanemi, Pārśva and Mahāvīra are the important and popular *tīrthaṅkaras* in the canonical texts as well as in the idol worship. The rest of the *tīrthaṅkaras* carved in the form of images are practically neglected in the canon. Now, let us try to explain why it happened so, and how these

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30. S. Ohira : *Ibid.*, Ch.I, "Canonical Stages"

numerous *tirthaṅkaras* came to appear in the Jaina sect around that time on the basis of the above data.

It is a universal phenomenon that a certain form of worship arises after the demise of the founder of a religious school, and it is, as a matter of fact, natural that the Jainas started to make Mahāvīra's images as the objects of worship in due course. And as long as the object of worship was Mahāvīra himself, there was no need of recording his name on the image. It was sufficient to mention that so and so donated an *arhat's* image, which was understood as of Mahāvīra. Majority of the old images of *tirthaṅkaras* not identified with any specific *tirthaṅkaras* must therefore mean Mahāvīra's images. One may, however, argue that all the images of the 24 *tirthaṅkaras* were already existent in the Kuṣāna age, and the numerous unidentified *tirthaṅkara* images must be those of some specific *tirthaṅkaras*. But this is not likely, because *tirthaṅkara* images that are produced in the naked form, by symbolizing the idealism of *ahimsā*, are undistinguishable one from the other without the presence of their attendants and specific marks called *lāñchanas*. *Lāñchanas* which are unknown to the canon emerge only in the post-canonical age. Then, the images of the 24 *tirthaṅkaras* must have been built in the post-canonical age.

Mahāvīra received the basic doctrines of Pārśva and gave them a modern outlook in the current thoughts and language of the days. Therefore, many of Pārśva's followers must have been converted to Mahāvīra's camp, who then became the promoters of Jainism. As the canonical texts often touch upon the cases of converts from the Pārśvan school, for instance, *Bhagavatisūtra* II. 55.106-11 and V. 9.255, the Jaina school went on absorbing Pārśva's followers in the course of time. And it may not be wrong to assume that the Pārśvan school was practically absorbed by the Jaina school by the end of the canonical age, when the Jainas established the lineage of the 24 *tirthaṅkaras* with Pārśva as the 23rd in their church history.<sup>31</sup> Having this as their historical background, it may not be surprising if the converts from the Pārśvan school and their descendants began to carve Pārśva's images about the time when the idol worship of Mahāvīra became prevalent. Here they must have tried to distinguish Pārśva's image from Mahāvīra's by adorning Pārśva with a canopy of snake-hoods. We can thus identify Pārśva alone among

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31. According to Pt. Malvania, however, there still exists a caste called Sarāka in West Bengal, that is suspected to belong to the Pārśvan School.

the other *tirthankara* images on the *Ayāga-paṭa*, and the unidentified images must be Mahāvīra's ones. Pārśva's biography offered in the *Kalpasūtra* does not attract us as an individual human being, because his personality as an individual person fell into oblivion already in the remote past as so suggested by the fact that he is associated with the popular snake worship.<sup>32</sup>

Excluding Mahāvīra and Pārśva, the *tirthankaras* who are the popular objects of idol worship and who are paid due attention in the canonical texts are Rṣabha and Ariṣṭanemi. Rṣabha or Adinatha appears in *Jambūdvīpaprajñapti* II, and his son Bharata in its Chapter III. Ariṣṭanemi appears in the canon as the preceptor of Kṛṣṇa. Here we should note the fact that Rṣabha-Bharata and Ariṣṭanemi-Kṛṣṇa are both involved with the Vaiṣṇavas.

Historically speaking, the Jainas seem to have advanced the roads opened by the Buddhists, and they became active centering around the then cosmopolitan city, Mathurā, since around the 2nd century B.C. And in the Kuṣāṇa period, during the reigns of King Kanīṣka and King Vāsudeva, the Jainas seem to have enjoyed more power and prosperity at Mathurā than the Buddhists did, as evinced by the numerous finds unearthed therein.<sup>33</sup> Upon entering the Gupta age, however, the number of the Jaina inscriptions and archaeological remains suddenly decreases, and the number of those in South India centering around Mysore increases. There are hardly any Jaina remains in South India since the beginning of this Christian era (there are, of course, in the pre-Christian era),<sup>34</sup> but they begin to appear all of a sudden upon entering the Gupta age, and their number continues to grow in due course. And since then, South India and West India have become the two centers of the Jainas.

32. Pārśva was worshipped elsewhere in India in the post-canonical age, as Prof. Bruhn notices in f.n.29. It is true even today. According to Pt. Malvania, people worship him for the power of his Yakṣa and Yakṣiṇī for answering prayers.

33. Out of 159 Mathura inscriptions of this period listed in Lüders' *List of Brahmi Inscriptions*, 87 belong to the Jainas, 55 to the Buddhists and 17 to non-sectarian, from which it is assumed that the Jainas then had more dominant power than the Buddhists. See Gai, G.S.: "Mathurā Jaina Inscriptions of the Kuṣāṇa Period" in *Aspects of Jaina Art and Architecture*.

34. S. Ohira : *A Study of the Tattvārthasūtra with Bhāṣya*, pp.116-17

The strange phenomenon of these archaeological evidences seems to be suggesting that some frictions must have occurred between the Jainas (along with the Buddhists) and the Vaiṣṇavas during the Kuṣāna and Gupta periods under the Vaiṣṇava renaissance movement of Sanskrit culture at Mathurā, the birth place of Kṛṣṇa, and this opened a way to the mass exodus of the Jainas from Mathurā to the South and the West, which later caused the Great Schism of the Jainas into the Śvetāmbaras and Digambaras.<sup>35</sup> And the creation of *tirthaṅkara* images must have probably happened in connection with the fight for winning Mathurā, which the Vaiṣṇavas must have been eager to take back from the Jainas (and the Buddhists).

The following is a supposition that explains the situation along this line. As aforementioned, the Jainas were worshipping the images of Mahāvīra and Pārśva by the early Kuṣāna period. The Vaiṣṇavas tactfully placed Buddha under the supremacy of Viṣṇu by way of receiving Buddha as one of Viṣṇu's *avatāras*. It might be likewise possible that the Jainas, sensing the danger of their attack, tried to safeguard themselves by placing Kṛṣṇa under the power of Ariṣṭanemi whose chronological position must be assumed to be earlier than that of Pārśva. *tirthaṅkara* Ariṣṭanemi might have been created in such a way. However, since Kṛṣṇa is no more than an *avatāra* of Viṣṇu, the Jainas have to have their Adinātha who stands equal to Viṣṇu's position in order to cope with their *avatāra* theory. And the Jainas might have probably tried to absorb the line of Rṣabha-Bharata from the Vaiṣṇava source.<sup>36</sup> And since the fight urged the Jainas to establish evidences that Rṣabha and Ariṣṭanemi had existed ever since the beginning of their church chronology, the Jainas probably had to produce their images at once. It could be the reason why their numerous images emerged suddenly during the period of King Kaṇiṣka through Vāsudeva. As aforementioned, a class of *tirthaṅkara* identified with Ariṣṭanemi flanked by Balarāma and Vāsudeva Kṛṣṇa appears in the Kuṣāna and post-

35. For the details, refer to S. Ohira : *Ibid.* Section IV, Part I

36. Then later, the *Bhāgavata Purāṇa*, which is assignable to the 10th century A.D. (M. Winternitz: *A History of Indian Literature*, v.1, p.556) absorbs Rṣabha, by speaking of his wandering in the Western part of the peninsula, and connecting him with the establishment of the Jaina religion in those parts. (J. Dowson: *A Classical Dictionary of Hindu Mythology and Religion, Geography, History and Literature*, p.268)

Kuṣāṇa periods. And Sonbhandār cave at Rājgir came to be requisitioned by the Vaiṣṇavas in later days.<sup>37</sup>

When Rṣabha was established as Adinātha and Arṣtanemi was placed in the position chronologically earlier than Pārśva, it was natural that some other *tirthaṅkaras* had to be created in between. Śāntinātha, Munisuvrata, Padmaprabha and Candraprabha came to be created in this background possibly hinted at by the Vaiṣṇavas' stories or from the common stock of legends and stories in India.<sup>38</sup> These *tirthaṅkaras* must have been thus created in order to fill up the temporal space between Adinātha and Arṣtanemi-Pārśva-Mahāvira in the capacity of minor characters, so to speak. This must be the reason why the canonical texts do not attach much importance to them and offer stereotyped descriptions of them. Among them, Śāntinātha is included in the *pañcendra*, therefore he must have played a certain important role in this historical context. *Bhagavatsūtra* XX.8 lists Suprabha in the place of Padmaprabha and Śaśi in the place of Candraprabha, which explains that Padmaprabha and Candraprabha became popular enough by this time under the names Suprabha and Śaśi.

This is still a hypothetical explanation, no doubt, but even then, it can throw a new light upon the problem under consideration. If so, it was the historical reality involving Mathurā that produced many Jaina *tirthaṅkaras* all at once. As a result, their images (of course, excluding the case of Mahāvira) were created first, after which their stories came to be composed in the canon. The list of the 24 *tirthaṅkaras* must have been then finalized upon entering the final canonical stage, along with the completion of the Jaina church chronology and organization. It is thus evident that many Jaina *tirthaṅkaras* came to be established in the totally different background from the case of the Buddhists.

Then, what is the context in which the 24 *tirthaṅkaras* make their appearance? The answer is best found in *Bhagavatsūtra* XX.8 which deals with the following topics. (1) The time cycle consisting of *avasarpinī* and *utsarpinī* dominates over 5 Bharatas and 5 Airāvatas in the human regions (i.e. Jambūdvīpa, Dhātākikhaṇḍa and Puṣkarārdha) alone. (2) The first and the last *tirthaṅkaras* preach 4 *yāmas* in Mahāvīdehas, but they preach 5 *uratas* accompanied by

37. A. Ghosh, ed.: *Ibid.*, p.117

38. For example, Śānti, Kunthu, Ara and Nami are listed as the names of kings in *Uttarādhyayana* XVIII

*pratīkramaṇa* in Bharatas and Airāvatas in the human regions. The rest of the 22 *tīrthaṅkaras* preach 4 *yāmas* in all these karm-abhūmis. (3) A list of the 24 *tīrthaṅkaras* who appear in Bharata in Jambūdvīpa in this present *avasarpinī*. (4) The 24 *tīrthaṅkaras* teach the 12 *Aṅgas*. However, the *Dr̥ṣṭivāda* does not exist in the 23 interims. The 11 *Aṅgas* exist in the first and the last 8 interims, but not in the 7 interims in the middle. (5) Duration of the *Pūrva* of each *tīrthaṅkara*. (6) Duration of the *tīrtha* of each *tīrthaṅkara*.

The topic of the 24 *tīrthaṅkaras* is treated here, involving the problem of *tīrthaṅkaras*' roles in teaching the Jaina *dharma* in the context of Jaina world and the time cycle. This topic thus arose at the end of the canonical period, when the Jainas were attempting to establish the Jaina church chronology by clarifying the roles of *tīrthaṅkara*, after completing the Jaina doctrinal system and the structure of Jaina universe. In other words, the problem of the 24 *tīrthaṅkaras* arose in order to establish the idea that the *dharma-cakra* of the Jainas is eternal, for it is constantly turned by these 24 *tīrthaṅkaras*, who are schemed to be born in the human regions periodically at certain periods of *kāla-cakra*. The factor of *kāla-cakra* is not at all taken into consideration in the *Prajñāpanā*, while taking up *jīvas*' transmigration in the cosmographical outline.<sup>39</sup> The problem of *kāla-cakra* thus came to be taken up after entering the final canonical stage. Let us now examine the background of this problem rather closely.

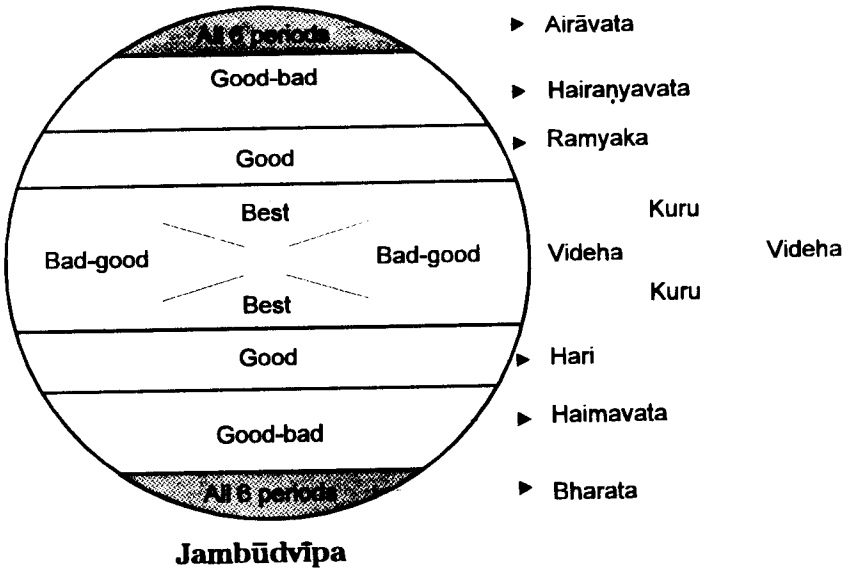
According to the world view of Brahmanism, the world repeats its creation and destruction, and the duration of its maintenance period is divided into 4 *yugas* or *kalpas* consisting of unequal length of time, which dominate over the region of Bharata.<sup>40</sup>

The Jainas maintain that *ananta jīvas* and *ananta karma* matter are united since times eternal, therefore they cannot bring the Brahmanical idea of creation and destruction of the world into the Jaina system of thought. Here devised is *Kāla-cakra* consisting of two half cycles of *avasarpinī* and *utsarpinī*, by which the Jainas explain that as long as this *kāla-cakra* turns, good period and bad period take their turn without creating and destroying the world. Each half cycle is divided into 6 periods of unequal length of time,

39. The date of the *Prajñāpanā* thus falls in the later canonical stage, but comes prior to the *Jambūdvīpaprajñapti*.

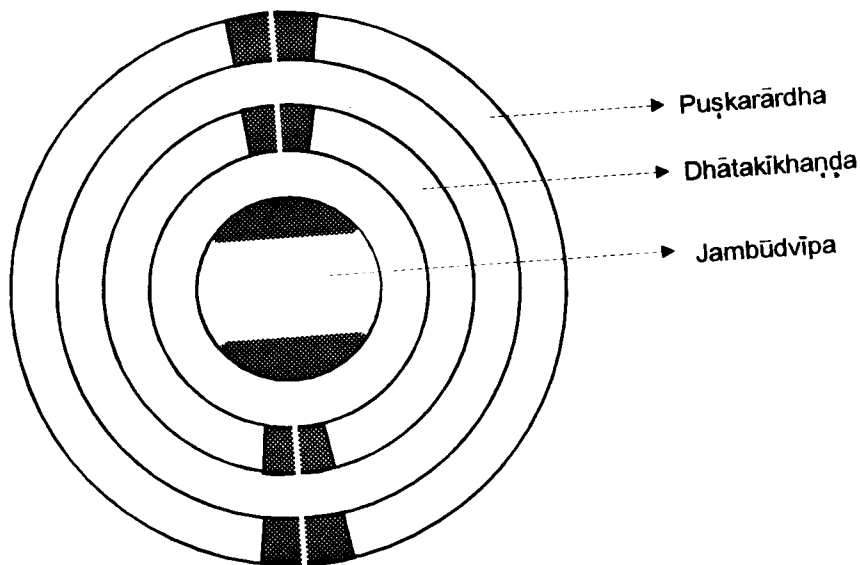
40. Kane: *History of Dharmasāstra*, V-1, p.687, n.1081a

for good and bad periods can be combined into 6 ways. *Avasarpini* consists of the best period, good period, good-bad period, bad-good period, bad period and the worst period, and *utsarpini* takes its reverse order. This *kāla-cakra* turns over 5 Bharatas and 5 Airāvatas in the human regions, and the rest of the districts in the human regions are eternally under the fixed modes of time. Let us see it in the figure pertaining to Jambūdvīpa.



The four periods of *yuga* or *kalpa* dominate over Bharata region alone in the world of Brahmanism, but the Jainas turned the *kāla-cakra* over Airāvata also in order to keep a balance over the geographical structure. Furthermore, the same phenomenon is said to occur in two Bharatas and two Airāvatas each in Dhātakikhaṇḍa and Puṣkarārdha as shown in the following figure.

The 24 *tirthankaras* (along with the 12 *cakravartis* and other great personages) are to be born in these 5 Bharatas and 5 Airāvatas at good-bad period and bad-good period in each half time cycle, and preach the law of the Jainas in their own districts. Why 5 *vratas*



### Human regions

are taught by the first and the last *tīrthaṅkaras*, and why 4 *yīmas* are taught by the *tīrthaṅkaras* in the middle are explained by Gautama to keśī in *Uttarādhyāyana* XXIII.<sup>41</sup> Beside the names of the 24 *tīrthaṅkaras* born in Bharata in Jambūdvīpa in the present *avasarpīnī*, the names of the 24 *tīrthaṅkaras* born in Airāvata in Jambūdvīpa in the present *avasarpīnī*, and those to be born in Bharata in Jambūdvīpa in the immediate future *utsarpīnī* are listed in *Samavāyāṅga* 264 and 267, which are likely the post-canonical interpolations.<sup>42</sup> The 240 *tīrthaṅkaras* (24 × 10) are thus to be born in the human regions in each half cycle, therefore the Jainas assume that numerous *tīrthaṅkaras* are to be born in the human regions in the eternal course of time. The Buddhists also approve

41. This explains that the *Uttarādhyāyana* XXIII is fully acquainted with the content expressed by the *Bhagavāṅsūtra* XX.8. The late date of the composition of the *Uttarādhyāyana* XXIII is also evident from the fact that *jñāna-darśana-cāritra* are maintained by Gautama as constituting the fundamental cause of liberation in answering to the important problem of robe wearing and non-robe wearing practice of monks in both schools. This concept that *jñāna-darśana-cāritra* constitute the pathway for liberation occurs at the final canonical stage, i.e. the 5th century A.D.

42. Shah, U.P.: *Studies in Jaina Art*, pp.73-74



that numerous *buddhas* appear at the same time in numerous worlds to preach their law in their assigned areas.<sup>43</sup>

The 24 *tīrthaṅkaras* of the Jainas thus emerge as a part of the schematized picture of the world and the time cycle of the Jainas. The 24 *tīrthaṅkaras* who include Mahāvīra himself as the 24th constitute a group of *tīrthaṅkaras* who were born in Bharata in Jambūdvīpa in the present *avasarpinī*. This group of the 24 *tīrthaṅkaras* has nothing to do with the other 9 groups of the 24 *tīrthaṅkaras* who were born in the other districts in the human regions in this present *avasarpinī*. Mahāvīra is therefore a part of this mechanism, and has nothing to do with the other numerous *tīrthaṅkaras* appearing in the eternal course of time. In other words, a group of the 24 *tīrthaṅkaras* is nothing but a mechanical unit in playing the functional role of *tīrthaṅkaras* in the mechanism of time and place in the Jaina universe, that is planned to explain the eternity of *dharma-cakra* of the Jainas.

Such being the case, there is no particular reason for the Jainas to fix the number of *tīrthaṅkaras* to be 24. 24 is not particularly a favourite number of the Jainas. The 24 *daṇḍakas* constitute the classes of *jīvas*, which however are not likely associated with the number of *tīrthaṅkaras*. The number constituting a mechanical unit as such can be all right if it were 5 or 50, for instance. However, there are at least 9 *tīrthaṅkara* images whose names are known in the canonical period. And there are some other *tīrthaṅkaras* whose names are known in the canonical texts as aforementioned. The number of *tīrthaṅkaras* must be therefore 9 + X.

In front of the Jaina authorities in the 5th century A.D., there was an authoritative ready-made model of the past *buddhas* consisting of 7, 24, 27, 32 and 35. Among them, 24 is first fitting number for this formula "9 + X". So probably the then Jaina authorities chose 24 as the number for a group of *tīrthaṅkaras*. The then historical element must have therefore played an important role for the Jainas in adopting this number 24, for there is no other essential

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43. For instance, the Sautrāntikas, see *Abhidharmakośa: Loka* 5.3.3, and Ui, H.: *Ibid.*, v.4, p.222. Also see S. Mochizuki: *Ibid.* v.5, pp.4438-39

ground or *raison d'être* for the Jainas in deciding the number of their *tirthaṅkaras* to be 24, as we have lengthily discussed above. In the medieval Jaina sculptures, there arise the 72 *tirthaṅkaras* (24 × 3, i.e. past, present and future), 170 or 172 *tirthaṅkaras* and 1,000 *tirthaṅkaras* beside the 24 *tirthaṅkaras*.<sup>44</sup>

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44. A. Ghosh, ed., *Ibid.*, v.3, p.485

## DANACHINTAMANI ATTIMOBBE - AN APPRAISAL

Vasantha Kumari

Though, during the Western Chalukyan period, Jainism ceased to continue as the professed religion of the rulers, as it was under the Gangas, Rastrakutas and the Hoysalas, it was still outgoing as a conquering faith attracting many followers. Jainism attained strength and grew stronger, on account of the unstinted support provided by the noble Jaina families, and, specially, the patronage of the rulers who were favourably disposed towards Jainism. A number of epigraphical records attest and illustrate the progressive ascendancy that Jainism had attained in the Chalukyan territory.

The Lakkundi inscription illustrates the achievements of two, martial, Jaina families, their contributions to the rise of the Chalukyas to power, and Jaina cultural ascendancy.<sup>1</sup> It also contains full details of the accomplishments of Attimobbe, a highly esteemed and distinguished personality in the Jaina history of medieval Karnataka. The discovery of the Lakkundi record was made by Dr. T.N. Srikantaiah, who in 1945, brought to light, by his own efforts, two records lying inside the complex of Attimobbe's basadi at Lakkundi.<sup>2</sup> The contents of these records are more or less the same. However, the original record has been largely effaced and broken into pieces; it is dated 1007 A.D.<sup>3</sup> Another record of the original also supplies additional information throwing light on the destruction and fatalities which the Brahma Jinalaya, the splendid basadi, built by Attimobbe at Lakkundi, suffered during the subsequent years. It is believed that this inscription was recomposed after two centuries.<sup>4</sup> The record is bilingual, elaborate and contains 88 stanzas, composed in beautiful Kanda and Vritta styles.<sup>5</sup> The later dated inscription was composed by one Bahubali, who was proficient in the Kannada and Sanskrit languages; according to this record, he was the son of Siripala, who caused the Attimobbe basadi to be reno-

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1. SII, Vol. XI, No. 52.

2. Ti. Nam. Srikantaiah (Ed.) *Samalokana*, pp. 150. 204.

3. SII, Vol. XI, No. 53.

4. *Ibid.*, 52

5. *Ibid.*

vated, approximately in the 12th century A.D.<sup>6</sup> The composer of the earlier dated inscription is believed to have been the classical Kannada poet Ranna, the author of *Ajitanatha Purana*. It is important to note that the contents of this inscription corroborate, by and large, the contents of the *Ajitanatha Purana*.<sup>7</sup> It is well-known that Ranna wrote his work at the suggestion of Attimobbe. The poet also enjoyed the patronage of the Chalukyan rulers, Taila II and Irvabedanga Satyasraya.<sup>8</sup>

In the constellation of brilliant, Jaina martial families in the Chalukyan kingdom of the 10th century A.D., two names, namely, Mallappa and Dhallappa, appear prominently; they were, apparently, the central figures in the Chalukyan polity. They and their forefathers seemed to have given their support to the Chalukyan rulers Taila II and Irvabedanga Satyasraya Ahavamalla in their combats against the opponents during the early years. Mallappa and Dhallappa served Taila II and his successor Irvabedanga Satyasraya Ahavamalla under them in various capacities, as ministers and generals, during the subsequent years, after the Chalukyas came to power. They were also the chief promoters of Jainism during this century, and it is important to note that Attimobbe was a link between these two Jaina martial families.

#### Profile of Mallapa, Father of Attimobbe:

In a feudalistic system of administration, like that of the Western Chalukyas, there was always ample scope for an able person to build up his political fortunes. Only persons having excellent military prowess, loyalty, and intelligence were appointed as administrators of fiefs and as state officers. Mallapa, father of Attimobbe, appears to have built up his fortunes by the dint of his own merits under Taila II.<sup>9</sup> From Ranna's account, it also appears that Mallapa belonged to the 'Vajivamsa' of Kaundinya Gotra.<sup>10</sup> Reference to the

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6. *Ibid.*

7. Dr. Hampa Nagarajaiah (Ed.): *Santipurana* (Introd); *Ajitapurana, Tilakam*, (Ed.): Devirappa, D. Javaregowda Ch: 1, St. 38.

8. *Karnataka Kavi Charitre*, Vol. I.

9. Dr. M. S. Nagaraja Rao (Ed.): Seminar Papers, *The Chalukyas of Kalyana*, Article- The feudal element in the Western Chalukyan Polity. The Mythic Society, 1983.

10. *Ajitapurana Tilakam*, Ch. 1-28.

Vajivamsa also appears in the Laundi inscription. The Vajivamsa was, possibly, a reputed Jaina, martial family; this may be deduced from the fact that the term literally conveys the meanings 'horse', 'fighter', 'courage', thereby implying that it was a Ksatriya family.<sup>11</sup> The Chalukyan records refer to the noble families who hailed from Vajikula and belonged to varied gotras of non-Jaina and Jaina origin. In the present context, it is hard to trace, more precisely, the origin and development of this Vajivamsa. However, it is important to note that the renowned Hulla, a gifted Minister of the Hoysala kings, Narasimha-I and Ballala-II also hailed from Vajivamsa.<sup>12</sup>

The Chalukyas of Kalyana, the feudatory chieftain of the Rastrakutas, came to the forefront in 973 A.D., after getting rid of the Rastrakuta suzerainty.<sup>13</sup> During a crucial stage of this political transformation, many loyal officials and generals stood in support of the Chalukyas. One such general was the grandfather of Mallapa, namely Pampaiah, and he appears to have rebelled against the Rastrakutas in support of Taila II. This is illustrated in the Ron inscription of Dharwad district, dated 943 A.D.<sup>14</sup> This inscription refers to one Pampaiah of Vajivamsa and Kaundinya gotra. He is stated to have rebelled against an official of the Rastrakuta king Krishna III, but died a heroic death in the battle.<sup>15</sup> The Pampaiah referred to in the Ron inscription is believed to have been the grandfather of Mallapa, who also belonged to the Vajivamsa and Kaundinya gotra, as mentioned by Ranna. Chronologically, this seems quite probable. Pampaiah lived during those days when Taila II was consolidating his strength against the Rastrakutas.<sup>16</sup> Another undated inscription, belonging to the period of Rastrakuta king, Krishna III, and discovered in Ranebennur Taluk in the Dharwad District, also refers to one Pampaiah who was administering Gotti-gali. He must have been the same person referred to above.<sup>17</sup>

Some information about Nagaiah, the son of Mallapa, is recorded

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11. *Kittle's Dictionary*.

12. E. C, Vol. II, Nos. 71, 481.

13. R. R. Diwakar (Ed.): *The Karnataka through the Ages*, pp. 266 off.

14. SII, Vol. XI, No. 36.

15. *Ibid*.

16. B. K. Gopal, *The Western Chalukyan* (Unpublished Thesis). p. 43.

17. SII, Col. XVIII, No. 32.

by Ranna in the *Ajitapurana*, and by Ponna in the *Santipurana*. Ponna and Ranna, the classical Jaina poets of the 10th century A.D., enjoyed the munificence of Mallapa and his brother Ponnaiaiah, and of Attimobbe respectively.<sup>18</sup> Accordingly, Nagaiah was a notable among the Jaina community in the whole region of Kemmenadu, a province which then covered the present borders of Andhra and Karnataka states. He was born at Punganuru, an important centre of Kemmenadu; from the description of the poets, it appears that Punganuru was a renowned centre which was rich in natural splendour, and was the most opulent in the whole of Kemmenadu. Incidentally, the poet Ponna has also revealed that Nagaiah was incharge of the defence of Kemmenadu. However, he fails to reveal the exact position of Nagaiah.<sup>19</sup>

Two sons of Nagaiah, Mallapa and his younger brother Pampaiah, appear to have built up their bright military career entering directly into the service of Taila II. The poet Ponna extols the unusual military prowess of Mallapa and his brother Pampaiah. He states that they were the embodiments of high spiritual and moral values of life. It is also interesting to note that Mallapa, specially, is compared with the puranic and epic personalities like Karna, Dadhichi, Sibi, Vrisena, Dharmaraya, Bhabruvahana and others<sup>20</sup> for his valour, truthfulness, politeness and loyalty. Pampaiah, who was also a general under Taila II, died a heroic death in a battle on the bank of the river Kaveri.<sup>21</sup> In this battle, Taila II resisted the forces of Govindarasa, a brother of Ganga Marasimha, a claimant of his brother's throne. In this succession battle to the Ganga throne, many parties were involved; Taila II, who was strengthening his position, appears to have opposed the Gangas. Ponnaiaiah, the brother of Mallapa, an officer under Taila II, ment Govindarasa in the battle and bravely defended the Chalukyan forces crying 'Long Live King Tailapa', and lost his life after a brave fight.<sup>22</sup>

When Taila II proclaimed his independence, the honorific title,

18. *Ajitapurana Tilakam*, Ch. I, Sts. 1 to 38; *Santipurana*, Ch. I, Sts: 37-39.

19. *Santipurana*, Ch. I, Sts: 43-44

20. *Ibid.*, Sts: 47-49. Pandit Nagarajaiah, Ed. *Ajitapurana, Tilakam*, Ch. I, St: 8.

21. B. K. Gopal, *op. cit.*, pp 49-50

22. *Ibid.*

Dandanayaka, i.e., the Commander of the Chalukyan forces was bestowed on Mallapa.

Mallapa appears to have led the Chalukyan army in many more wars, leading to the expansion of their influence as far as the River Narmada, in the South-West and Godavari in the South-East.

Mallapa fought against Kumara Lodhara Samara. It is believed that these kumaras were the Ankakaras or Lenkas, who were a reserve of body-guards, kept by the Nolambas; the Kumaras formed a main force of the Nolambas. P.B. Desai, on the other hand, interprets the term 'Kumara Lodhara Samara' as "Sanguinary battle" on the part of Taila II.<sup>23</sup> (Lodhara = bloody fight). Ranna eulogises Mallapa for having increased the wealth of Ahavamalla Samrajya.<sup>24</sup> From this, it may also be presumed that Mallapaiah like many Jaina martial men of Karnataka, also enriched the country by transoceanic contacts. It should be noted that, the richness of such families obviously depended on economic activities within the country and abroad.

Above all, Mallapa was an ardent Jaina in spirit and action, imbued with the high ideals of integrity and loyalty, righteousness and sympathy. He was exemplary in all fields of activity. He was well-versed in Jaina doctrines, patronised scholars like Ponna and others. He was submissive to munisamghas.<sup>25</sup> In short, he is described in the Lakkundi inscription as 'Jina Pada Pankaja Bhramara', i.e., 'bee at the lotus feet of Jina'.<sup>26</sup> Being a political genius, Mallapa was also well-versed in the art of warfare and the equestrian sciences, i.e., Aswasastra-parinita and astrology, etc. Ranna adorns him with many titles like 'Viprakuladeepa', 'Abhimanatunga', 'Ahitagajaghatasimha', 'Parahitacharya', 'Chalukyabharana'.<sup>27</sup> His great preceptor was Jinasenacharya. Dr. Hampa Nagarajaiah asserts that Jinasenacharya belonged to the Yapaniya sect.<sup>28</sup> It should be noted that the influence of Yapaniya acharyas prevailed more predominantly in northern Karnataka than in the southern part. In the 10th

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23. *Ibid.*

24. *Santipurana*, Intro.

25. *Ibid.*

26. SII. Vol. XI, No. 52, Sts: 26-27.

27. Pandit Nagarajaiah, *op. cit.*, Sts: 9-10.

28. Hampa Nagarajaiah, *Lakkundi Sasana -Kelavu Olanotagalu*. Sadhana, Vol. 22. Oct. 1993, Bangalore University.

century A.D., the region of Masavadi Nadu and Belvaladesa appears to have come more under the influence of Yapaniya acharyas. It is evident that Attimobbe, having built Brahmajinalaya at Lakkundi, made a grant of Talavritti for its maintenance, and made it over to Ashanandi acharya,<sup>29</sup> who, according to Dr. Hampa Nagarajaiah, was also a Yapaniya acharya.<sup>30</sup>

### Profile of Dhallapa

Another renowned personality in the Chalukyan polity was Dhallapa, the chief minister of Taila II. His greatness also rested on annihilating the enemies of the Chalukyas, and winning brilliant wars. From the political situation prevalent in the Chalukyan territory, it appears that Mallapa, Dhallapa, and possibly his son Nagadeva, had jointly participated in the offensive and defensive wars, sharing the pleasures and pains of victory and defeat. An inscription at Sravana Belgola highlights an event in which Dhalla suffered defeat at the hands of the Ganga ruler, Marasimha II, in a multi-sided conflict, in which each side - Rastrakutas, Gangas and the Taila II, the Chalukyan King - had participated to safeguard its own interest.

The Chalukyas who participated in the war aimed at overthrowing the Rastrakuta supremacy, and Dhallapa led the Chalukyan army. Marasimha II, the Ganga, had taken up the claim of his nephew Indra IV to the throne of the Rastrakutas. However, it is not the details of the war that should be discussed here; what is important is that the record which refers to one Dhalla, a hero in this conflict, who was a general of Taila II, and who was defeated by Marasimha II. The record states that "Marasimha displayed prowess in destroying the pride of the mighty Dhalla, who set himself in opposition to Vanajagamalla."<sup>32</sup> It should be noted that the Vanajagamalla referred to in the record was Krishna III the last in the line of the Rastrakuta rulers. Marasimha II had supported Vanajagamalla, who was also his brother-in-law.

Ranna attributes high sounding qualities to Dhallapa, the chief

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29. SII, Vol. XI, No. 52.

30. *Lakkundi Sasanada Kelavu Olanotagalu*.

31. E. C., Vol. II, No. 64; *Santipurana*, Intro.

32. E.C., Vol. II, No. 64; B. K. Gopal, *op. cit.*, p. 43.



of all the ministers of Taila II: e.g., 'Sakala Chakravartiya Sabha Samvasa Chatura', 'Sachivottama', i.e., an intelligent man in arranging the Court of Taila II, and best among the ministers.<sup>33</sup> The Lakkundi inscription also provides some details of Ajitapurana. Here Dhallapa is eulogised as Bujadanda of Ahavamalla, i.e., the right hand of Taila II.<sup>34</sup> It is important to note that the Lakkundi inscription which highlights the high position held by Dhallapa, says that the latter was equal to the King in all respects, and the only difference that existed was the title of kingship.<sup>35</sup> From this, it appears that the relation between the King and the Minister was one of trust and intimacy. Like Taila II, Dhalla was proficient, intelligent, highly learned, rich, diplomatic, and valiant in war.

Further, the Lakkundi inscription credits him with winning victories over Vengi, Tigules, Konkana and Malwa.<sup>36</sup> It is well known that the Chalukyan army under Taila II made inroads into the Vengi region. It should also be noted that the power of the Chalukyas of Vengi was slowly diminishing during this period, and the Cholas were penetrating into the Vengi Chalukyan polity.

Taila II also is stated to have defeated and killed Munja of Malwa. This was indeed a formidable battle, which ultimately extended the influence of Taila II across the river Narmada. According to the Lakkundi inscription, Dhallapa appears to have led a section of the Chalukan army to Malwa which ultimately led to the Chalukyan victory.

### Profile of Nagadeva

Nagadeva, Dhallapa's eldest son was a bright star of Vajivamsa. Family ties between Mallapa and Dhallapa became intimate, when latter's son, Nagadeva married two daughters of Mallapa, Attimobbe and Dendamobbe. Nagadeva, following the footsteps of his elders, had joined the service of Taila II. Referring to the military prowessness of Nagadeva, the Lakkundi inscription states that 'while his father Dhallapa frightened the kings of Vengi, his son Nagadeva captured Audhras in battle.' He also chased Mallama from Karahata

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33. *Santipurana*, Intro.

34. SII, No. 52, St. 8.

35. *Ibid.*, Sts: 10-11.

36. *Ibid.*, Sts:9-10.

and thereby pleased his master, and further more, he defeated the Ruler of Gujarat.<sup>37</sup>

Nagadeva is also credited with having defeated Panchaladeva, a subordinate of the Rastrakuta, and an officer under Marasimha, the Ganga ruler. After the death of Marasimha he secured the throne but ruled only for a short period, i.e., from 975 to 976 A. D.<sup>38</sup> Nagadeva, a general of the Chalukyan army is stated to have scattered the cavalry and elephant forces of Panchala in the battle field. However, Panchaladeva was killed by Taila II.

The Tigulas were, possibly, identical to the Cholas and it is apparent that the Chalukyas during their invasion of the Vengi territory, collided with the Cholas; Nagadeva appears to have led the Chalukyan force. This is corroborated in the Ajitapurana, in which the author says that, at the command of the King, this son of Dhallapa chased Mallama from Karahata, and thus pleased his master. Karahata has been identified as a place in Maharashtra.

Thus, the above illustrations elucidate that Pampaiah, Ponnamaiah and Mallapa, Dhallapa and Nagadeva were the eminent Jaina generals who not only contributed to the rise of Taila II (973-997 A. D.) to power, but also stood by his side all through their lives, helping their master to establish his authority over the whole of the Rastrakuta kingdom which then was known as the Rattapadi seven and a half lakh country.<sup>39</sup>

But, with regard to the material accomplishments of Paduvala Taila, son of Nagadeva by Attimobbe, we know very little. He appears to have inherited the valiant qualities of his father and grandfathers. In the Lakkundi inscription, he is extolled as a son of the goddess Lakshmi, i.e., 'Lakshmiputra', Nanni Narayana (Truthfulness) and 'Samyaktva Ratnakara'. He was governing over Belvaladasa<sup>40</sup> in Masavadi province. It should be noted that Belvala, together with Puligare, had attained great reputation consisting, as it did, of 600 towns and villages, in which there lived many eminent Jaina personalities.<sup>41</sup>

37. *Ibid.*, Sts: 11-16.

38. Dr. Sheik Ali, *History of the Western Gangas*, pp. 150-152.

39. R. R. Diwakar (Ed.): *Karnataka Through the Ages*, p. 270.

40. SII, Vol, XI, No. 52, Sts: 30-36.

41. E. I. Vol. XV, p. 339. (Gawarawad Inscription).

### Profile of Attimobbe:

Attimobbe became a link between the two eminent Jaina material families referred to above, by her marriage with Nagadeva, son of Dhallapa. The Lakkundi inscription introduces Attimobbe as the daughter of Mallapa, wife of Nagadeva, the 'eldest son of Dhallapa and Mother of Paduvala Taila or Anniga,<sup>42</sup> implying that the greatness of Attimobbe rested in the greatness of the families to which she was connected.

It should be noted that among the eight children of Mallapa, it was Attimobbe who appears prominent, and no information is available as regard to the other children of Mallapa. However, as already mentioned above, Gundamobbe, younger sister to Attimobbe, who was also married to Nagadeva, observed sati when Nagadeva died a heroic death.<sup>43</sup>

The following are the noteworthy achievements of Attimobbe:-

- a) She caused the construction of 1500 Jinalayas, and in addition, a more splendid one at Lakkundi.
- b) She caused 1500 images of Jina to be made and gifted them along with goldson bells and lamps, for the purpose of domestic worship.
- c) She caused 100 copies of the Santipurana to be made, and distributed them to the learned.<sup>44</sup>

Ranna, the classical Jaina poet of the 10th century A. D., was 'shapped' by Attimobbe to become a jewel as Kavi chakravarti in the Court of Taila II, and his successor Irvabedanga Satyasraya.

Attimobbe, who survived her husband Nagadeva, led a pious life, dedicated to the propagation of Jainism.

In principle, the practice of *Sati* is not advocated in Jainism; nevertheless, there are a few references to such instances, specially in the medieval history of North Karnataka. This practice does not seem to have been widely observed in the southern region of Karnataka; however, this is only an incidental observation awaiting a

42. SII., Vol XI, No, 52, Sts: 26-27.

43. Pandit Nagarajaiah, *op. cit.*, St: 18.

44. SII., VOL. XI, No. 52, Sts: 30-31, 45. *Ajitapurana Tilakam*, Ch. I, pp. 57-59.

detailed study. Ranna also endorses the idea that the practice of sati was a socio-religious virtue:

A widow, according to him, has two alternatives:

- (a) to follow her husband by observing sati;
- (b) to observe Jina Vrata, i.e., Jina diksacharana, i.e., to strive for a higher spiritual progress.<sup>45</sup>

Attimobbe opted for the latter, and proved herself to an excellent architect of Jainism.

It is obviously true that a Jainā widow was not subjected to hard and fast rules. The social code of conduct did not impose on her such customs and traditions which have been imposed on a widow in the Brahminical society. The composer of the conduct codes on widows in Jainism seems to have been more liberal and compassionate in spirit; as such, the Jaina society was free from the influence of the vedic Brahminical customs in this sphere. However, a widow is compelled to observe *Desavrata*, which denotes the observance of the *Anuvrata*, *Gunavrata* and *Sikshavrata*. In other words, it constitutes the observance of partial and multiplicatory and disciplinary vows - Right belief, equanimity, celibacy, fasting, renouncing animal food, worldly occupations, worldly possessions - all these constitute partial vow and thus signify *Desavrata*. In practice, her faculties were concentrated on activities that conformed to the precept of utilitarianism. This, in fact, enabled a widow to devote herself more and more to philanthropic activities.<sup>46</sup> So, Jainism did not deprive a widow of an esteemed place in the socio-religious life, and enabled her to become an active architect of Jainism. The best example of this type was Attimobbe. Attimobbe had, possibly, spent her last days and years at Lakhundi, which, in spite of being an agrahara of 1000 mahajanas, also appears to have been a centre of Jainism. The Lakkundi inscription refers to a storied and well-fortified house where Attimobbe was residing.<sup>47</sup> Whether, or not, Kakkundi was the capital city of Anniga, cannot be affirmed, due to the non-availability of sources.

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45. Pandit Nagarajaiah, *op.cit.*, St: 16.

46. Ratnakarandaka Sravakachara, Ch. 3, Charitrasara. *Banduvarma, Satidhar-masara*, (Ed.) : B. S. Sannaiah.

47. SII, Vol. XI, No. 52, Sts: 71-73.

From the Lakkundi inscription, it appears that the most splendid among the basadis built by Attimobbe was the Brahmajinalaya at Lakkundi. This basadi attained great fame, and there were many Nisadis of Acharyas who died there of Sallekhana rites.<sup>48</sup> From the above inscription, it also appears that Brahmajinalaya was built in multi-kuta style, on a high platform, with an elaborate ground plan. It also had a huge gopura over which was installed a golden kalasa.<sup>49</sup> This kalasa on the gopura, according to the record, was installed by Irivabedanga Ahavamalla, the son and successor of Taila II, in commemoration of his victory over Gujarat, at the request of Attimobbe in 1007 A. D.<sup>50</sup>

In short, the Basadi, that is now in existence, is not in its original form and is only a rebuilt structure. Nevertheless, it is significant that the basadi up till now is still recognised by the name of its builder; thus Brahmajinalaya has earned its popular name 'Attimobbe Basadi.'

The basadi in course of time suffered destruction repeatedly; once it fell down to the ground, and at another time it was burnt.<sup>51</sup>

The name of the Jinalaya built by Attimobbe is not explicitly mentioned in the record. The inscription merely states that 1000 mahajanas of Lakkundi named the basadi as Brahmajinalaya and accorded consent to Attimobbe to make a tax-free endowment of the village of Suruki for its maintenance. The inscription also specifies boundary on four sides. One Nagi Setti, who renovated this basadi during the later years, also made a grant of a flower garden yielding three hundred flowers, for the perpetual conduct of *Pushpanjali Puja*. An inscription at Lakkundi refers to one Annigara Nagi Setti, who made a money grant for the perpetual conduct of *Astavidhar-chane*. It is quite evident that the Nagi Setti referred to in this inscription must have been the same Nagi Setti who renovated Brahmajinalaya. This inscription is dated in 1173 A. D.<sup>52</sup>

Tragic events leading to the destruction of innumerable Jaina basadis have occurred repeatedly in the Chalukyan dominion. The

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48. *Ibid.*, St: 79.

49. *Ibid.*, St: 53

50. *Ibid.*, Sts: 52-53.

51. *Ibid.*, Sts : 84-88.

52. SII, Vol. XV, NO. 119.

records attesting to such atrocities on basadis are many. The Gawarwad inscription, dated 1071 A. D., in Gadag Taluk, refers to the invasions of the Chola King Ko-Para-Kesari Rajendradeva in Belvaladesa is stated to have defiled and damaged the Jain sanctuaries erected by Ganga Permadi (Bhutuge II). but he paid the penalty of his crimes by being defeated and slain by Trailokyamalla, i.e., Someswara I.<sup>53</sup> It is quite evident that many basadis, including the Brahmajinalaya built by Attimobbe in Belvaladesa, must have fallen to the ground during this invasion. Again, a century later, Goggarasa, an ardent Saiva, destroyed many more basadis in about 1184 A. D.; the images of Jina and celestial gods and goddesses, were broken to pieces. This is illustrated in the Annigeri inscription dated 1184 A. D.<sup>54</sup> Further advent Veerasaivism aggravated the situation. Challenging the atmosphere of religious tolerance, and ultimately bringing about the downfall of many magnificent Jaina basadis. Literary and epigraphical records throw light on such events. However, all traces of 1500 basadis built by Attimobbe have been completely wiped out.

#### **Marvels and Miracles of Attimobbe:**

Attimobbe, on account of her pious activities, appears to have been admired and adored by the people, and many marvellous events have been attributed to her in the Lakkundi inscription. Brahmāsiva, a popular Jaina poet of 12th century A. D., extols Attimobbe as 'ghatantaki' meaning Yakshi Padmavati. The following marvellous and miraculous events are also mentioned:-

- (a) She once took a vow to observe complete fasting until she saw Kukkuteswara Jina, on the Indragiri at Sravana Belgola. She felt exhausted while climbing the hill, but sudden, untimely showers provided her relief from strain.
- (b) When a fire broke out and spread devastatingly in the city (not mentioned), Attimobbe sprinkled holy water of the Jina, and the fire was thus extinguished.
- (c) She took an oath of fasting -even unto death- until she secured the Jina image of Karulapave, on the bank of the river Narmada. Her desire was fulfilled and this became her precious life-long possession.

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53. E. I., Vol. XV.

54. SII, Vol. XV.

- (d) At the instance of the king, she walked forth into the waters of the river Godavari fearlessly with the image of the Jina upon her head, and the river stopped flowing.
- (e) A rutting elephant which was once touched by Attimobbe, became calm saluted her.
- (f) She once announced an irrevocable fast, until she secured the image of Jina that had fallen to the river bottom. The image reached Attimobbe safely in a short while.
- (g) When another wife of her husband plotted to kill Attimobbe by drowning her in the river, the boat started rotating and thus she was saved.<sup>55</sup>

The above appear to be the sensational events that really took place; hence they need to be viewed from two aspects, abstract and concrete. The former reflect the high spiritual attainments, inherent super in qualities and beliefs in right faith, right conduct and right knowledge; whereas the latter on many sided abilities and application of utilitarianism in spirit and action. Observing fast even unto death to secure a Jina bimba that had fallen to the river and to secure the same from a distant place on the bank of the river Narmada, all these reflect her inherent moral and spiritual strength. Likewise, she seems to have proved successful once in stopping violence by applying the strength of Non-violence, to wipe out the wild fire that had spread in the city; on another occasion, she calmed down a rutting elephant which later even saluted her. The evils of polygamous family structure are well-reflected in the narration of an event when a jealous co-wife plotted to take away Attimobbe's life. The event of Attimobbe crossing the river Godavari appears to have influenced even Gangaraja during the later years - while crossing the river Kaveri. An inscription at Sravana Belgola contains the following passage: "Wherever he marched, wherever his mind was attached, there he had Jina basadis made, and thus the country was brought through Gangaraja to the condition in which it had been in the days of yore." The record proceeds further and attributes extraordinary powers to the great general: "The reason why the world extols the distinguished Jaina devotee Attimobbe is because, the Godavari stopped flowing. Now the river Kaveri, though it swelled, surrounded and pressed forward, its waters did not touch the General Gangaraja, when he crossed the flooded river, obviously during his attack on Talakad."<sup>56</sup> Thus Attimobbe became an exem-

55. *Ibid.*, Vol. XI, Sts: 18-26.

56. E. C., Vol. II.

plary to many who attempted to follow her footsteps. Crossing of Godavari- this event even finds references in Brahmasiva's *Sama-yaparikshe*, in which the author has paid tribute to Attimobbe, extolling her exemplary qualities and her purity of mind, thought and action. He states that the miracles of Attimobbe do not appear to have been the exaggerated accouts; rather they are events rooted in reality, and are attended during different occasions. It is significant that the Lakkundi inscription glorifies her 'Gunadankakarti' i.e., possessor of pious and pure qualities.

Attimobbe in Lakkundi inscription has been compared with many great legendary figures of the puranas and epics and all their virtuous qualities. She is compared to Rukmini and Satyabhama, Chelini, Rohini, Prabhavati, Sulochana, Marudevi, Sushaine Sivadevi, Lakshmane, and Vijayasena. Among these, the last five are the names of the mothers of Tirthankara Adinatha, Sambhavanatha, Neminatha, Chandranatha and Ajitanatha respectively. Ranna also extols Attimobbe and compares her to Vijayasena. Comparison to Rukmini and Satyabhama denotes that she was an embodiment of sacrifice, both saintly and beautiful. Rohini was Vasudeva's consort. Sulochana was the princess of Varanasi, and the daughter of Anukampana and Prabhavati. Sulochana was consoled by the King Bharata after her consort's death. Likewise, when Nagadeva died, Taila II, the Chalukyan king himself appears to have expressed his condolence to the grieved consort. Chelini, the daughter of Chetaka, was a Contemporary of Vardhamana Mahaveera,<sup>57</sup> and a chief architect of Jainism of the period. It cannot be denied that the above exegesis constitute the poetic style of narration borrowed from the imaginary pen of the poets; nevertheless, they also denote multifarious abilities of Attimobbe. She was indeed a solitary instance of a great woman who championed the cause of Jainism, and was an ardent promoter in the Chalukyan kingdom.

Attimobbe was contemporary of Chamundaraya. The fame of this illustrious Ganga Minister rests on the collosus, Bahubali, which he erected in 981 A. D. Likewise, the fame of Attimobbe is implicit in her epitaph, 'Danachintamani'. The 1500 Jinalaya, 1000 Jina bimbis, and 1000 copies of Santipurana which she had built, erected and made respectively, reflect her multifarious and concrete

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57. *Lakkundi Sasana-Kelavu Olanotagalu.*



achievements. It is a misfortune that none of the basadis built by this great woman, except the one at Lakkundi, has survived.

Ranna hails Attimobbe with high sounding epitaphs like Dana-chintamani. This epitaph became a prasasti award, and was bestowed on many illustrious ladies of the noble houses in Karnataka throughout. Brahmasiva in Samayaparikshe, adores Attimobbe attributing to her many epitaphs like *Gunada khani*, *Vimala Charitre*, *Jaina Sasana Rakshamani*, *Sajjanaika Chudamani*, *Akalanka Charite*, *Sarvakala Vidhi and Ghatantike*.<sup>58</sup>

From the above, it is evident that Attimobbe appears to have fulfilled the need of many. She was bountiful, profound like the pure ocean, a mine of great courage, lore and glory. By and large, about 22 lithic records in Karnataka, refer to high esteemed women of the nobility who have been compared to Attimobbe for their acts of charity and chastity.

Attimobbe, thus appears to be a rare personality who championed the cause of Jainism. She was one of those personalities who have attained the highest values of life, and translated them implicitly and explicitly into action.

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58. Chidanandamurthy, *Sasanagala Samskritika Adhyayana*.

## ATTIMABBEYA - SASANA

1. (Śbbhañ) bhūyājñēdrānañ Śāsanāyāgha-  
nāśinē ku(trrtha) dhvānta-sanghāta-prabhīrna-  
(ghanabhānavē//) Śrīmadrāmama (hīrñ)-
2. dra-datta-Sakalaksōit - Vadhūmandanē  
sāksātākōkanadāsanēna sadr̥ṣaṁ brāhmātma-jat-  
ssēvitē suṁbhattōyajanābha - pattānanībhe
3. Śrīlīkki guṇḍāhvayē Jainasthānam-aclkarad-  
gunanidhiḥ Śrī-dānacintāmaṇiḥ // Cālūkyā-cakri  
-dhvajinīpamātrā samarpitaḥ kārītajāna-gēhaḥ(\*)
4. Śrīlokkiguṇḍyā(h\*) paripalanārthaṁ sahasra-  
sāṁkhyēṣu dharāmarēsu //
5. \* Svasti samastabhuvanāśraya - Śrīprthwīvallabha  
-mahārājādhirāja Paramēśvara-paramabhāttāraka-Satyāśraya-  
kulatilaka-Cālūkyābharāṇa
6. Śrīmadāhavamalladēvarā rājyam-uttarōttarā  
-bhīrddhi-pravarddhamānam -ācandrārka-  
tāraṁ saluttamire tatpāda padmōpa-  
jīvyu-
7. makhiala - rājyabhara-nirūpita - mahāmantrākṣa  
-patalādhipatīyūm-enisī )// kanda//) Mallāmāllīyolā  
-ntarī mallaranāhavadolotti gō-
8. (muriḡolī battāltanadīndāhavamallana - bhujā  
dandam-enisī dhā(m) llam negaldāṁ// vṛtta?? poṇarddidirāgi tāgi  
doranāneyolokkuwenendu  
berre koṁ-
9. Kanameldeyīkke deṁḡi beeragāge tivulnalañalke  
mālavamāñiyi podal dudir̥kkelada mundaṇa pindaṇa  
-maṇḍalakke dhisahamatrandrama-
10. dbhīyutāmaguruvīne tējadaḷurkedhalland//  
Dhallāṅgaṁnegaldāhavamāllāṅgaṁbhēdamunte  
vībhavadolādānēnellaram-aṅīyal dharāñivalla-
11. bha Śimhāsānaika bhēdamē bhēda(m) // va //  
Antu maṇḍala siddhīyūṁ vīvēkabhrīspatīyūmenisī  
negaldā dhāllana pūṛīya magāṁ // vr // bharadīm
12. rāvanāsēnayaṁ tavisi geldā gaṇḍaruṁ bhāṇḍān-  
ājīradol kaurava sēnayaṁ tulldu geldāgaṇḍaruṁ  
gaṇḍa maccaradīṁ saktīya bīraraṁ
13. poṇaldu geldā gaṇḍaruṁ vītamatsaradīṁ bhāvi  
suwāgāte samarakōḷgaṇḍāmbaraṁ gaṇḍarē // va //  
A vājīkulatilakanuṁ tējō bhāskaranuṁ

14. Vtratinētranuṃ nanni mahārṇnavanuṃ kandu  
kapurāndaranuṃ-enisuva vtrāgrāṇiya parākra  
namē dorentene // vr // Dhāṭīyo -
15. landhranaṃ pīddapeṃ magadhēsananiḱḱi  
mettipēṃ lālanā gaṇṭalaṃ muridapeṃ khasanaṃ  
puḱḱīyo! porālcipeṃ kōladolīḱḱipeṃ maleva pā-
16. ṇḍyananāhavamalladēvanīṃ pēlenutirppanti  
dōretu sauryyaguṇōnnati nāgadēvana // va // A  
mahīdēvakulagaganā gabha-
17. stimālige mahāsattratnaṃ kulapatnīyāgi  
guṇādāṃkakārttiyuṃ kavvara kāmadhēnuvuṃ  
kāṭaka pavitreyuṃ ji-
18. nādharṃma patākeyuṃ-enisida dānacintāmaṇiya  
mahaprabhavamēdorentene // Unnatakakku tēsvara  
jinēsvaranaṃ
19. jinabhakte pōgi kāṇbannē gamannamaṃ toredu  
parvatamaṃ mudadēre tajjināsannadolāṭṭīyā  
bbege pathasramam-ādodakālavrsti -
20. Yaytinnavu dēvabhaktigādu cōdyāme kollave  
purpavrstigal narapana besadīṃ jīnanaṃ stra-  
dolsale tāldi danacintāmaṇi nirbbha -
21. ra gōdāvāriyaṃ gepu pariyaḍugīdu dendodolpāna  
danē vēlvem // Madvatkartserēyaṃ paridodavidā  
\ - mulisīnde bhōreneytendo dā darkadī -
22. radirē bhaktiyīndadu padayugakeragīdudu  
dānacintāmaṇiya // Mudadarccīpa jīnabimbanadiyolkaybrd-  
duki bilododādu bappīnamu -
23. ṇbudaṇulidiralēṇṭu dinakkadu banduda kayge  
dānacintāmaṇiyā // pralayāgnīyante kāṭakamanola  
-kondaluvvagni dānacintāma -
24. nī nīrmāla-jīnagandhodakamaṃ taliyalku pasamīstī-  
tēndodē vannīsuwē // Odanēre savatī nūnkalkoḍarīse  
toreyolage parugala -
25. tītīṭalānaṃ midukade tīriyuttīre kandadīge ṛagīdal-  
attimabbe satībhaṃya vasadīṃ // Jīnadharṃma-  
patākege vīmāla narmadānadiya
26. (ku)rula pāveya jīnanaṃ vīnutaṃ kāṇbenegaṃ kūlane  
toredudu sandudandā jarmāntaṃ // vr // jīnapadapaṇ-  
kāja bhramaranēmba-negartteya -
27. naldā mallappayyana negaldappakabbeya-magaḷ  
sacivōttamanappa dhallapayyana sose nāgadē vāna  
kulāmgane tāilana tayīasakke bhājaname -

28. *nīpattimabbhe-jīnasāsanamañi belaguttamildapal //*  
*Ene marudēvi pāsati susēne-samāñi svadēvi pati*  
*lakṣmaṇe sadṛśam mahāvijaya -*
29. *sēne samāne sūstle pōlvirugmiñi sarī satyabhāve*  
*toṇe mīkka sulōcane tatsvarūpē rōhiñi dore sanda*  
*rundhati perardo -*
30. *reyē guṇadañka kārttiyōi // Paramasrījīnanāthagēha*  
*vīlasacchandōha-sandōha-bhāsura-jainapratmā*  
*vicitramanighantā -*
31. *māllkāsañkhe sāyiradaynūrevu belenipinañi*  
*nīrmmapañam geydu bhūbhārado! dharmaman-*  
*attimabbeyavo!-intār-ujvalam*
32. *mādidar // kañ A paramēsvarige jagadvyāpaka*  
*Śuddhēndu kirtti - pīriyamagañi lakṣmīpati samagra*  
*vījayasrīpatiyene dharege nega -*
33. *Ida padavala tailam // Paḡaraṇamanmameccupanighr*  
*ṣṭiye budiyi(m) bottu gandavātugibagi kirtti kuppakure*  
*muttaramūdale peñ*
34. *pu vīkramañi bhagavattiyēru saucaguṇamattiyapanne*  
*-nīpelapundarañi tegalvuḍudārācārucarita prabheytiñi*  
*paḍevalla tailanā // va //*
35. *Intū nāññinārayaṇañi samyaktvaratnākarañi*  
*patimeccegandāñaldana cakrañi karpūrawarsañi*  
*caturacaturāñanañi guṇamēru vāyi(dha) -*
36. *cārya neṁba nāmamāle digvadhūdhammella*  
*māleyenisi srimatpaḍevalla tailapayyañi māsa*  
*vādi nūranālvattumañi belavr*
37. *tīiyin-āluttamire // vr // vilasadbhūdeva vēdadhwari*  
*samucīta dharmārtha-śastrārthavannirmāla -*  
*dharmārthhōkti-nāñjanapadaja(na) -*
38. *tānandakōlaha.....nya sañpadvīlasana*  
*-malavattīrppinañi tannolurvi lalanā lālātālilātīlaka*  
*meñisi sañ.....*
39. *hāram..... rañāgatāvaridhi taccarryyaśah*  
*-prasaraḍīlasa-rañjīta disavalayar-dvijamu -*
40. *khyarana .... darnāyaśāstrā vīśāradar-*  
*virajīsu tīralācatuṣṣamaya raksakarudghagu -*
41. *naugharañjītar // Intenīsilāda(ta) tpuravarācala*  
*- śekharamēñbnañi dīśādantīya dantakāñti-nīja*  
*-soudha vīśalavītolabhīttī*
42. *Yolsantatamōpputrīrppīnegamūrjītamappīnam-*  
*attimabbē cairantanacelinīcarīte madīśīdalījīna*  
*-rajaḡehamañi // jītaḍē -*

43. vādhiśa vāsāspadamadharita-nāgēndra nidō  
-nnataṃ rañjita nānakūta śōbhāvibhava-mudita  
tatkamini-cārukṛtī pratati-protkaṃ
44. dameṃbanteseduda-sadalaṃ lokkigundipurō-  
bbipati cancadratnakōti sphurita-makuta sambhāsa  
jainādhiwāsaṃ // ka // A satī mu
45. mmādisidā sāsiradaynūru basadigidu kalāśa  
-menalbhasuramāyitu jinēndravāsaṃ tolaguva  
suvarṇna kalāsonnatīyīṃ //
46. // va // Intātsīyā-saralavimāla kēvalā vāgamataruṇa  
..... kīranakīraṇaśata vibhasamāna sakālavastu  
-vistarajinēndravācana -
47. (ra) canāvacita sā(ka)ramārgga pavanapatha candra  
-lekheyuṃ / Abhyudayanaiśśeyasa (su) khāvāptthēlū  
bhutāharā -
48. bhaya bhāśajyasāstrabhīdhana-danapujasīlopa  
vasadyaśeśaguṇa gana-vibhāsurateyīṃ guṇadanika  
kārttīyūṃ / sakāla divjendra
49. vistaraprakampana-samartthānanya-sādhāraṇa  
-ñjapativratāguṇa-jinēndra padapayojasāñjāta  
bhaktibharaprabhāvapāsta-samasta -
50. Katakabhayaṅkara nadīśrotōvēga vilasanadīṃ  
katakāpavitreyūṃ / kavīkathakagāyaka vādakanagra  
bhagna natabhatnāgadhanāthāśī -
51. stēstasamabhīlāṣītārthadanavīnōde paribṛmhitā  
-bhīnava yaśarpātaḥa badhīrīkṛtāśā gajēndra-  
sundarateyīṃ dānacintāmaṇi -
52. yuṃ(ol)mmāndara-mahidharāyamānabhraṅkasa-  
(samyaḡda) rśana prabhāve vijītarugmīṇi prabhāve-  
yumenisuwattimabbarasīyar-ssakalagū
53. rjjaravijayanantarūṃ Śrīmadahavamalladēvaṅge  
bīnnapam geydu cakravartī dattīprakhyātāmappa  
sāsanamaṃ ponna kalāśaṃ berasu paḍedu
54. sakavarsa 929neya pīlavāṅga saṃvatsārāda phālgūna  
masāda nandīśvaradaśa(mi) yuṃ bṛhaspativārādanu  
subhālagṇōdayadolmahādhwajam -
55. hābhīśēkḡ mahādāna dharānānantaraṃ tamma  
gurugālu sūrastaganāda kaurīgacchada arhanandī  
paṇḍitādēvargge śrīlokkīgundīyo -
56. lbasadīyaṃ mādisīyadakke talavṛttīyendu kotta  
surūkiya simāmaryādēyentēnōde teṅka pāvāllāṃ  
nairttīyolbaravu -

57. ligereya tenkaṇa kodiyaṁ baḍagalbareyeraḍa kolaṇuṁ budivāḷum  
vāyavyada deṣeyolu gurtyapallaṁ  
baḍagatā pallamenirva -
58. riyāge mūdaleraduṁ palladakūdale mēreyāge  
bittaradakkaṇwana gadyānavirppattu alliya gāvund-  
arige pannirmattarkkeyyū -
59. mondu maneyumallade ballā(la)lli maryadeya dharmmamam  
kadu nadeyisidamge prayage kurukṣetra  
banārāsī argghya tirthameṁba t -
60. rthasṇānangaloḷ pannircchāsira kavileya koduṁ  
kolaginolaṁ ponnuṁ belliyolaṁ katta phalamanti
61. dharmmamannadeyisadorige muṁ pēda tirthangalo  
lantanituṁ kavilegalmaṁ nantanibarmmahābrāhmaṇa  
rumanalida pañcamahāpatakanā -
62. gi narakam puguguṁ // \* // Brahmane(da)ḷnamagāde  
brahmajinaṁ tānenutta sāsirvvarumi brahmajina  
nūlayakittarvrhma jinālaya -
63. menippa pesaraṁ mudadiṁ // vr // kalaśadinudgha  
kannadiyinnunata cāmaradiṁ karaṁ maṇaṅgolisuva  
śaṁkhādindubhaya caukadinujvala cha -
64. tradinda nāvīlakulalaṅjittōtkaradinoppwa pañca  
-mahānakaṅgalīṁ balastpodalḍa vājidaladindamagu  
-rvvīpa virakōtiyīṁ // śabalaṁ ra
65. tnada tējamantumadhideyvaṁ śankidiyūrgge  
candrabalaṁ brahmajinendra gēhamenutaṁ  
bandarttiyīṁ sesegonḍu balaṅgonḍu samantu pōdu
66. nesevi gramādhipaṁ śanda bādūbe dipāvali  
karapunnameyenippi mūru parvvaṅgalōḷ // mahā  
-satirātnamattimabbaraśiyar
67. svastī yamaniyama svādhyāyadhyaṇa dhāraṇa  
mōṇānuṣṭhānaparāya ṇa japasamādhisilasam  
-pannar-samasta gunaganalamkrtar- vviditavē
68. dārtthavidyapāragar-satkarmaṇiratar-sapta  
sōmasaṁsthāvabhṛthāvagāhana-pavitṛkṛta śarīrar  
-astādas'adharmmasāstrakuśalareka vākyaṇ- acalita dhairya
69. r-śiṁha parākramar-āsrtajana kalpavṛkṣar-ahita  
pakṣaksayakarar-kalkiyuga gāṅgēyar-pārama  
parōpakāriḷal-sāpānugrahasamartthar-kkā
70. ryyabrhaspatigal-ēkalkapaṇḍitar-vaṣṇava  
- gīṭimanoharar-papabhṛugal-paranāridūrar-  
dustavidhavaṁsakar-śiṣṭajanāśrayar-kamakrōdhalobha mō
71. habhayavirjjitar-dvātrīṁśasahasra samayā  
-rgghyārhar-dvijakulatlakkar-saranāgatavajra

- panjarar sridaśarṭhi vinīrmmīta mahāgrāmāsri
72. lokkiḡuṇḡiyūrodeya-pramukha-mahajana sāsir  
-vvarakāyḡyol-tānna basadiḡe puḡānīmīrttadīrḡbedī paḡeḡuivāvu-  
vendodūrīrḡ paduwa -
73. luḡr cārasatadolāḡitṭa mūrūmattara tōṇṭamon  
-dadaḡr jainarpratīpālīsūwārā tōṇṭakke tōṇṭiḡa  
samayamīllada nārōrvvarmmarppparavarbbāsa -
74. diḡe samabhāḡamīkkiyūḡbar tōṇṭakke karavanda  
talabhogamasatu modalāḡe sarūvabhādḡā parīhārāḡr  
mattāḡr dēvarḡḡe nandādīvīḡe ḡitṭa ḡānamonda
75. dakke karavandatalabhōḡa masatu modalāḡe  
sarvabhādḡā parīhārāḡr // Mattame basadiḡīrḡr mūda  
maḡnkayḡḡeḡīyīrḡr paduma ... luware
76. patti nelasi basadiḡodave // Battiyī ... (ḡu)  
dalmttāḡḡarḡr salladi basadiḡodameyanatyud-  
vrttāḡḡantudu tānerdeḡuttarḡr ḡrāmakke
77. ... dharmmadrōḡarḡr // osedittarmajanamē  
basadiḡa sūleḡe vīḡeḡadīrḡr parīyaramaindasatu  
deramaīndī karavarāvīsīvakul kalā(ḡai) -
78. yḡḡu talabhogavīvā // āvarḡr basadiḡalolakke  
dēvarḡḡesev-agrapūḡe pūḡārīḡamendīvarōsedi  
-tarḡr kupīnada dēvara vallabhana tējamenītuḡrḡna
79. deḡum // Bōḡḡhisave perevu jīnagrḡhakkādḡīkyā-  
madīllenīppudaḡr sanyasanārādhaneya javadi sānda  
nīsīdḡiḡe yaddaḡiḡe talīḡe pattamīpe -
80. (nī)ṭumll ... .. ḡānamāḡaḡamīḡaḡamīvenna  
vennade dharmmodyōḡadīnda rakḡsīsuwar-sāḡārasu-  
māḡḡantratarīllīya bhavyar // slo //
81. svadattaḡr paradattaḡr vāyo harēṭī vasundharāḡr /  
ḡaḡṭīrvarsasahasrāḡr vīḡṭḡāyārḡr jāyatē krṭmīḡr //  
sāmānyō-yarḡr dharmmāseturnī pānam kālē
82. kālē pālaneyō bhavadbḡīḡr / savvanētānbḡāvīnar  
pārṭṭḡvīndro bhūyo bhūyo yācate rāma bhadrāḡr //  
Paramārṭṭḡarḡr jīnatīrṭḡayōḡī
83. jīnatīrṭḡa vyōmaḡītāḡrḡsu diḡdvīradūḡḡāta sukīrtṭī  
-jānavrḡsadandādḡīsamyajjīnēḡvara pādāmbuḡa  
saṭpadaḡr belāḡīdarḡr samyaktva ratnā -
84. kāraḡr sīrīpālarḡr jīnadharmmanīmmalanuta  
prakḡyāṭeyīrḡr lōkamarḡr // paramasrī jīnadharm-  
māmbara ravi sīrīpalasetṭīyatmaja -
85. nudyaccarītarḡr bāḡḡubālī savīstaradīndaḡr -  
bareḡanendodār-pogaḡarīdarḡr // Nirupamamattīyābbeya  
jīnendragḡarḡr dharanītalakke

86. bilore posatagi deyva bharataryya nīnā bharatāryya  
nīm̄ balikkīradadu .... ndarale bendade sundaramāge  
nākiyīm̄ parama parōpa -
87. kāri sirpālaninē parpūrnāmādudē //  
basadya pratbaddhavappa tonṭada ghaṭāntikeya  
basadya pārsva -
88. dēvargge naḍeva (pulpa)munūru // tonṭaman-  
ārorbbaru mādiḍavaru pushpāmām̄ naḍeswaru //\*

\*Translation helped by Dr K.S. Prasannakshi, Reader in Sanskrit, Maharani's Art College for Women, Mysore.



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