

# *Jaina Monuments of Andhra*



G. Jawaharlal

## ABOUT THE BOOK

The book details extensive new data from early period under a vista of Art and Architecture from a collection of data that was never presented before in a single source. It consists of Six chapters and they are all analytical and informative. Thus it provides a succinct picture on Jaina Art and Architecture of Andhra which was a long felt need. The whole work is based mainly on the Jaina vestiges at a host of sites in Andhra. The traditional accounts as well as epigraphically sources, which have been found to agree with the details of Art and Architecture have been taken and utilised fully in this book. The characteristic features of Jaina Art and Architecture have been critically elucidated. The details on conversion of Jaina monuments into Hindu Temples have been aptly adumbrated. The appendix, illustrations and detailed Bibliography will be highly useful to the researchers.

**Jaina Monuments  
of  
Andhra**





# Jaina Monuments of Andhra

*By*  
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To My  
IN-Laws with Profound gratitude



Late Shri N. Bapanna garu & Smt. N. Kamalamma garu



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## PREFACE

Jainism, like Buddhism is one of the oldest religions of India, since ancient times. In Andhra, it is interesting to note that Jainism, like Buddhism found favour and enjoyed prevalence and popularity on an equal scale, if not more. An examination of the various antiquarian remains and sites in Andhra, reveals that Buddhism held firm ground in the early centuries of the Christian era in coastal Andhra; whereas Jainism was in exalted position in Rayalasima and Telangana regions. Later on, Buddhism practically vanished from Andhra, while Jainism continued as a living force. According to tradition recorded in the *Haribhadriya-Vritti*, Mahavira himself preached his doctrine in the regions of Kalinga and Masolia (i.e., modern Machilipatnam in Krishna district). Hence it is commonly believed that the *tenets* of Jainism, particularly, *Ahimsa*, were familiar to the people of Andhra even before the gospel of Buddha reached them. Thus, the early prevalence of Jainism in Andhra must have paved way for the popularity of Buddhism in this land in no time. The Jains constitute today a small community in Andhra, but once they commanded great respect among the Andhras. The Jaina Monuments and inscriptions are strong enough to show that Jainism held firm ground in Andhra as a widely popular religion for twelve centuries or even more. Robert Sewell was the first to report the existence of Jaina antiquities and remains in almost all the districts of Andhra. In a word, there is hardly any village in Andhra that was not touched by Jainism.

Even then, the state of Andhra Pradesh occupies a rather much insignificant position in the long history of Jainism although, its impact was wide spread, like the other heretic faith, i.e., Buddhism. While all aspects of Buddhism in Andhra are well studied and documented, very little is written about Jainism. Scholars like Ramaswami Ayyangar, Saletor, Desai, Deo, Seshagiri Rao, Sivaramamurthy and Soundara

Rajan have written on the history of Jainism in India, but we do not find adequate and comprehensive picture of Jaina faith in Andhra in their works. Recently, few attempts were made here and there and few books have been published dealing with various aspects of Jainism in Andhra. Sri S. Gopalakrishna Murti's *Jaina vestiges in Andhra* published in 1963, Hyderabad, Dr. B.S.L. Hanumanta Rao's *Religion in Andhra* published in 1973, Guntur, are the books which have discussed the history of Jainism in Andhra ignoring Art and Architecture and epigraphical material. My recent book, *Jainism in Andhra* (as depicted in inscriptions) published in 1994, Hyderabad, is the only book, first of its kind, dealing with Jainism comprehensively. Although it is published very recently, it leaves completely Jaina Art and Architecture in Andhra. Thus the available books on Jainism in Andhra do not adequately dwell upon its history in Andhra. Hence an exclusive work on Jaina Monuments of Andhra was a long felt need.

At this juncture, I approached the I.C.H.R, New Delhi with a project, *Jaina Monuments of Andhra*. Realising its importance, they kindly accepted the project and provided financial assistance to me in the year 1991. Thus I am duty bound to acknowledge the debt of gratitude I owe to the I. C.H.R., New Delhi. With the assistance of I.C.H.R, I have personally visited each and every Jaina-site in Andhra and made a detailed study of the monuments. The whole report is based mainly on the Jaina vestiges at a host of sites in Andhra. The literary as well as epigraphical sources, which have been found to agree with the details of Art and Architecture of the Jaina monuments have been taken and utilised in this work. Accounts from the traditions and *Kaifiyats* have also been taken into consideration as and when they synchronise with the recorded evidence.

As noted above, the territory of Andhra occupies a rather inconspicuous place in the annals of Jainism in South India. But however its impact was certainly felt by the Andhras as seen from the early historical period to the 14th century A.D., in different parts. It is also evident from the Jaina epigraphs that the people of Andhra came under the direct influence of Jainism and fervently followed the path prescribed by the Jain law. Jainism, unlike Buddhism, reached its

pinnacle of glory, during the medieval period, between 9th - 13th centuries A.D. with the support of the rulers like the Early Chalukyas, the Rashtrakutas, the later Chalukyas the Kakatiya kings and the Early rulers of Vijayanagar and their subordinate chiefs, and rich mercantile community, elite and masses as well. The reasons for this may not at once be quite clear, unless we come to know something about its diffusion, royal patronage, and the means through which the Jains dominated the political and cultural life of the Andhras from the early times to the 14th century A.D. All these aspects have been dealt with in the introductory Chapter.

Since the Jaina Monuments of Andhra comprise of two main types namely natural caves and structural shrines, the present work while laying emphasis on them, is divided into six chapters, for the sake of convenience. The first chapter deals with the study of caves namely Natural Caverns and Rock-Shelters. The conservative rules of Jainism kept their Pontiffs aloof from the public. As a result, the early Jains preferred natural caves situated on the tops of the hills for their stay. Later on, a favourable turn took place in the history of Jainism. With the result, the VANAVASA of Jains had been changed into CHAITYAVASA or Settled life. Hence in Andhra, the early Jaina caves are bare and simple devoid of any carvings. Perhaps after the radical change of the Jaina-Church, the Jains of Andhra have begun to carve Jaina images in the caves and on the boulders. All these features have been discussed in this chapter. The second chapter deals with the architectural aspects of Jaina-temples. In this context, it must be remembered that though Jainism continued to be a stable-faith for masses and elite in Andhra, its chief Patrons, the rulers, were Hindus. Hence, Jaina architecture had to follow the prevailing Hindu style. Further, temple architecture comes as a direct offspring of icon or image-worship which was prevalent among the Jains since the beginning. The *Hathi-gumpha inscription* proves the long antiquity of the Jaina image worship. In the realm of temple architecture, the Jains, while adopting local styles prevalent in the places, seem to have introduced some of their elements too. The Jains in Andhra mainly adopted the stepped-pyramidal style of sikhara for their shrines, which are referred to as

*Basadis* in epigraphs. All these are adumbarated in this chapter. The third chapter is devoted to the study of Jaina-monuments which were converted into Hindu-shrines. During the ascendancy of Hinduism, the Jaina-caves and temples have been appropriated by the Hindus and converted them into Saiva temples and the Jaina-images have been destroyed by cutting off the heads and limbs of the Jaina stone-sculptures. All these aspects have been discussed in this chapter. The fourth chapter completely devotes itself to the examination of the Svetambara Jainism in Andhra. The fifth chapter deals with the prominent Jaina temple in Kulpak, Nalgonda district, for, this is the only Jaina-temple, constructed during the Rashtrakuta period (i.e. 9th century A.D) which still attracts the devotees from far off places. The Jaina-relics found in Kulpak, have been discussed in this chapter.

The last chapter is devoted to the study of Jain-art in Andhra. Normally, the Jaina-images are purely human in form. They do not exhibit any unusual number of heads, eyes, arms, etc., Since, 'TAPAS' has a special place in Jaina mythology, Jainism recognises only two postures of the body, namely standing erect and seated in yogic contemplation. The purpose of this discipline is to secure complete control over body and mind. Hence, the Jaina-images are shown only in two postures, i.e., seated cross-legged, in *Dhyana-mudra* or standing erect in *Kayotsarga-pose*. The Jaina-images are never depicted in the reclining-pose. The Jaina penance was aptly reflected in its Art. The salient features of Jaina-Art are fully elucidated in this chapter. The list of Jaina sites in Andhra is also furnished as Appendix.

In the end I wish to make it clear that the treatment of the subject has been historical. Although I have made sincere efforts to throw fresh light on different aspects of the architectural features of Jaina monuments in Andhra, I am aware of my limitations. Therefore I crave the indulgence of scholarly world for any errors that may have crept in.

It is my pleasant duty to place on record my gratitude to the members of the Svetambara Jain Sangh, Hyderabad. With their ungrudging assistance and impetus only I continued my studies in



Jainism and became familiar to the scholarly world. Words are indeed scarce to express my gratitude properly to them. I am thankful to my well-wishers like *Jain Ratna* Surendra Luniya and Sri Ramesh Jagirdar for taking up this work for publication. I would like particularly to thank *Jain Ratna* Surendra Luniyaji for his dynamite initiation taken for early publication. With his initiation and munificence of the Gyan Khatas of Shri Svetambar Jain Temples of Andhra Pradesh, the present work has seen the light of the day. It is my duty to express my gratitude to Dr. P.V.P. Sastri with whose inspiration and encouragement I took the Jaina studies for study. I am also grateful to my best friend Dr. N.S. Ramachandramurti, Former Dy. Director (Epi) Archeology and Museum, Hyderabad for sparing his valuable time in going through the script of this book and offering valuable suggestions. Lastly my special thanks to Sri B.L. Bansalji, Sharada Publishing House, Delhi for printing this book in a short time.

Hyderabad,  
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**G. Jawaharlal**



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## INTRODUCTION

Tradition would have us believe in the existence of twenty three Tirthankaras, prior to the last Tirthankara, Vardhamana Mahaveera. The whole Jainism is centered round these 24 great religious preachers. It is from the word 'Jina', the modern or familiar name of 'JAIN' is derived. These Tirthankaras having become deified, occupy high places in the Jain temples as Hindu divinities do in theirs. Ancient relics, inscriptions and traditions indicate that Jainism held firm ground in Andhra as widely popular religion for twelve centuries or even more. There is no doubt left by the extant literary and archaeological evidences that Andhra was one of the earliest recipients of this religion which was already well-entrenched before the establishment of the Maurya empire in the fourth century B.C. As reported by Robert Sewell, Jainism penetrated into the nook and corner of Andhra. The presence of Jaina monuments and antiquities in every village lying in a deserted or damaged condition speaks abundantly for the powerful and pervasive influence, Jainism had at one time in those parts of Andhra. Untill now, these have not been properly examined. In a world, this topic has not so far received the attention it deserves. Therefore an attempt is made herein to focus the history of Jainism in Andhra.

### Diffusion

Although literary sources are strong enough to show the early entry of Jainism in Andhra, no clear and conclusive evidence is available in respect of its diffusion. However, recent archaeological finds tend to support Jaina literature to some extent.

The entry of Jainism in Andhra can safely be placed in 6th century B.C., if we relay on the text *Haribhadriyavritti*,<sup>1</sup> which informs that Mahaveera himself preached his faith in the region of Kalinga. It is said in the *Avasyakasutra* of Haribhadra, that the king of Kalinga at

that time, was a friend of Mahaveera's father, Siddhartha. Hence, Mahavira thought that his doctrine would be well received in Kalinga and hence decided to preach it there. We are further informed that Mahaveera left Sravasti, visited Hasthasisa; and then set out for Tosali where from he journeyed to Mosali.<sup>2</sup> According to Scholars the territory of Kalinga comprised the northern districts of present Andhra Pradesh i.e. Srikakulam, Vijayanagaram and Visakha districts. Further, Mosali of the Jain literature is identical with Maisolia of the classical writers situated between the mouths of the rivers Godavari and Krishna i.e. present Machilipatnam in Krishna district, Andhra Pradesh. Though not supported by any recorded evidence, this traditional account suggests that the beginnings of Jainism in Andhra go back to the Pre-Mauryan period i.e. 4th Century B.C. and it might have entered the Andhra country through Kalinga. K.P. Jayaswal basing on the 14th line in the Hathigumpha inscription of Kharvela<sup>3</sup>, believes that Mahavira actually preached his *Dharma* from the Kumara hill or Udayagiri hill in Kalinga (i.e. the present Orissa) where lie the magnificent Jain Caves of India.

The early spread of Jainism to South India is confirmed by Bhadrabahu-Chandragupta tradition according to which Bhadrabahu took his royal disciple Chandragupta to Sravana-Belgola in Karnataka State. This implies that the popularity and ascendancy of Jainism in South India must have made Bhadrabahu to lead his royal disciple to the South. The Ceylonese Chronicle Mahavamsa<sup>4</sup> records that Jainism was in existence in Ceylone during the 4th century B.C. Another tradition states that Samprathi, the grandson and successor of Asoka, was a great patron of Jainism and he established Jaina monasteries even in the non-Aryan countries like Andhra and Dramila.<sup>5</sup>

According to another tradition Rishabha, the first Tirthankara had two sons, Bharata and Bahubali. According to Jains it was from Bharata, the country came to be known as *Bharatadesa* or *Bharatavarsha*. We are further told that Bahubali established his kingdom with Podana as his capital. Podana has been rightly identified with Bodhan in the Nizamabad District. Even today Bodhan contains numerous Jaina vestiges. It is known from one of the Sravana-Belgola inscriptions that



Bodhan contained a huge idol of Gomatha measuring 525 bows high and it actually prompted Chamundaraya to erect such a colossal image of Gomatha at Sravana Belgola.<sup>6</sup>

Jain literature contains many references to suggest the patronage of Jainism by the Satavahanas, the earlier rulers of Andhra. The *Avasyaka Sutra* refers to the king Salivahana of Paithan, as a devotee of Jinadeva<sup>7</sup>. Jinaprabhasuri in his *Kalpapradipta* refers to a tradition which informs that in the Satavahana court at Pratistana, flourished fifty-two warriors who built 52 Jain temples named after their own names.<sup>8</sup> Another tradition mentions that a certain Satavahana requested the Jain pontiff to postpone his discourse so that they could also attend it.<sup>9</sup> Thus the traditional accounts make us believe that Jainism had its early footing in Andhra during the Satavahana period.

### Archaeological Evidence

Until recently, the famous Hathigumpha inscription of Kharvela alone is considered as the first and earliest epigraphical evidence to support the early advent of Jainism in Andhra. We all know that Kharvela was a staunch Jaina and belonged to the *Maha-meghavahana* family, who boldly declared himself as *bhikshuraja* (king of monks). Since then, the *Mahameghavahana* family is considered as a devout Jain family. The recently discovered Brahmi inscription of a *Mahameghavahana* king named Sada<sup>10</sup> at Guntupalli in West Godavari district, Andhra Pradesh, revolutionised our views about the nature of Guntupalli caves. Till recently Guntupalli is considered as a sacred Buddhist-Kshetra. Now, with the discovery of Mahameghavahana chief Sada's record at Guntupalli, it becomes clear that the Guntupalli caves were originally of the Jainas<sup>11</sup> and not of the Buddhists as hitherto believed.<sup>12</sup> The neighbouring villages of Guntupalli, (viz.) Asanagudem and Bayyanagudem contain several Jain vestiges. It must be remembered that Jainism enjoyed the privilege of being a popular faith even before Sada ruled in Andhra. Being a devout Jain, Sada ordered his minister, Chula-Goma to erect a mandapa at Guntupalli only to express his reverence for Jainism. This fact takes the beginnings of Jainism to pre-Sada period i.e. few centuries before Christ.

Another interesting evidence is the thrilling discovery of Satavahana coins encountered for the first time in front of a Jaina Cave on the hill called *Munulagutta* near the village Kapparaopeta in Karimnagar district. There, Dr. P.V.P. Sastry collected six coins of Chimukha Satavahna.<sup>13</sup> Further, there are on the flat top of the hill under a cavern four rock-cut beds, resembling those in the Jaina caves noticed in the districts of Madurai and Tinnevely. This discovery of Satavahana coins in a Jaina Cave supports the information supplied by Jain literature that the early Satavahanas patronised Jainism.

The excavations conducted at Vaddamanu (32 Kms. away from Guntur) by the Birla Archaeological and Cultural Research Institute, Hyderabad<sup>14</sup> yielded remains of a Jain-*Stupa* and a number of label inscriptions mentioning names of Jaina teachers and lay-disciples. The material unearthed there is datable from Mauryan to Vishnukundin times from 4th century B.C. to 5th century A.D. A total of 15 stone and 214 pot-sherds bearing label inscriptions were recovered. Though fragmentary, they are assignable between c. 300 B.C. and 200 A.D.<sup>15</sup> They record donations or gifts made to *ganas*, *ganadharas*, *sanghas* and *viharas* etc. Among them, one inscription engraved on a rim of rouletted ware deserves examination. It mentions a certain 'Samprati-Vihara-pa' datable to 1st century A.D. This informs a donation to the *Vihara* named after Sampati, the grandson of Asoka who was known to have sent missionaries to the lands of Andhra and Dramila for re-establishing Jainism which suffered eclipse under Asoka. Sampati, being a disciple of Suhastin, is well-known as *Jain-Asoka*. Further, a black and red-ware rim of a dish bearing inscription in 2nd century A.D. characters records the name 'Jina-Vihara' [*Jina-na-vihara-paribhokosama*(T. A.)]. No doubt, this is the only direct and earliest evidence to prove the Jaina affiliations of the place. The recent discovery of three copper plate grants belonging to king Prithvi-Sri-Mularaja of 5th century A.D., sheds fresh light on the existence of a *Jain-Vihara* at Vaddamanu.<sup>16</sup> They mention that a king Mahameghavahana established Vardhamana Vihara, to which Prithvi-Srimula gifted the village of Kaluvacheruvula. Probably, Dr. T.V.G. Sastri is right in stating that the name of the village, Vaddamanu was derived from the Jain-Vihara dedicated to Vardhamana Mahavira. If

this surmise were to be correct the *viharas* here were originally Jain, later on appropriated by Buddhists.

Another early Jain site we encounter is Malkonda hill, near Kandukuru in Prakasam district which contains a cluster of caves. One of them bears an inscription engraved in Brahmi characters of 3rd century B.C., on the brow of a projecting boulder of the rock on the hill now called as *Parvatiguha*. It mentions a gift made by a certain Siri-Viri-Sethi, son of Nanda-Sethi of *Aruvahila-kula*, to the cavern.<sup>17</sup> Perhaps the donor, Sethi made the cavern suitable for occupation by Jaina or Buddhist monks, by way of smoothening the rough surface and carving stone-beds hewn out of the rock. So far no scholar has identified the dwellers of the cavern. But I take it as a Jain cave, for, several such caverns belonging to the early period, have been found in the neighbouring Tamilnadu in Madurai, Ramnad and Tinnevely districts. Moreover, the donor here belonged to *Aruvala-kula* i.e. *Aruva*-caste. It is a common practice for the Telugu people to apply the term *Aruva* to the Tamils even now. If this surmise were to be correct, the record of Malkonda hill not only appears to the earliest record of the Jains found so far in Andhra, but also the cave itself is the earliest Jain establishment.

Thus the above study lends support to Prof. P.B.Desai's contention.<sup>18</sup> that the beginnings of Jainism in Andhra may be ascribed to as early as 6th century B.C. i.e. during the life time of Lord Mahavira himself. Further the recent archaeological finds also support the evidence of Jaina literature which take back the advent of Jainism into Andhra to the post-Mauryan period. Further, it is not unlikely that the main *tenet* of Jainism, i.e. *Ahimsa* or non-violence was familiar to the people of Andhra and its influence was working in this area even before the gospel of Buddha reached them. Therefore, I am of the opinion that the early prevalence of Jainism in Andhra must have paved way for the propagation of Buddhism in this land soon after.<sup>19</sup>

Though the advent of Jainism in Andhra is ascribable to the centuries before Christ, it seems to have passed through several vicissitudes. Literary sources (viz.) *Dharmamrta* of Nayasena<sup>20</sup> and the *Brihatkathakosa* of Harisena<sup>21</sup> lead us to believe that there was at first a

conflict between Buddhism and Jainism. Contrary to these literary sources, the Jain legends and traditions inform that after the death of Asoka, a favourable turn took place in the fortunes of Jainism. His successor, Samprati re-established Jainism in the countries of Andhra and Dramila, patronised by the early Satavahanas afterwards. Further, the archaeological finds unearthed at Kapparoapet (Karimnagar dist.), Guntupalli (West Godavari District), Vaddamanu (Guntur District) and Malkonda (Prakasam District) are sufficient to show the prevalence of Jainism in Andhra long before the Eastern Chalukyas of Vengi (i.e. 7th century A.D.). The original tenets of undivided Jainism kept their pontiffs, aloof from the public. According to rules, the Jain monks were prohibited from staying in towns and mingle with the general public. As a result the early Jains preferred natural caves and caverns on the tops of the hills, which were difficult of approach, for their stay. Further, the rigid rules prescribed for *sravakas* and *laity* namely *Mahavratas* and *Anuvratas* respectively were also responsible for not drawing the attention of the people. Dr. Hanumanta Rao appears to be right in holding that Jainism, for a long time, had an obscure existence, for which the severe austerity of Jainism and the rigid conservatism of the Jainacharyas were responsible.<sup>22</sup> Jainism propounds a theory of absolute renunciation of the worldly possessions. This resigned life of Jains did not probably attract the people of the land for some time. Moreover, their rigid practice of nudity made them shun public life and hence people preferred Buddhism to Jainism in the early period. Though obscure, it did not lose hold over Andhra.

In course of time, a favourable turn took place in Jainism. In first century A.D. the original Jain *Sangha* (monastic order) split itself into two (viz.) *Digambaras* and the *Svetambaras*. As a result the rigidity of rules was relaxed. The Jainacharyas began to tolerate local practices. Further, the rise of the *Yapniyas* encouraged the spread of Jainism. In true missionary zeal, the *Yapaniyas* introduced several innovations into Jainism and made compromises which attracted popular attention. In a word, what Mahayanists did for Buddhism for its wide spread, the *Yapaniyas* did for Jainism. They combined the principles and practices of *Digambaras* and *Svetambaras*. They propounded that even

women and house-holders could attain *Moksha*. They introduced the cult of *Yakshi* and adopted Tantrism. In this way, they took Jainism very close to the masses. Soon after, the Jains began accepting land and monetary gifts from the kings as well as lay-worshippers, to build *basadi* and alm-houses which resulted in the increase in the popularity of Jainism. These radical changes in Jaina church almost synchronised with the beginnings of the decline of Buddhism of Andhra. Hence, it may not be wrong to assume that, following the discomfiture of Buddhism, Jainism provided an alternative to Brahmanical Hinduism.

### Early Exponents

Generally the spread of any religion depends mostly on its Preceptors and Propagandists, for, they knew the pulse of the people. This was proved to be correct in the case of Jainism, particularly in Andhra, for, during its long history, Jainism in Andhra produced a wide galaxy of authors and teachers. The Jain preceptors and poets rendered yeoman service to the propagation of their creed. They took upon themselves the missionary work of expounding the *tenets* of the Jain creed through miracles practised by Tirthankaras. Filled with the zeal of propagandists, they were out to show the supremacy of Jainism, by denouncing and ridiculing other faiths. The people of early Andhra, however, must have considered themselves fortunate, on account of the presence, in their midst of eminent exponents of the Jaina law who were ardent apostles of truth and non-violence.

Epigraphic<sup>23</sup> and literary sources<sup>24</sup> inform that a certain Kundakunda, the earliest exponent lived on the hill near Konakondla in the Anantapur District. A damaged inscription from Konakondla states that the place was renowned all over the world as the birth-place of the eminent teacher Kundakunda, the Cheif of *Mulusangha*.<sup>25</sup> His life and activities form an important landmark<sup>26</sup> in the history of Jainism particularly in Andhra. He founded the *Balatkara-gana* and *Sarasvati gacchha* and he was the fourth in descent from Bhadrabahu. He is said to have composed 84 *pahudas* and travelled all over the country. Now scholars agree in placing Kundakunda during the early part of the 1st century A.D. Being the author of several canonical works,

he must have had a large following. His tours and philosophical disputations infused new blood and vigour into Jainism. An inscription from Sravana Belgola<sup>27</sup> also informs that Kundakunda was responsible for establishing the superiority of Jaina faith all over *Bharatakhanda*. No wonder, his name acquired popular religious significance and as such, many traced their spiritual lineage from Kundakunda which was then looked upon as a proud privilege by 'Jain monks'.<sup>28</sup>

Simhanandin is another great figure in the early history of Jainism in Andhra. He became the leader of Sarasvati gacchha founded by Kundakunda. He is known to have played a key-role in contemporary politics and his name is connected with the foundation of the Western Ganga kingdom of Talkhad. According to tradition,<sup>29</sup> Simhanandin gave refuge to two forlorn Ikshavaku princes, by name Dadiga and Madhava at Perur in Cuddapah District and trained them in the art of state craft. Afterwards Simhanandin made them cut a rock that obstructed their way to royalty and in establishing the Ganga Kingdom. The plausible explanation for the figurative expression 'cutting of the rock' by the princes could be the shift in their religious affiliation (i.e. Buddhism) to locally prevalent Jainism in order to win over the people to their side. This interesting account does not find place in any contemporary records; but several later records<sup>30</sup> and Jain works<sup>31</sup> specifically mention this story. Now scholars are of the opinion that Simhanandin flourished between Circa 295-350 and founded the Ganga Kingdom in A.D. 350.<sup>32</sup> Thus we understand that Simhanandin was the creator of the Ganga Kingdom and a leader of Mula-sangha and Sarasvati gacchha. If Kundakunda was responsible for gaining popularity among the people, to Simhanandin should go the credit of securing royal patronage to Jainism at the hands of the Ganga monarchs. It also implies that the Jainacharyas renounced their secluded life and became King-makers by participating in local politics. Since then, Jainism enjoyed continuous royal as well as public support from 7th century onwards. Epigraphical sources reveal that the rulers of Andhra, viz. the Early Chalukyas, the Rashtrakutas, later Chalukyas and their subordinates patronised Jainism.

### The Royal Patronage

The above analysis clearly reveals that Jainism held firm base in Andhra by 7th century A.D. Further, the Chinese pilgrim Yuanchwang<sup>33</sup> who sojourned for some time in Andhra during 7th century A.D. speaks of the '*Nirgranthas*' whom we generally identify as Jains. Though we do not find any information from his itinerary about the state of 'Jainism in Andhra', we can safely conclude that Jainism was in a flourishing state at that time. However, the establishment of the Eastern Chalukyan Kingdom of Vengi in A.D. 624, ushered, indeed, a glorious phase in the history of Andhra Jainism. The founders of the Chalukya kingdom of Vengi were not the indigenous inhabitants of the Telugu country but migrated from Karnataka and held sway for nearly five centuries. They were an offshoot of the imperial Chalukyas of Badami who patronised Jainism. Originally the Vengi kingdom was confined to the east coast only, while the rest of the Telugu territory namely the regions of Telangana and Rayalsima, were included in the dominions of the dynasties ruling from outside Andhra i.e. Chalukyas of Badami, the Rashtrakutas of Manyakheta and the Chalukyas of Kalyana. All these families were patrons of Jainism. The kingdom of Vengi became a cock-pit of their sanguinary wars. In spite of such unfavourable circumstances, Jainism became popular mainly due to the benevolence of the Eastern Chalukyas of Vengi.

### Jainism under the Chalukyas of Vengi

The first recorded evidence of a Jaina establishment we notice in Andhra is the *Nadumbivasadi*, of modern Vijayawada in the present Krishna District, as known from the Musinikonda plates of Vishnuvardhana III (A.D. 718-752).<sup>34</sup> This record renews the grant of the village *Musinikonda* situated in the *Tonka-Natavadi Vishaya*, to the pontiff named *Kalibhadrachaya*, for the benefit of the Jaina temple, (viz) *Nadumbivasadi*, which was built by Ayyanamahadevi, queen of Kubja-Vishnuvardhana I, the founder of the Eastern Chalukya dynasty (624-641 A.D.). It further informs that the pontiff of the *vasadi* belonged to the *Surastra gana* to whom the grant was renewed was the seventh in line, from *Chandra Prabha* the first Pontiff of the *Vasadi*. The *Surashtra*

*gana* to which *Chandraprabha* belonged, was popular in the Western Deccan where Kubja-Vishnuvardhana acted as Yuvaraja<sup>35</sup> before he was appointed as governor of Vengi. Therefore it is quite likely that *Chandraprabha* accompanied his royal disciple to Vengi. Afterwards, he became the preceptor of the queen Ayyanamahadevi, wife of Kubja Vishnuvardhana. Kubja Vishnuvardhana's leanings towards Jainism are also known from the Kolluru Kaifiyat<sup>36</sup> which informs that in the early years, several *Jaina-rajās* viz., Jayasimha, Malladeva, Somideva, Permadideva and the *Vengi King Vishnuvardhana* ruled over Andhra.

During the time of Vishnuvardhana II (A.D. 673-683), Jainism received royal patronage. This is confirmed by the recently discovered three copper plate grants in Peddapurappadu of East Godavari district.<sup>37</sup> They register a gift of land to the teacher Shri *Kanakanandi-acharya* who belonged to *Yapaniya-sangha* by Sri *Vishamasiddhi* (i.e. Vishnuvardhana II) for the maintenance of Jain temples, situated in *Kokandiparru* (modern Kakinada, East Godavari district) *Turangu* i.e. the area around Turangesvara temple near Kakinada and *Koyyuru* (modern Kovuru near Kakinada East Godavari district). For the first time, we know from these plates that Vishnuvardhana II had leanings towards Jainism. Further, they furnish information about the existence of *Yapaniya sangha* in the East Godavari district as early as 7th century A.D.

Afterwards during the reign of *Vishnuvardhana III*, the village, Musinikonda previously gifted to the Jaina basadi, was renewed.<sup>38</sup> This shows that the king Vishnuvardhana III, had leanings towards Jainism. In the reign of Vijayaditya, successor of Vishnuvardhana III, the Rashtrakuta influence gradually increased over Vengi and Vishnuvardhana IV (A.D. 771-806) gave his daughter, Silamahadevi in marriage to the Rashtrakuta king Dhruva. It was under Vishnuvardhana IV that Ramatirtham in Vizianagram district was developed into a sacred Jaina centre of learning.

AMMA II (A.D. 945-970) son and successor of Chalukya Bhima II, was the greatest benefactor of Jainism among the Eastern Chalukyas of Vengi. Though he was styled as *Paramamahesvara*, his family



members, high officials of the state, vassal kings and feudal lords followed the Jaina faith. It is known from his plates that the village Kaluchumbarru (modern Kanchumarru, West Godavari district) was granted at the request of his courtesan (*ganika*), *Chamekamba*, to the Jaina teacher, *Arahanandin*, who belonged to the *Valahari-gana*, *Addakali-gacchha*, for making repairs to the dining hall of the Jaina temple, named *Sarvalokasraya*. Presumably, *Chamekamba* was a lay-pupil (*Sravaki*) of *Arahanandin*.<sup>39</sup> His another grant (viz) the *Maliyampundi* plates,<sup>40</sup> renewed gift to the *Katakabharana Jinalaya*, which lay to the South of *Dharmapuri* (modern *Dharmavaram* in *Prakasam* district). It is also known from the above plates that the grant was made at the request of his vassal chief, *Durgaraja*, for he held the title, *Katakabharana*. The pontiff of the *Jinalaya* was *Sriman Indradevamuni* of *Yapaniya-sangha*, *Kotimaduva-gana* and *Nandi-gacchha*. The pontiff is said to have possessed *Pratiharamahima* (i.e. the power of working miracles) and was also praised by all the elite of the world. Similarly, his *Masulipatam* plates<sup>41</sup> record the grant of *Peddagalidiparru* (*Pedagadelavarru*, *Guntur* district) which was made at the request of his generals, *Bhima* and *Naravahana*, for constructing two Jaina temples of *Vijayawada*. The plates throw flood of light on the history of local Chieftains, *Melaparaja*, son of *Naravahana*, possessed praiseworthy character and bore the epithet *Manavadeva*. His wife, *Medamba* was a ardent follower of Lord Jina. To them were born, *Bhima* and *Naravahana*. They, too were devoted to the *Jina-dharma*. The pontiff was *Jayasena*, the disciple of the illustrious *Chandrasena*. *Jayasena* is said to have been a master of all the *sastras*. From this it becomes clear that *Ammaraja* extended patronage to all the faiths in his dominions in an impartial manner. It also reveals that *Amma-II* though a devout Saivite, made these grants to the Jain temples, in order to please his officers and thus avoid possible public upsurge, which his vassals wanted to avoid and therefore requested their lord to donate grants to the Jain temples and basadis.

Afterwards, until 11th century A.D. we do not hear of Jainism again. This does not mean that Jainism was completely forsaken and forgotten in Andhra. An inscription of *Vimaladitya*<sup>42</sup> informs that a certain *Trikalayogi*, *Siddhantadeva*, the spiritual guru of *Vimaladitya* and

head of *Desigana*, visited Ramatirtham and paid respects there. After Vimaladitya, Jainism had to face set back for some time in coastal Andhra.

### Jainism Under the Rashtrakutas

During the early medieval period Western Andhra was under the domain of the Rashtrakutas. Literary as well as epigraphical sources show that the Rashtrakuta period marked, indeed, the zenith of Jainism in Andhra-Karnataka country. This period produced a marvellous galaxy of Jaina authors who produced a large number of invaluable works. It is rather surprising that many of the Rashtrakuta generals like Bankeya and Sri-Vijaya were staunch Jains. It was under Amoghavarsha I, the Jain centres like Ramatirtham in Vizianagaram district and Biccavole in East Godavari district received patronage. It is known from an inscription at Hemavati that Bankeya's son, Kundate who was ruling Nidugundage in the 20th regnal year of Amoghavarsha I (i.e. 834 A.D.) died after observing *Sanyasana* for thirty days.<sup>43</sup> Krishna II, son and successor of Amoghavarsa, was also a devout Jaina. *Jinasena*, author of *Adipurana* was the spiritual guru of Krishna II. Though there is no recorded evidence to show that Krishna II gave gifts to Jaina centres in Andhra, it is likely that the Jain centres which were maintained by his father, received his patronage.

Indra III (A.D. 913-922) successor of Krishna II, was also a great patron of Jainism. During his time, Bodhan in Nizamabad district and Danavulapadu in Cuddapah district, were flourishing Jain-tirthas. An inscription of Somesvara I dated A.D. 1056<sup>44</sup> informs that Bodhan was the capital of the Rashtrakuta emperor *Indravallabha* (i.e. *Indra III*). Very likely the old name of the place was Indur or Indrapura which indicates the connection of the Emperor Indra with the locality. P.B. Desai<sup>45</sup> seems to be right in saying that the mosque known by the name, *Devul-Masjid* at Bodhan, must have originally been a Jain temple, for the pillars of the temple bear Jaina carvings and figures. Indra III is also known to have built a stone pedestal for the bathing ceremony of *Santinatha* at *Danavulapadu* in Cuddapah district. It is also evident from an epigraph<sup>46</sup> that Sri-Vijaya, the great army Commander of Indra III, observed

*Sanyasana* and terminated his life there. From the lable inscriptions of the pedestal we learn that Danavulapadu was considered as a sacred-*Kshetra*, to which faithful followers of the faith thronged for observing *Sallekhana-Diksha*.<sup>47</sup>

Other kings of this dynasty like Govinda III and Govinda IV were influenced by Jain-*tenets*. They are known to have constructed Jain temples and made the grants to maintain them. Krishna III, the last great king of the Rashtrakuta dynasty and his vassals were patrons of Jainism. The court of Krishna III at Manyakheta, was adorned by Andhra scholars and poets like *Gajankusa* and *Ponna*. The last king of the dynasty was king Indra IV. He is known to have invited death through the typical Jaina-vow namely, *Sallekhana*, in March A.D. 982.<sup>48</sup> The Jaina centres at Ramatirtham, Biccavolu, Bodhan and Danavulapadu in Andhra received the munificent patronage from the Rashtrakutas. Dr. A.S. Altekar<sup>49</sup> was right in saying that "about one third of the population of the present Andhra-Karnataka professed Jainism during the hey-day of the Rashtrakutas". It is, indeed, interesting to note that successful generals like Bankeya, Kundate and Sri Vijaya, of the Rashtrakutas were Jains by persuasion.

### **Jainism under the Chalukyas of Vemulavada**

Like their masters, Vemulavada Chalukyas were indeed great patrons of Jainism and men of letters. Among the kings of this dynasty, Arikesari II (A.D. 930-955) was the most remarkable personage who patronised Pampa, author of *Vikramarjuna Vijayam* and the first great poet in Kannada. It is known from the Kurkyala incscription<sup>50</sup> that Pampa was the son of Bhimapayya and Abbanabbe who originally hailed from Vamgiparru village in Vengi-nadu. The main object of the epigraph was to enumerate the pious deeds of *Jinavallabha*, a hitherto unknown brother of the great Kannada poet, Adi-Pampa. Further it informs that like his brother, Pampa, he embraced Jainism and built a Jain temple called *Tribhuvanatilaka* after carving the images of all the Trithankaras and of Chakresvari on *Bommalgutta* (i.e. hill of figures) in Kurkyala Village, Karimnagar District. Jinavallabha is said to have been a poet of distinction like Pampa.

The last great member of the family was Baddega, who had strong leanings towards Jainism. An inscription on the pedestal of a Jaina image found in the compound of the Rajarajesvari temple at Vemulavada<sup>51</sup> in the Karimnagar district informs that king Baddega II built a Jaina temple named *Subhadhama Jinalaya* in the capital *Lembulavatika* (modern Vemulavada) for his teacher *Somadevasuri* of *Gauda-Sangha*. His son Arikesari III (966 A.D. - 973 A.D.) was also a Jain. In his *Parbhani plates*<sup>52</sup> dated S.888, Arikesari III is said to have given a gift of the village, Vanikatupulu situated in the midst of Repaka-12 in *Sabbi-1000* to *Somadeva-suri* (who was the pontiff of the Subhadhama Jinalaya. Somadevasuri, was indeed a reputed scholar and author of numerous Sanskrit works like *Yasastilaka-Champu*, *Nitivakyamrita* and *Syadvadopanishad*. He bore the titles, *Tarkika-Chakravartin* and *Kavikularaja*.

Thus Jainism in Andhra enjoyed a long and glorious career, under the benevolence and liberal encouragement of the Chalukyas of Vemulvada. Great Jaina scholars (viz. *Pampa*, his brother *Jinavallabha* and *Somadevasuri* flourished in their court under their patronage. No doubt, several Jaina monasteries became important seats of learning. Since the Vemulvada Chalukyas, extended royal patronage to all sects of Jainism we are, at a loss to ascertain the personal faith of the rulers precisely. Though they did not make Jainism a state religion, Jainism was encouraged liberally which spread throughout their kingdom.

### Jainism under the Later Chalukyas of Kalyana

They succeeded erstwhile masters i.e. Rashtrakutas in Telangana and Rayalasima regions. They were also great patrons of Jainism. A large number of inscriptions discovered at various places all over in Andhra Pradesh bear testimony to their patronage and their rich contribution to the glorious career of Jainism in Andhra. During this period, the doctrine of *Lord Jina*, encouraged by the royal princes, had its powerful sway. During their rule, Jainism played a prominent role in shaping the political and religious life of the country. Jagadekamalla I (i.e. Jayasimha II) patronised Jainism. His capital, Pottlakere (modern Patancheruvu in Medak district) became a very important Jaina centre,

comprising 500 Jaina *Vasadis*.<sup>53</sup> Numerous Jaina images, collected from Patancheruvu was preserved in the Khajana Building Museum in Hyderabad. His Maski inscription<sup>54</sup> registers the gift of 50 *marttars* of black-soil and 50 *mattars* of *akadi* to the Jaina *basadi*, constructed by Basavoja in the year S. 949 (A.D. 1027). His another inscription from Saidapur<sup>55</sup> informs that the king Jagadekamalla-I made a gift, at the request of *Vaidyaratnakara*, *Pranacharya*, *Aggalayya*, to the two Jaina temples namely *Buddhasena-Jinalaya* of *Mucchanapalli* and *Vaidyaratnakara-Jinalaya* at *Ikkuriki*, while camping at *Potlakere* in A.D. 1034. It is also known that *Vaidyaratnakara*, *Aggalayya* was an expert in *Sastra* and *Sastra* (Surgery and medicine). His successors *Somesvara* and *Vikramaditya V* also extended liberal patronage to Jainism.

*Tribhuvanamalladeva* *Vikramaditya VI* (1076-1126 A.D.) son of *Somesvara I* was the distinguished prince of the dynasty. There are several records pointing out his patronage of Jainism. During his reign many Jaina establishments in Andhra received patronage. An inscription,<sup>56</sup> informs that *Bodhan*, *Konakondla*, *Ujjili*, *Pudur*, *Bairanipalli*, *Kolanupak*, *Chilkuru*, *Anumakonda*, *Banajipet*, *Togarakunta*, etc., were prosperous Jain-*Kshetras* and gifts to them flowed lavishly from the overlord and his vassals. The next ruler, *Somesvara III* (*Bhulokamalla*) also encouraged Jainism. *Jadcherla* inscription<sup>57</sup> dated A.D. 1126 informs that a certain *Bammisetti*, constructed a *chaityalaya* at *Gangapur* (i.e. *Gollattagudi*) while *Bhulokamalla* was ruling from *Kalyana*. There are two records referring to *Somesvara IV*, the last ruler of the dynasty, as a patron of Jaina faith and its supporter. From the above analysis we understand that Jainism was widespread and the rulers supported and patronised Jainism liberally. With the support and encouragement of the later Chalukyas, Jainism commanded a large volume of support. Among the subordinate families of the later Chalukyas, the early *Kakatiyas*, the *Polavasa* chiefs and the *Nollamba-Pallavas*, patronised Jainism.

### Jainism under the Kakatiyas

The early *Kakatiyas* like their overlords, encouraged Jainism. Their epigraphs inform that *Warangal* flourished as a Jaina centre under the

early Kakatiyas. From the Kazipet-Darga Inscription<sup>58</sup> we learn that Prola I obtained Anumakonda *vishaya* as a fief from Somesvara I (A.D. 1042-1068). According to the Padmakshi temple inscription dated S.1039<sup>59</sup> Mailama wife of *Pergada Beta* who was a minister of Prola II, built a Jaina temple called *Kadalalaya-basadi* on the top of the hill and made an endowment of land for its maintenance. The *Kadalalaya-basadi* of the epigraph was replaced subsequently by the Padmakshi temple of the present day. The local records<sup>60</sup> inform that the Jains who were persecuted at Rajahmundry fled to Anumakonda for protection. Since then, Anumakonda continued to be a centre of Jains even during the time of Prataparudra, as is evidenced by the Jaina work, *Jinendrakalyana* written by *Appayacharya* in A.D. 1319.

### Jainism under the Polavasa Chiefs

In the neighbouring territory of the Kakatiyas, there flourished small feudatory family called *Polavasa* Chiefs whose authority extended from Polavasa to Narasampet in Warangal district. Like the early Kakatiyas, the Polavasa Chiefs also had leanings towards Jainism. The Banajipet and Padmakshi temple epigraphs inform that *Medaraja*, the illustrious Polavasa chief, built *Virakama-Jinalaya* and made gifts to *Kadalalaya-basadi*. His Govindapuram epigraph<sup>61</sup> which begins with invocation to the feet of *Jinadeva*, informs that *Nagaraja*, the Minister of *Medaraja* installed the image of Parsvanatha. Further, the record refers to the line of great Jain-Preceptors namely *Balachandra*, *Meghachandra*, *Padmanandin* and *Meghachandra* who belonged to the school of *Kranurgana* and *Meshapashana-gacchha*. It is obvious that under the early Kakatiyas and Polavasa chiefs, Anumakonda, Banajipet, and Sanigaram flourished as prosperous Jain centres.

### Jainism under the Nollamba-Pallavas

Their authority extended over a kingdom that comprised tracts of Andhra and part of Karnataka with the capital at Hemavati in Anantapur district. They were contemporaries of the later Chalukyas of Kalyana. Under their hegemony, the tract of the Madakasira taluka became a flourishing abode for the Jaina faith. The prominent Chiefs

of the family (viz.) Mahendra I, his son Ayyappa, Irungola II and his queen Alupadevi were liberal patrons of Jainism. Hemavathi inscription<sup>62</sup> informs that Mahendra and his son Ayyapa made a gift to a *basadi* for feeding its *tapasvins*. Another inscription from Patasivaram<sup>63</sup> informs that when Bhogadeva Chola Maharaja of the Nollama-Pallava family was ruling from Henjeru (modern Hemavati in Anantapur district) there lived a renowned Jaina teacher named Padmaprabha-Maladhari. He wrote the commentary on the *Niyamasara* of Kundakundacharya. Under the patronage of the Nollamba-Pallavas, Chippagiri in Kurnool district, Hemavati, Amarapuram, Sivaram and Tammadahalli in Anantapur district flourished as celebrated Jainatirthas.

About the same period, in Guntur and Nellore districts, Jainism seems to have flourished, under the patronage of the *Chalukya-Cholas*, the successors of the Eastern Chalukyas of Vengi. During the reign of Kulottunga Chola I, son of Rajarajanarendra, *Munugodu* (Guntur district) became a flourishing centre of Jainism. An inscription from Munugodu informs<sup>64</sup> that during the 37th regnal year of Kulottunga Chola I, his subordinate Chief, *Gonka-bhupa* and his soldier built *Prithivivilaka-jinalaya* and endowed it with gifts. The said *basadi* is said to have belonged to the Svetambaras (*Sita-jinesvaralayamu*). Similarly, Pramiladevi, a lay-disciple of Matisagaradeva constructed steps for the *Karikala-jinalaya* at Kanupartipadu in Nellore district during the 37th regnal year of Rajaraja III (i.e. 1253 A.D.).<sup>65</sup> Further, Bhogapuram in Visakhapatnam district became a flourishing Jaina centre under the patronage of the Gangas of Kalinga. It is obvious from a record found at Bhogapuram<sup>66</sup> that a certain merchant named Kannamanayaka built a *Rajaraja-jinalaya* in A.D. 1178 and endowed it with a gift of land during the reign of Ananatavarmadeva. The existence of Jaina caves at Kollivalasa and Jaina images carved at Singupuram in Srikakulam district definitely show the flourishing state of Jainism during the 11th, 12th and 13th centuries.

However, the fall of the later Chalukyas seems to have heralded the fall of Jainism. It did not get full encouragement from the rulers, as

it did in the early period. Moreover, Andhra during this period experienced the impact of the religious revolution which took place in the neighbouring Karnataka, following the defeat of Taila III. The main adversaries of the Jainas were the Saivites who forcibly occupied Jaina temples and converted them into Saiva faith. During the time of Kakati Rudra in A.D. 1150 and Ganapatideva (A.D. 1199-1261) there began a bloody campaign against the Jainas.<sup>67</sup> Inspite of such a fearful missionary campaign of persecution led by Virasaivites, Jainism did not altogether disappear in Andhra.

### **Decadence of Jainism**

The foregoing survey reveals that the political authorities of the region made liberal donations to Jaina temples, at the request of the people. This indicates that the people of Andhra came under its direct influence and fervently followed the Jaina law. With the support of the public and the encouragement of the rulers, Jainism had a glorious career until 13th century A.D. along side Saiva and Vaishnava sects. Despite such a long and prosperous career, it had to face ruthless religious persecution. The main reason for this appears to be that the imperial powers, like the Chalukyas, Rashtrakutas and later Chalukyas, who patronised and fostered the Jaina law in Andhra had their capitals outside Andhra in Karnataka. As a result, the happenings in Karnataka had their impact on Andhra also. The hostile propaganda and the merciless religious attacks against the followers of Jaina faith had struck deep roots in Karnataka by the latter part of the 12th century A.D. During this period, Andhra, too, reverberated with such out-bursts of religious unrest, carrying the wave from its epicentre in Karnataka.

### **Conflict with the Rival-Sects**

The Chief notable adversaries of the Jinas were the Saivites who enjoyed firm ground in Andhra by the middle of 9th century A.D. The Saivites also like the Jains adopted methods like convening debates, holding discourses, defeating the rivals in argument and performing miracles in order to attract the common folk which were once adopted by the Jains in the cause of their religious propagation.



The Virasaiva movement led by Basava in Karnataka provided impetus to the Saivites in Andhra. Virasaivism severely attacked to the oppressive caste distinctions. It also infused new zeal and fervour among the people and inspired them to renounce the old and set up a new social order based on universal brotherhood.<sup>68</sup> This lofty ideal attracted the people which became popular in no time. Saivite literature and local records contain vivid references to the Jaina-Saiva conflicts and the final destruction of the former. The Guntur *Kaifiyat*<sup>69</sup> refers to the annihilation of a large number of Jaina monuments by *Trilochana-Pallava*. The Tenali *Kaifiyat*<sup>70</sup> informs that Mukkanti (or Trilochana) got dismantled a Jaina *basadi* at Tenali and raised the temple of Ramalingesvara, on the foundations of the Jaina *basadi*. This is confirmed by the discovery of an image of Vardhamana in the premises of the present Ramalingesvara temple.<sup>71</sup>

The Saivite works like the *Panditaradhyacharita* of Palkuriki Somanatha contains references pertaining to innumerable debates between the Saivites and the Jains. The earliest of them appears to be the miracle wrought-up by *Sripati Pandita* in the court of *Anantapala* between A.D. 1116-1127.<sup>72</sup> Anantapala is known to have ruled coastal districts as general of the Western Chalukyas. His inscriptions found in Chebrolu (Guntur district) and Tripurantakam (Prakasam district). The evidence of this miracle is confirmed by the record found at Bezwada.<sup>73</sup> Devara Dasayya, a Saivite leader in Andhra is said to have performed a miracle and extirpated all the 500 Jaina-*basadis* at *Potlakerre* (i.e. Patancheru in R.R. district).<sup>74</sup> The mutilated and broken Jaina images found at Patancheru, now kept in K.B. Museum, Hyderabad attest to the wrath heaped on the Saivites at Potlakerre. In Vengi, a certain Adapa Racayya led a fierce Saivite campaign against the Jains.<sup>75</sup> Western Andhra and Eastern Karnataka became a hot-beds of religious conflicts. The Virasaiva movement spread like wild fire all over Karnataka and Western Andhra. Mallikarjuna Panditaradhyacharya is said to have dedicated his life to conduct a fierce campaign against the Jains of Pangal.<sup>76</sup>

The Kakatiyas also seem to have encouraged the persecution of

the Jainas. The *Siddhesvra-charitra* of Kase Sarvappa<sup>77</sup> informs that there was a debate between *Tikkana-Somayajin* and Jainas in the court of Ganapatideva wherein the latter were utterly defeated. Thereupon, Ganapatideva himself started a bloody campaign of persecution against the Jainas. From the *Pudur* inscription, it is learnt that Ganapatideva's general Jagadala occupied *Pudur* and converted it into a seat of *Saivism* having dismantled the Jaina vestiges. Ruthless persecution of the Jainas by the Virasaivites is well revealed by a later inscription dated A.D. 1512 from Srisailam.<sup>78</sup> It informs that a certain Virasaiva chief named Linga, son of Santa, took pride in cutting off the heads of Svetambara Jainas.

### Indifference of Kings

Generally the growth and decline of any religious faith depends chiefly on the support of the rulers. The above analysis specifically states that the rulers of the age took partisan attitude and encouraged Saivites in their deadly battle against the Jainas. The silence of the rulers in the persecution of the Jainas by the Virasaivites, itself suggests that the rulers remained silent spectators and indirectly supported the Virasaivites. Except for Bukkaraya I who brought about reconciliation between the Vaishnavas and Jainas in A.D. 1368,<sup>79</sup> no other ruler in Andhra is known to have even attempted to bring the two faiths together. But a careful examination of certain historical events reveals that the rulers of Andhra must have been dazzled by the miracles performed by the Saivites in the royal courts and hence embraced Saivism at once. Public support also seems to have followed the path of their rulers. Indifference of the rulers coupled with the change in the attitude of the populace led to the decline of Jainism in Andhra.

Besides, another factor that brought in slackness in the activities of the Jainas, was the emergence of costly *mathas* as a result of lavish gifts to the Jain-establishments. With the result, the original *tenet* of non-possession was cast-aside, and the preceptors went to the extent of appropriating lands and gifts granted to the *basadis* for their own purpose. An inscription dated S. 998<sup>80</sup> informs that a certain Jain Preceptor, *Srinandipanditadeva*, acquired possession of some fields

which were actually donated to *Anesajja-basadi*, built by the younger sister of Chalukya Vijayaditya. There are innumerable instances in which oil-mills, lands and income from the shops and flower gardens were gifted to various Jain-establishments which perhaps paved ground for corruption even among the Jain *gurus*. Thus the ebbing tide of the Jain influence was further weakened by the depravity brought in moral standards among the Jaina preceptors. Other calamities like hostile propaganda against the followers of the Jaina doctrine and absence of powerful preceptors, added to its decadence.

Despite the violent activities of the followers of rival faiths, Jainism had not been completely wiped out from Andhra. The last Kakatiya ruler, Prataparudra is known to have encouraged Jainism. The Jain writer Appayacharya, a disciple of Pushpasena, wrote the Jaina work, *Pratishtasara* during the time of Prataparudra (i.e. A.D. 1319).<sup>81</sup> Thus patronised by the rulers and their families, subordinate Chiefs and merchantile community and warmly supported by the people, Jainism grew from strength to strength and flourished in Andhra till the end of 12th century A.D. and thereafter a gradual decline set in until it began to peter out as a religion of worth in Andhra.

### Contribution of Jains

Now let us take up the contributions made by Jains to the treasures of Indian culture. The Jains have played a very important role in the linguistic development of the country. When Sanskrit was the medium of sacred preachings and writings of the Brahmanas and *Pali* that of the Buddhists, the Jains utilised the vernacular languages of the different religions for their religious propaganda. Lord Mahavira preached in the mixed dialect, called *Ardha magadhi*. The language, produced by the Jains was called *Apabhramsa*. It forms the link between the classical languages like Sanskrit and Prakrit on the one hand and the modern regional languages on the other. The earliest literature in Kannada and Telugu is of Jain authorship and the early Tamil literature also owes much to Jain writers. But, we find even to-day, mostly in Telugudesa some legacy of the Jains in social and religious practices. For instance, the formula '*Siddham Namah*' which is being taught to

children at the time of learning their alphabets, is originally a Jain formula. Later on 'Om Namah Sivayah' was prefixed to it. It is a well-known fact that the earliest of the Kannada poets, Pampa and Ponna who were credited with the composition of *Jinendrapurana* and *Adipurana* in Kannada, belonged to Andhradesa.<sup>82</sup> Pampa's brother, Jinavallabha (10th century A.D.) had several honorific titles like '*Sakala-Kalapravina*', '*Bhavya-ratnakara*', '*Vachakabharana*' and '*Gunapakshapatin*'. But, the literary work of Jinavallabha except the Kurkyala inscription which extols the eminence and pious deeds of Jinavallabha, of 10th century A.D. is known to us.<sup>83</sup> Another Jain, Atharvana is known to have translated the *Mahabharata* into Telugu. Malliya Rechana, who was known as '*Sravaka-bharana*' (i.e. an ornament of the Jain community) is known to have written '*Kavijana srayam*' in Telugu metre with the help of *Vachakabharana* i.e. Jinavallabha. This is confirmed by the Kurkyala inscription which informs that Jinavallabha who flourished in 10th century A.D., possessed the title *Vachakabharana*. Thus Malliya Rechana becomes the first writer in Telugu and not Nannayya who is hitherto considered as *Adikavi* (i.e. the first poet) in Telugu literature. Unfortunately, all this Jain literature perished because of prevailing conflicts between Jains and Virasaivites. The only big work *Jinendrakalyanabhyudayam* lies unpublished in Sravana Belgola; but only a few verses are known from Padmakavi's *Jinendrapuranam*.<sup>84</sup> The Jains showed interest in learning. Some of the Jain centres of Andhra functioned as centres of education. At Rayadurgam in Anantapur District, are found sculptural representation of students and teachers with *Vidyapithas* before them.<sup>85</sup> Scholars are of the opinion that it was a big centre of education or a university. Such centres of education should have produced important literary works.<sup>86</sup> Among such works, Kundakunda-charya's *Samayasara*, *Pravachanasara*, *Niyamasara* and *Panchastrikayasara*, Padmaprabhamaladharideva's commentary *Tatparavavritti* on *Niyamasara* of Kundakunda, Ugraditya's *Kalyanakarakam* and Somadevasuri's *Yasastilaka* are indeed worthwhile.

Coming to art and architecture, the Jains are known to have taken their due share in the development of arts in the country. Here, it must be noted that Jainism was a running mate of Hinduism and

Buddhism. Moreover, it was encouraged by Hindu rulers. Further, Jainism has been a theological mean between Buddhism and Brahmanism. So there was complete indentity between above religions in their ritual *architecture*. So the art and architecture of Jainism have moved on parallel lines with these creeds. Where the followers of Buddhism and Brahmanism have resorted to the rock-cut form of expression, the Jains have likewise excavated their places of worship, where the Buddhists are known to have built *stupas* and carved elaborated pillars and colossal statues, the Jains have also erected *stupas*, decorated gateways, colossal statues and pillars and where these have produced the structural type of temples, so the Jains have also built theirs. Shri K.V. Soundara Rajan<sup>87</sup> is right in saying that 'whether quarried out of the rock or built by masonry, the general feature of the Jain architecture has been very similar in style to that of the Buddhists and Hindus of the same period and the same region'.

The earliest form of Jain architecture seems to have been the *stupas*. Till now, the *stupa* of Kankalitila of Mathura was attributed to Jains. The recent excavation conducted at Vaddamanu in Guntur District, by the Birla Archaeological and Cultural Research Institute, Hyderabad during 1981-85, encounters a Jain *stupa* and number of label inscriptions and inscribed potsherds referring to Jain teachers and lay-pupils. The excavator, Dr. T.V.G. Shastry<sup>88</sup> is of the opinion that the name Vaddaman was derived from the Jain monastery dedicated to Vardhamana and the *Stupa* encountered, were sacred to Jain community, existed there from 200 B.C. to 250 A.D.

The Jains are said to have distinguished themselves by their cave architecture. The early Jains, being forest recluses and wandering ascetics, were mostly high-landers. They preferred natural caves for their temporary stay. They are generally situated away from human habitation. Since these natural caves served as sojourns or temporary refuges, they were simple and free from any carvings. Such type of caves have been found at Konakondla and Rayadurgam in Anantapur district,<sup>89</sup> Adoni and Chippagiri in Kurnool district in Rayalasima. Later, the *Vanavasa* of Jains had been changed into *Chaityavasa* or settled LIFE. Then the Jainas began to carve Jain images not only in caves but

also on boulders. Striking examples of this group are the caves of Mylavaram, Penicalapadu of Cuddapah district<sup>90</sup> and Rayadurgam of Anantapur district.

Another peculiar contribution of the Jains is the free standing pillars found in front of *Jinalayas*. They are tall and elegant structures with a small pavillion at the top the capital, surmounted by a small dome or '*Sikhara*'. They are popularly known as *manastambas*.

The Jains showed taste in always selecting the best views for their temples and caves. The distinctive note-worthy characteristic feature of the Jain temple is its stepped pyramidal super-structure. Most of the Jain temples in *Rayalasima* possessed this invariable feature. The Jain temples found at Rayadurgam, Amarapuram, Agali, Kambadur and Kundurpi of Anantapur district and Chippagiri of Kurnool district are crowned by stepped pyramidal towers. But the Jain temples found at Penukonda of Anantapur district are built with Hindu style.<sup>91</sup> It appears that the traditional stepped pyramidal *Sikhara* was given up and the south Indian *Sikhara* was adopted even for Jain temples during the Vijayanagara period in *Rayalasima*.

Now let us take up the similarities found in Jainism and Hinduism particularly in ritual and other aspects. It must be remembered that Jainism has thrived in India along with other religious faiths like Hinduism and Buddhism. Like Hindus, the Jains admit the institution of caste,<sup>92</sup> and also observe the essential ceremonies and other Hindu rituals. Among the common rituals, the sacred ablution (*Abhiseka*) come first. It was far more complex than that approved in the temples of Siva and Vishnu. The Jaina gods are purely human in form. So the deity requires the same amenities of life as a human being. As a devotee purifies his body by taking bath. So he wants to purify the deity by bathing him in water and other auspicious substances like honey, butter, milk and so forth. The *Varangacharita*<sup>93</sup> contains the elaborate details of this ritual. The growing importance of this ritual of *Abhiseka* perhaps led the Jains to carve a particular type of images namely *Chaumukhas*. They were blocks of stone with the face of the Tirthankara designed on all the four sides. In place of the Brahmanic *Trimurthi*, there is the Jain

quadruple or *Chaumukha*. These images seem to have made their appearance from about the 8th century during the Rashtrakuta period and are found at Danavulapadu of Cuddapah district.<sup>94</sup> Finding of innumerable stone-seats in Rayalasima indicate the growing popularity of this rite. Besides, some of the Hindu festivals like *Divali*, *Sarada Puja*, *Lakshmipuja*, *Jnanapanchami*, *Dasara*, the *Makarasankranti* etc., have been adopted by Jains. Like the Brahmanical *Pujas*, the *Pujas* like *Jalapuja*, *Akshat-Puja* and *Naivedya-Puja* will end by *Arati*. Further, the Jains, like the Hindus believe in and practise *Prayachittas* or expiation of sins, observe fasts on auspicious days, conduct *Yatras* to sacred places and so on.

Lastly, the Jains admitted the Brahmanic divinities like Ganesa, Sri, Kubera, Indra, 9 Planets Jyotishigods, the Dikpalas, the Ashtamatrakas the 16 Sruta devis or Vidyadevis, Navagrahas into their worship. But the Jains, treated the Hindu divinities as subordinates to their Tirthankaras. Here it is worthwhile to quote Bhattacharya<sup>95</sup> who stated that "undoubtedly, there was a need for them". Human mind ever seeks ideals realised into forms. Ideas of suspiciousness, prosperity, wealth, kingly splendour or so on found a direct outlet in the sculptors art in the images of Ganesa, Lakshmi, Kubera, Indra". Further, the Tantric goddesses of Hinduism like Kankali, Kali, Jvalamukhi, Durga, Bhadrakali, Chamundi, Gouri, etc., have found a room in the Jain pantheon. At last the Jains are known to have also possessed *Pratiharamahima*<sup>96</sup> to win over the sympathy of the masses. However, it must be noted here that the most of the divinities borrowed from Hinduism regarded by the Jains are devoted adherents of their Tirthankaras.

Thus the foregoing analysis shows us that Jainism played a remarkable role in developing Indian culture. The Jains acted as spiritual guides, confessors, teachers, advisers, encouraged arts, cultivated literature and also inspired love and respect among all classes of people. Thus it is no way right to say that the Jains were indifferent towards secular affairs of the people. On the otherhand it appears that the Jains were no more forest recluses and they turned themselves into religious leaders of people and guides of princes.

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## JAINA CAVES

Extant literary and archaeological evidences suggest that Andhra was one of the earliest recipients of Jainism, even before the establishment of the Maurya empire in fourth century B.C. The Jain tradition contained in *Haribhadriyavritti*<sup>1</sup> leads us to believe that Mahavira himself preached his doctrine in Kalinga, which included the northern districts of Andhra. With the decline in the fortunes of Buddhism and the rise of the empire of the Eastern-Chalukyas in Vengi, the fortunes of Jainism underwent a favourable change. Robert Sewell<sup>2</sup> reported the existence of several Jain antiquities and remains in almost all the districts of Andhra. These archaeological evidences and traditions indicate that Jainism held firm ground in Andhra as a widely popular religion for twelve centuries or even more. The early Jain monks were mostly highlanders and preferred natural caves, for their stay on the tops of the hills, which were inaccessible. Hence, the caves played an important role in the architectural history of Jainism in Andhra. Yet, this topic has not been taken up for detailed study so far.

Historically speaking, Jainism was a run-mate of Hinduism. In other words, Jainism was permitted existence with Hinduism and was even fostered by the Hindu rulers. Hence the complete likeness between Brahmanical Hinduism and Jainism in their architecture. Moreover, Jainism in Andhra became a theological mean between Buddhism and Brahmanism. Thus it progressed more or less along with these two creeds. So was architecture, influenced by both, which moved on parallel lines. Like the followers of Buddhism and Brahmanism, who have resorted to natural or rock-cut caves, the Jains, also likewise chose their place of worship in caves whether quarried out of the rock or

built of masonry. Hence the general character of the Jain architecture, particularly in Andhra, is very similar in style to that of the Buddhists and Hindus.<sup>3</sup>

In Andhra, the early Jains chose their abode in natural caves hewn out of living rock by means of pick and polished them with dexterous application of the chisel. In the beginning the Jains stayed in natural rock-cut chambers but afterwards these are replaced by a more grandeur and embellished ones. With the result came the embellishment or adorning the living rock which heralds, a new phase in the development of Jain architecture in India.<sup>4</sup> Whenever these examples of rock-cut architecture became a subject for study, it has become a practice for the scholars to call them as "*caves*" implying that they were natural grottoes in the mountain cliffs.

Andhra with its large expanse studded with high mountains such as Eastern ghats and fertile river valleys, is littered with innumerable Jaina monuments - both natural and artificial. They broadly fall into two main types, namely Rock-shelters or natural caves and caverns and structural shrines. As said earlier, the early Jains, being mostly forest recluses and wandering ascetics, chose the rock-shelters which served as sojourns or temporary refuges. Moreover, these resorts are generally situated far away from human habitation. Hence, their settlements were mostly modest, unattractive and not only uninhabitable but also inaccessible.<sup>5</sup>

The occupation of rock-shelters cannot be ascribed only to the Jains but also to the Buddhists. Infact it becomes an herculean task to specify the names of their dwellers. At this juncture, the Jain records as well as the rock-hewn beds come to our rescue to decide the faith of the dwellers. As we know, the Jains practise *Sallekhana-diksha* during their last days for attaining salvation. For observing the *Sallekhana*-vow, they used to lie on rock-beds in their shelters. The word *Sallekhana* is a specific Jain terms, to suggest death by slow starvation.<sup>6</sup> Rock-beds are imperative for observing this vow in a righteous way. Except for this, there is no other clue to distinguish Jain caves from the Buddhist ones, particularly in the beginning. In Andhra, the early Jain caves

were free from any architectural or sculptural carvings. They were a simple natural formations. In Andhra, the Jains did not resort to excavating recluses in rocks. The early Jaina caves, found in Andhra were not suitable for *chaityavasa* or settled life but were mere shallow shelters under overhanging boulders. We do not find even a single carving on any early Jain cave in Andhra. This kind of caves are found at Malkonda, Chippagiri, Ramatirtham, etc., which are simply recesses under huge boulders. The early Jains, being mostly forest recluses and wandering ascetics, might have preferred these natural caves as sojourns or temporary refuges. Moreover, the Jain law imposed *vanavasa* or life of perennial wandering on pious Jains. During the rainy season only, they were permitted to stay in caves. Hence, they were free from any workmanship and were used as residences during rainy season.

In course of time a favourable turn came about for Jainism in Andhra. In the first century A.D., the Jain *sangha* was divided into two schools (viz) the *Digambara* and the *Svetambara*. The rigid conformity to the rules was relaxed. The Jain acharyas began tolerating local practices. The rise of the Yapaniyas encouraged the spread of Jainism which admitted women into the Jaina Church. Further, emphasis was shifted from *Vanavasa* (life of perennial wanderings) to *Chaityavasa* or settled life in monasteries. The advent of settled life of monks required continued support from the rulers as well as lay worshippers. When changes took place in the Jain church, the Jains were also allowed to accept land and monetary grants and to carve Jain images not only in caves but also on boulders. Though the Jain church relaxed certain rules in the ascetic way of life, the early Jains, in Andhra, could never denounce completely the ascetic nature of their religion. Hence, their settlements continued to be uninhabitable in Andhra.

With this background, let us now take up for some early Jain caves in Andhra. Under this category comes the cave scooped on a hillock, at Malkonda near Kandukar in Prakasam district. Malkonda<sup>7</sup> hill contains a natural cave. The over-hanging rock above provides a flat spacious surface underneath. It is now called as *Parvatiguha* (Fig 1).

There is one inscription in the Brahmi characters of 3rd century B.C., engraved on the brow of a projecting boulder of the rock on the hill (Fig 1A). The record though damaged here and there, registers a gift made by a *certain Siriviri-Sethi, son of Nanda Sethi* of Aruvahila-kula, to the cavern, over which it is engraved. Perhaps *Sethi*, the donor made the cavern fit for occupation of the Jaina or Buddhist monks at this early period by providing the cavern with the drip-ledge, slightly smoothened the rough floor and provided stone-beds hewn out of the rock. So far no scholar has identified the dwellers of this cavern. But I take it as a Jain cave, for, several such type of caverns belonging to the early period have been found in Madurai, Ramnad and Tinnevely districts of Tamilnadu and some of them also contain stone-beds with pillows too. Moreover, here the donor belonged to *Aruvala-kula* i.e., Aruva caste. The Telugu people apply the term *Aruvas* to the Tamils even now. If my surmise were to be correct, not only the record of Malkonda hill appears to be the earliest record of the Jains found so far in Andhra, but also the cave is the earliest Jain establishment.

Next comes the cave called "*Munulagutta*" in Kapparaopet village, Karimnagar district. It is brought to light by Dr. P.V.P. Sastry.<sup>8</sup> Even now, it is popularly called as "*Munulagutta*" (i.e., the hill of ascetics) (Fig-2). On the brow of a rock overhanging another rock, are fashioned 4 beds with low pillows meant for the monks. Unfortunately, there are no label records either on these beds or on pillows to know the date of the cave (Fig 3). But Dr. P.V.P. Sastry,<sup>9</sup> collected some Satavahana coins from the vicinity of this cave. Hence he attributed them to the Satavahana period i.e., 2nd or 1st century B.C. The Jain work *Kalpaprādīpa* of Jinabhadrasuri of 14th century A.D., deals with the patronage of Jainism by the Satavahanas.<sup>10</sup> It informs, that the Satavahana King after becoming a Jain, built Jain *Chaityas* or temples. Fifty of his *viras* (or soldiers) built *Jinalayas* after their respective names. The discovery of Satavahana coins near the cave leads us to agree with Dr. Sastry, i.e., the cave definitely goes back to the early Satavahana period. Dr. N. Ramesan also rightly observed that its antiquity dates back to the early dim phases of the dawn of history.<sup>11</sup> To my mind it appears that the antiquity of the cave goes to the pre-historic period

and it continued upto the Satavahana period. Further, the four rock-beds were clearly meant for Jain monks who observe *Sallekhana-vow* during their last days. This natural Jain cave seems to be earliest known Jain settlement in Telangana.

### Guntupalli Caves

These caves are actually found on the hill at Jilakaragudem, near Kamavarapukota in West Godavari district A.P. (Fig-4). Jilakaragudem is a small village about 7 miles from Kamavarapukota in West Godavari district. It can be reached only by bus from Eluru town, the District headquarters. Till now, it is believed that the ruins of Jilakaragudem belonged to an early Buddhist establishment that flourished in 2nd century B.C.(Fig 4A) The excavators like Rea and Longhurst, observing the horse-shoe shaped ravine in the sand-stone hill, running from East to West, a circular rock-cut temple containing a monolithic *Stupa*, a large rock-cut *vihara*, a ruined brick *chaitya*, remains of a large pillared hall and an inscription, believed that these remains indicate an early Buddhist settlement in Andhra.<sup>12</sup> But, the recent conservation work at Jilakaragudem caves revealed some thrilling facts. The discovery of an inscription of a Mahameghavahana Chief of Kalinga (viz.) Sada, at Jilakaragudem caves clearly reveals the Jain nature of these caves<sup>13</sup> (Fig-5). We know, that the family of *Mahameghavahana* Sada to which the great Jain champion Kharavela, the Chief of Kalinga, belonged, extended his full support to Jainism.<sup>14</sup> Further, it is learnt from the above inscription that the ancient name of the hill at Jilakaragudem was '*Mahanagaparoata*' and not Pithunda as mentioned by Ptolemy. Now it may be stated, without any fear of contradiction, that the Jilakaragudem rock-cut monasteries which are popularly known as Guntupalli caves, were originally occupied by the Jainas and not by the Buddhists as hitherto believed. In this context it is worthwhile to quote the observation of V.A. Smith,<sup>15</sup> "in some cases, monuments which are really Jain, have been erroneously described as Buddhist". Although it was originally a *Jain-tirtha*, lateron it was appropriated by the Buddhists. At present it is being considered as a Hindu-*kshetra*.

### **Konakondla**

Next comes in order the cave in the hill of the village, *Konakondla* situated near Guntakal in Anantapur district. Its importance lies in the fact that it served as the domicile of the famous saint, Kundakundacharya, the most zealous pioneer of the Sarasvati or Vakra-gacchha, who was also the earliest exponent of Jain faith in Andhra. His life and activities form an important landmark in the history of Jainism, particularly in Andhra. He lived in the first century A.D.<sup>16</sup> No Jain antiquities, belonging to Kundakundacharya, were found in Konakondla village. But, there is a wide natural cave situated in front of the Z.P. High School (Fig-6). It is capable of accommodating atleast fifty disciples under its flat and horizontal roof. (Fig-7) The famous Kundakundacharya probably lived in this natural cave, which is devoid of any carvings. The Jain antiquities found on the hillock called "Rasasiddhulagutta" at the end of Konakondla village, may be assigned to the 13th century A.D. (Fig-8). This is the earliest Jain establishment headed by the famous Kundakundacharya in the Rayalasima area in Andhra Pradesh. (Fig. 8-A).

### **Penicalapadu**

The village Penicalapadu in Muddanur mandal of Cuddapah district is a natural rock-shelter. It is 8 kms. away from Muddanur town and connected by bus-route only. Among the rock-shelters, one rock-shelter "*Sanyasigundu*" bears an inscription engraved in early Telugu characters<sup>17</sup> of 7th century A.D. It informs that a great teacher, named Vrishabha who was a cloud to the crops, namely the righteous and an unshakable rock to his opponents in discourse, resided there. This cave-dwelling can easily accommodated ten devotees in it (Fig-9). Now it is converted into a Hindu temple. Hence, its original form is un-known. However, it can be placed in 7th century A.D., on paleographical grounds. The name of the teacher, Vrishaba and his expertise in discourses led the scholars to believe that the cave-temple became the abode of an illustrious Jain teacher, Vrishaba whose name is suggestive of Jain origin.



### Mylavaram

According to the (Dommara) Nandyal *Kaifiyat*<sup>18</sup> the Jains arrived at Dommara Nandyal which lay very close to Jammalamadugu in Cuddapah district and cleared the thick and inaccessible jungle and made their *pallis* (i.e., settlements) on the bank of the river *Pinakini* (i.e. Pennar). Further, it informs that their faith was peculiar and they became masters of arts, sciences, philosophy and literature. As mentioned in the *Kaifiyat*, innumerable rock-shelters are noticed in the midst of Mylavaram Dam which is very near to Dommara Nandyal. The hill which contains the rock-shelters is popularly known as *Nemalla Tippa* (The hill of peacocks) (Fig-10). These rock-shelters bear mural paintings in ochre colour (Fig 10A). Among the paintings, Bison and Antelope are clearly identifiable. Further the wheel and *svastika* figures in red-colour are also noticed. The most interesting find in these shelters is the depiction of a Tirthankara and Sasanadevi in standing pose (Fig-11). Two chouris are also carved on the top on either side of the Tirthankara image. The pedestal of the Tirthankara contains a *svastika* symbol which is the *lanchana* of Suparasvanatha. It is interesting to note that the rock-paintings of *Nemalla tippa*, namely Bison, antelope, wheel and *svastika* though common suit well here, with the *lanchanas* of the Tirthankaras. For example, Santinatha possessed Antelope or deer as his *lanchana*, whereas the Bison or buffalo is the *lanchana* of Vasupujya. Similarly Suparsvanatha's vehicle or *lanchana* is *svastika* and the wheel is the *lanchana* of Sumatinatha. On the basis of the paintings, and Tirthankara image one could easily say that the dwellers of the shelters were Jains. Further, this is fully corroborated by the *Kaifiyat*. Originally, these rock-shelters were refuges probably of stone age people. Later on, they were appropriated by the Jains who carved Jain images. During the early Rashtrakuta period i.e., 8th-9th century A.D., the Jain settlement of *Nemalla Tippa* seems to have been shifted to Danavulapadu which became a famous Jain centre hence forward.

Although the native rulers of Andhra are known to have encouraged Hinduism, but the Rashtrakutas and their subordinate chiefs are considered as great votaries of Jainism.<sup>19</sup> During the

Rashtrakuta and the Eastern Chalukya periods, the Jains began to carve Jain images not only in caves but also on boulders.

### Rayadurgam

A Jain *vidyalaya* is carved on the rockface of a natural cave at Rayadurgam in Anantapur district.<sup>20</sup> It is situated at a distance of 95 kms. from Anantapur town. Here we can see the hill-fort, ruins of temples and Jain images etc., on the hill. In the slope of the hill, lie four caves fitted with small stone doors, bearing the carvings of the *Siddhas* (Fig-12). It is a well-known Jain centre for the Yapaniyas. This is corroborated by an inscription which mentions the names of *Chandrabhuti* of Mulasangha and *Chandrendra* of *Yapaniya Sangha* and also the names of carvers of the sculptures.<sup>21</sup> A unique and also piquant feature here is the depiction of a *Vidyalaya* in stone (Fig-13). On the boulders, appear the figures of three pupils and one teacher in each row at three different places, (Fig-14). These suggest three separate departments of teaching in that University. Below the Tirthankara images, is a row of seated pupils and teacher (Fig 14A). In other rows can be seen one teacher and one pupil (Fig-15). In another row, there are two teachers for six pupils (Fig-16). Among the pupils, ladies are also found. We know that the Yapaniyas admitted ladies and taught philosophy to them. Further, these teachers have *Vidyapithas* or book-rests before them and so there is no mistaking of their intent.<sup>22</sup> On paleographical as well as architectural features, the whole complex seems to have flourished during the Rashtrakuta period.

### Ramatirtham

The Jain establishment at Ramatirtham was most probably established during the Rashtrakuta period. Ramatirtham is situated in Vizianagaram district and can be reached by bus from Vizianagaram town. In the outskirts of Ramatirtham are two hills called *Gurubhakta-konda* and *Durgamma-konda* in which lie two caves or recesses deepened just to accommodate few monks. In the *Gurubhakta* hill, we find only natural caves capable of sheltering single monk. There is another cave which is popularly known as *Durgapancha* cave or *Durgamma-konda*

(Fig-17). On close observation, it appears that the Jain establishment at Ramatirtham began first on Gurubhakta hill and spread to the *Durgammakonda* afterwards. In the reports of Archaeological Survey of India,<sup>23</sup> the cave which contained Jain image was wrongly named as *Durgapancha* cave, instead of as Jain cave (Fig-18). Just near to the Jain image, a Devi image was also carved. Mistaking it as Durga, they might have called it as *Durga pancha* cave. Actually, the Devi sculpture was Sasanadevi of the Jain pantheon<sup>24</sup> and not Durga as hitherto believed (Fig-19).

Ugraditya wrote his *Kalyanakaraka* for the good of mankind on the beautiful hill of Ramagiri and he also studied science under his *guru* Sri Nandin whose feet were worshipped by Vishnuraja Parameshvara. Further, Ramagiri is said to have been situated in the level plains of Vengi in the country of Trikalinga. This Ramagiri has been rightly identified by J.P. Jain<sup>25</sup> with modern Ramatirtham and Vishnuraja Parameshvara with Vishnuvardhana IV (A.D. 762-799). It is equally interesting to learn from an inscription engraved on the wall of the Durgapancha cave (Fig-20) that Vimaladitya's (A.D. 1011-1022) religious guru Trikalayogi Siddhantadeva of Desi *gana* paid homage to Ramakonda with great devotion.<sup>26</sup> Thus it appears that Ramatirtham was a potential Jain centre since early times and continued as a holy pilgrim centre until 12th century A.D. Further I identified the Devi sculpture as Siddhayaki, sasanadevi of the 24th Tirthankara (i.e. Mahavira) and the Jain image, engraved in standing stiff pose, was Mahavira.<sup>27</sup> The three lions are found carved below the seat which is found in the upper cell at Durgapancha Cave.<sup>28</sup> The lion symbol was the *lanchana* of Mahavira. Thus it becomes clear that the Devi image found in Durgapancha cave was a Sasanadevi of Mahavira i.e., Siddhayiki and the Jain image carved on the wall, was Mahavira, the 24th Tirthankara.

### Kollivalasa

Another cave-shrine can be seen at Kollivalasa village, 8 kms., away from Amadalavalasa town in Srikakulam district. The hill, which contains a cave-shrine, is popularly known as *Sangamayya-konda* (i.e.,

the hill of Lord Sangamesvara) (Fig-21). Now-a-days it is being considered as one of the Saiva *Kshetras* of Srikakulam district. A close study revealed that the principal deity in the cave shrine of *Sangamayya-konda* is not of Sangamesvara i.e. Siva but of Lord Jina.<sup>29</sup> (Fig-22) The caves at Ramatirtham and Kollivalasa have been erroneously recorded as Hindu caves instead of as Jain.

Generally, the Jain caves in Andhra are bare devoid of any carvings or less ornamented. Similarly, the cave of *Sangamayya-konda* is bare and does not bear architectural or sculptural motifs on the walls. But, at the entrance, the cave has a mukhamandapa surmounted by a sikhara over it.<sup>30</sup> This Mukhamandapa and the Nandi image belong to a later period (Fig-23). On the top of the hill, are two Jain sculptures besides Nandi image. Since the Pedestals of the Jain sculpture have *Simha lanchanas* they may be safely identified as belonging to Mahavira, the 24th Tirthankara.<sup>31</sup> Out of the two Jain Sculptures, one is left unfinished while the other is exquisitely carved with full details (Fig-24). Both represent Yogic aspect. A few yards further inside in the cave lies a huge Tirthankara image, carved in black-granite stone. It is depicted in *Kayotsarga* pose (i.e. standing firm and stiff). At the foot of the Tirthankara, lies a Siva linga. Obviously it is a later addition. It could be thus surmised that the cave-shrine of *Sangamayya-konda* was originally a Jain centre and later on it was appropriated by the Saivites. By keeping a Nandi image and Siva Linga in its front, it was converted as Saiva *Kshetra*. The occurrence of inscriptions of the Eastern Chalukyas and the Eastern Ganga rulers particularly of Anantavarmadeva (A.D. 1178) indicate that these two dynasties have encouraged Jainism in these parts. The Saivites might have occupied the cave only after 12th century A.D. Till now, the Jain caves at Ramatirtham (Vizianagaram district) only are known to us in these parts. The newly discovered Jain caves on *Sangamayya-konda* becomes indeed an addition.

### Adoni

The territory of Western Andhra also bore the influence of Jainism. The hill establishment of Adoni in Kurnool district thrived under the

liberal patronage extended by the Rashtrakutas to Jainism.<sup>32</sup> There, on the way to the *Bara Khila*, are noticeable three Tirthankara figures carved in the rock in sitting position. Inside the cave is a Parsvanatha image, in standing posture. Below at his feet, are also depicted Yakshini and Yaksha figures.

### Saidapuram

Siddhulayya-kona in Nellore district is a Rock-shelter.<sup>33</sup> It is located about 8 kms., to the north of Saidapuram. It is a Jain Rock-shelter located about 3 kms., further west on Podalakur-Saidapuram road. The rock-shelter is enclosed by the hill on three sides whereas on the East it is open (Fig-25). Recently, a brick wall is built and a gate was also fixed to the entrance. There are six Jain sculptures found there.<sup>34</sup> Among them, three are installed on the elevated platform inside the cave (Fig-26) while the rest are broken and lie in front of the shelter. All around the shelter are few natural springs in the form of water-tanks. They might have provided water throughout the year to the Jain ascetics who stayed in the shelter. Besides the above Jain sculptures, few more Hindu sculptures are also found inside the cave. On stylistic features, the Jain sculptures may be placed in 12th century A.D. Later on, this rock-shelter might have been occupied by the Hindus.

Like their Rashtrakuta overlords, the Vemulavada Chalukyas also encouraged Jainism. In their court flourished famous poets like Pampa, author of *Vikramarjuna vijayam*, Somadevasuri, author of *Yasastilakachampu* and Jinavallabha, brother of Pampa. An important Jain establishment in the neighbourhood of Vemulavada, i.e. Kurkyala where stands the hillock called *Bommalagutta* (Fig-27). It contains a famous Jain inscription which brought to light Jinavallabha, brother of Pampa for the first time (Fig 27A). We are told in the inscription,<sup>35</sup> that the Tirthankaras images from the first to the last have been beautifully carved on the boulders of the hill. But we notice only eight Tirthankara images. The Chief of them being Chakresvari, the *Sasanadevi* of Rishabhanatha (Fig-28). The present *Bommalagutta* has been referred in the inscription as the *Siddhasila* (i.e., hill of *Siddhas*). The hill, also contains a few small Jaina caves which do not bear carvings.

The above survey reveals that the Jains did not resort to excavating reliefs in the caves in Andhra as the Buddhists did at Sangarama and Guntupalli. Further, the Jains seem to have made these caves or recesses in a big boulders and provided shelters from the sun and rain to the monks. Although the change took place in the Jain church, the Jains of Andhra did not carve such Jain images in the caves. It appears that though the Jain church relaxes rules in ascetic way of life, the local Jain monks could never denounce completely the ascetic nature of their religion.

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## II

### JAINA TEMPLES

Unfortunately, there are no extant Jaina temples of the early period, though Jainism held an exalted position in Andhra. But Jaina temples, mostly assignable to the period between 5th and 14th centuries, are available in different parts of Andhra. Originally, the Jaina monks were against settled life. But, later on, the Jaina monastic movement of the early medieval period upheld the practice of living in monasteries. This settled life of monks in monasteries required permanent hospitality from the people, which led to the construction of temples. Moreover, Jainism co-existed here along with the Brahmanical faiths which took the temple building on a large scale. Therefore, Jains also had to build temples in order to stand on par.

It must be remembered, at the outset, that classification of architecture or art on sectarian basis does not hold water, for no art or architecture can be termed entirely either as Jain, Buddhist or Hindu. Very often, the same artists who worked for one sect were employed by other sects also, during a particular period or region. Temple architecture came into vogue from image worship which was prevalent among the Jains also, like the Hindus. This is proved by the Hathigumpha inscription<sup>1</sup> of Kharavela of Kalinga (2nd century B.C.). In the realm of temple architecture the Jains, while adopting the prevailing styles, seem to have introduced their own ethos and ideology. According to tradition<sup>2</sup> the Jaina temples were built at sacred places along the sea-sides, etc., The following observation of A.H. Longhurst<sup>3</sup> appears to be highly relevant in this context. "Unlike the Hindus, the Jains almost invariably selected a picturesque site for their temples, valuing rightly, the effect of environment on architecture".



Before going to focus on the architecture of a Jinalaya or *basadi*, it is necessary to have an idea of its architectural components. Normally, the arrangement of the various parts of a Jaina temple does not differ much from that of contemporary Brahmanical Hindu temples. However, it is necessary to draw attention to some Jaina inscriptions which contain information about the composition of a Jaina-*basadi*. For instance, an inscription dated 1278 A.D. at Amarapuram<sup>4</sup> (Madaksira taluk, Anantapur Dt.) states that the income accrued from a certain endowment was to be used for the reconstruction of the *Pinnacle* or *summit* (*Upanadi-stupi-paryantam*) from foundation in stone of the temple of *Brahma-Jinalaya*, including the *maha-mandapa*, *bhadra-mandapa*, *Lakshmi-mandapa*, *gopura-parisutra* (enclosure), *vandana-mala* (festoons), *manastambha* and *mukha-mandapa*. The distinctive characteristic feature of a Jain temple is its *stepped-pyramidal sikhara* or super-structure. Though this type of *sikhara* was also employed in the Brahmanical temples, many a Jaina *basadi* had this as invariable feature. In Andhra, on this ground, many stepped pyramidal shrines may be termed as Jaina in origin. It appears therefore, that the Jains employed this type for their temples owing to its plainness and simplicity.

The Jaina temples of Andhra pose certain problems in regard to their origins, as most of them represent different styles of construction in different periods beginning with the Chalukyas to the Vijayanagara times. As a result, it would be extremely difficult to assign them to any particular period. At present, there are only few shrines which can be called strictly as Jaina. Most of the Jaina temples in Andhra were either deserted or abandoned, leaving them to fall in ruins. Some were converted into Hindu shrines and other extant shrines underwent repairs and renovations continuously in different periods. As a result, the original characteristic features of those Jaina temples suffer damage making it difficult to identify accurately. For instance, based on epigraphical sources only, we learn that the antiquity of the Jaina temple at Kulpak in Nalgonda district goes to the Rashtrakuta period, whereas the architectural features of the present structure do not support the above epigraphical evidence in view of the prolonged renovation carried out in recent times.

Among the Jaina monuments in Andhra Pradesh, the most renowned one comes from *Gollattagudi*. At present it is in an abandoned village situated near Gangapur in Jadcherla taluka of Mahaboobnagar district. There lie three ruined temples assignable to 7th century A.D. All of them are ruined now, except for one structure, built entirely of brick which deserves special notice (Fig-1). No doubt, it is a unique temple, for the reason that it was built of brick from bottom to the top. Figures of bird caryatids, pilasters, niches, *Kudu*-arches all were done in brick, found in verticle order (Fig-2). This extant Jaina temple stands as a model for brick technology employed during the early period of Andhra. Since brick was given glazy finish, it failed to retain the lime plaster coating over it. The walls were decorated with stucco, duly painted in bright colours. This is the only extant and earliest Jain brick-temple noticed so far in Andhra.

The temple was built in four storeys in verticle axis. The ceiling was built in *Kadalika-karna* fashion, according to which the walls of the *vimana* were built projecting inwards and leading to the top in order to bridge the ceiling. The bricks were made out of fine lavigated clay, well-burnt and some sort of slip was given to offer lustrous glaze, visible even to-day. This is a unique specimen to show the technical skill of the brick-makers of those times. The bricks were pre-burnt and moulded to suit the requirement. The floor was laid with brick and lime. This outstanding brick temple can be assigned to 7th century A.D., on the basis of brick technology. Architecture in brick was prevalent in Andhra since earliest times i.e. 1st-2nd century A.D. Subsequently, comes on a brick-chaitya from Chejerla in Guntur district belonging to the 5th century A.D. The principal deity of this brick temple at Gollattagudi was Mahavira. Now it is shifted to the Khazana Building Museum, Hyderabad for display.

The State Government of Archaeology and Museums conducted excavations at Gollattagudi between 1970-1975 and brought to light the basements of two more Jaina temples, built in stone.<sup>5</sup> They, indeed shed a flood of light on the building technology of the Jaina temples who preferred brick in the early phase as the medium of construction

to stone. During the medieval period, they switched over to stone. Hence the building activity at Gollattagudi marks a transition stage from brick to stone. The temples brought to light from the excavations at Gollattagudi were built of stone. Though, it is difficult to discern the details of architecture of those stone temples, the ground plans reveal a uniliner pattern, which was followed, starting from a single cell with an entrance passing through an intermediary *porch*, a *garbhagriha*, a *mandapa*, an entrance porch and finally a flight of stone-steps. The Jaina sculptures encountered here are now preserved in the Govt. Museum at Pillamarri, Mahaboobnagar district.

A Jaina inscription dated 1125 A.D.,<sup>6</sup> refers itself to the reign of the Chalukya king *Bhulokamalla* (i.e. Somesvara III). It informs that when the prince, Tailapa III was ruling from *Kandura-nadu* a certain merchant, Bhommisetti constructed a *chaityalaya* at Gangapur (i.e. Gollattagudi), the deity of which was Parsvanatha. The *chaityalaya* of this record may be identified with one of the Jaina temples built in stone at Gollattagudi and not with the brick-*basadi* whose principal deity was Mahavira. Despite such a long and prosperous career (i.e., from 7th to 12th century A.D.), Jainism had to face ruthless religious persecution at the hands of Vira-Saivites. The mutilated and headless Jaina sculptures (Fig-3) found in excavations reveal the merciless destruction of the Jaina establishment.

The *stepped pyramidal* shrines, popularly called as *Votigullu* or *Vattigullu* at Vadapalli in Miriyalaguda taluka of Nalgonda district,<sup>7</sup> are another group of Jaina temples which deserve examination. In Telugu language, *Votigullu* or *Vattigullu* means 'bare temples' (i.e., temples without icons). Their architectural features led us to ascribe them to the earlier period (i.e., 8th century A.D.). Though they did not possess any Jaina icons, their stepped pyramidal towers and the depiction of *poornaghatas* at the bottom of the entrance door-jamb of the sanctum, tempt us to believe that they were Jaina temples. Originally, noticed by Dr. P.V.P. Sastri in 1964, they bear a label inscription engraved in early characters on the lintel of the entrance of one of the temples, which refers to the first regnal year of a Pallava

king whose name is not clear. Among them are two temples and one gopura with in a distance of 2 kms. from the village, Vadapalli. One of them is smaller, comprising a single chamber. These seems to have had compound wall all around, as can be seen from the basements of the walls. The chambers of these temples are empty. There is a *vimana* of stepped pyramidal variety with eight steps. No ornamentation either on the exterior walls or inside is found. There is a *sala* type of *gopura* behind the small shrine. All the above shrines were built of crude marble stones. So far there is no conclusive evidence to attribution them to the Jaina faith. At the same time they are not even Hindu temples, for, they neither contain any images inside nor are there any figure sculptures revealing congregationalism, on the walls. Further, there are no *dwarapalas*, whom we notice normally in the case of Hindu temples at the entrance. On the contrary, like other Jaina temples found in Andhra, they possess *poornaghata motifs* at the bottom of the door-jamb of the *garbhagriha* and stepped pyramidal towers over the sanctum. Hence, undoubtedly they seem to be of Jaina-affiliation. Unfortunately, the antiquity of these Votigullu is obscure. There is an old ruined *Jalpesvara-swami* temple at Ayyagaripalem which is very close to Votigullu. It looks similar in plan and style to Votigullu. Here also, the superstructure belongs to the stepped pyramidal order. The pillars of the temple contain small label inscriptions in 7th century characters. One of them specifically states that this temple of Jalpesvaraswami was built by a certain '*Maindaraja*' or Mahendraraja. Basing on this Dr. P.V.P. Sastri boldly believed that it refers to the 1st regnal year of a Pallava king, *Mahendravarman II*. For this he draws attention to a label record engraved on the lintel of the Votigullu. If this is correct both the Votigullu and Jalpesvaraswami tempels were built by the Pallava king Mahendravarman II who flourished in the 8th century A.D. Thus the epigraphical evidence suggests that the stepped pyramidal towers had their beginnings in the early part of the 7th century A.D.

It is evident from the foregoing study that *early stepped pyramidal shrines* were originally Jaina and they were patronised by the Pallavas, whose original home lay, according to some scholars, in the Palanadu

taluka of Guntur district. Thus the Jaina structural temples in stone in Andhra seem to begin with the Pallava idiom.

Except for the above *Votigullu* and *Jalpesvaraswami* temples whose exact identity is still shrouded in obscurity, himalayan effort is required to trace the other early Jaina-*basadis* in Andhra, though their existence is evidenced by copper-plate grants. The first recorded Jaina establishment in Andhra was '*Nadumbivasadi*' of Vijayawada as known from the *Musinikonda* plates of Vishnuvardhana III (A.D. 718-812).<sup>7</sup> The record renews the grant of the village, Musinikonda to the *Nadumbivasadi*, which was originally built by Ayyanamahadevi, queen of the founder of the Chalukyas of Vengi dynasty, i.e., Kubjavishnuvardhana (A.D. 624-642). The Maliyampundi grant of Amma II (A.D. 945-970),<sup>8</sup> also speaks of the existence of Katakabharana Jinalaya. Similarly his Kaluchumbarru and Masulipatam plates also refer to the gifts given to the Jaina temples. Unfortunately, all these Jaina temples are not traceable at present.

However, it is evident that the Jainas adopted *stepped pyramidal style* of architecture to their shrines. The period between the 7th century and 13th century witnessed an active phase of building Jaina temples in Andhra, simultaneously, along side Saiva and Vaishnava temples. While studying the architecture of a Jainalaya, it is necessary to keep in mind its component parts. Normally the arrangement of the various parts of the Jaina temple does not differ much from that of a contemporary Brahmanical temple. In addition to the information given in the Amarapuram record dated A.D. 1278, there are *free standing pillars* commonly referred to as *Mana-stambhas* and *Brahmadeva-stambhas*. They are found erected in front of the Jaina temples. The *Mana-stambhas* are lofty pillars, surmounted by a small pavillion, in which was usually placed a Chaumukha, with a Jaina in the centre, carved on each of its four faces. The *Brahmadeva* type of pillars are completely absent in Andhra. A *manastambha* seems to have been an almost invariable feature for the Jaina temples. The walls of Jaina temples in Andhra are generally devoid of any figure sculptures.

Generally, Jaina temples were mostly confined to the Rayalasima

and Telangana regions of Andhra Pradesh, although few early remains are noticeable in the Coastal tract as well. The reason for this seems to be that at first Buddhism and subsequently Hinduism received consistent and extensive royal patronage in the Coastal area.<sup>9</sup> The temple-architecture during the medieval period witnessed a spectacular growth, whence innumerable temples were built. The Vengi Chalukyas, the Rashtrakutas, the Kalyani Chalukyas, the Velanti chiefs, the Kakatiyas and Vijayanagara rulers and their subordinate families extended a fairly impressive patronage to Jaina sacerdotal and architectural establishments. Among these the notable ones are Pudur in Mahaboobnagar district, Kulpak in Nalgonda district, Chinatumbalam and Chippagiri in Kurnool district, Kambadur, Amarapuram, Agali, Ratnagiri and Penukonda in Anantapur district and Danavulapadu in Cuddapah district. *Trikuta* temples have also been found in Jaina centres at Vardhamanapura, Pragatur and Penukonda, etc., while single towered temples of the same class are noticed at Pudur, Kambadur, Hanumakonda, Chippagiri and Chinatumbalam.

The single towered temple at Pudur in Mahaboobnagar district was known as *Pallava-Jinalaya* (Fig-4). According to an epigraph this *Pallava-Jinalaya* was established by the Jain Pontiff, *Kanakasena-Bhattaraka* of *Dravida-sangha*, under the patronage of Hallavarasa, a feudatory chief of Tribhuvanamalla Vikramaditya (A.D. 1076-1126).<sup>10</sup> The temple consists of garbhagriha, antarals and vestibule. Later on it was converted into a Hindu shrine.

Between 10th and 12th centuries Jainism reached the zenith of its glory ; With the result, a large number of Jaina monuments were built in Andhra. They followed simply the same regional and contemporary-styles of the Brahmanical buildings. In a word, they did not innovate a separate architecture but followed the same styles of Hindu-architecture. In Andhra, temples ascribed to the medieval period may have had an earlier beginning. The epigraphical evidences of some temples claim an equally old date ; but their present condition does not support the inscriptional evidence, in view of the thorough

renovations and repairs undergone in recent times. The next important and most impressive one amongst this class is the *Adinatha* temple in Kulpak in Nalgonda district.

*Kollipaka*, corresponding to modern Kulpak in Aleru Mandal of Nalgonda district, is a live Jain-*kshetra* in Andhra. The Jaina vestiges found in Kulpak inform us that it rose to prominence as a Jaina-*Tirtha-kshetra* since the time of the Rashtrakutas, as the Akunur grant<sup>11</sup> records a gift to the basadi at Kollipak, while a certain *Sankaraganda* was ruling over Kollipaka-rajya (i.e., 9th century A.D.). During the period of the Chalukyas of Kalyana, it became a flourishing pilgrim centre for the Jains. According to the inscriptions the Parsvanatha temple and the temple of Ambika the sasanadevi of Neminatha, have been built by the Chalukyas of Kalyana.<sup>12</sup> But no traces of them are found at present. The present Saiva mathas and the temples of Somesvara and Bhavannarayana were originally Jain shrines, for, there are some Jain sculptures carved on the pillars of the corridors and Mana-stambhas erected in front of them.

In Kulpak, about 20 inscriptions and Jaina sculptures have been found. The mutilated Jains sculptures attest to the dreadful acts of cruelty by Rajendra Chola and Rajadhiraja who are said to have burnt down Kollipaka to ashes in and after A.D. 1007.<sup>13</sup> Though deluged by the wrath of the Cholas, it did not totally disappear, as the Kongali inscription dated A.D. 1276<sup>14</sup> refers specifically to the pious Jain pilgrims from Kollipaka. Again we hear about the flourishing stage of Jainism at Kollipaka during the 18th century through a *Nagari* epigraph dated A.D. 1711.<sup>15</sup> The object of the record was to register the consecration of Manikyasvamin or Bhagavato Adisvara (i.e., Adinatha) and renovation of the temple and the construction of the *prakara*-wall around the temple, by Pandita Kesarakusala, with the help of the Nawab Mohammad Yousf Khan, *subedar* of Bahadur Shah I, son of Badshah Aurangazeb. This epigraph not only throws flood of light on the flourishing state of Jainism of Kollipak but also on the religious harmony that prevailed during the time of Bahadur Shah I (i.e. 18th century A.D.). The present Adinatha temple at Kulpak is the same mentioned in the above *Nagari*

record (Fig-5). Though the antiquity of Adinatha temple goes to the Rashtrakuta period (i.e., 9th century A.D.), the present structure appears to be a recent one in view of the periodical renovations and repairs done (Fig: 5-A).

Danavulapadu in Jammalamadugu taluka of Cuddapah district is one of the early Jaina centres in Andhra. It is a tiny village situated along the road from Proddutur to Jammalamadugu and became a deserted village, lying buried under the sand-dunes of the Pinakini river. Excavations conducted by the Archaeological Survey of India in 1903 yielded a large number of antiquities associated with Jainism.<sup>15</sup> They include finely carved pedestals, pillars, images of Tirthankaras and their Sasanadevatas and nishidi memorials. Further, about 12 inscriptions datable from 8th century onwards have been found. One of them belongs to the time of the Rashtrakuta King Indra III (c. 914-928 A.D.) and records the death by vow of Sallekhana, of the great Commander of the forces, Sri-Vijaya.<sup>17</sup> Further, excavations also yielded a single chamber of Parsvanatha (Fig-6). At present the site contained few buried structures and some scattered architectural pieces. Other finds are the portable type of Chaumukha, a large-sized Parsvanatha, beautifully carved Yakshini image, a water-chute and nishidi memorials, now on display in Govt. Museum, Chennai. Two temple-basements bearing Rashtrakuta architectural features were found at the site (Fig-7). They comprise of a garbhagriha, antarala, and rectangular mandapa. The relics and the temple-basements found at Danavulapadu form the best examples of the Rashtrakuta workmanship.

As a matter of fact, there are no intact structural monuments of early Jainism in Andhra. Indeed, even the standing structures do not reveal their antiquity, due to their ruined condition. The medieval period, with the rise of the Chalukyas of Kalyana, witnessed a spectacular growth in temple architecture in Andhra, when innumerable Jaina temples were built. For example, Jaina temples at Kambadur, Amarapuram, Agali, Ratnagiri in Anantapur district and Chinnatumbalam and Chippagiri in Kurnool district belong to this period i.e., 11th-13th century.



In Kambadur are three stepped-pyramidal temples namely the *Mallikarjunaswami* temple, *Akkammavari-gudi*, and *Basavanna-gudi*. Among them two are ruined and deserted. The other i.e., *Mallikarjuna* temple is a live temple. Kambadur is a mandal headquarters and situated 82 Kms. away from Anantapur, the district headquarters. In the midst of the fields lies the ruined Basavanna temple. Due to the loose Nandi image kept in front of the structure, it became famous as *Basavanna-gudi*; but it is the only extant Jaina temple in Andhra, which is free from Hindu idiom. It is not only a carefully built Jaina temple, but also the most valuable Jaina monument in Andhra (Fig-8). Moreover, architecturally it resembles the *Votigullu*, near *Vadapalli* in *Nalgonda* district. Like *Votigullu*, this temple has a stepped pyramidal tower, built in six diminishing *talas* with plain horizontal slabs.<sup>18</sup>

Here, the temple faces south, with its layout comprising the *garbhagriha*, *ardhamandapa*, a long pillared hall and a stone *prakara*. This method of construction, according to *Saundar Rajan*, involves a double shell of veneer shone inside and outside, with a heap of earth as core in the middle making cellular walls.<sup>19</sup> The door-frame of the *prakara*-entrance is adorned with *poorna-ghatas* and *Jaina-muni* on the *lalata-bimba* (Fig-9). The ceiling of the pillared hall and *ardhamandapa* is crumbled and fallen. On the lintel of the *garbhagriha* door-frame also was carved the same seated *Jaina-muni*. The distinctive feature of the temple is the depiction of standing *Tirthankaras* on either side of the entrance door-jambs; like the *Dwarapalakas* (i.e. gate-keepers) in the Hindu shrines (Fig-10). It indeed is a noteworthy feature, for, it is not found elsewhere in other Jain temples of Andhra. At present, the *garbhagriha* is filled with ant-hill. Here, the superstructure or *sikhara* is of stepped-pyramidal variety. The *griva* is narrow and the *sikhara* is of stepped-pyramidal variety. The *griva* is narrow and the *sikhara* domical. On the *sikhara* there are four *niches* on the four cardinal sides, which house a seated *Jaina-muni*. The walls of the temple were built with long and broad rectangular slabs, devoid of any carvings. Architecturally the temple belongs to the 11th-12th century A.D.

In the *Mallikarjunaswami* temple at *Kambadur*, is a Jaina inscription

along with other records. It was originally a Jaina temple and later on transformed into a Saivite shrine (Fig-11). A large *parapet* wall of this temple contains an impressive wall-design, depicting a row of Jaina figures in two registers<sup>20</sup> (Fig-12). The upper register shows devotees worshipping in the Jaina temple - a Digambara monk making his exit from the temple and a standing Jaina figure installed, and a female worshipper stands further right, taking a vow with a *kalasa* in her hand, administered by a guru with up-lifted right hand, while the left hand holds a feather. There is an accompanying Clergyman, carved deftly, covering his genitiles with his hand. The lower register shows a monk and two nuns, probably of the Digambara tradition. It is learnt from the inscription that a certain *Irungola Chola* carried out repairs to this temple in A.D. 1258. His wife, *Alupadevi* is known to have constructed *Brahma-Jinalaya* at *Amarapuram* in *Anantapur* district. The Jaina epigraph dated A.D. 1258 found in the compound of this temple and sculptural scenes on the wall of the temple with its stepped-pyramidal tower indicate that it was originally Jaina nature and was converted into a Saivite shrine in or after A.D. 1258. The other temple, *Akkammavari-gudi* also is a deserted temple. Its architectural features and stepped pyramidal tower suggest its Jaina origin (Fig-12A).

*Chinnatumbalam* is a road-side village situated in the *Adoni taluka* of *Kurnool* district. In the medieval period, the two villages namely *Pedda* (i.e. big)-tumbalam and *Chinna* (i.e. small)-tumbalam were famous as *Jain-basatis*. It flourished as a prolific Jain center dotted with Jain temples and images scattered all over. The sculptures of Jain *Yakshinis* found here were shifted to the Govt. Museum, Chennai. At present there lies a Jain temple popularly known as *Battulamma-gudi* in *Chinnatumbalam* (Fig-13). It is ruined temple with its *sikhara* missing. The temple consists of *garbhagriha*, *antarala* and *mukhamandapa*. The pillars of the *mandapa* are devoid of any carvings and possess typical *Chalukyan* features (Fig-14). The entrance doorway of its *garbhagriha* contains a seated Jina on the *lalatabimba* and *Dvarapalakas* in the bottom (Fig-15). In the *garbhagriha* are sculptures of *Mahavira*, flanked by two *Chauri-bearers* (Fig-16). There is another sculpture depicted in standing pose with *Yaksha* and *Yakshini* figures

carved at the bottom and chauris depicted on the above on either side surmounted by tripple parasol. On the whole, these sculptures are well designed and exquisitely carved.

The village, Chippagiri, situated in Kurnool district, is said to have been associated with the Kalachuri king, Bijjala and the Jaina temple on the hill was probably built by him.<sup>21</sup> The temple comprises a garbhagriha, antarala, a closed mahamandapa of Navaranga variety with a beautifully carved central (*porch*) *ankana*, with four pillars and finally ardhamandapa. It is interesting that the *navaranga mandapa* has *Kakshasana* i.e., *parapets* all around, found usually in the Chalukyan temples.<sup>22</sup>

This temple at Chippagiri has a typical *stepped-pyramidal* tower. Over the garbhagriha is a plain four sided *amalaka*. In front of the sikhara at the bottom, rises to half of its height, which is ardhasikhara (i.e., *sukhanasi*) as in the case of other Chalukyan temples. No doubt, it is a beautifully carved Jaina temple, resembling the early Chalukyan temples found at Aihole and Pattadakal in Karnataka (fig-17). At the bottom of the entrance door-jamb of the ardha-mukhamandapa are Dwarapalakas with four hands. In the middle of the *lalatabimba* is the *Gajalakshmi* motif and over it is a *Jina* seated on a *padma* (fig-18). The pillars of the mandapa are decorated with figures of seated and standing Jinas (fig-18A). In the bottom of the door-jambes of the antarala are *poornaghatas* and a seated *Jina* in the centre above. The garbhalaya is empty but it contains a stone-base (i.e., *Panavatta*). The stone-base depicts a frieze of three lions. The principal deity of the temple, though missing was probably Mahavira whose cognisance is lion. Even now, in the vicinity of the temple, are several natural caves, which contain tomb-stones. One of the tomb-stones represents a royal-couple, with a seated *Jina* above. From the above it becomes clear that Chippagiri was a holy Jain-tirthakshetra during the 12th century A.D. and Bijjala who stormed Kalyana and usurped the Western Chalukyan throne in A.D. 1162, must have lived there.

The Nollamba-Pallavas, feudatory chiefs of the later Chalukyas of Kalyana, ruled over a small kingdom which comprised parts of Andhra

and Karnataka, with their capital at *Hemavathi* in Anantapur district. Under their hegemony, *Agali*, *Amarapuram*, *Ratnagiri* and *Penukonda* were flourishing Jaina centres in Andhra. Among the rulers of this family, *Mahendra*, his son *Ayyapa*, *Irungola II* and his wife *Alupadevi* are known to have extended liberal patronage to Jainism.

*Agali*, situated in Madaksira taluka of Anantapur district, is now an insignificant village, but at one time it flourished as a sacred Jaina centre, under the patronage of the Nollamba-Pallavas. There is a beautiful Jaina temple dedicated to *Adinatha*, the first Tirthankara (Fig-19). The temple consists of garbhagriha, antarala, mukhamandapa and ardha-mukhamandapa. Over the ardha-mandapa, is a niche, which contains the sculpture of *Adinatha*. The pillars of the mandapa are plain without any carvings. The entrance door-way of the garbhagriha shows a seated Jina in the *lalatabimba*. The principal deity, *Adinatha* is depicted in stiff standing pose (*i.e.*, *kayotsarga*) (fig-20). It is evident from this variety of *mulanayaka* sculptures, that Jainas also adopted the practice of placing the principal deity as the central figure, surrounded by other miniature Jina figures, like the Hindu sculptures, which depict the *Dasavataras*.

In the compound of the basadi are two *nishidi* memorials (fig.20A). Here the memorial stones depict the Tirthankara on the top, in standing pose, whereas in the bottom is the figure of a deceased person. It appears from this that honouring those who attained death by *sallekhana*-vow, became symbolic practice, during the medieval period in Andhra.

*Amarapuram* in Anantapur district, was another flourishing Jaina centre under the Nollamba-Pallavas. Once it was a military out-post of Tailapa II, the founder of the Kalyana Chalukyas. Interestingly, there is a Jaina temple built on the *Tailagiri* fort, 2 km. away to the north of the village. Here lies a Jaina temple called *Brahma-Jinalaya* dedicated to *Prasanna-Parsvadeva* (fig-21). *Balendu-Maladhari*, who belonged to the *Mula-sangha*, *Desiya-gana*, *Pustaka-gacchha* and *Inagala-bali*, was responsible for the creation of this holy shrine. An inscription dated A.D. 1278 belonging to Irungonda Chola Maharaja II<sup>23</sup> informs that a

certain *Mallisetti*, son of *Sangayana Bemmisetti* and *Melavve*, a lay disciple of Balendu-Maladhari, donated Tammadahalli village and 200 areca trees as his principal share to Prasanna-Parsvadeva basadi of Tailangere which was known as Brahma-Jinalaya. It also informs that a certain Chellapille was the priest of this Jaina *basadi* who is said to have been a Jain-brahman. In the end, we are told that the produce of the gifted garden was to be used for the construction of stone *basadi*, from its bottom to the pinnacle, comprising *Mahamandapa*, *Bhadra*, *Lakshmi mandapa*, enclosure (*parisutra*), festoons (*vandanamala*), *Manastambha*, *Sampurna vahana* and *Makara-torana*., This record is indeed unique for, it is the only Jain record that sheds flood of light on the architectural and decorative aspects of a Jaina-*basadi*. According to Soundara Rajan,<sup>24</sup> these temple forms basically belonged to the southern vimana order, for, such terms are to be found only in it.

The Brahma-Jinalaya of the above record, quite likely, is identifiable with the present dilapidated and deserted Jaina-basadi (Fig-22). The temple consists of garbhagriha, antarala and mukhamandapa. Though the whole structure is ruined, the sanctum of the temple is intact (Fig 22A). The whole structure is enclosed by a compound wall. A corridor on all sides was also constructed. Innumerable tomb-stones which lie scattered, also indicate that Amarapuram was a sacred Jain-*tirtha* during the 13th century A.D. (Fig. 22B)

Ratnagiri, in the Rolla mandal of Anantapur district, enjoys strategic importance, for, the whole village is situated in the midst of the fort. The Nollamba-Pallavas and Nidigallu Cholas were responsible for encouraging Jainism in this area. The village lies very close to Karnataka-border. In Karnataka, we find several extant Jain-*mathas* attached to the *basadis*; whereas in Andhra, we find a lone Jain-*matha* attached to Santinatha-*basadi* at Ratnagiri.

The temple of Ratnagiri is a big and beautifully constructed Jain-*basadi*. It is provided with three entrances in the front, instead of the usual one. The main temple consists of garbhagriha, antarala, rectangular pillared mandapa and also ardha-mukhamandapa (fig-23). The Principal deity of the temple is *Santinatha*, depicted beautifully,

in stiff-standing pose. The entrance door-jambs of the temple present *poorna-ghatas* at the bottom and a Jain-muni on the *lalatabimba*. Over the ardha-mandapa, are niches which house images of Tirthankaras and their Sasanadevis. The lateral entrances have small cells, which also contain images of Tirthankaras. The *basadi* at present being well maintained by a local Jain family.

The extant Jain-matha at Ratnagiri has only the ardha-mukhamandapa.<sup>25</sup> Over it, are small gopuras, which have niches with Jain-Tirthankara images (Fig-24). The peculiarity of the *matha* is the depiction of females trampling makaras, as Dwarapala. Though the exact import of this depiction is not clear, such carvings are very common among the Jain-mathas in Karnataka. The door-frame of the entrance shows a Jain-muni on the *lalatabimba*. The pillarar of the ardhamandapa are carved with dancing figures. The *matha* in its interior, is an interesting structure with triple cells, having a common corridor in front. The cells are plain, except for a seated Jain-muni, carved on the lintel of the above three cells. Very likely, they were used as residentaries. These three cells were connected by a covered corridor on the four sides. The top of the central portion is left uncovered. Over the corridor, there is a parapet wall on all sides, adorned with a frieze of small gopuras, with Tirthankaras and their Sasanadevis in the niches (fig-25). On the top of the corridor, monkey figures are carved here and there. As we know, *Kapi* (i.e. monkey) forms the lanchana of the fourth Tirthankara, *Abhinandanadeva*. On the *adhithana* of the corridor are *ganas* in usual poses. No doubt, this Jain *matha* stands as a unique landmark in Andhra due to its rarity and sculptural embellishment.

Penukonda, the headquarters of the taluka of the same name in Anantapur district, boasts of Jain relics and temples. According to tradition,<sup>26</sup> Penukonda stood as one of the four *Vidyasthanas* of the Jain church, the other being Delhi, Kolhapur, and Jina-Kanchi. *Jinabhushana-Bhattaraka*, a Jain teacher mentioned in the epigraph now kept in the premises of the Parsvanatha temple, was perhaps an early Pontiff associated with this area.<sup>27</sup> At present there are two Jain temples - one

*Parsvanatha* near post-office on the road-side and the other, *Ajitanatha* near Samithi school, to the east of the town.

The *Parsvanatha* temple faces south and Jain architecture is clearly discernible in every piece of work. There are two entrances one on the south and the other one the east (fig-26). The eastern entrance formed originally the main entrance to this temple and now it closed permanently. Here lie the images of Dwarapalakas, burried up to the waist. At the southern, infront of the temple, stands the small *manastambha* duly ornamented. There are few Jaina slabs depicting the master and pupil with a book-rest in between them. This temple has three sanctums (i.e., *trikuta*) connected by a common mandapa (fig-27). The cell on the western side houses *Parsvanatha* facing east. The cell on the south has *Padmavati*, made of soap-stone, about 3 feet high in a seated posture. The other two cells on the northern side contain images of *Parsvanatha* and *Padmavathi* facing south. In the common mandapa are five Tirthankaras made of marble. To the east of the mandapa, there is a yet another idol of *Parsvanatha*, about 4 feet high. Image of *Dharanendraswami*, the Yaksha of *Parsvanatha* was also carved on the western wall of the temple.

The image of *Parsvanatha*, the principal deity needs explanation. In the sanctum, is the idol of *Parsvanatha*, carved exquisitely in green stone. It indeed is unsurpassed for its grace. The proportions of the body, the plasticity in modelling the limbs, the arrangement of the curls on the head, particularly nearer the fore-head, the half-closed eyes, the chiselled eye-brows, the benign smile on the lips, the clever execution of the earlobes, the life-like grouping of the seven mouths of the snake on its wide spread-hoods, the graded zig-zag curve to the unusual length of its body, the delicately ornamented single parasol in the place of the usual the tripple umbrella (fig-28) and the charming composition of the foliage of tree; indeed make it a masterpiece in Jaina art.<sup>28</sup>

The other, i.e., *Ajitanatha* temple is situated near the Smithi-school (fig-29). It faces north. Out-side the entrance, are two rooms towards east and one to the west. At present they are all completely ruined. The entrance to the temple proper, begins with two stone-elephants

each about 4 feet high. As we know, elephant is the *lanchana* of *Ajitanatha*. There are only four pillars on the temple-platform carved with geometrical figures on all sides. The central pillars bear carvings of Tirthankaras in seated and standing poses. On the terrace, i.e., top portion, built of brick and lime, are three small niches which contain stucco-figures (fig-30). Among them the central one houses the idol of *Ajitanatha*, while on the east and west are *Chakresvari* and *Sarasvati* respectively. Originally, main entrance stood on the east, which has been blocked now. There is an *arthamandapa* in front of the entrance. The pillars of the mandapa contain figures of Yali and Tirthankaras. The outer-walls of the temple were built of finely dressed-stones.

The temple consists of garbhagriha, antarala, closed mandapa and also an arthamukhamandapa. In the centre of the mandapa, is another slightly raised mandapa called, *Kalasabisekhara*-mandapa which consists of four pillars on each side with white marble Tirthankaras kept in it. Towards west, i.e., on the rear, is the idol *Parsvanatha* in black-stone, surmounted by a serpent-hood, whereas to the east, is the idol of *Sarasvati* (Fig-31).<sup>29</sup> Here, the goddess is seated in *lalitasana*, on a double petalled lotus, with her right leg resting on the back of the Swan. The goddess holds a manuscript in the front left hand, while there is a rosary in the front right hand which is shown in *abhayamudra*. She also holds an elephant goad (i.e., *ankusa*) and a noose (*pasa*) in the upper right and left hands respectively. The swan, the vehicle of the goddess is depicted below her. The goddess is bejewelled with a crown, pearl-necklace, armlets, kundalas, bracelets, and waist-band (*kuchhabandha*). Here the depiction of *Sarasvati* with *kuchhabandha* conforms to the typical south Indian variety.

The two Jaina temples, here, are surmounted by typical South Indian towers, instead of the usual stepped-pyramidal *sikhara*s. This reveals that during the 14th century or earlier, the traditional stepped-pyramidal *sikhara* gave place to the typical South Indian variety, even for the Jaina temples. Thus, Penukonda flourished as sacred Jain centre during the period of Nollamba-Pallavas (i.e. 11th-13th century) and continued even during early Vijayanagara period (i.e. 14th century A.D.).



The Telangana area, it may be said, was a cradle of Jainism. In this region, innumerable Jaina centres were found. Among them, some are dotted with Jaina temples. Out of them, we shall take up first the temples in Nagnoor for discussion. Nagnoor is a small village in Karimnagar district, which flourished as an important Jaina centre since the period of the Chalukyas of Kalyana. There lie a large number of typical Jaina temples and other Jaina vestiges, like broken fragments of pillars, door-jambs, sculptures, *chhatra* pieces, manastambhas, etc., Among them, is a loose head of Jina, now kept in the local High-school. It is decorated with beautifully carved ringlets over the head and the *jatas* spread over the shoulders. In addition, there are four tall manastambhas in front of the ruined temples. Some of these temples were subsequently converted as Saivite shrines during the Kakatiya period. In the midst of the village, lies the *Yerra-gutta*, where, on a boulder is a huge Tirthankara image carved in stiff standing pose.

As pointed out above, here lies one temple crowned by stepped pyramidal tower (Fig-32), a characteristic feature of the Jaina temples. The temple consists of a garbhagriha, and mukhamandapa. The pillars are severely plain. Two garbhagriha cells were constructed side by side, which indicates that the *Sasanadevis* were also accorded equal status along with thier masters. In Andhra this became a common feature for all the religions since 11th century A.D. These garbhagrihas have no idols; but, near the temple lies a small Jaina sculpture in seated posture. The carvings of Jaina figures on the boulders of *Yerra-gutta*, the erection of manastambhas and building the temple with a stepped pyramidal tower, suggest that the village, Nagnoor was a prolific Jaina centre during the medieval period.

Bodhan, at present, a mandal headquarters in Nizamabad district, contains innumerable Jaina antiquities, such as sculptures, ruined temples, inscriptional slabs and memorial stones. Among them an inscription of the time of the Western Chalukyas king *Somesvara I* dated A.D. 1056 informs that Bodhan mentioned as *Bahudanyapura* was the capital of the Rashtrakuta emperor *Indravallabha* (i.e., Indra III, A.D. 913-922) who had leanings towards Jainism.<sup>30</sup> Very likely, the ancient

name of the place was *Indrapura*, which establishes the connection of the emperor Indra with the locality.

During the medieval times, Bodhan appears to have been a sacred Jain-Kshetra. In early literature it was known as Podana. In the Kannada *Pampa-Bharata* it is stated that Yuddhamalla I indulged in the bathing 500 elephants every day at Bodhan. The same incident is referred to in the Vemulavada inscription of Arikesari I and his Parabhani plates. In these records the name Podana was substituted for Bodhan.<sup>31</sup> This place is also referred to in the Jain literature, as the capital of *Bahubali*, son of the first Tirthankara, *Adinath*.<sup>32</sup> Since then began growing legends and tales explaining the importance of Bodhan. It is thus stated in an inscription of Sravana-Belgola that the emperor, *Bharata*, elder son of *Purudev*, made near Paudanapura, an image of Bahubali, about 525 bows high. Afterwards, the image became invisible to the common people, but there could be heard the sounds of Celestial drums. On hearing them arose a desire in the mind of *Chamundaraya*, the Western Ganga general to see the place, for himself. At last finding that the place was distant and also inaccessible, Chamundaraya desired to make a replica of the image of *Bahubali* and called *Gommatesvara* of Bodhana and installed it at Sravana-Belgola during the 10th century A.D.<sup>33</sup>

Perhaps late Prof. P.B. Desai<sup>34</sup> was right in saying that the present mosque known by the name, *Devul-Masjid*, in the fort area of Bodhan was originally a Jain temple, as borne out by some carved pillars bearing carvings of the Tirthankaras (Fig-33). Originally, the temple was built by a peristyle in which octagonal and square columns have mostly been used (Fig-34). The columns of the mahamandapa appear to be more developed with tapering shafts and decorated with Chalukyan art. At present there is no image inside the sanctum.

It is a matter of interest to note that while the Jain monuments were subsequently occupied by Saivites in other parts of Andhra, the Jain temple here still retains its pristine features, though converted into a Mosque. This conversion can be seen in the pinnacles which are now fallen in the compound. A few inscribed epitaphs in Arabic or Persian and two more graves have also been noticed here.

The celebrity of Bodhan as a sacred Jain-Kshetra can be seen from the fact that several *Jainacharyas* thronged here from different regions for performing the sacred-vow, *Sallekhana*. A memorial pillar in Bodhan depicts a Tirthankara in standing pose engraved with an inscription below.<sup>35</sup> It states that a certain Jaina teacher named *Subhanandin*, a disciple of *Devendra-Siddhantadeva*, after observing the *Ratnatrayas*, attained *samadhi* and went to the abode of the Gods (Fig-35). This place is popularly called as *Pampa-samadhi*, though it is not known how the name Pampa, the first Kannada poet, came to be associated with it. Another epitaph<sup>36</sup> mentions that the great Jinacharya, Chandraprabhaddeva went into *samadhi* and reached the abode of Indra during A.D. 1072. Thus the archaeological data of 11th-12th century A.D. shows that Bodhan was a flourishing Jain-kshetra during the Western Chalukya period.

The present Hanumakonda, ancient of Anumakonda or Anmakonda is situated in Warangal district, Andhra Pradesh. Epigraphical sources lead us to believe that it was a strong Jaina centre since the Rashtrakuta times. Following the replacement of the Rashtrakuta dynasty, this Jaina establishment passed into the hands of thier successors namely the Chalukyas of Kalyana and the Kakatiyas of Warangal.

A record found at *Padmakshi* temple in Hanumakonda refers to the construction of a Jain temple, *Kadalalaya-basadi*, on the top of the Anumakonda hill by *Mailama*, wife of Betana, minister of Kakati Prola II.<sup>37</sup> It also records the gift of two *martars* of wet land below the bund of the tank excavated by her husband, Betana-Pergada and two *martars* of black soil to the west of the tank and six *martars* of uncultivated land for the daily worship, incence, lights and oblations in the temple and for the food and clothing of the temple priest on Monday 24th December A.D. 1117, when the Chalukya emperor, Vikramaditya VI was ruling the prosperous kingdom. The *Kadalalaya-basadi* of the present epigraph afterwards came to be known as *Padmakshi* temple of the present day (Fig-36)

The *Padmakshi* temple has a *sikhara* or spire built in brick over

one of the huge boulders of a natural cave. It has garbhagriha and a closed mukhamandapa adjoining the cell, all facing north.<sup>38</sup> It appears that this natural cave served as a resort for the Jaina monks, which was transformed later on into a sort of shrine for worship, as can be seen from carvings of Tirthankaras on the boulders. This is the only rock-hewn cave temple of Jaina faith found so far in Andhra.

In the sanctum lies the Tirthankara image in *Kayotsarga* posture flanked by Yaksha and Yakshini figures sitting on either side with tripple prasol above. The figure of Padmavati, now called as Padmakshi, is depicted in sitting posture with usual attributes in her hands. In addition, there are also beautifully carved *Chaumukhi* and *Chaubis* figures done in granite (Fig-37).

On the boulders, outside the cave-temple, are beautifully carved individual figures of *Parsvanatha* in standing and sitting postures. Sculptures carved on the rock nearby depict *Parsvanatha* in sitting pose on a lotus seat and a princely attendant and his consort showing hands clasped in adoration, representating, perhaps the portraits of *Mailamadevi*, holding umbrella for the master and her husband, *Betana*.<sup>39</sup> Thus they are immortalised as devout worshippers in this sculpture (Fig-38). A remarkable feature of several sculpture here is the depiction of *book-rests* meant for keeping books to read, a unique feature of the Jaina ascetics (Fig-39). The presence of this noteworthy figure leads us to surmise that Anumakonda, at its heyday, was not only a sacred-tirtha but also a popular *Vidyalaya* where Jaina law was taught and learnt.

Even during the late Kakatiya period, Anumakonda continued to flourish as a Jaina-resort which provided shelters for the Jains. During the time of Prataparudra a Jaina work, viz. *Jinendrapurana* was composed by Appayacharya in A.D. 1319<sup>40</sup> which indicates that Anumakonda continued to be a centre for the Jaina, until it was occupied by the Muslims in A.D. 1323.

It is evident from the above study that the temple architecture of the Jains was drawn mostly from the Hindu models. Since Jainism progressed more or less along with Vaishnavism and Saivism, its

architecture was also influenced by them. Thus the general character of the Jain architecture, particularly in Andhra, looks very similar in style to that of the Hindus. However, the Jains adopted the stepped-pyramidal tower to their shrines in the early period while later on, it was given up and the prevailing South Indian *sikhara* was adopted. Thus the above survey reveals that Jainism enjoyed unprecedented growth in Andhra with its distinctive features for its temple architecture, though they were later on replaced by the Hindu architecture. Therefore it is quite apt to quote here the words of Dr. Guerinot who says "that in the domain of architecture the Jains have reached a degree of perfection which leaves them almost without a rival".

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40. *Jainism in Andhra*, Hyderabad, 1994, p. 95.

### III

## CONVERSIONS OF JAINA MONUMENTS

The rulers of medieval Andhra nourished Jainism as well as other faiths with great catholicity. In the beginning Jaina monuments in Andhra conformed to two main types namely Natural caves and Structural Shrines. The former i.e. Natural caverns were suitably scooped by cutting beds and drip-ledges in order to make them suitable for the stay of ascetics of the Jaina persuasion and thus they are very important, as they represent the earliest Jaina monuments in Andhra. On the other hand, Jaina temples, though do not form a separate subject of architecture, were built more in conformity with the local style of the period and very rarely they differ from the existing Hindu shrines. As a result came into being a large number of Jaina monuments. About the same time, came into being the militant Virasaiva movement which gained public as well as royal support and it began waging a bloody campaign against the Jains. As a part of it, the Virasaivites began killing the Jains ruthlessly and dismantling their monuments mercilessly and some were even wantonly converted into their faith. As a consequence, many Jaina monuments were converted as Hindu shrines. Here an attempt is made to examine the Jaina caves and temples which were converted into Saiva or other faiths.

During the medieval period Jainism in Andhra was wide-spread and almost every village had considerable Jaina population, as attested by the ruins and other extant Jaina antiquities. The earliest known cave of Jaina dedication is the one at Malkonda in Prakasam district. As pointed out above, the projecting boulder of the rock bears an inscription in Brahmi characters of 3rd century B.C.<sup>1</sup> Afterwards, this cave came to be called as Parvati-guha, named obviously after the

Goddess, Parvati idol was installed inside the cave (fig-1). Adjacent to this is another cave called as Siva-cave. Inside this cave are a Sivalinga and few Nandi sculptures which have been kept there recently in order to make it appear as a Saiva-kshetra (fig-2). At present this centre is well-known as Narasimhaswami-hill.

About 8 kms. away from Amadalavalasa town in Srikakulam district lies the Sangamayya-hill, near the entrance of the village Kollivalasa. It is now being worshipped as a popular Saiva-kshetra. But during my recent exploration it was found that the Principal deity of the hill Sangmayya or Sangameswara does not belong to Saiva pantheon; (i.e. Siva). On the other hand it represents Lord Jina.<sup>2</sup> Further there are two more Jaina images found on the summit of the hill. In front of the mukhamandapa, is a Nandi image. Architecturally, the mukhamandapa and sculpturally, the Nandi image seem to belong to a very late period. Within few yards distance in the interior of the cave is a huge Tirthankara. Near the foot of the Tirthankara lies one Sivalinga (fig-4) which obviously is a later addition. From the above it appears that the cave-temple of Sangamayya-hill was originally a Jaina shrine which later on was occupied by the Saivites, who added Nandi and Siva linga to the original cave and thus made it a Hindu shrine.

The period between A.D. 624-1000 witnessed an active phase of building Jaina temples. It may be noticed that only after 12th century A.D., Jainism seems to have suffered decline in the Telugu land and in the adjoining Kannada area, consequent on the emergence of the Virasaiva cult. The notable adversaries of the Jains during this period were the Saivites, who enjoyed firm royal support in Andhra. The Vira-Saiva movement under the leadership of Basava in Karnataka gave impetus to the rise of similar Saivite movements in Andhra.<sup>3</sup> Virasaivism infused new zeal and fervour in the people and inspired them to renounce the old and gave impetus to new social order based on universal brotherhood<sup>4</sup>. This lofty ideal drew attention of the people and it gained popularity in no time. From the Tenali Kaifiyat,<sup>5</sup> we learn of the destruction of large number of Jaina monuments by Trilochana-Pallava. It informs specifically that Trilochana-Pallava got



dismantled a Jaina - *basadi* at Tenali in Guntur district and constructed the temple of Ramalingeswara on the foundations of a Jaina temple. This is confirmed by the discovery of an image of Mahavira in the premises of the present Ramalingeswara temple at Tenali.

Saivite works like *Panditaradhya-chairta* contain references to the innumerable debates between the Saivites and the Jains. The earliest of them was the miracle wrought by Sri-pati-pandita in the court of Anantapala at Bezwada during the year A.D. 1116-1117. This Anantapala is known to have ruled the Coastal districts between A.D. 1116-1127 as a general of the Western Chalukyas.<sup>7</sup> His inscriptions are also found at places like Chebrolu in Guntur district and Kolluru and Tripurantakam in Prakasam district. Originally he was a Jaina by persuasion and he is known to have built the Ananta-Jinalaya at Chebrolu in Guntur district. Later on, he shifted allegiance from Jainism to Hinduism and endowed several gifts to the temples of Siva and Vishnu. Possibly, Anantapala changed his faith from Jainism to Hinduism under the influence of Sripatipandita, who proved the superiority of Saivism over Jainism, by performing a miracle in the royal court. This fact is confirmed by a later record found at Bezwada in Krishna district<sup>8</sup>. Further a certain Devaradasayya, a Saivite leader is said to have performed a miracle and extirpated all the 500 Jain-*basadis* at Potlacheru (modern Patancheru in Ranga Reddy district) and installed there Siva called as Uttareswara.<sup>9</sup>

Pudur in Mahaboobnagar district was a flourishing Jaina centre. The temple at Pudur was known as Pallava-Jinalaya established by the Jain-pontiff, Kanakasena-Bhattaraka of Dravida-Sangha under the patronage of Hallavarasha, a feudatory of Vikramaditya VI (A.D. 1076-1126). The Pallava-Jinalaya consists of garbhagriha, antarala and vestibule and a stepped-pyramidal tower over the garbhagriha. From epigraphical evidence, it is surmised that during the reign of Ganapatideva, his general Jagadala occupied Pudur and converted the Pallava-Jinalaya into a Saiva temple after dismantling the Jaina temple and kept the Nandi image in front of the Pallava-Jinalaya and a Sivalinga in the sanctum of the temple (fig-5). Vemulavada in Karimnagar

district was a stronghold of Jainism. It was the capital of the Vemulavada Chalukyas who ruled during 8th - 9th centuries A.D. as vassals of the Rashtrakutas. Like their masters, they patronised Jainism and Jaina poets like Pampa, Jinavallabha and Somadeva-suri. They are said to have built a Jaina temple called Subhadhama - Jinalaya, traces of which are not known.<sup>10</sup> But it appears to my mind that the present Rajarajeswari temple was originally a Jaina temple, Subhadhama-Jinalaya, for the Jaina sculptures like Ambika, Mahavira and chaumukhi slabs are found in the compound of the Rajarajeswari temple (fig. 6). It thus appears that the Subhadhama - Jinalaya was converted into the present Rajarajeshwari temple after removing the Jaina sculptures. (Fig. 6A)

Kulpak, ancient Kollipaka in Aleru mandal of Nalgonda district, is replete with several Jaina remains. It is known from the epigraphs that it rose to prominence as a Jain-*tirtha* since the time of the Rashtrakutas and from then onwards it continued to receive patronage from the successors of the Rashtrakutas, namely the Chalukyas of Kalyana. The Chalukya-Chola conflict caused irreparable damage to the Jains in this region. Epigraphs inform that Rajendra Chola annihilated the major Jaina-centre in Andhra (i.e., Kollipaka) in A.D. 1007. The same policy was continued by his successor namely Rajadhiraja.<sup>11</sup> Further, the fall of the Chalukya dynasty greatly contributed to the decline and total eclipse of Jainism in Kulpak. As a result, some Jaina monuments were converted as Hindu temples, while others were dismantled completely. The smaller Jaina shrines now called as *mathas* bear the poornaghatas on the door-jambes and carvings of Adinatha and Chakreswari on the slabs of the mandapas with stepped-pyramidal towers. All these suggest that they were originally Jain temples and in the wake of Chola-expedition they were converted as *mathas*. Even now the ceiling slabs of these shrines show Jaina images.

The present Bhavannarayana temple at Kulpak was also originally a Jaina shrine as there is a *manastambha* in front of the temple (fig-7) and a Jaina pillar in the closed mukhamandapa. Besides, there is the image of a seated Jaina-muni, carved on the southern basement of the

temple (fig-8). Further, the Someswara temple at Kulpak was also originally a Jaina temple (fig-9). The slabs erected in the corridor bear seated Jaina images (fig-10). A huge manastambha was planted in front of the temple (fig-11). The superstructure belongs to the stepped-pyramidal variety which suggests its Jaina affiliation.

Bodhan, a mandal headquarter in Nizamabad district, was an important Jaina centre since the Rashtrakuta times. The dismantling of the Babri-masjid became a talk of the nation in recent years. The Babri-masjid is said to have been constructed over the existing Rama temple. But this is not the first time, for we come across such incidents even before, as in the case of Bodhan. Here was a Jain temple which was converted into a masjid. Even to-day the people of Bodhan call it as Devul-masjid or Pattar-masjid. There is no doubt, that the present, Devul-masjid (fig-12) was originally a Jain-*basadi*, for some pillars of Devul-masjid bear the carvings of the Tirthankaras (fig-13). It is indeed interesting to find that Jaina temples were subsequently appropriated by the Saivites in other parts of Andhra, whereas here in Bodhan, the Jain temple was converted into masjid.

Yellakonda, in Chevella mandal of Ranga Reddy district, was a Jain-centre in medieval period. Near the village, is a hill which contains seven caves and three Parsvanatha images depicted in sitting and standing postures (fig-14). Now the whole hill is converted into Saiva-kshetra by constructing Siva and Parvati temples (fig-15). The Jain sculptures, assignable to 11th century A.D. on stylistic grounds, are placed near the mandapa of the Siva temple (fig-16).

Thus it appears that conversion of Jaina settlements into Brahmanical shrines was a common feature noticed at almost all the places in Andhra. The Saivites not only converted Jaina-*basadis* into Saiva shrines but also loose Jaina images in the normal were treated as Saiva-deities by smearing them with paint and decorated with Saivite-marks. Such kind of Jaina sculptures can be seen at Konakondla (fig-17), Rayadurgam (fig-18) and Saidapuram (fig-19) etc. The above survey reveals that Jainism which had firm footing for centuries in Andhra, finally became a victim of vandalism at the hands of the Vira-

Saivites and other rival faiths. In a word, it may be stated that Jaina shrines, in the wake of Brahmanical upsurge, were converted into Hindu shrines and even as Masjids during muslim invasions.

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## IV

### SVETAMBARA JAINISM IN ANDHRA

Very often, the advent of Jainism in South India is attributed to the migration of the Jain community led by 8th Srutakevali, Bhadrabahu, towards the close of 4th century B.C. The Digambara tradition avers that Bhadrabahu, accompanied by a king called Chandragupta Maurya led some Jains to migrate to the South (i.e. Sravana-Belagola) due to the visitation of a terrible famine in Magadha. Thus they are said to have planted Jainism for the first time in the Deccan. This traditional account is recorded in later literary texts namely *Brihatkathakosa* of A.D. 931 and *Bhadrabahu charitra* of 15th century. The earliest epigraphic evidence for the migration comes from the Sravana - Belagola inscriptions of a period not earlier than 600 A.D.<sup>1</sup> Hence the correlation between traditional account and actual Jain remains posed a serious problem, for scholars in the wake of almost total absence of Jaina monuments, relics or epigraphical evidences before A.D. 600, particularly in the Deccan.

Those who remained in the famine stricken land, found a leader in Stulabhadra, who being anxious to preserve the Jaina scriptures, summoned a Council at Pataliputra, which collected the Eleventh *Anga* and renewed the 12th *Anga*. After the Sallekhana of Chandragupta at Sravana-Belagola in Karnataka, Bhadrabahu returned to Magadha with his followers. They refused to accept the decisions of the Council and sternly disapproved the custom of wearing clothes, which the followers of Stulabhadra had already adopted. Disgusted with the laxity of morals among the Magadhan-monks, Bhadrabahu and his retinue retired to the South and later on Bhadrabahu observed Sallekhana.<sup>2</sup> The major point of difference between the two was regarding the

practice of the use of white robes. The followers of Stulabhadra argued that Parsvanatha permitted the use of white robes; whereas others opposed it. Now scholars are of the opinion that Jainism was divided into two sects namely *Digambaras* (sky-robed or wearing no garments) and *Svetambaras* (putting on white clothes) during the 1st century A.D. The differences became very rigid and came to be portrayed even in sculpture. It is evident from the above that the *Svetambara* Jains were totally absent in South India including Andhra. But this is not totally correct.

In Andhra, there is no archaeological evidence to suggest the existence of *Svetambara* Jainism before 11th century A.D. The epigraphs as well as Kaifiyats inform us that at Warangal flourished a Jain-tirtha during the time of the early Kakatiyas. The Warangal Kaifiyat informs that there was a hill called, Hanumadgiri, to the north-east of Hidimbarama in North Dandaka which was the seat of devas and rishis. This Hanumadgiri was discovered by a person called Ekambaranatha (i.e. the muni with a single cloth). He is said to have established several deities in it namely Siddheswara, in the middle, Devi Padmakshi in the west, Garga (i.e. Durga) Sakti in the north and Bhadrakali in the east. It is therefore likely that these deities were the later Saivite variants of the original Jaina Pantheon, namely Siddha, Padmavati and other Sasanadevis. Ekambaranatha of the Kaifiyat may be identical with the *Svetambara* Jain-muni. Thus Warangal appears to be the lone *Svetambara* Jain centre in Andhra, though the Jaina images found in and around Warangal belong to the *Digambara* tradition.

Gollattagudi, a deserted village in Jadcherla taluka of Mahaboobnagar district, contains a number of ruined Jaina temples. Among them, is an extant Jain temple, built in brick, right from the basement to the sikhara. The department of Archaeology and Museums in its excavation conducted nearby the brick temple during 1973-1975 and brought to light traces of the more basements of Jain temples constructed in stone and Parswanatha images. The excavator reported that the temples at Gollattagudi did not have outlets for the flow of

water.<sup>3</sup> While offering puja, the Svetambaras use less water for bathing the icons and decorate them with ear-rings, necklaces, armlets etc., Whereas the Digambaras use abundant water for washing the images and leave them naked and unadorned. This implies that the Svetambara Jain temples did not need outlets since they use very little quantity of water for washing the images. Therefore the exposed Jaina temples at Gollattagudi belonged to the Svetambara sect, which however is a conjecture.

But for the first time, we come across recorded evidence from Munugodu, in the Sattenapalli taluka, Guntur district for the prevalence of Svetambara Jainism in Andhra during the 11th - 12th century A.D. The inscription found engraved on a massive stone pillar erected in the midst of the village<sup>4</sup>. With a huge five-hooded naga carved on the top of the inscribed pillar and a seated Jina is depicted at the bottom of the pillar (fig-1). Now the pillar is said to have been broken into pieces which are fortunately kept in the Museum at Amaravati in Guntur district.

We are told in this record that a *Sita-Jinalaya* (i.e. corruption for Svetambara - Jinalaya) was constructed by a certain Aggoti during the time of the Munisuvrata Tirthankara in the village Munugodu. Further we are informed that during the 37th regnal year of Sarvalokasraya - Sri Vishnuvardhana Maharaja, his subordinate chief, Gonka-nripa made a gift of land to the *Sita-Jinalaya* and developed it as a flourishing Svetambara Jain-centre. The name of *Sita - Jinalaya* is referred to in the record as Prithivitalaka Jinalaya. The king Sarvalokasraya-Sri Vishnuvardhana of the record is identifiable with Kullottunga Chola I, son of Rajarajanarendra, who ruled from A.D. 1070 to 1122 A.D.<sup>5</sup> Gonka-nripa, who is introduced in the record as a subordinate chief is identical with Velanati-Gonka I who began to rule over Vengi-6000, during the time of Kullottunga I. The Velanati chiefs are known to have ruled over the territory with their capital at Dhanadapura, modern Chandavolu in Guntur district. Further Gonka I was responsible for the political stability of Kullottunga's power in Andhra. We are also told in the record that the *Sita-Jinalaya* of Munugodu was built by a certain Aggoti in the time of Sri Munisuvrata Tirthankara (i.e., 20th

Tirthankara). As a matter of fact, it appears as an exaggeration, but perhaps it may be intended to suggest the hoary antiquity of *Sita-Jinalaya*.

From the above, it becomes clear that the powerful Velanati-Gonka I had leanings towards Svetambara Jainism and Munugodu became a flourishing Svetambara Jaina Centre during his period (i.e. 12th century A.D.)

From epigraphical evidences we learn that Srisailam was also a Jaina centre during the 15th century A.D. During that period, ruthless persecution of the Jains by Virasaivites took place as revealed by a record dated A.D. 1512 from Srisailam. It informs that a certain Virasaiva chief named Linga, son of Santa took pride in cutting off the heads of Svetambara Jains.<sup>6</sup> History also records that such type of persecution continued even during the Vijayanagara period at Srisailam. After capturing the fortress of Kondavidu from the Gajapatis, Srikrishnadevaraya visited Srisailam in A.D. 1516. At that time, a Virasaiva bigot killed a number of (Svetambara) Jains on the hill, as sacrifice to the deity. Srikrishnadevaraya the Great, who is known to have extended patronage to all faiths equally, could not allow this carnage and sent his subordinate chief Velugoti-Gani-Timmarayudu<sup>7</sup> to stop it.

Thus it appears that there is no reference to the Svetambara Jains in Andhra before the medieval period. To my mind, it appears that the kings and their subordinate chiefs simply patronised Jainism not minding its sectoral differences. They did not see any difference between the Digambaras and Svetambaras while patronising Jainism. This attitude was perhaps the reason for the paucity of records, pertaining to Svetambara Jainism in the early period. Gradually their attitude changed and thence began appearing the name of the sect in Jainism in their records during the medieval period. That may be the reason to refer to the Svetambaras in the records after 11th century A.D. It is indeed a surprise to note that no Svetambara sculpture is found so far in Andhra.



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## V

### KULPAK—A JAINA TIRTHA-KSHETRA

The North-Western region in Andhra Pradesh, popularly known as Telangana, provided a firm foothold to Jainism during the medieval period. Kulpak was an important and flourishing Jain-Kshetra that sprang-up in Nalgonda district. In epigraphs this place is mentioned variously as *Kolanupaka*,<sup>1</sup> *Kollipaka*, with its Tamil and Kannada variants *Kollipakkai*<sup>2</sup> and *Kollipakeya*<sup>3</sup> respectively. *Kollipaka*, which corresponds to modern Kulpak lies in Aleru mandal of Nalgonda district. It is a live Jain-kshetra till date in Andhra Pradesh. It is situated about 7 kms. away from Aleru Railway Station on Hyderabad - Kajipet section. It can be reached by bus from Warangal and also from Hyderabad. Although Kulpak is known to have contained innumerable Jaina relics no sincere attempt has been made to locate them, so far. In the following pages, however, an attempt is made to cull out a connected account of the history of Jainism as found at Kulpak.

The Jain-antiquities discovered in Kulpak inform us that it rose to prominence as a prominent Jain-kshetra during the hey-day of the Rashtrakutas, for, the undated Akunur grant<sup>4</sup> records a gift to a *basadi* in Kollipaka (i.e., modern Kulpak) while a certain Sankaraganda was ruling over Kollipakeya-rajya (i.e., 9th century A.D.). Since then it continued to enjoy the patronage of the Rashtrakutas and their successors. During this period, the Rashtrakutas developed the place as a military out-post. Gradually it grew into a prosperous city, covering an area of about 90 sq. kms., filled with fortifications, the traces of which are still visible. During the following period of the Chalukyas of Kalyana, it became a flourishing Jaina-pilgrim centre. From the Nishidi memorials (fig - 1) found in Kollipak, it appears that the Jains

used to visit it for observing the sacred *Sallekhana-dikasha*. In Jaina theology, a place of pilgrimage is called as *Tirtha*. There is a strong belief among the Jains that the Tirthankaras alone developed the *Tirthas* or *Kshetras*. Hence the Jains considered it as a sacred duty to visit the *Tirthas*.

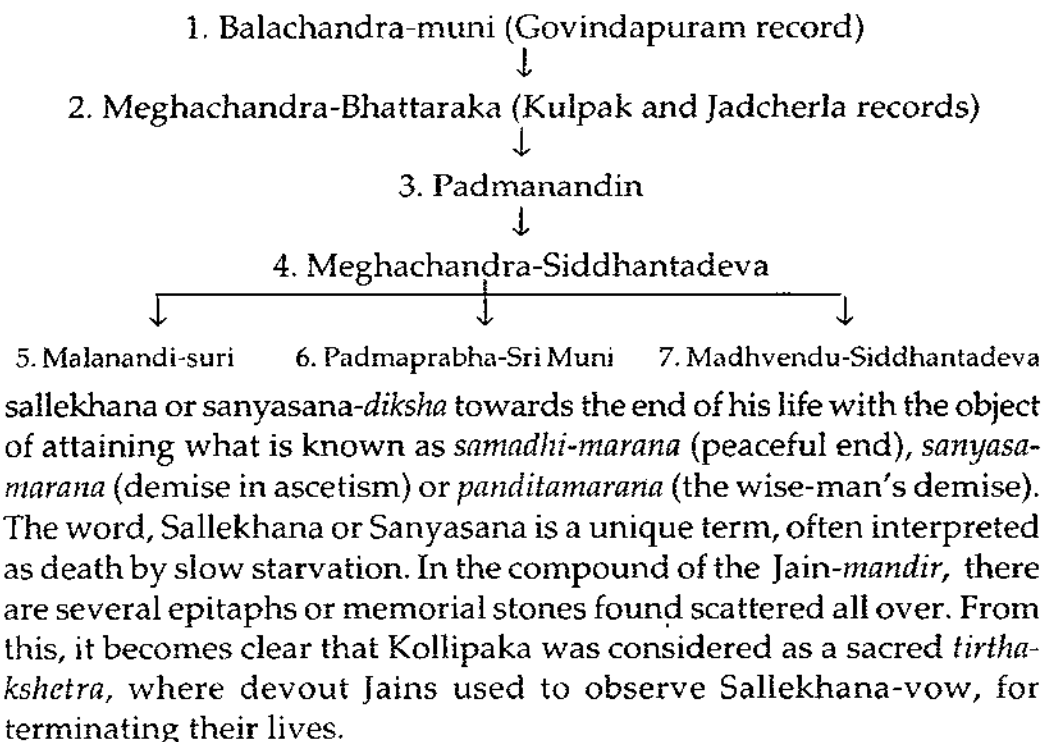
Over 20 Jain inscriptions, small and big, have been found here. Almost all of them inform that there are a good number of Jain temples and *vasadis* flourished and traces of monuments were found scattered all over the town which fully co-ordinate the information supplied by the epigraphs. It is reported that there are several Jain antiquities on a hill nearby, which however are not available. An inscription records the construction of the temple of Neminatha and the installation of Parsvadeva image by a Mahamandalesvara Kumara-Mangideva. It also records that the chief Mangideva belonged to Mula-sangha, Kranur-gana, and Tintrini-gacchha. Another epigraph dated A.D. 1093<sup>5</sup> registers the gift of 2 *martars* of land and flower garden to the Jinalaya built by a Mandalika Gomarasa during the time of Tribhuvanamalla-deva Vikramaditya VI. A yet another record dated A.D. 1107 (C.V. 32)<sup>6</sup> records the gift of some land in the village of Chapuliya by Kumara Somesvara to Parsvanatha-Jinalaya.

The *manastambha* (pillar of eminence) dated A.D. 1125 (C.V. 50)<sup>7</sup> of Tribhuvanamalla. contains two records issued by two different persons namely Kesiraja and Svamidevayya. In Jainism the erection of a *manastambha* is considered as a pious act. Hence the devotees used to erect them in front of the temples. The former, i.e., Kesiraja claims to have erected a *manastambha* and *makara-torana* in the temple of Ambika, the sasanadevi of Neminatha, the 22nd Tirthankara. The *manastambha* which contains this unique inscription appears to be the same which stands on the mound called, *Obadibba* (Fig-2) and the *makara-torana*, is well-supported by exquisitely carved citrakhanda pillars.<sup>8</sup> The other record says that Svamidevayya, a military Commander of Kulpak, gifted the village Panupara for the *anga* and *rang-bhoga* of the goddess, Ambika. The mound, *Obadibba* revealed traces of temple foundations. It consists of garbhagriha, antarala, and rectangular mukhamandapa,

However, the idol of Ambika is not traceable. The last face of the record invokes the grace of the Goddess, Yakshini (i.e. Ambika). This is a unique record engraved on four faces of a pillar which is described in one place as *Manastambha* (pillar of eminence) *Kirtistambha* (pillar of fame) of the general Svamideva, and *Jaya-stambha* (pillar of victory) of prince Somesvara. From this it appears that originally, it was erected as *mana-stambha* which subsequently was called as *Jaya-stambha*, commemorating the outstanding military achievements of the two generals namely Kesiraja and Svamidevayya.

The fourth face of the record throws a flood of light about a line of Preceptors belonging to *mula-sangha*, *kanur-gana* and *meshapashana-gacchha*. Among them comes Meghachandra-Siddhantadeva (i.e., master of philosophy) who was the head of *kanur-gana*. His pupils were Malanandi-suri, Padmaprabha-sri-muni and Madhavendu.<sup>9</sup> In the Govindapuram record dated A.D. 1122,<sup>10</sup> we come across a Balachandra-muni whose disciple was Meghachandra-Bhattaraka, whose pupil was Padmanandin. His disciple was again Meghachandra-Siddhantadeva. Another record from Jadcherla dated A.D. 1125,<sup>11</sup> states that in the illustrious *kanur-gana* and renowned *gacchha* (*prasiddha-gacchha*) flourished the Preceptor Meghachandra-Bhattaraka who bore the epithet, Siddhantadeva. From the above, it appears that Meghachandra-Bhattaraka (who was also known as Siddhantadeva) of the Jadcherla record is identical with Meghachandra-Siddhantadeva of the unique Kollipaka record dated A.D. 1125 and also Meghachandra-Siddhantadeva of the Govindapuram record dated A.D. 1122, for, Meghachandra-Siddhantadeva of the above three records is said to have installed the image of Parsvanatha. Basing on the above three records, the pedigree of the Preceptor of *Kanur-gana* of *Meshapashana-gacchha* may be arranged as shown on next page.

Recently an epitaph<sup>12</sup> of Meghachandra-Siddhantadeva came to light, found implanted in the wall of the Jain-*mandir* at Kulpak. This epitaph, engraved in 12th century A.D. characters, informs that Meghachandra took *sanyasa-diksha* for entering *samadhi*. It is a well known fact that it was a practice for every pious Jain to observe



Innumerable Jaina sculptures and other antiquities were found all over the town. Some of them were housed in the local Govt. Archaeological Museum. The most important among them are five manastambhas, some of which stand elegantly in front of the temples. Local people call them as *dipastambhas* (i.e., lamp-posts). Then comes the *bhadrāsana*, now kept in the local Museum which depicts the centre, a bull with devotees flanked by lions on either side. Since the bull serves as the *lanchana* of Adinatha, it may be inferred that the *asana* bore the image of Adinatha. There are three mutilated images of Tirthankaras in the local Govt. Museum. One of them carved in the seated posture showing in the ascetic dhyana-mudra. The second one is in standing pose but the lower portion from legs upto the thighs, is missing. It is carved in standing pose with broken nagahoods above (Fig-3). The third one is a seated image of Tirthankara without head.

Endowed with richly carved temples and *basadis*, Jainism at Kulpak reached its zenith of glory during 11th-12th centuries A.D. under the

later Chalukyas (i.e., Western Chalukyas of Kalyana). The mutilated Jain antiquities of Kulpak attest evidence to the dreadful acts of persecution by Rajendra Chola and his son, Rajadhiraja, who claimed to have burnt down the city of Kollipaka to ashes. As a result, Jainism suffered incalculable damage during the historic Chola-expedition. The main reason for the Cholas to concentrate their attack against Kollipaka in their conflict with the Chalukyas appears to be that during the early Chola period there took place an exodus of Jains from Tamil-nadu to Andhra. Under the influence of the Alvars and Nayanars the Pallavas and the early Cholas subjected Jains to severe persecution.<sup>13</sup> The Jains, therefore, took refuge in the neighbouring Telangana where they received protection and patronage, from the Chalukyas and their subordinate chiefs. At this time the Cholas seem to have feared the safety of their homeland and decided to destroy Jaina strongholds. This is supported by the Gavarwad inscription of Chalukya Somesvara dated A.D. 1081<sup>14</sup> which says that a certain *chandala* Chola, with a wicked and malicious motive, caused to burn down and destroy the dwellings of the great Jains. In all likelihood this was encouraged by the Cholas who were ardent Saivites. A militant Saivite sect of Kalamukhas established themselves at Kollipaka and in their fury consumed the Jaina establishments at Kulpak. In Kulpak, there are small Saivite shrines, each claimed to belong to one caste or other like Chakali, Golla, Mangali, Kapu, Sale etc., On examination, it is found that these shrines were originally attached to the Jain-*basadis*. These *basadis* consist of a garbhagriha, and mukhamandapa with a stepped pyramidal tower over the sanctum. The door-jambs of these shrines depict poorna-ghatas at the bottom in place of the dwarapalas (gatekeepers) and the image of Golla-matha is a Jain Yakshini, Padmavati. Further, the mukhamandapa of these shrines contain figures of Tirthankaras. Thus, it appears that after the Chola-expedition, these Jaina *basadis* were converted into Saivite shrines and were renamed as *mathas*. Though they were called as *mathas*, they were infact small shrines with stepped pyramidal towers. The *matha* is a Hindu counterpart of the Jaina-*basadi*.

Though Jainism at Kulpak appears to have declined, it did not totally disappear, as can be seen from the Kogali-tirtha inscription<sup>15</sup> dated

A.D. 1276 which refers specifically to the pious Jains from Kollipaka. Again we hear about the flourishing state of Jainism at Kulpak as far late as 18th century from a *Nagari* inscription dated A.D. 1711.<sup>16</sup> It is a record engraved in Nagari script and Sanskrit language. It belongs to the time of the Moghal Bahadur Shah I, described as *Dilisvara-Patasaha-Sri-Orangajeba-Alamagira-putra-Sri-Bahadur Shaha*. The object of the record was to register the consecration of illustrious image (*bimba-ratna*) of Bhagavato Adisvara alias Manikyasvamin and a *Prakara* was raised around the temple. The renovation work of the chaitya was accomplished by a certain Pandita Kesarikusala who was a disciple of Dharmakusala in the august presence of Bhattaraka Vijaya-Ratnasuri, whose teacher was Vijayaprabhasuri of Tapo-gacchha, with the help of the Nawab Mohammad Yusuf Khan who was a *subedar* of Bahadur Shah I, son of Badshah Aurangazeb, i.e. Alamgir of Delhi. This epigraph throws a flood of light not only on the flourishing state of Jainism at Kulpak but also about the religious harmony that prevailed during the time of Bahadur Shah I (i.e. 18th century).

The present Adinatha temple at Kulpak (Fig-4) is the main centre of attraction for the Jains coming from all over India. At present, the temple is being maintained by the Svetambara Jains. The principal deity and other Jaina sculptures of the temple no doubt, belong to the Svetambara sect. The present temple underwent thorough renovation in recent years; therefore the exact date of construction can not be ascertained. Thus, Kulpak although destroyed by the Cholas, did not lose its importance as a principal or prolific Jain-Kshetra.<sup>17</sup> It still continues to draw Jain devotees from far off places all over India.

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## IV

### SCULPTURAL ARTS

Andhra Pradesh possesses a fairly rich heritage of Jaina artistic traditions which found expression through various materials like stone, metal, stucco, etc., On a general look, Jaina art in Andhra seems to follow essentially the trends of Hindu art of the historical period. It is generally found that the style and idiom were conservative in the early stage i.e., heftiness of the body and suppleness of the face, which contained, suggesting a degree of monotony even upto the medieval times. The advent of the Eastern Chalukyas of Vengi heralded a new phase in Jaina art. It must be noted here that no craft or art can be labelled as Brahmanical, Buddhist or Jaina, for the technique of execution remained the same and the craftsmen were the selfsame, who worked for all the three religions and produced masterpieces in each faith. Countless images of Tirthankaras standing or seated, are reported from various parts of Andhra. Generally, all are carved in the stone that was locally available. The main medium was granite, while a plastic or soft stone, i.e., laterite was also employed in Andhra for the standing images. Several portable varieties of Chaumukha with four pillars inside a circular *pitha*, almost resembling the linga of Brahmanical temple, were noticed at several places. Among them the one at Danavulapadu in Cuddapah district, belongs to the period of Rashtrakuta Indra III (c. 914-928 A.D.)<sup>1</sup>.

As regards the distinctive features of Tirthankara, we learn from Hemachandra's *Abhinandachintamani*,<sup>2</sup> that divinities of Jaina pantheon fall into two classes namely *Devadidevas* or higher-gods and *Devas* or ordinary-gods. The Tirthankaras were assigned the *Devadidevas* class, while the Hindu gods and goddesses who found place in Jaina pantheon

fall under ordinary *Devas* category. Here it must be remembered that the Jina images denote *bhava* worship (mental attitude) and the *dravya* worship. Hence Jina worship is regarded mainly a worship not of a deity but of a human being who attained perfection and freedom from all bondages. The passionless Jinas are *vitargas*. Because of this only, Jinas were always represented in the seated or standing attitude of meditation, while Buddha was represented with different gestures as the *abhaya-mudra*, the *varada-mudra* which show his concern about world. Further, the Jinas do not show unusual number of heads, eyes, arms, legs etc., like the Hindu-Gods.

The list of the 24 Jinas was first found some time before the beginning of the Christian era. The earliest occurs in the *Samavayanga-sutra*, *Bhagavati-sutra*, *Kalpa-sutra* (c. 3rd century A.D.) and *Paumacariya*.<sup>3</sup> The rendering of the distinguish emblems, Yaksha - Yakshi pairs and all the *ashtapratiharyas* with the Jinas, seem to start from the 4th century A.D. (i.e. the Gupta period). The list of the distinguishing cognizance of the 24 Jinas was finalised in 8th - 9th century A.D. as the earliest references are found in the *Kahavali*, *Pravachanasaroddhara* and the *Tiloyapannatti*. Thus the Jina images reached the final stage of iconographic development in 8th-9th century A.D.<sup>4</sup> The fully developed Jina images invariably contain distinguishing emblems, Yaksha-Yakshi pairs, *ashtapratiharyas*, *dharmachakra*, *sacred tree*, etc.

According to Varahamihira,<sup>5</sup> the gods of the Jinas should be shown nude, young and beautiful in appearance, with a tranquil expression and arms reaching down upto the knees and his breast should bear the *Srivatsa* symbol. The *Manasara*<sup>6</sup> states that the distinguishing features of a Jina icon are nudity, *Srivatsa*, long-arms and the meditative-pose. In the *Pratishtanada*,<sup>7</sup> it is stated that a Tirthankara should not be depicted as an old man or as a boy, but as a youth with a *Srivatsa*-mark on the chest.

Besides, one must realise that Jina images are shown naked and also in two yogic poses, i.e., *Padmasana* or *dhyana* (seated cross-legged) and the *Kayotsarga* (standing erect) to show their unceasing respect for yogic postures of transcendental meditation and bodily abandonment.

Very often, the Jina image of a seated Tirthankara is easily mistaken for that of the Buddha, depicted in the like pose. But the Jina images invariably possess a *trilinear* umbrella on the top, besides having a *Srivatsa* symbol on the chest. The Buddha images do not have this triple parasol which is a purely Jain feature. Further, the Jina images, whether seated or standing, appear alike. It is indeed very difficult to distinguish one Tirthankara from another. To identify them, the list of the distinguishing cognisance of the 24 Jinas was finalised in *circa* 8th century A.D. Some times, the Jinas do not bear any symbols or Yaksha and Yakshi figures. In such cases, those Jina images should be taken simply as Tirthankaras. Yakshas and Yakshis figures known in Jain pantheon as the subsidiary deities, are technically known as *Sasanadevatas* and they were accorded the most venerated position next to the Jinas. The *Harivamsa-purana* (783 A.D.) speaks of the relevance of the veneration of the *Sasanadevatas* who are said to have been capable of pacifying the malefic powers.<sup>8</sup> The Yaksha-Yakshi pair makes its first appearance in art in 6th century A.D.<sup>9</sup> The early Jain works like the *Sthananga-sutra*, *Uttaradhyana-sutra*, *Bhagavati-sutra*, *Tattvavardha-sutra*, *Antagadadasao* and *Paumacariya* make frequent references to the Yakshas.<sup>10</sup> As for the cognisance of the Jinas, the Svetambara and the Digambara traditions are in agreement with each other with a few exceptions as in those of Suparsvanatha, Sitalanatha, Anantanatha and Arahamanatha. But we find much difference between the Svetambara and the Digambara traditions with regard to the Yaksha and Yakshis. However, for the sake of easy identification of the 24 Tirthankaras a list of the symbols, Yakshas and Yakshis is provided below in a tabular form.<sup>11</sup>

<i>Sl. No.</i>	<i>Name of Tirthankara</i>	<i>Name of Symbol</i>	<i>Name of Yaksha</i>	<i>Name of Yakshi</i>
1.	Rishabhanatha	Vrishabha	Gomukha	Chakresvari
2.	Ajitanatha	Gaja	Mahayaksha	Ajitabala
3.	Sambhavanatha	Asva	Trimukha	Duritari
4.	Abhinandana	Kapi	Yakshesvara	Kalika
5.	Sumathinatha	Krauncha	Tumbura	Mahakali
6.	Padmaprabha	Raktabija	Kusuma	Syama
7.	Suparsvanatha	Swastika or (Five-hooded Phani)	Matanga	Santi
8.	Chandraprabha	Sasi	Vijaya	Brukuti
9.	Suvidhanatha	Makara	Jaya	Sutarika
10.	Sitalanatha	Srivatsa	Brahma	Asoka
11.	Sreyamsanatha	Gandaka	Yakset	Manavi
12.	Vasupujya	Mahisha	Kumara	Chandi
13.	Vimalanatha	Sukra	Shanmukha	Vidita
14.	Ananthanatha	Syena	Patala	Ankusi
15.	Dharma	Vajra	Kinnara	Kandarpi
16.	Santinatha	Mriga	Garuda	Nirvani
17.	Kuntanatha	Chaga	Gandharva	Bala
18.	Ara	Nandyavarta	Yakset	Dharani
19.	Mallinatha	Ghata	Kubera	Dharanipriya
20.	Muninatha	Kurma	Varuna	Naradatta
21.	Suvratanatha	Nilotpala	Bhrukuti	Gandharva
22.	Neminatha	Sankha	Gomedha	Ambika
23.	Parsvanatha	Phani (seven hooded)	Dharanendra	Padmavati
24.	Mahavira	Simha	Matanga	Siddhayiki

In the Hindu pantheon, the sculptures of *Tri-murti* are considered as most auspicious. Similarly, quadruple or four-fold popularly known as Chaumukhi is in Jainism. It is also known as *Sarvotobhadra - pratima*. The term, *Pratima - Sarvotobhadra* signifies that the image is auspicious on all the sides.<sup>12</sup> This four-fold image is one of the earliest and most significant forms of Jina images. Its earliest examples are procured from the Kankali-Tila, Mathura (1st century A.D.). Since then, these images remained popular in subsequent centuries. Such kind of Jina images are found in large numbers in Andhra since atleast the Rashtrakuta period, i.e., 8th-9th century A.D. The Jains also carved Mulanayaka sculptures. In this, the central figure would be either Rishabhanatha, Parsvanatha or Mahavira, flanked by other Jinas like the Dasavatars in Hindu iconography. These Mulanayaka sculptures belonging to 11th - 12th century A.D., are found in Agali, Penukonda in Anantapur district and also in Warangal in Telangana.

Jainism enjoyed a long period of prosperity in Andhra Pradesh for twelve centuries, penetrating even into the nooks and corners of remote villages in Andhra. The various ruling families of Andhra like the Chalukyas, the Rashtrakutas, the Chalukyas of Kalyana, the Kakatiyas and the Vijayanagara and their respective subordinate chiefs, encouraged Jainism and its architecture and art. Since the Tirthankaras were accorded the highest position in the Jaina pantheon, individual figures of Tirthankaras mostly in stone were carved. The earliest phase, i.e., Eastern Chalukyan, is represented by a mutilated but finely polished image in granite, of a seated Tirthankara, noticed in Biccavolu, East Godavari district (fig-1). It is now on display in the Government Museum, Chennai. The triple parasol on the top, stands at a respectable height over the head. The lions representing the *lanchanas* of the throne are clearly delineated at the bottom. The technique of execution and fine workmanship of the sculpture stands in close conformity with the Early Chalukyan traditions. Another Early Tirthankara sculpture comes from Siddhantam, West Godavari district. Depicted in seated posture it is crowned by a trilinear-umbrella above the head without any attendant figures, which indicates that the sculpture belonged to the early phase. At present it is displayed in the R.S.R. Govt. Musuem,

Rajahmundry, East Godavari district. Though damaged, it presents a beautiful look. Added to this, an interesting group of rock-cut Tirthankaras, carved in Sankaram, on the hill at Bojjannakonda, near Anakapalli, Visakhapatnam district, though now heavily damaged, they reveal the original high quality technique of carving and subtle sense of composition (fig-2).

During the Rashtrakuta period, Danavulapadu in Cuddapah district was a flourishing Jaina centre. It is replete with a number of huge monolithic Tirthankara images, Yakshi figures, Chaumukhis and memorial pillars. Among them, the one that deserves attention is the portable Chaumukhi carved in the shape of a pillar (fig-3). Figures of Dikpalas, such as Agni, Yama, Varuna, Revanta etc., in association with musical instruments and Vidyadhara couples are carved exquisitely along the side-edge of the *Pitha* (fig-4). Interestingly, this is the earliest Chaumukhi belonging to the Rashtrakuta times as revealed from an inscription of Indra III which refers to the construction of a stone-seat, meant for performing the ceremonial-bath (i.e., *abhisekha*), to the image of Santinatha. Further, the figure of a rider on horse-back, followed by an umbrella-bearer, carved on one of the four faces of the pillar, perhaps represents the portraits of the general, Sri Vijaya, marching against his enemy on the battle-field (fig-5). In addition, there are two life-size images of Parsvanatha (fig-6). There is also a beautifully carved image of Yakshi, seated in *ardhaparyankasana*, with left leg folded was also unearthed from here (fig-7). All these finds, bear typical Rashtrakuta traits. For example, the torso of the sculptures was thrust forward while the lower ends of the arms and legs were attenuated. The statues are invariably slim and well proportioned in shaping the shoulder, hips, waist, etc.,

Recently, a colossal Parsvanatha sculpture carved in standing pose was unearthed at Kulcharam in Medak district. This Parsvanatha image stands 9 feet and six inches high (fig-8). Here Parsvanatha was depicted in *sthanaka*-pose. There is a sevenheaded cobra, well-carved over the head. The *Srivatsa* symbol is boldly marked on the chest. This exquisitely carved huge-sculpture, well-preserved and beautiful in

appearance, with a tranquil expression with arms reaching down upto the knees, bears a label inscription at the bottom in a single line on the pedestal. It reads as '*Sri Chalukya Kulatilakam Tailaprasar*' (i.e., Tailapa II who was a crest-jewel of the Chalukya family). On stylistic grounds this sculpture seems to belong to the Western Chalukya period (i.e. Tailapa II A.D. 973-995). The Chaumukhi from the Victoria Government Museum, Vijayawada, rather simple and austere in execution is a striking example of the Chalukyan school (fig-9). Here the parasol is peculiarly depicted over the heads of Tirthankaras carved in standing pose, instead of the usual sitting posture. Striking examples of Chalukya and Rashtrakuta art are the simple but effective. Seated Tirthankara from Golkonda, now kept in the K.B. Museum, Hyderabad as well as the delicately carved Parsva both seated and standing from Vemulawada and Chilkur in Ranga Reddy district (fig-10). Several rock-cut carvings as well as images in half relief at Eggulayya-konda, Hanumakonda in Warangal district and Bommalagutta, Kurkyala in Karimnagar district belong to the Chalukya and Rashtrakuta art styles.

The next phase that needs examination is the Kalyan Chalukya period (i.e., 10th-12th century A.D.) who contributed immensely to Jaina Art and Architecture. Jainism was also at its best under their realm. The remains of this period were often largely restricted merely to sculptural art. Among which the notable ones are those at Potlacheru, Vardhamanapura, Pragtur, Pudur, Adoni, Nayakallu, Kambadur, Amarapuram, Kollipaka etc., The art of Chalukyan idiom, however, tended to give relief figures- a well rounded and fleshy mould to the face and body with the carvings of motifs like makara-balustrade, chauri-bearers, Yakhsa and Yakshi and other decorative designs, integrated in size in accordance with the main Jina. During this period, images were carved on rock-boulders also. The finest examples of this type come from Yerra-konda, at Nagoor in Karimnagar district. The Jaina figure seated in ardhparyankasana posture from Peddatumbalam in Kurnool district is a good example of this period (fig-11). The strength and vigour of the Jina were beautifully delineated, showing broad chest, high shoulders and well-built arms. The parasol and chauri-bearers are well depicted on the top. An examination of the above sculptures

reveals that Jaina images in the round were generally carved out of the stone that was locally available, be it granite or laterite.

Coming to the subordinate chiefs, the Nollamba-Pallavas who ruled from Hemavathi in Anantapur district were great patrons of Jainism. Several beautiful images of this school have been found in Amarapuram, Hemavathi, Agali, Ratnagiri, Rolla and Penukonda. They all vouch for the sculptor's excellence executed in typical Nollamba-Pallava style. The Jain images belonging to this period are housed in a museum at Hemavathi. Among them, one sculpture of Mahavira carved exquisitely needs explanation. Here Mahavira is depicted in *dhyana-mudra* and flanked by two chauri-bearers. Above the head of Mahavira is a usual parasol. Below is a freeze of lions representing the *lanchana* of Mahavira.

During the same period in Guntur and Nellore districts Jainism seems to have flourished under the patronage of the Chalukya-Cholas. The Jaina settlements at Munugodu in Guntur district and Kanupartipadu, Saidapuram, Nellore etc., in Nellore district received their patronage. An impressive image of Mahavira now kept in the Narasimhaswami temple, is found near a tank in Nellore town (fig-12). It was made of black-basalt with high polish. Here the Jina was depicted as seated in *dhyana-mudra* with well-marked fore-head, long nose, distended ears, full neck and head with *vamavritta* curls. The radiating face with sumptuous and sturdy shoulders and in meditative pose, depicts Vardhamana Mahavira, in every respect as marvellous.

The next period belongs to the Kakatiyas and Vijayanagara rulers. In this, the strength and virility of Jina were beautifully suggested through broad-chest, high shoulders and well-built arms. The torso and the lower part also do not lack in plastic qualities. The images of Vardhamana and Parsvanatha from Pudur are stylistically co-eval with the Kajuluru example. The standing Parsvanatha from Warangal, which is now kept in the Government Museum, Warangal belongs to the early Kakatiya period. Here, the image of Parsvanatha, beautifully depicted in standing pose, with a snake's canopy above the head, was carved out of black-basalt and with high polish (fig-13). The noteworthy



details of this image are the presence of miniature figures of 23 Tirthankaras carved all around the Prabhavali and Chauri-bearers which were worked in delicate skill and neat execution. To the same class belongs the figure of Jina from Nindra, the tomb-stones from Kulpak, Chippagiri, the Chaubis figures from Nizamabad and the Gomatha figure from Bairanipalli which deserve notice. The State Museum and K.B. Museum, Hyderabad and the Government Museums, at Cuddapah, Rajahmundry, Vijayawada and Karimnagar and Warangal contain beautiful Jina images of different periods.

On the boulders, in front of the Kadalalaya-*basadi*, now replaced by the Goddess, Padmakshi are several rock-cut figures of Parsvanatha in standing and sitting postures. A marvellous Parsvanatha, depicting in sitting posture on lotus seat with a princely attendant and his consort, showing hands clasped in adoration, representing perhaps the portraits of Mailamadevi, holding umbrella for her Master and her husband, Betana. Thus they immortalised themselves as devout worshippers of Jina in this sculpture (fig-14). In the sanctum of the *basadi* lies a free standing nude Tirthankara image, flanked by Yaksha and Yakshi sitting on either side with a tripple parasol above. Padmavati, the sasanadevi of Parsvanatha was the principal deity of this *basadi*. In addition there are also beautifully carved Chaumukhi and *Chaubis* figures made of granite blocks.

Standing figure of Parsvanatha from Penukonda is indeed unbeaten for its grace (fig-15). The proportions of the body, the plasticity in moulding the limbs, the arrangement of the curls on the head, particularly near the fore-head, the half-closed eyes, the chiselled eye-brows, the benign smile on the lips, the clever execution of the earlobes, the life-like grouping of the seven mouths of the snake on its wide spread hoods, the graded zig-zag curve of the unusual length of its body, the delicately ornamented *single parasol in the place of the usual tripple parasol* and the charming composition of the foliage of the tree delicately merged in the pleasing *makara-torana* indeed make it a masterpiece.

Thus the sculptures and relief-figures were inspired in technique

largely by the Rashtrakuta, the Chalukya, the Kakatiya and the Vijayanagara idioms. The graceful relief-figure from the Eggulayya-hill (fig-16) and the Kadalalaya-basadi were typical products of the Chalukya-Kakatiya school. The sculptures from Kajuluru, Penukonda, Biccavolu, Chandragiri and Warangal, with graceful stance and lively facial expressions stand in contrast to the monotonous form and modelling of the early stone Jina sculptures of Andhra. An examination of the Jina figures, it appears that the Jaina art of Andhra reveals a sudden exuberance, during the 12th-13th century A.D. onwards as can be seen in the Parsvanatha sculpture at Penukonda and Mahavira sculpture at Chandragiri (Fig. 16A). Extravagantly ornate Jina figures were also found at Patancheru, now kept in the K.B. Museum, Hyderabad for display.

### Metal Sculptures

Andhra is, extremely rich in possessing a good number of metallic images of Jaina pantheon. Normally, images of Jaina pantheon were made of stone, while those in metals, wood, precious or semi-precious stones are not altogether absent. The *Acara-Dinakara*<sup>13</sup>, a Svetambara text of 14th century A.D., contains instructions regarding the selection of materials. Brass was often used for casting Jaina images, though as a general rule the alloy of metals was discouraged. According to U.P. Shah, the earliest known metallic images is the statue of standing Parsvanatha (height 9 inches) preserved in the Prince of Wales Museum, Bombay. It was hollow cast, by *cire-perdue* process, with a light black core inside. In this, Parsvanatha stands in the *kayotsarga* posture, with a canopy of five-hooded Cobra. The back shows the body of the cobra running down along the entire body of the Jina, in a zig-zag way. No doubt, it is reminiscent of the applique technique. Late U.P. Shah remarks that no Jaina bronze or for that matter stone sculpture came to light from the South assignable to the period before 6th century A.D.<sup>14</sup>

But, contrary to this, very recently, came to light a bronze image of Adinathasvami discovered in Perali village, Karlapalem mandal of Guntur district. In this figure of Adinathasvami was depicted as standing on a high pedestal. The pedestal contains a lable inscription

in 4th-5th century A.D. characters which informs that a certain Guna-Nandi-achari consecrated this icon (fig-17). Thus, it becomes clear that this is the earliest metallic image of the Tirthankara, found, so far in Andhra. The modelling of torso and legs are graceful and well-proportioned. In the rendering of the head with beautifully carved curls and the ears with long ear-lobes, the Jina figure, Adinathasvami closely resembles the standing Buddha image. This find, disproves the theory that no bronze belonging to Pre-Chalukya period i.e., 6th century A.D. or earlier is known from Andhra. At present, it is displayed in the Government Museum, Guntur.

The State Museum, Hyderabad contains some Jaina bronzes obtained from Bapatla (Guntur district), Mediconda (Mahaboobnagar district) and Lingasoor of Raichur district (now in Karnataka). Among them, the Bapatla group was assigned by late Dr. N. Ramesan<sup>15</sup> to the 11th century A.D. But U.P. Shah refuted his dating.<sup>16</sup> According to him the bronze image of a Tirthankara sitting on a pedestal or on throne should be assigned to the 6th-7th century as against the 11th century. According to him the festoons on the partly preserved pedestal belong to an early tradition (fig-18). This figure, according to him seems to belong to late Vishnukundin period. Therefore the standing Parsvanatha of Bapatla hoard is datable to 6th-7th century A.D. Sri C. Sivaramamurti also studied the Bapatla hoard.<sup>17</sup> Another interesting figure, Yakshni Ambika in *tribhanga* aspect, carved in the typical Chalukyan style of 8th-9th century A.D., stands on rectangular pedestal (fig-19). There is a two pillared *prabhavali* with seated Tirthankara above her head. It indeed is a master piece, adorned with foliage of the mango tree against the *prabhavali* on the top. The attendant and juvenile figures on either side present a natural and balanced appearance. Ambika herself was carved very attractively, as the central figure and all were thoughtfully and nicely executed. Further, a Tirthankara image, assignable to the 8th-9th century A.D., was carved more elaborately with a Yaksha and Yakshi on either side, Chauri-bearers behind the seat-rest, the sacred tree elaborately fashioned, the tripple-umbrella and all other accessories carefully and aesthetically composed (fig-20). Further, a Jaina bronze, which contains a Yaksha and Yakshi

with Tirthankara in miniature, is seen on the top of the *Prabhavali*, fashioned in very charming and realistic (fig-21) manner. Thus, the manner will definitely push it to early date, i.e., 8th-9th century of Chalukya period. Other metallic images of Bapatla hoard were all neatly moulded and beautifully fashioned.

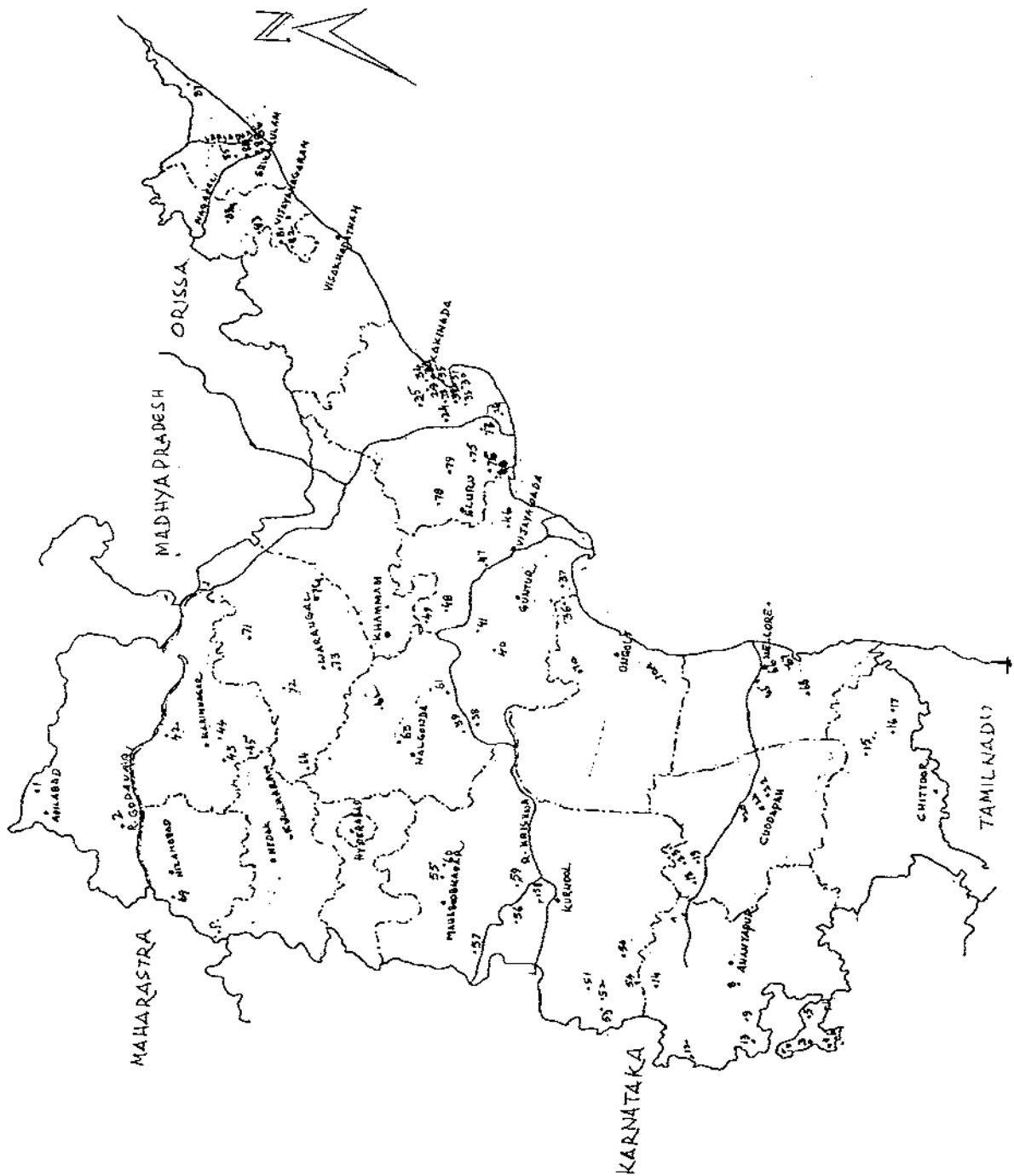
Another hoard was discovered at Mediconda, Mahaboobnagar district, comprising of 10 images. But the Lingasoor hoard of Raichur district is more interesting, as it shows varieties of styles and ethnic types. All the metallic images of those three hoards belong to the Digambara tradition and are mainly depicted as standing nude Tirthankaras, without any attendant deities. The standing Tirthankara of the Lingasoor corresponds closely to the standing Buddha image (fig-22). Perhaps this image belongs to 6th-7th century A.D. In modelling the Torso and legs and in rendering the ears with long-lobes, this Jina figure is quite comparable with the Buddha images. More juvenile and beautiful in appearance and perhaps earlier than the above Jina, is the Tirthankara standing in *Kayotsarga* posture from the Medikonda hoard (fig-23). In this the face is more rounded than the above and the rendering of eyes, nose and lips was typically classical. The torso and legs also were well proportioned and the shoulders gracefully rounded. According to U.P. Shah,<sup>18</sup> this image is assignable to the early 6th century A.D. To the 8th century A.D. belongs another variety of Jina images in this hoard. They are large-sized Tirthankaras with small lips and face and hence assignable to the 8th century A.D. (fig-24) i.e., to the Western Chalukyas of Talakhad.

Thus the metal images of Andhra were the products of two main schools of art, namely the Chalukyas and Gangas. The recently discovered bronze image of Adinathasvami from Perali village, assignable to 4th-5th century on paleographical grounds, may have been influenced by the Vishnukundin tradition. Further, it appears that the metal works of Andhra were chiefly confined to the images of Tirthankaras and their attendants, well executed and proportionately composed.

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# JAINA CENTRES IN ANDHERA



## APPENDIX

### LIST OF JAINA CENTRES

Sl. No.	District	Village	Taluq	Nature of the Centre
1.	Adilabad	1) Jinad	-	1) Sculptures
		2) Basara	Bhainsa	2) Jnana Saraswati temple
2.	Anantapur	3) Hemavati	Madaksira	1) Sculptures
		4) Kottasivaram	Madaksira	Inscriptions
		5) Tammadahalli	Madaksira	Inscriptions
		6) Ratnagiri	Madaksira	Jain math & Temple
		7) Tadpatri	Tadpatri	Inscriptions
		8) Togarakunta	Dharmavaram	Inscriptions & Sculpture
		9) Kambadur	Kalyandurg	Temples
		10) Amarapuram	Madaksira	Temples
		11) Agali	Madaksira	Temples
		12) Rayadurgam	Rayadurgam	Jaina Caves & Sculptures
		13) Kundurpi	Kalyanadurgam	Temple
		14) Konakondla	Vajrakarur	Caves and Sculptures
3.	Chittoor	15) Chandragiri	Chandragiri	Sculpture
		16) Nallatur	Puttur	Sculpture
		17) Nindra	Satyavid	Sculpture
4.	Cuddapah	18) Mylavaram	Jammalamadugu	Caves
		19) Penicala padu	Muddanur	Cave-Temple
		20) Pushpagiri	Cuddapah	Sculpture
		21) Gangaperur	Ontimitta	Sculpture
		22) Siddhavatam	Siddhavatam	Sculpture
		23) Danavulapadu	Jammalamadgu	Temples & Sculptures
5.	East Godavari	24) Atreyapuram	Kothapet	Sculptures
		25) Biccavolu	Pamachandrapuram	Temples & Sculptures
		26) Lolla	Razole	Sculptures

	27)	Tatipaka	Razole	Sculptures
	28)	Yendamuru	Kakinada	Sculptures
	29)	Bayanampudi	Kakinada	Sculptures
	30)	Gorripadu	Kakinada	Sculptures
	31)	Kazaluru	Kakinada	Sculptures
	32)	Nemam	Kakinada	Sculptures
	33)	Kakinada	Kakinada	Sculptures
	34)	Pithapuram	Tuni	Sculptures
	35)	Aryavatam	Dhraksharam	Sculptures
6. Guntur	36)	Bapatla	Bapatla	Sculptures
	37)	Chandavolu	Bapatla	Sculptures
	38)	Macharla	Macharla	Sculptures
	39)	Nagarjunakonda	Macharla	Sculptures
	40)	Munugodu	Sattenapalli	Inscriptional Pillar
	41)	Vaddamanu	Sattenapalli	Stupa, Lable Inscriptions
7. Karimnagar	42)	Kapparaopet	Karimnagar	Caves
	43)	Kurkyala	Karimnagar	Inscriptions & Sculptures
	44)	Nagnoor	Karimnagar	Temples
	45)	Sanigaram	Siddipet	Inscriptions
8. Krishna	46)	Gudivada	Gudivada	Sculptures
	47)	Vijayawada	Vijayawada	Temple
	48)	Nandigama	Nandigama	Sculptures
	49)	Jaggayyapet	Nandigama	Sculptures
9. Kurnool	50)	Nayakallu	Adoni	Sculptures
	51)	Adoni	Adoni	Caves
	52)	Chinnatumbalam	Adoni	Temples & Sculptures
	53)	Peddatumbalam	Adoni	Temples & Sculptures
	54)	Chippagiri	Aluru	Temple
10. Mahaboobnagar	55)	Jadcherla	Jadcherla	Inscription
	56)	Puduru	Gadwal	Sculptures
	57)	Peddakadumur	Maktal	Sculptures
	58)	Pragatur	Gadwal	Sculptures
	59)	Vardhamanapuram	—	Temples
	60)	Gollattagudi	Near Gangapur	Temple
11. Medak		Kulcharam	—	Sculpture
12. Nalgonda	61)	Wadapalli	Miryalaguda	Temples
	62)	Kulpak	Aleru	Temples & Sculptures, Inscriptions



	63)	Panugallu	Nalgonda	Sculptures
	64)	Bairanipalli	Cheryal	Sculptures
13. Nellore	65)	Kanupartipadu	Nellore	Inscriptions
	66)	Nellore	Nellore	Sculptures
	67)	Krishnapatnam	Nellore	Sculptures
	68)	Sydapuram	Gudur	Caves
14. Nizamabad	69)	Bodhan	Bodhan	Sculptures & Temples
15. Ongole	70)	Dharamavaram	Addanki	Temples & Sculptures
	70A)	Malkonda	Kandukur	Caves
16. Warangal	71)	Palampet	Mulgu	Sculptures & Inscriptions
	72)	Bairamupalli	Mulgu	Sculptures & Inscriptions
	73)	Hanumakonda	Warangal	Temple & Inscriptions
	74)	Inugurti	Warangal	Sculptures
17. West Godavari	75)	Kanchumarru	Attili	Inscriptions
	76)	Peddamiram	Bhimavaram	Temple
	77)	Siddhantam	Tanuku	Sculptures
	78)	Penugonda	Penugonda	Sculptures
	79)	Guntupalli	Elluru	Caves & Inscriptions
	80)	Pentapadu	T.P. Gudem	Sculpture
18. Visakhapatnam	81)	Bhogapuram	Bhimunipatnam	Sculptures & Inscriptions
	82)	Lakkavarapukota	S. Kota	Sculptures & Inscriptions
19. Vizianagaram	83)	Ramathirtham	Vizianagaram	Caves & Inscriptions
	84)	Gunapa, Konda	Parvatipuram	Sculptures
	85)	Gunanupuram	Parvatipuram	Sculptures
20. Ranga Reddy	86)	Patancheru	—	Sculptures & Inscriptions
21. Srikakulam	87)	Kollivalasa	Amadalavalasa	Caves & Sculptures
	88)	Singupuram	Srikakulam	Sculptures
	89)	Pottangi	Mandasa	Sculptures

The above list informs the prevalence of Jainism in Andhra for centuries together in every nook and corner of Andhra.



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## JAINA CAVES

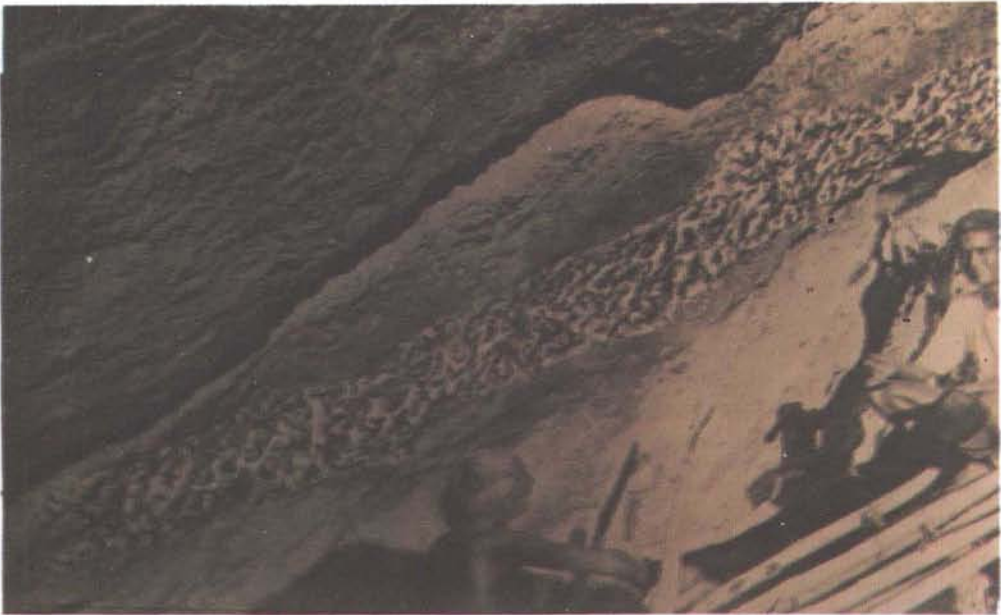


Fig. 1. A view of entrance which contains a Brahmi inscription.

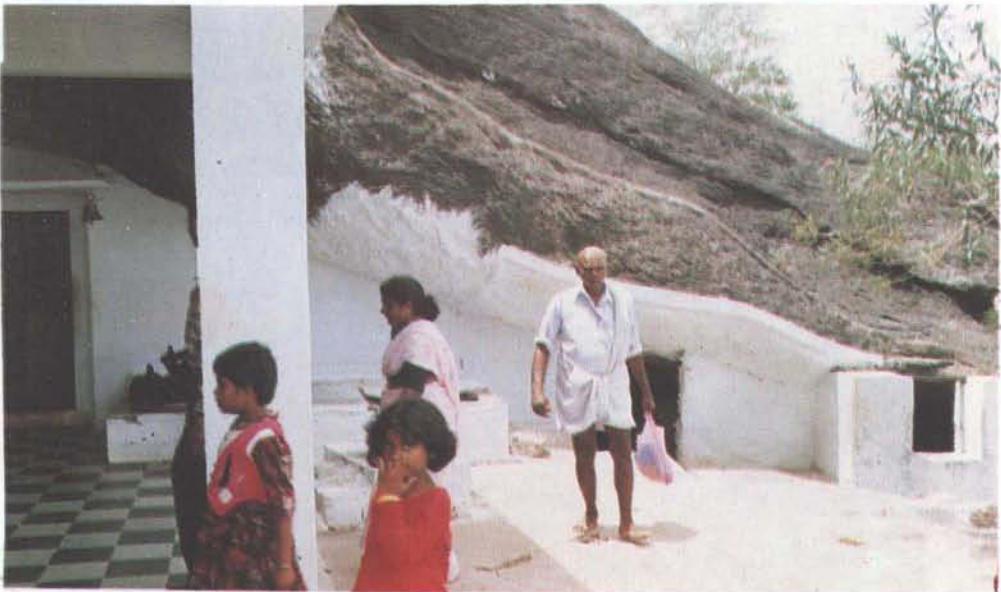


Fig. 1a. Front view of Parvati-cave on the Malkonda-hill, Kandukur Mandal, Prakasm district.



Fig. 2. General view of Munula-gutta, Kapparaopet, Karimnagar district.

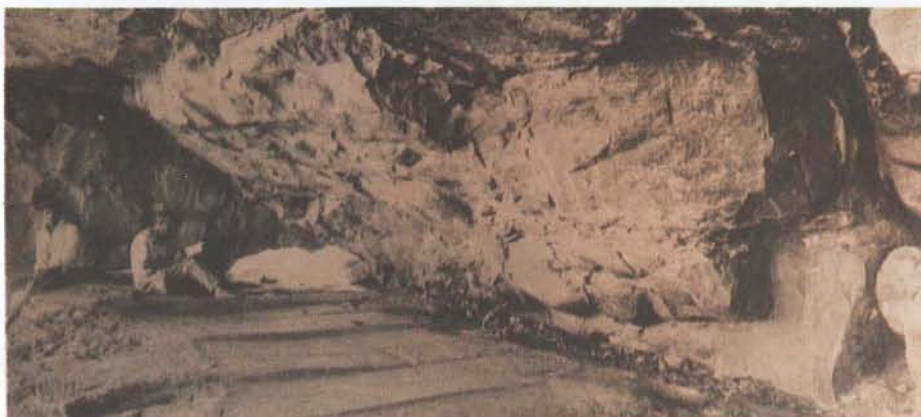


Fig. 3. View of cave which contains rock-beds in Munula-gutta.

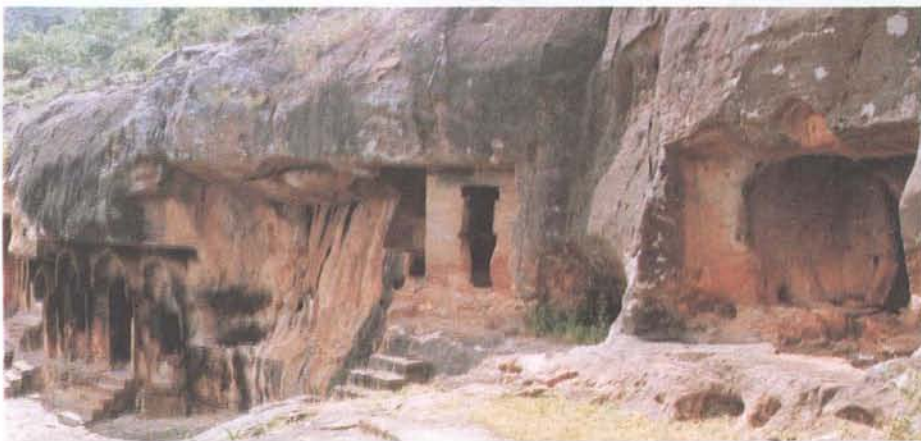


Fig. 4. View of cave at Guntupalli, West Godavari District.





Fig. 4a. A view of Jaina-mandapa at Guntapalli caves.



Fig. 5. View of a pillar which contains a Brahmi inscription of Sada, Guntupalli.



Fig. 6. View of a natural cave, Konakondla.



Fig. 7. Interior view of the cave, Konakondla.



Fig. 8. View of Rasasiddhula-gudda, Konakondla.





Fig. 8a. Jain antiquities found on the Rasasiddhula-gutta, Konakondla.

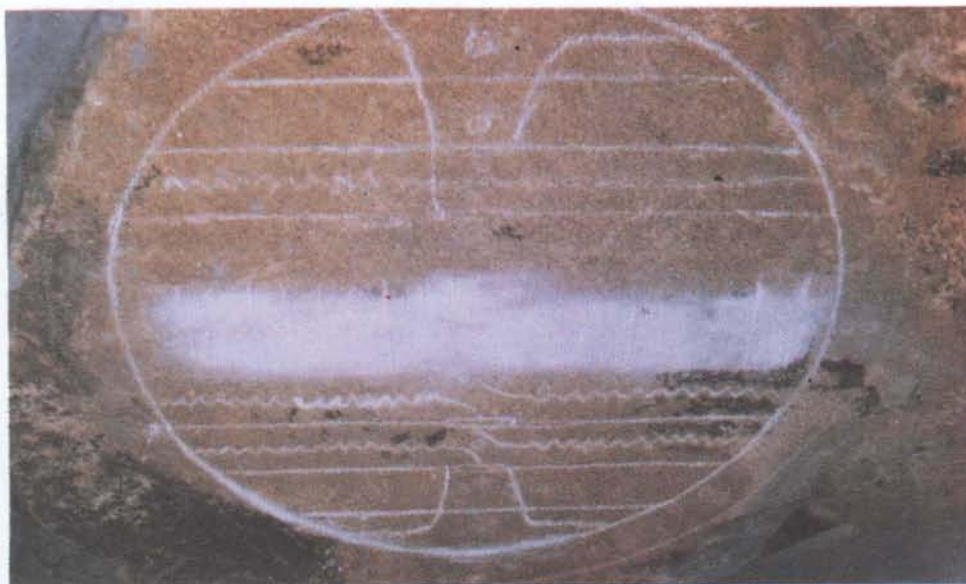


Fig. 8b. Depiction of *Jambu Dvīpa*.



Fig. 9. View of Rock-shelter, Penicalapadu, Muddanur Mandal, Cuddapah district.



Fig. 10. View of a Nemalla-tippa lies in the midst of Reservoir, Mylavaram, Jammalamadugu taluka, Cuddapah district.



Fig. 10a. Close-up view of Nemalla-tippa, Mylavaram.





Fig. 11. View of a Tirthankar depicted in the cave at Mylavaram, Cuddapah district.



Fig. 12. Entrance view of a Vidyalaya carved on the boulders, Rayadurgam, Anantapur district.



Fig. 13. View of boulder which contains the pupils and teachers, Rayadurgam.



Fig. 14. View of another boulder which contain the teacher-pupil panel, Rayadurgam.

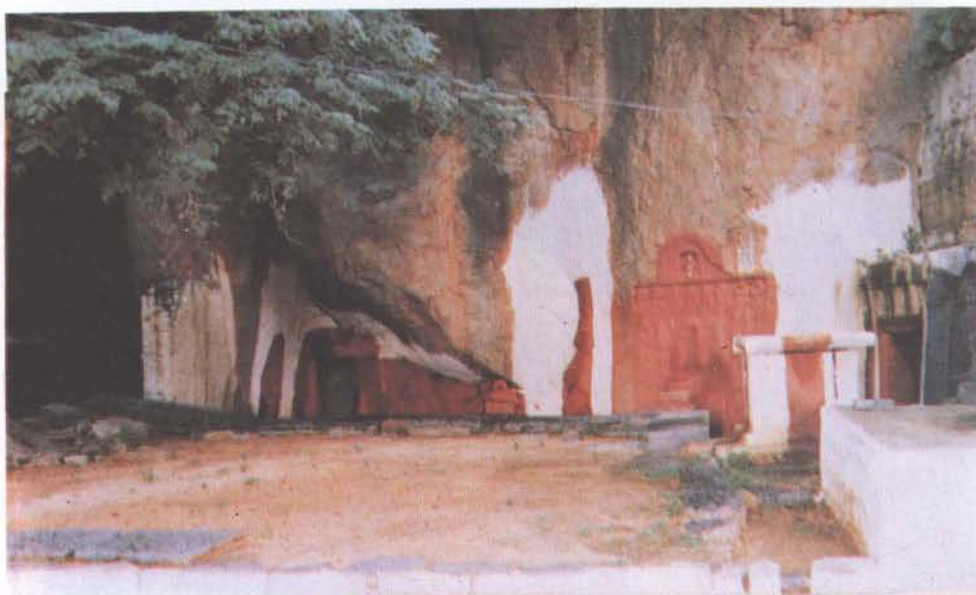


Fig. 14a. Another view of teacher-pupil panel, Rayadurgam.





Fig. 15. View of a boulder which contains teachers and pupils, Rayadurgam.

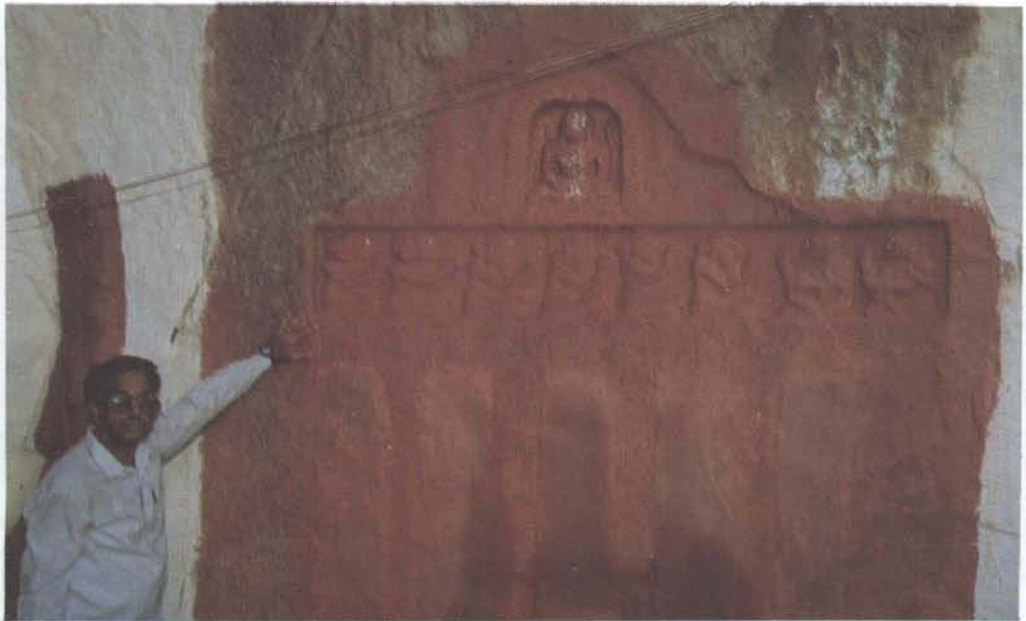


Fig. 16. View of a boulder which contains two teachers for six pupils, Rayadurgam.



Fig. 17. General view of Durgapancha-cave, Ramatirtham, Vizianagram district.

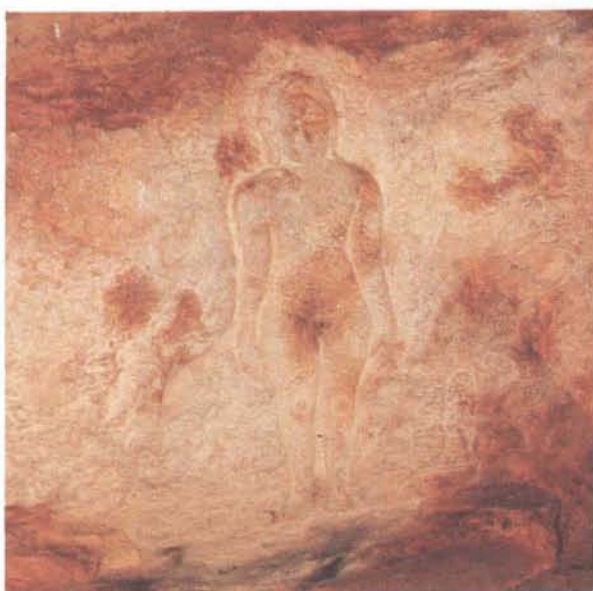


Fig. 18. View of Jina figure on the wall of the cave at Ramatirtham.



Fig. 19. View of Sasanadevi depicted in the Durgapancha-cave, Ramatirtham.





Fig. 20. View of a Jaina Inscription on the wall of Durgapancha-cave, Ramatirtham.



Fig. 21. General view of Sangamayya-konda, Kollivalasa, Srikakulam district.



Fig. 22. Interior view of the cave where a Tirthankara figure is erected, Kollivalasa, Srikakulam.



Fig. 23. Front view of the entrance on the hill, Kollivalasa.

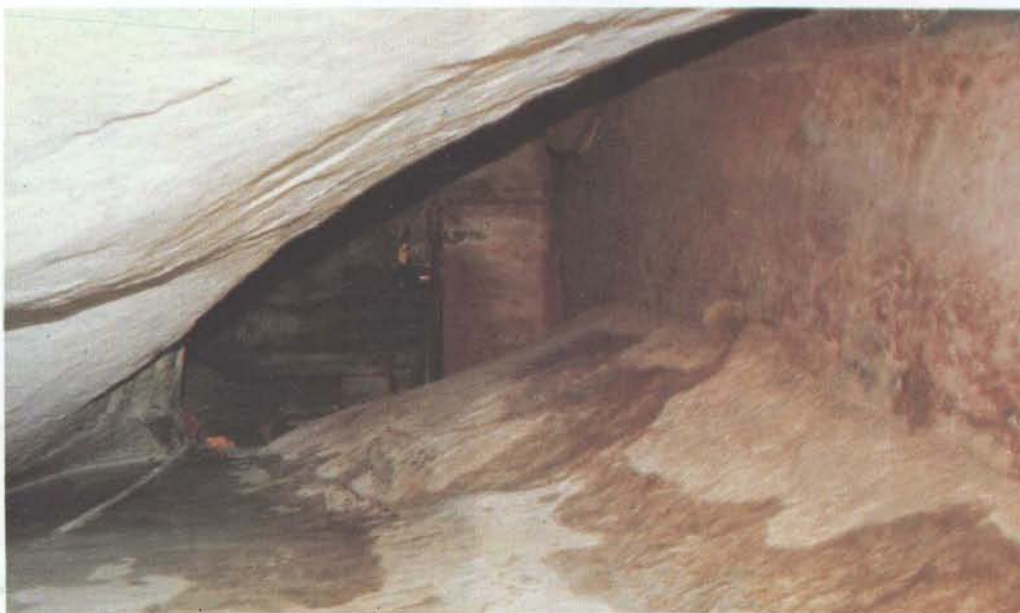


Fig. 23a Interior view of the cave, Kollivalasa.





Fig. 24. View of a Tirthankara sculpture on the hill, Kollivalasa.

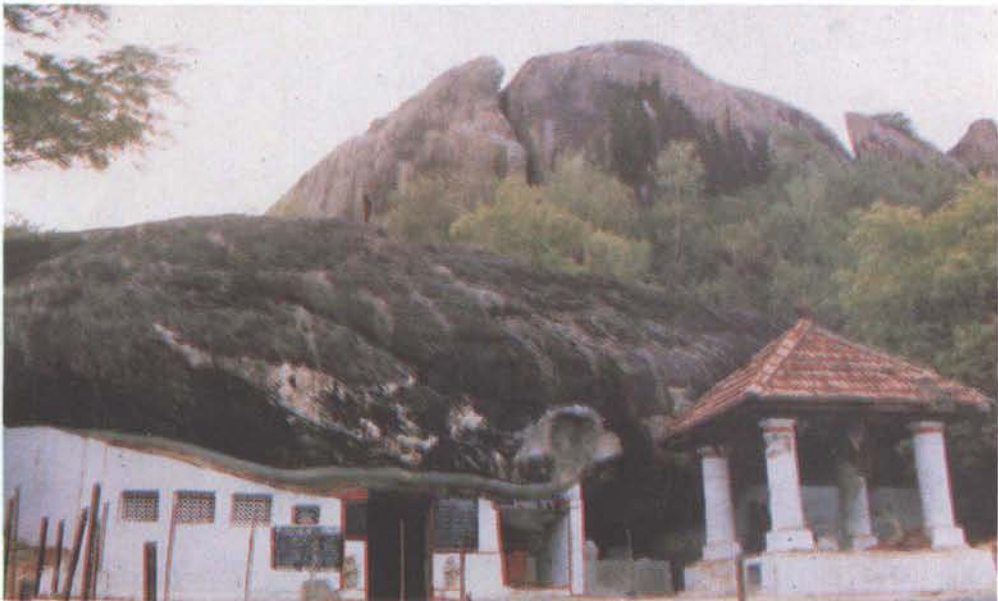


Fig. 25. Front view of Siddulayya-kona, Saidapuram, near Gudur, Nellore district.



Fig. 26. Interior view of the cave where Jina-images erected, Saidapuram.

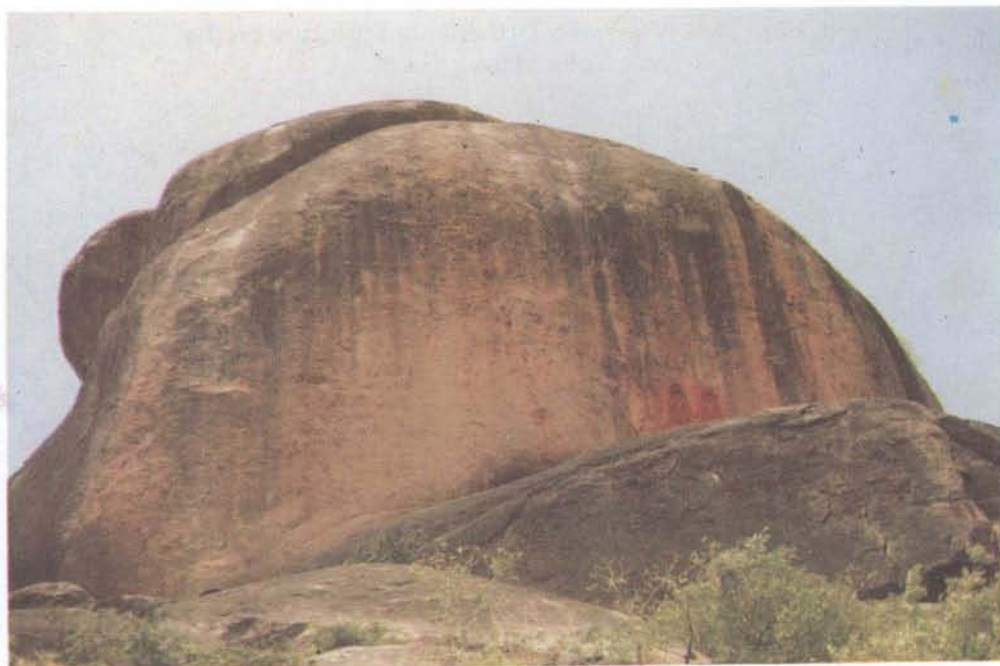


Fig. 27. General view of Bommala-gutta, Kurkyala, Karimnagar district.



Fig. 27a A view of a unique Jaina inscription of Jinavallabha, Kurkyala.



Fig. 28. View of a Chakreswari on the hill, Kurkyala, Karimnagar district.



## JAINA TEMPLES



Fig. 1. General View of Gollattagudi which is built of bricks.

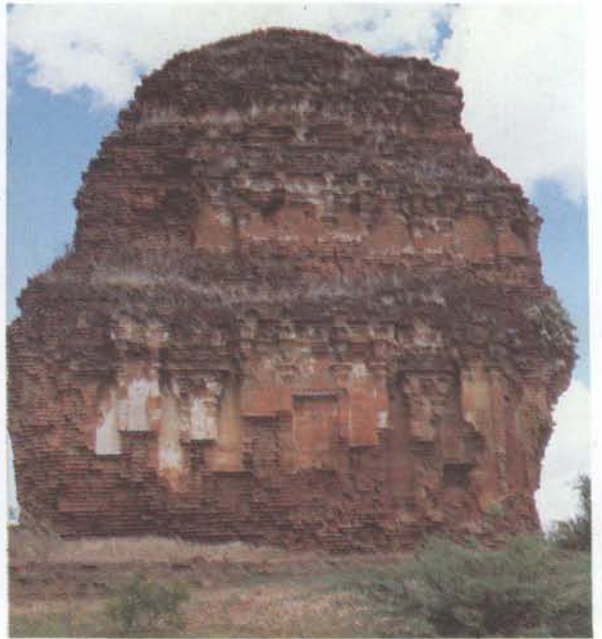


Fig. 2. View of Gollattagudi from southern side which contains Stuccos, Arches, etc.,

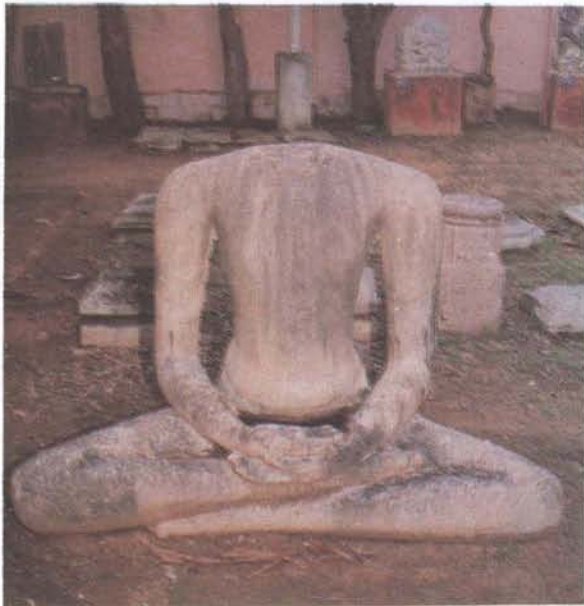


Fig. 3. View of headless Tirthankara found in the excavations.

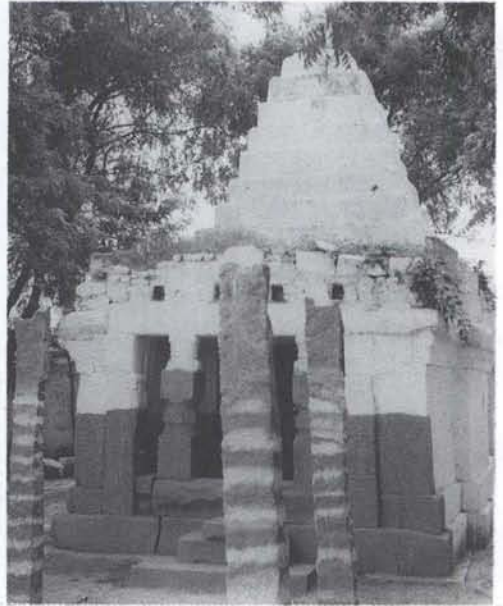


Fig. 4. Front view of the Pallava - Jinalaya at Pudur in Mahaboobnagar district.



Fig. 5. General View of Adinatha temple at Kulpak in Nalgonda district.

Fig. 6a Chaumukhi, Danavulapadu, Cuddapah district.



Fig. 6. View of a colossal Parsvanatha housed in the chamber at the site, Danavulapadu in Cuddapah district.







Fig. 6b Nishidi Memorial, Danavulapadu.



Fig. 7. View of the temple basements found at Danavulapadu.



Fig. 8. General view of a ruined Jain temple, Kambadur in Anantapur district.



Fig. 9. Front view of a Jain temple, Kambadur.



Fig. 10. View of a door-jamb of the garbhagriha of Jaina temple, Kambadur.



Fig. 11. General view of the Mallikarjuna temple, Kambadur.





Fig. 12. View of a parapet-wall of the Mallikarjuna temple, Kambadur.



Fig. 12a Front view of Akkammavari-gudi, Kambadur.



Fig. 13. Side-view of the Battulamma temple, Chinnatumbalam, Kurnool district.

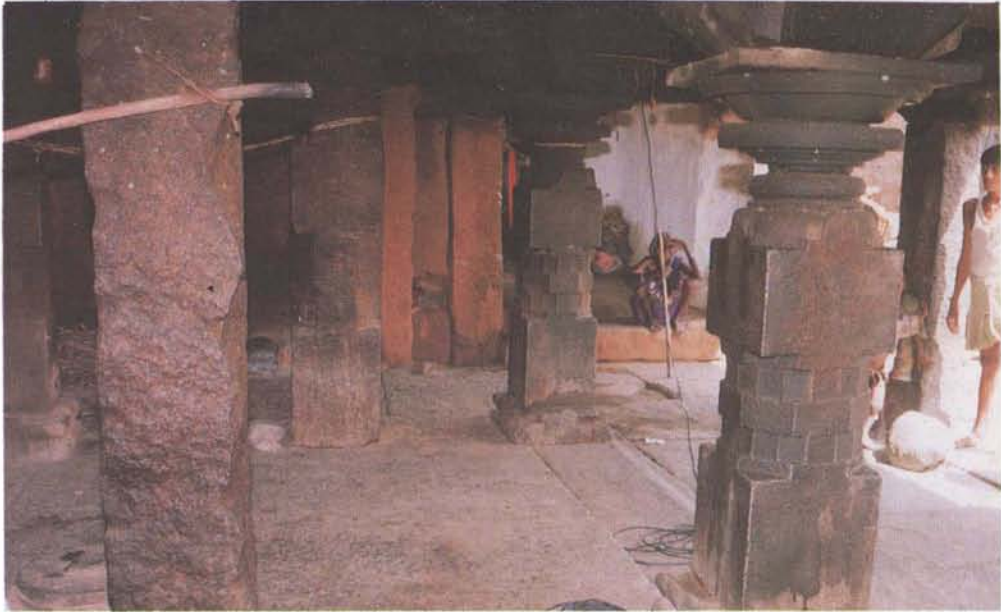


Fig. 14. View of a mandapa of the Battulamma temple, Chinnatumbalam.

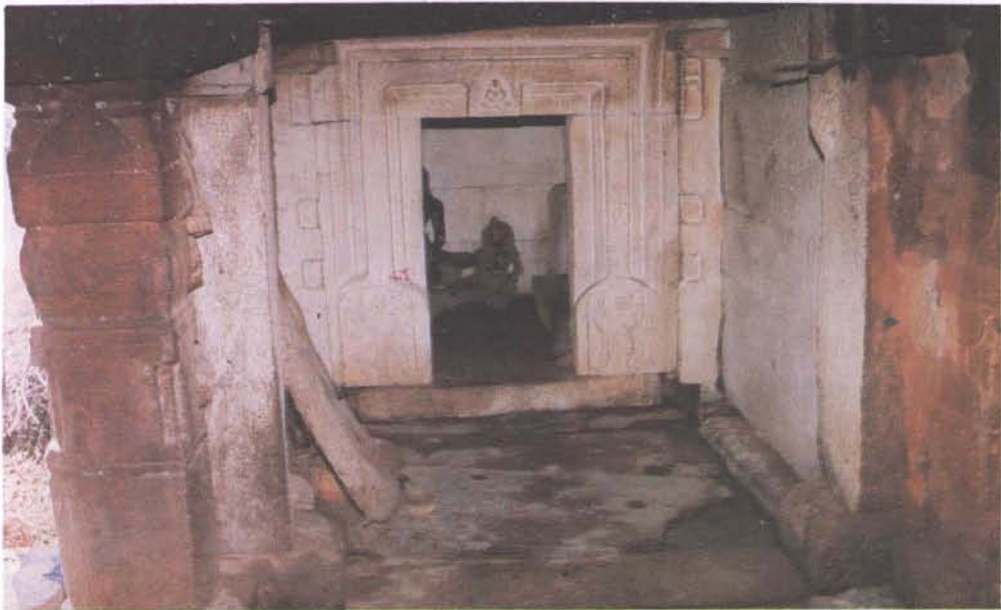


Fig. 15. View of entrance door-way of the garbhagriha of Battulamma temple, Chinnatumbalam.





Fig. 16. View of loose sculptures kept in the garbhagriha of the Battulamma temple, Chinnaṭumbalam.



Fig. 17. General view of a Jain Temple at Chippagiri, Kurnool district.

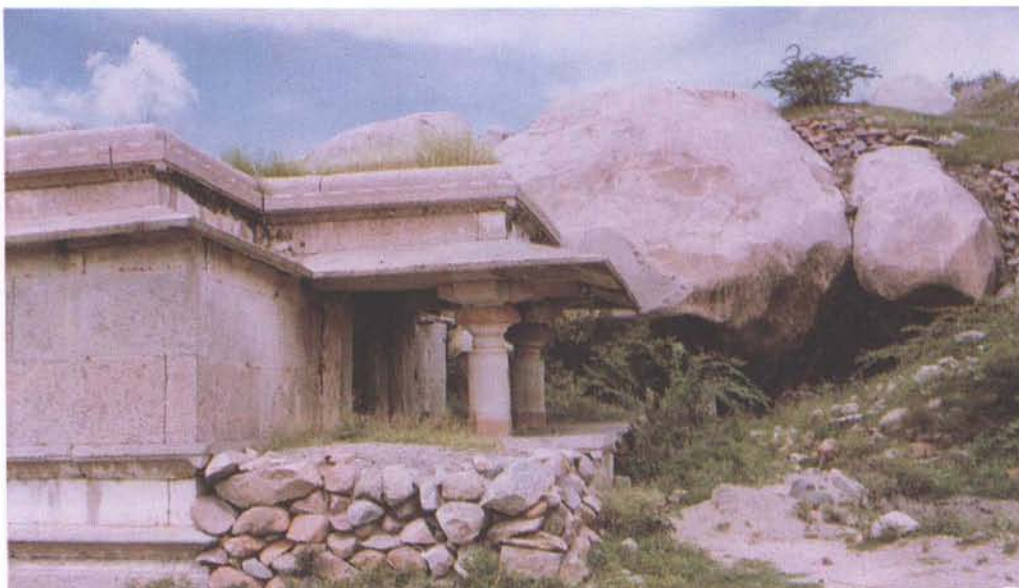


Fig. 18. Front view of a Jain temple, Chippagiri.



Fig. 18a Interior view of Jain Temple, Chippagiri.





Fig. 18b Cieling of the Mandapa, Chippagiri.



Fig. 19. Front view of Adinatha temple, Agali, Anantapur district.



Fig. 20. View of Mulanayaka, Adinatha temple, Agali.



Fig. 20a View of nishidi memorial kept in a Jaina temple, Agali.

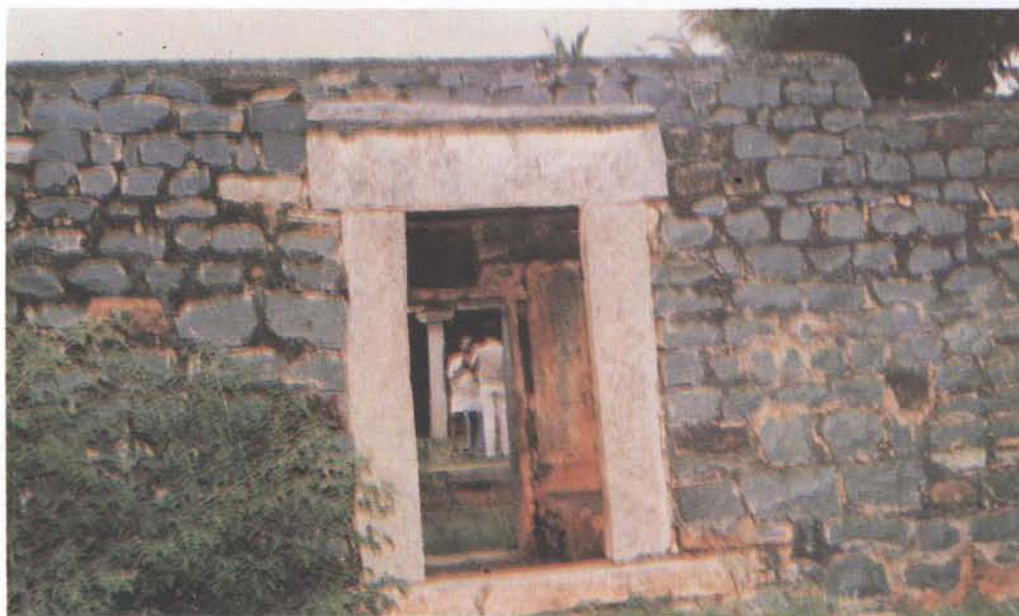


Fig. 21. General view of a ruined Brahma Jinalaya, Amarapuram, Anantapur district.





Fig. 22. Interior view of Brahma - Jinalaya, Amarapuram, Anantapur district.



Fig. 22a Front view of sacrum of Brahma-jinalaya, Amarapuram.



Fig. 22b View of Inscribed pillar and tomb stones found in the compound of Brahma-jinalaya, Amarapuram.



Fig. 23. Front view of Santinatha temple, Ratnagiri, Anantapur district.





Fig. 24. Front view of Jain-matha, Ratnagiri, Anantapur district.



Fig. 25. Interior view of Jain Matha, Ratnagiri.



Fig. 26. View of Parsvanatha temple, Penukonda, Anantapur district.



Fig. 27. Interior view of Parsvanatha temple, Penukonda.





Fig. 28. View of the Mulanayaka of the Parsvanatha temple, Penukonda.



Fig. 31. View of Saraswati sculpture kept in the Ajitanatha temple, Penukonda.



Fig. 29. View of Ajitanatha temple, Penukonda, Anantapur district.



Fig. 30. Front view of Ajitanatha temple, Penukonda.



Fig. 32. View of a deserted Jain temple, Nagnoor, Karimnagar district.





Fig. 33. View of Devul-Masjid, Bodhan, Nizamabad district.



Fig. 34. View of a Pillar of Devul-Masjid which contains a Jina figure, Bodhan.



View of an inscribed Jain-pillar, Bodhan.



Fig. 36. General view of Kadalalaya-basadi, Hanumakonda, Warangal district.



Fig. 37. Interior view of the sanctum of Kadalalaya-basadi, Hanumakonda.





Fig. 38. View of a remarkable panel carved on the boulder, out side the Kadalalaya-basadi, Hanumakonda.



Fig. 39. View of a sculpture which contains book-rest and ascetic at Kadalalaya-basadi, Hanumakonda, Warangal district.

## CONVERSIONS OF JAINA MONUMENTS



Fig. 1. View of a Parvati image kept in Jain cave, at Malkonda, Prakasam district.



Fig. 2. Interior view of Siva-cave, Nandi image and Sivalinga are clearly visible, Malkonda.





Fig. 3. View of a mukhamandapa of a Jaina-cave, Kollivalasa, Srikakulam district.



Fig. 4. Interior view of the cave, Sivalinga was kept at the foot of Jina, Kollivalasa.



Fig. 5. View of Pallava-Jinalaya after conversion into a Siva temple, Pudur, Mahaboobnagar district.



Fig. 6. Front view of the present Rajarajeswari temple, after conversions, Vemulawada, Karimnagar district.





Fig. 6a Views of Jain sculptures found in the compound of Rajarajeshwari temple.



Fig. 7. Front view of Bhavannarayana temple, Kulpak, Nalgonda district.



Fig. 10. View of a corridor slab of Somesvara temple which contains Jain images, Kulpak.



Fig. 8. View of a southern basement of Bhavannarayana temple, Kulpak.





Fig. 9. Back view of the present Someswara temple, Kulpak.



Fig. 11. Front view of Someswara temple, Kulpak.



Fig. 12. General view of Devul-Masjid, Bodhan, Nizamabad district.



Fig. 13. View of a pillar of Devul-Masjid, Bodhana.



Fig. 14. General view of Yellakonda-hill, Ranga Reddy district.



Fig. 15. View of Siva and Parvati temples, Yellakonda.





Fig. 16. View of Parsvanatha image kept near Siva temple, Yellakonda.



Fig. 17. View of Jaina sculpture found on Rasasiddhula-konda, Konakondla, Anantapur district.

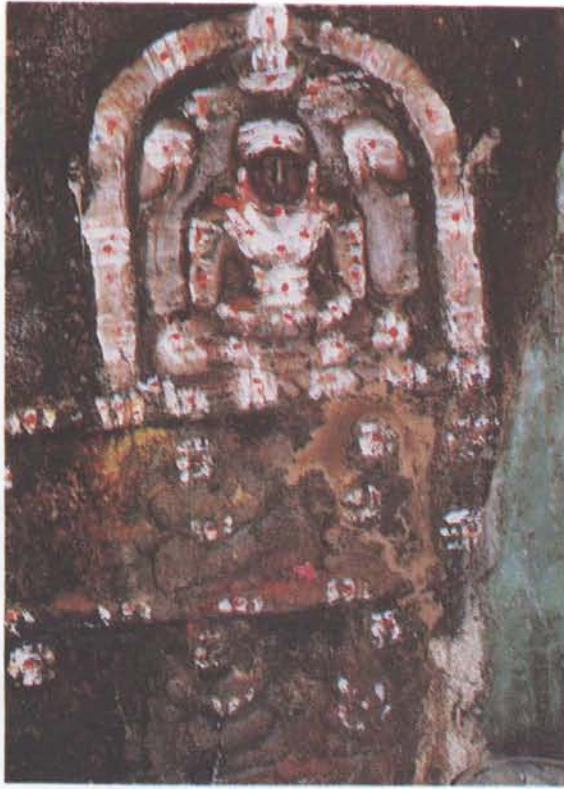


Fig. 18. View of a Jaina Sculptures on Siddhula-konda, Rayadurgam, Anantapur district.



Fig. 19. View of Jaina Sculptures found in the Siddhula-kona, Saidapuram, Nellore district.

## SVETAMBARA JAINISM IN ANDHRA



Fig. 1. View of a massive  
Inscribed pillar, Munu-  
godu in Guntur district.



## KULPAK—A JAINA TIRTHA-KSHETRA



Fig. 1. View of *Nishidi* Memorials, Kulpak, Nalgonda district.



Fig. 3. View of Parsvanatha sculpture, Kulpak.



Fig. 2. View of Manastambha erected at *Obadibba*, Kulpak.



Fig. 4. Side View of Adinatha temple at Kulpak.



# SCULPTURAL ARTS



Fig. 1. View of a Tirthankara sculpture found at Biccavolu in East Godavari district.



Fig. 2. View of rock-cut figures found at Sankaram near Anakapalli in Visakhapatnam district.



Fig. 3. View of Chaumukhi found at Danavulapadu in Cuddapah district.



Fig. 4. View of details of the *pitha* of Chaumukha found at Danavulapadu.



Fig. 5. View of a memorial pillar of Sri-Vijaya found at Danavulapadu.



Fig. 6. View of a colossal figure of Parsvanatha found at Danavulapadu.



Fig. 7. View of Yakshi figure found at Danavulapadu.



Fig. 8. View of a colossal figure of Parsvanatha found at Kulcharam in Medak district.

Fig. 9. View of Chaumukha kept in Government Museum, Vijayawada.



Fig. 10. View of a colossal Jina figure from Chilku now kept in K. B. Government Museum, Hyderabad.



Fig. 11. View of a Jina figure from Peddatumbalam in Kurnool district, now kept in Government Museum, Chennai.

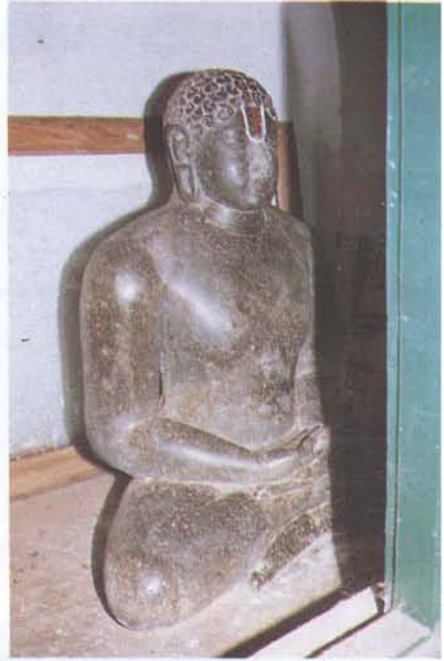


Fig. 12. View of a Jain sculpture found at Nellore, Nellore district.



Fig. 13. View of a Parsvanatha sculpture found at Warangal, now kept in Government Museum, Warangal.



Fig. 15. View of a finely carved Parsvanatha from Penukonda, Anantapur district.





Fig. 14. View of rock-cut Parsvanatha on the boulder, near Kadalalaya-basadi now popularly known as Padmakshi temple, Warangal.



Fig. 16. View of rock-cut figures found on Eggulayya-konda, Warangal.

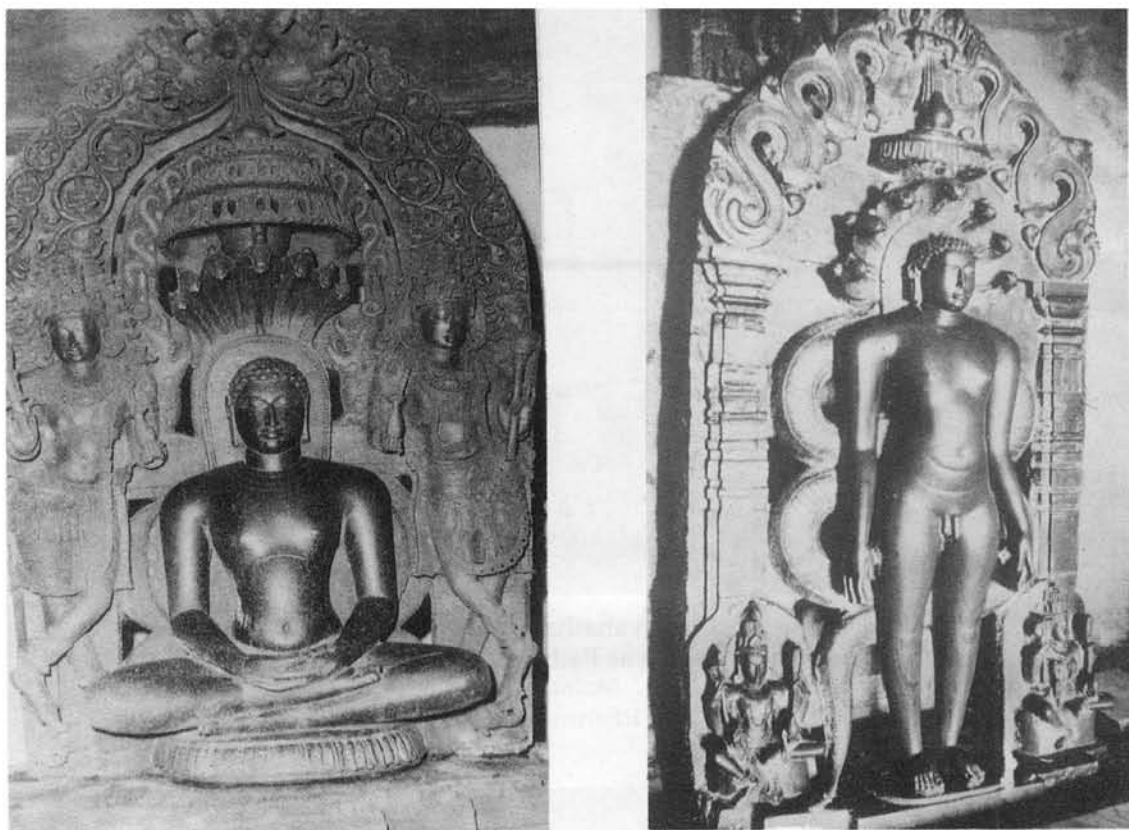


Fig. 16a Views of Parsvanatha sculptures kept in Chandragiri Museum.



Fig. 17. View of metal image of Adinathaswami found in Perali village, Guntur district.



Fig. 18. View of metal image of a Tirthankara, now kept in the State Museum, Hyderabad.



Fig. 19. View of a metal image of Ambika.



Fig. 20. View of another metal image of a Tirthankara.





Fig. 21. View of a metal image of Yaksha & Yakshi.



Fig. 22. View of a metal image of Tirthankara found from Lingachoor.



Fig. 23. View of a metal image of Tirthankara from Mediconda hoard.



Fig. 24. View of a metal image of Tirthankara assignable to 8th century A.D. from Lingachoor.

## ABOUT THE AUTHOR

**Dr. Ghanta Jawaharlal**, born on 15-4-1942 in a small village, Sitampet near Eluru in West Godavari District, obtained his M.A. degree in Ancient Indian History and Culture, from Nagpur University in 1964. He received his initial training from late Prof. VV Mirashi who was a doyen among the Epigraphists of India. In 1979, he obtained Ph. D. Degree from the same University for his thesis, "Jainism in Andhra" under the guidance of late Prof. A.M. Shastri. He joined the department of Archaeology and Museums, Govt. of A.P. in the year 1965 as Assistant Epigraphist and rose to the position of Deputy Director (Epigraphy). He also acted as Director, Oriental Manuscripts Library and Research Institute and retired from service recently. His work, *Jainism in Andhra* (as depicted in Inscriptions) was published in the year 1994, which happens to be the only book on Jainism in Andhra published so far. During his service in the Department of Archaeology and Museums, he gained thorough knowledge of different fields such as Epigraphy, Exploration, Excavations, Art and Architecture, and Iconography and contributed over 75 research articles on different aspects of Archaeological studies both in English and Telugu published in International and national journals of repute. He also attended a number of Seminars and Conferences. He was awarded a special prize for his work on Jainism by the Ahimsa International, New Delhi in 1998. He also received felicitation for his contribution to Jainism from Shri Bharatvarshiya Digambar Jain (Tirtha-Samarakshini) Mahasabha, Lucknow and the Jain Sangha, Hyderabad. He was also associated with late Shri Sahu A.K. Jain who rendered invaluable services to the Jain Community and appreciated his work on Jainism which was almost ignored in Andhra. At present he is working as Archaeological officer for Shri Bharatva-rshiya Digamber Jain (Tirtha-Samra-kshini) Mahasabha, Lucknow.





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