

Bhagavan Bahubali Pratishthapana Sahasrabdi Mahotsava Shravanabelagola

Gommateshvara Commemoration Volume

(A.D. 981 - 1981)



Editor : Dr. T.G. Kalghatgi

GOMMATESVARA COMMEMORATION VOLUME

With Blessings

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ĀŚĪRVACANA

It is gratifying to note that the Mahāmastakābhiṣeka Celebration Committee is publishing the Gommateśvara Commemoration Volume on the occasion of the Mahāmastakābhiṣeka of Bhagavān Bāhubali of Śravaṇabelgoḷa in February 1981. Eminent scholars of Jainism and Indology have contributed learned articles for the volume.

Jainism is a Śramaṇic religion which prevailed in India, as Dr. Radhakrishnan says, much before Pārśvanātha and Vardhamāna, the last two Tīrthaṅkaras. Jainism has contributed to world culture in its emphasis on *ahiṃsā*, *anekānta* and *aparigraha*. *Ahiṃsā* is the universal religion which has contributed to the enhancement of the unifying force of mankind.

Bhagavān Bāhubali was the embodiment of *ahiṃsā* (non-hurting), *tyāga* (self-denial) and *tapas* (penance). Bāhubali was called Gommaṭa, the beautiful. He lived the life of royal splendour with dignity and self-respect. He renounced everything worldly and practised penance. In Bāhubali we find the crystallisation of the qualities of self-sacrifice and human dignity directed towards the realisation of the perfect in man. His enobling influence on mankind needs to be emphasised in modern society which is beset with anti-values.

We are glad that the efforts in this direction have been made in presenting the many-faceted personality of Bāhubali in the articles of the learned scholars in this volume.

We wish that in the years to come the humanisation of the brute and the divinisation of man will be possible by such efforts.

Śravaṇabelgoḷa
1-1-1981

Elācārya Munīśrī Vidyānandajī

B E N E D I C T I O N

Śravaṇabelgoḷa is not only a religious centre of the Jainas but also a nucleus of social and cultural tradition of India.

The statue of Bāhubali was installed in this place in 981 A. D. by Cāmuṇḍarāya, the minister of Rācamalla II of the Gaṅga dynasty. Śravaṇabelgoḷa has a much longer history. It was in the 3rd century B. C. that Bhadrabāhu Svāmi came to the South with his disciples along with Candragupta Maurya and sanctified this place. They settled down here, and there is evidence to show that Candragupta Maurya took *Sallekhanā* (fasting unto death) as the culmination of the spiritual path to perfection.

Śravaṇabelgoḷa has contributed immensely to the culture of Karnataka in respect of literature and architecture too. Cāmuṇḍarāya gave patronage to great poets like Ranna. He has himself contributed to Kannada literature through his books like *Cāmuṇḍarāya-purāṇa*. He was a pious house-holder (śrāvaka) and a devotee of Nemicaṇḍra Siddhānta Cakravartī and Ajitasenācārya.

It is fitting that eminent scholars of Jaina Studies and Indology are contributing learned papers to the *Gommaṭeśvara Commemoration Volume* to be published on the occasion of the Mahāmastakābhiṣeka of Bhagavān Bāhubali to be held in February 1981, a thousandth year celebration of the installation of the statue of Gommaṭeśvara.

We hope that Śrī Gommaṭeśvara will inspire us towards the path of social and spiritual progress for the good of mankind. We also hope that the Commemoration Volume will immensely contribute to the understanding of the nobler values of life.

We appreciate the efforts of Dr. T. G. Kalghatgi and Dr. B. K. Khadabadi in bringing out this valuable work on the occasion of the Mahāmastakābhiṣeka of Bhagavān Bāhubali.

Jai Gommaṭeśa !

Digambara Jaina Matha,
Śravaṇabelgoḷa
1-1-1981

Śrī Bhaṭṭāraka Charukeerty Swamiji

EDITOR'S NOTE

Atituṅgākṛtiyāgodāgadadaroḷ soundaryamounnatyamum
Nuta soundaryamumāge mattatisayaṃ tānagadounatyamum
Nuta soundaryamumūṛjitātīśayamum tannalli nindirduvēm
Kṣitisampūjyamo Gommaṭeśvarajina trirūpamātmōpamam.

The 12th century Kannada poet Boppana has given a beautiful description of the colossal statue of Gommaṭeśvara at Śravaṇabelgoḷa. The poem has been inscribed on the stone pillar at Śravaṇabelgoḷa. The Gommaṭa statue at Śravaṇabelgoḷa is unique and unparalleled as it crystallises the synthesis of the imposing height with grandeur and serenity. The childlike innocence on the face and the serene dignity of posture lead us to the heights of meditative spiritual excellence.

The story of Bāhubali is an enobling story. It leads us to the kindly light of spiritual glory. Hunger and thirst after righteousness is filled. Bāhubali is Gommaṭeśvara, the Lord of the beautiful. Bāhubali symbolises the noblest and the best in man. His personality expresses the harmonious blending of the secular and the spiritual. He was the King ruling at Paudanapur. He lived the life of royal splendour with dignity and self-respect. When his elder brother, Bharata, having acquired the Cakraratna, sent his emissary to Bāhubali asking him to accept his authority, he said to the emissary, 'If your Cakravartin was to send for me as a brother, I would have gladly gone to meet him. But your Cakravartin is an ambitious man, and ambition knows no bounds. I would rather meet him on the battlefield'. In order to avoid unnecessary bloodshed, the two brothers were engaged in 3 forms of duel— i) drṣṭi yuddha (staring at each other to the point of exhaustion, ii) jalayuddha (splashing water at each other) and bāhu-yuddha (wrestling)¹. Ācārya Jinasena has mentioned vāgyuddha (continuous talking to exhaustion) as an additional form of duel.² And Bāhubali won. Bharata was humiliated. Bharata was enraged and he set the Cakraratna at his brother against

fair rules of the game. The Cakraratna was expected to hit Bāhubali, and cut his head, but it went round Bāhubali and returned to its master. At this stage, Bāhubali suddenly felt disgusted with all that happened, he felt the stupidity and meaninglessness of the glory and the achievement in the fights. That he should have to fight with his own brother was the height of ignominy. He became fully detached. He decided to renounce the worldly pleasures. He became a Śramaṇa.* He practised austere penance for one full year, Bāhubali could not get enlightenment inspite of the severe penance, because still there was a lurking passion in his mind about the enormity of his meditation and the gnawing egoity (māna kaṣāya). Then, Bharata Cakravartin came to his brother in all humility and said to him “O, Śramaṇa, do not have the slightest idea that you are standing on my land. Nothing is mine or thine.” Bāhubali realised the folly of his disturbing egoity. His mind became crystal clear. He attained purity and perfection. He attained nirvāṇa⁴. That was the highest state of self-realisation. This incident of the fierce fighting between the two brothers has a great psychological significance. It expresses the fundamental attitude of the Jainas as presented in the outlook of Anekānta and the spirit of self-abnegation. Bāhubali won the duels in the secular sense, but the success led him to the realisation that all this struggle for power and pelf is meaningless. The way to the realisation of the highest self is to develop the spirit of detachment to the things of the world and to renounce everything. He did renounce everything and attained the highest state of perfection. The story of Bāhubali expresses the consummation of the processes of transcending the secular to the heights of spiritual excellence, of divinising the human.

And we have in the Śravaṇabelgoḷa kṣetra, the statue of Bāhubali, Gommaṭeśvara installed in 981 A. D. by Cāmuṇḍarāya, the minister of the Gaṅga king Rācamalla II. For a thousand years the statue of Gommaṭeśvara stands reminding us of the futility of our struggle for power and pelf and the need to transcend the secular towards the spiritual excellence.

On this occasion of the celebration of one thousandth year of the installation of the statue of Gommaṭeśvara we are offering this flower of the Commemoration Volume in which scholars from all over India and from the West have offered their petals of appreciation. The scholars have dwelt on various aspects of the study of Gommaṭeśvara, Śravaṇabelgoḷa and Jainism. We are grateful to them for their

contribution of learned papers. The inspiration for these celebrations has come from Elācārya Muniśrī Vidyānandaji. His Holiness Charukeerty Bhaṭṭāraka Swamīji of Śravaṇabelgoḷa has been the guiding spirit for this work. Our 'praṇāmas' to both of them. We are grateful to *Bhagavān Bāhubali Pratisthāpanā Sahasrābdhi and Mahāmastakabhiṣeka Mahotsava Committee*, and the *Śravaṇabelgoḷa Digambara Jaina Muzrai Institution Managing Committee*, Śravaṇabelgoḷa for sponsoring the project of publishing this Commemoration Volume. We thank Dr. B. K. Khadabadi for associating with us in editing this Volume. We thank Shri Laxmichandraji Jain for his valuable help in getting the photographs and cover-jackets printed centrally at Delhi and Bombay for all the three Commemoration Volumes. We also thank the Manohar Printing Press, Dharwad for the efficient and very prompt work of printing the book. In fact the press had to race for time.

Dharwad
9-2-1981

T. G. Kalghatgi

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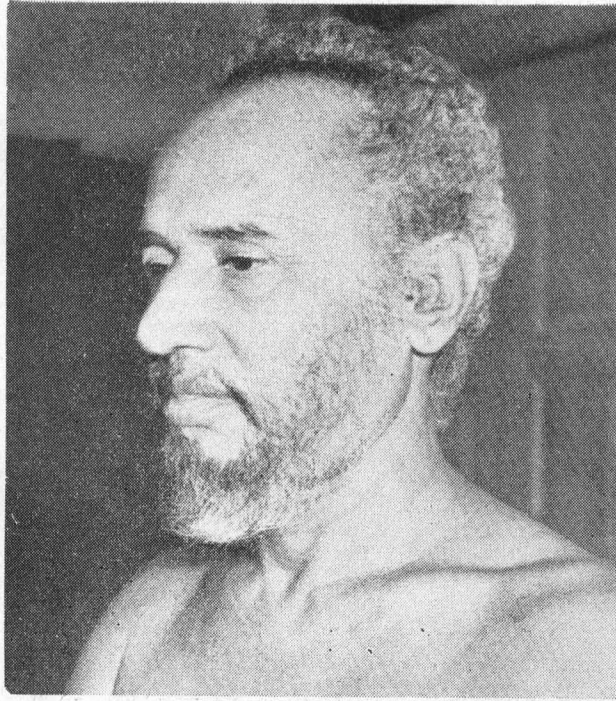
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2. *Āvaśyakauṛṇi* : 210 p.
3. *Āvaśyakabhāṣya* : gāthā 32
4. *Mahāpurāṇa* : 36, 186, 217

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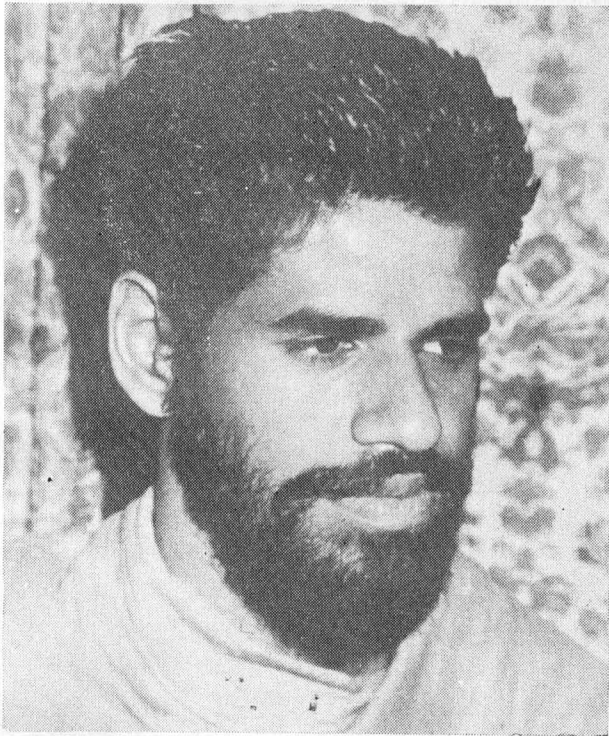
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AHIMŚĀ CULTURE AND HUMAN EVOLUTION

R. R. DIWAKAR

Ahimsā is an ancient Sanskrit word. It is formed by the prefix *a-* to the word *hiṃsā* which means 'killing'. The prefix *a-* stands for negation. So, Ahimsā is non-killing. Non-injury is really the secondary meaning of Ahimsā current today. It is one of those Sanskrit words, like Yajña and Tapa which have developed very rich connotations. They reflect to that extent, the progress of thought and action of the people using them.

The word 'hiṃsā' means killing, and causing any kind of injury to life. It is true that today, among the current religions, the religion founded by the Jina and called Jainism in India, is identified with Ahimsā, as it declares that Ahimsā is the highest religion—*Ahimsā paramo dharmaḥ*. Jainas had twentyfour Tīrthaṅkaras or Prophets. Vardhamāna Mahāvīr, the latest, was born in 599 B.C. and was contemporary of Bhagavān Buddha. The ancient Śramaṇa cult too is said to have practised Ahimsā as a basic tenet.

Here, however, I am not dealing with Ahimsā as a religious injunction but as a universal social principle and social virtue and its projection in the culture of human beings and communities. Of course, religious and spiritual approaches to life have played their own significant part in developing the theory and practice of Ahimsā. But since all religions do not give equal importance to Ahimsā, and since Ahimsā in its evolved connotation means vastly more than mere non-killing of life, and physical non-injury, it seems necessary to look upon Ahimsā as a universal social principle and almost a compulsive guide for human survival and evolution, both individual and social. With the advent and progress of a race in nuclear weaponry, with the possibility of nations using biological and chemical missiles in wars and in mutual conflicts, the importance and value of Ahimsā in its full and developed connotation of today has increased

hundred-fold. We may go a step further and declare with Gandhi, that Ahimsā — Nonviolence — Love alone can now save humanity from mutual annihilation.

Before trying to trace and gauge the present dimension of Ahimsā and its adoption and operation in our lives, let me explain what I mean by Ahimsā Culture in the present context. Culture is a comprehensive word and it includes religion, philosophy, literature, arts, crafts, customs, usages and so on of a people. Ahimsā Culture would mean that culture which is imbued with and takes its inspiration from Ahimsā with all its implications in its present dimension.

Similarly I would like to say what I mean by human evolution in the present context. It is not biological evolution. Neither is it only individual evolution as a human being to his highest capacity. Human evolution here means, the evolution of not merely individuals but the evolution of human society, of the whole of the human family in terms of the human awakened consciousness.

Man has no doubt a material body, a life-force animating it and a functioning brain which is an instrument of his consciousness. He is now conscious of his consciousness, that is, he is highly self-conscious. Further, he has developed the faculty of reasoning and a conscience, which acts as a discriminatory power or as a judgement seat. So, man cannot only be a mere witness unto himself, but he has the power to choose between alternatives of thought as well as of action. In this sense, he is the master of his own destiny. What is the meaning of human evolution?

Now how does man's consciousness work? What are its dimensions? (a) The horizontal dimension of man's consciousness consists in gathering information and knowledge of the world of matter, life and mind, their laws and working, by means of the power of his own senses and thinking; (b) the dimension in depth of man's consciousness consists in turning his probe inwards to find out the root of his own being; and (c) the third, which is the vertical dimension, consists in trying to rise higher and higher as per an inner urge and aspiration, to reach the acme of consciousness where peace, harmony, spontaneous joy are blissfully supreme. A balanced progress in all these dimensions and on all cultural fronts already mentioned, spell the real evolution of human beings, both as individuals and as man-in-society.

I have stated so far, what was originally meant by the expression Ahimsā, I have also said that culture includes all human activities, all human thought as well as the shape given to it in the form of actions. I have delineated my idea of human evolution also.

Now let us see the fortunes of the concept of Ahiṃsā and how it evolved and what are its dimensions today, so that we can have a clear idea of what Ahiṃsā Culture would mean. Concepts, ideas, words go on evolving with man's own evolution and progress. Either new words are coined or old words are brought into service with new meanings. There is nothing strange in this general and natural process.

Most anthropologists agree that man was once a hunting animal, and in some cases, a head-hunting animal. This head-hunting could be either aggressive or retaliatory. But wisdom must have dawned at some lucid moment and a leader of men must have declared, 'Thou shalt not kill'. That may be said to be the first injunction, *Mā hiṃseh*, in Sanskrit. That was the birth of Ahiṃsā. This must have been extended by a few of the group, to non-killing of any life. Those few felt a sympathetic bond with all living creatures. They were the first vegetarians.

When hunting gave place to agriculture and stability of life, social contacts became easier and thicker; 'killing' of the physical body was out of date. Killing (that is destruction) of property belonging to another person came to be included in Ahiṃsā. Further, killing (destruction) ones prestige came to be looked upon as abhorrent. So, Ahiṃsā, non-killing, meant non-destruction of person, his property and his prestige (or name). From that to non-injury (not merely non-killing) was a big step, still it was a logical step. So, Ahiṃsā, having gone through three incarnations, became non-injury to person, property and prestige, and automatically, non-injury by thought, word, and deed—the three tools by which men inflict injury on others.

This too was not enough for saintly persons, those who were advanced in getting intuitive flashes. Just as 'Thou shalt not kill' was not adequate at the time of the Bible, progressively, 'thou shalt not hate' and 'thou shalt love thy neighbour as thyself' dawned and took shape in the Gospels! Who knows, there will be one more step, 'thou shalt love all as thyself!' Still further, man may have to declare, 'love all more than thyself'.

So far as India, Jainism, Buddhism and Hinduism are concerned, the word continuously being used for at least three millenia has been the old word, Ahiṃsā, both religiously, ethically and in common parlance. Though Buddhism has practically disappeared from India except for some recent attempts for revival, though Jainism as a religion has a very small following compared to the vast Hindu population, Ahiṃsā has a strong hold on the minds of the Indian people. Whatever the provocation, by and large, the tolerance practised by the populace is due to the influence of Ahiṃsā and the firm belief, that 'God is one, but paths to Him are many.' The mass following which Gandhi commanded could not be explained

but by the deep-seated doctrine of Ahimsā. In the hands of Gandhi, who believed, *Satyannāsti paro dharmah* (there is no religion greater than Truth), Ahimsā proved the most powerful instrument for the regeneration of the masses. The connotation of Ahimsā as preached—practised by Gandhi reached the highest watermark ever. To Gandhi, Ahimsā was not merely non-violence but love, and not merely 'love all' but 'love thy enemy', almost a divine quality. Once I asked Gandhiji as to why stick to the negative word Ahimsā, why not adopt the word Love; he quipped, 'Love has other meanings, and I do not want to take the risk; for me Ahimsā, is more than sufficient'. The fabric of the whole philosophy of Gandhiji's life was built round Ahimsā. Truth is God, but the way to Him is Ahimsā.

Gandhi gave Ahimsā a positive content, and that was, 'Resist evil and injustice, you must but always do it by non-co-operation, by Ahimsā and with no ill-will towards even the opponent'. His Satyāgraha was another word for the Ahimsā way of life, the fragrant flower of the philosophy of love : Life lived in love, for love and out of love for all.

It is true that things and events as they are happening today in our midst, are sufficient to shake any one's faith in Ahimsā and the Ahimsā way of life and Ahimsā Culture. But if one glances objectively and without any prejudices at the course of human history, one can easily discern that it is, Ahimsā—Love, non-violence, self-control observed by the bulk of humanity which have been responsible for all the civilization and culture that exists today. One may say, that if there were no violence, hatred, war and destruction, humanity would have evolved not only to the present levels but even to higher levels. But do we not see, that within the span of about six thousand years, man has evolved from the tribal and head-hunting stage to a United Nations Organisation which can boast of 152 free and independent nations? Science and technology have advanced to such an extent that the idea of the Family of Man is no longer too distant. Global planning and thinking have come to stay. Problems of peace, of food, of refugees, of health, of population are no longer thought of piecemeal, but on a global scale. The idea of One-World is no longer an impossible utopia but some thing which can be thought of and planned. Gandhi asked himself a question, man who had access to the secret of the atom, will he be far away from the secret of the human heart, human harmony and human happiness? What is required is to follow, the clues already provided by Ahimsā, by love, by altruistic disciplines. Pitrim Sorokin, the great Sociologist of the century, in his preface to 'The Ways and Power of Love' declares: '...cruelty, hatred, violence and injustice never can and never will be able to create a mental, moral or material millenium. The only way toward it is the royal road of all-giving creative love, not only preached but consistently lived'.

Ahimsā, spelt Love, is a life-giving force, necessary for physical, mental

and moral health. Culture based on Ahimsā alone can lead humanity to its destined goal.

It is no doubt extremely difficult to give even the outlines of a world of human beings pursuing and living in the atmosphere of Ahimsā Culture. One World Government and a world without war, in which all conflicts of interest are solved by legal and juridical methods are the *sine qua non*. After the second world war, the whole of humanity agreed to be guided by the United Nations Organisation. There is bound to be another landmark in the history of man on account of the realisation that unless man takes to ways of peace, justice, and love of each other, his fate is sealed and would end in a calamitous disaster. It is found that even in the animal world, 'Fighting among members of the same species never ends in death or serious injury to either of the partners' (*Science Reporter*: page 852, December 1979). Man who boasts himself as the crown of creation must and will rise above the present level of mutual destruction and make way for a new civilization, in which each one lives for the other and all live and strive for the good of all. Decentralisation of all power, economic, social and political as well as non-exploitation will be the keynotes of the non-violent or Ahimsaka human society. All science and technology will have to be diverted from the present destructive purposes to fight against poverty, disease, ignorance, superstition, lethargy and aggressive behaviour. Today's disciplined armies would be tomorrow's trained social workers who would deem it their duty and privilege to prevent all outbursts of passion and disorderly patterns of conduct. Education would address itself to the ideal of a human society founded on love and altruism.

When I am speaking about Ahimsā Culture, a natural query would be, have there been individuals, groups, or nations who have advocated as well as tried to live according to this type of culture. The basic ingredients of such a culture would be the belief that "all life is one". No one who believes in this dictum intuitively would consciously injure any living creature, nay even a plant, by thought, word or deed; while this would be a negative attitude, the positive attitude would be to dedicate one's life to do everything possible to promote life and its healthy growth all round. There are lacs of individuals in India alone, especially of the several orders of Sanyāsis, who are vegetarians and lead life of abstinence, though not always of positive social service. The Jainas of India as a whole, both those of the holy order, men and women, and householders are pledged to Ahimsā as a religious principle. They believe that even atoms have souls marching towards final salvation. If one cannot help them on, one could and would and ought to abstain from obstructing them by any kind of injury in thought, word and deed. They are all supposed to observe what are called Vratas, vows, the Aṇu-vratas, mini vows, and Mahā-vratas, the great vows. The Jainas in India can be counted in a few millions. Ahimsā in a limited sense of non-injury to life only of the animal world, is followed by the Veerashaiva community

in Karnataka State and their number is about five millions. They are all vegetarians and abstain from killing or injuring any life. Brāhmins of South India, generally observe vegetarianism on principle and as a sacred tradition.

Along with Ahimsā, non-injury in thought, word and deed, there is another very important psychological, philosophical and spiritual aspect of it, which is what is normally termed as toleration; toleration in this context means consideration and respect for the beliefs and opinions of neighbours and of others. This kind of tolerance has its roots in the firm belief that ‘God is one but people call Him by many names’, *Ekaṁ sat viprā bahudhā vadanti* (*R̥gveda*). If we spell it out in abstract terms, it means, there is only one ‘truth’ seen and observed by a person, but as seen and observed by others than oneself, there might be other aspects of the same ‘truth’: hence is the necessity to concede that position and not be dogmatic—fanatic about ones own ‘truth’, that is, truth as seen and observed by oneself. This logically as well as rationally leads to tolerance and absence of violence or force or undue influence in trying to convert the others to ones own view, and to respect and tolerance of the views of others. The Jainas observe this principle on the basis of what is called Anekānta-vāda or Syād-vāda. This has permeated the whole of Hindu culture and the Indian mind. Hindus do not believe, as a rule in conversion or reconversion or proselytisation in religion, and may not commend the various methods used by other religions for that purpose, which are usually on the basis of the untenable belief that ones own religion is the best and the brightest, and that that religion alone holds in its palm the hope of salvation for all mankind. India’s religious history is singularly free from religious persecution and use of force or misuse of political power for propagating religion or religious belief. That is the secret of India having all the religions of the world and three more, Jainism, Sikhism and Zoroastrism living together and side by side. Philosophically also even the atheists—Cārvākas—have been recognised by Indian philosophy as having a Darśana, a philosophy. The two famous Sanskrit verses, “*Yam śaivāssamupāsate...*” (13th century) and “*Trayī sāmkyam yogam...*” reflect this attitude of tolerance and recognition of various philosophies and their existence side by side.

It was possible for me to point to the Jainas as a big community in India owing allegiance to Ahimsā in its various aspects for at least three millenia; however I have no nation before me as a political entity, which could be said to have been following Ahimsā in all its aspects. Even the Jaina Kings in charge of Kingdoms had to keep an army for their defence and use violence if need be. It is only Gandhi who had the boldness of his vision when he wrote to Hilter and to the British during II World War to down arms. The same intrepid spirit inspired him to dare say in 1942 to India that India should face the Japanese army with bare arms if Japan invaded her. Unilateral disarmament by nations was also his idea. It is evident that in these matters he was far ahead of his times, though

after II World War, the United Nations was born, embodying his ideal of world without war : ‘no threat or use of force’, are the words used in the U. N. Charter. The symbol in front of the U. N. in New York is, ‘beating the sword into a ploughshare’, a biblical expression.

Of course, historically speaking, the Indian Emperor Aśoka of Pāṭalīputra (modern Patna) of the third century B. C., a convert to Buddhism, gave up arms in a remorseful mood after his bloody conquest of Kāśī (part of modern Orissa). Thereafter, he ruled over practically the whole of India for forty years without a single war and was instrumental in spreading the gospel of Buddha, of peace, of compassion to animals and stopping of animal sacrifice and so on. He sent out Dharmamātyas, messengers of righteousness to countries outside India. His several edicts stand witness to his greatness not so much as emperor, but as an upholder of righteousness, based on the doctrine of Ahiṃsā, of the Sambuddha Buddha.

It would be a matter of some research to find out examples of individuals and groups in other countries of Asia and Europe who swore by Ahiṃsā at least in some of its aspects, especially non-injury to life. Many of the altruistic disciplines of Christianity bear witness to this principle either as part of austerity or as exemplifying Jesus and his gospel of non-resistance. The lives of St. Francis of Assisi, St. Augustine and other mystics can be quoted as following broadly, not merely the negative aspect of non-injury but the positive aspect also of the service of the poor and the suffering.

In modern times, Dr. Albert Schweitzer’s principle of ‘Reverence for life’ can be said to be a partial paraphrase of the doctrine of Ahiṃsā. Though it seems to be a far cry before Ahiṃsā in its fullness and glory, penetrates through the heartless crust of the economic and political life of the people of our planet, signs are not wanting of the appreciation of the necessity of owing allegiance to Ahiṃsā—Non-violence—Love as a working principle for humanity for taking the next step in its evolution. Soulless science and utterly mechanistic technology in the service of man’s lust for pleasure and passion for power over men and matters has led man to a precipice, alienating him from himself, from his society and from the finer and nobler treasures of his own inner being. A recovery of a fundamental nature awaits him. In what other form can it salvage humanity except in the realisation of oneness, identity and love, which is another name for Ahiṃsā !

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BĀHUBALI- KOSALA PRINCE- GOMMAṬA

D. R. BENDRE

At the request of my friend Dr. T. G. Kalghatgi of Dharwad, I am once again placing my reading of the riddle of Kosala Gommaṭa.

For me they stand for two numbers : 173 and 351 written in the mirror image for 153 and 371. Certain people may not like my reducing Gommaṭa to Gnomon— the suveyor's stand— triśaṅku—tripod. It is necessary to show that the Kosala Prince is like Gommaṭa Bāhubali.

It is obvious : $1^8 + 5^8 + 3^8 = 1 \times 125 + 27 = 153$. The sum of the cubes for the basic number itself. So is the number 371.

$3^8 + 7^8 + 1^8 = 27 + 343 + 1 = 371$. Both the numbers belong to the same kind. By the way $\sum 17 = 153$. It means add 1 to 17 number, the sum would be 153. $\frac{17 \times 18}{2} = 17 \times 9 = 153$. 153 is based on the nature of the number 17. This nature of 17 was noted by Śrī Jñāneśvara of Mahārāṣṭra in his

Anubhavāṃṛta Ch. 4.v.15. :

*Te vheti punīvā bhare ।
Na avāṃsā sare te candrīṃci ure ।
Satarāvī jaisī ॥ 15 ॥*

Śivakalyāṇa in his commentary on the same says :

*Jevī candrīṃcī satarāvī ।
Paurṇīme navhe navī ।
Nā amāvāsyā mālhavi ।
Candrīṃcī ase ॥*

It is not like the 15th digit of the moon, not like the 16th digit. It is the 17th digit. It is not like the 18th which is eclipsed; not like the 19th which is free from eclipse.

Poet W. B. Yeats wrote a book on the twenty-eight digits of the moon. Twenty-eight splits into 17 and 11. The 17 does not know waxing or waning. It is neither the full moon nor the new moon. The uniqueness of 17 is outstanding like the statues of Bāhubali in Karnataka.

Śrī Vidyāraṇya in his *Pañcadaśī*, Ch. I, V. 23 says :

*Buddhikarmendriya prāṇa pañcakairmanasā dhīyā ।
Śarīraṁ saptaśabhi sūkṣmaṁ talliṅgamucyate ॥ 23 ॥*

The five vital elements = the five and five *buddhi* and *karma* along with *manas* and *dhī* → $5 + 5 + 5 + 2 = 17$.

Many other pathfinders have referred to 17. It gives the milk of immortality. The statue of Gommaṭa— Bāhubali— the Kosala Prince stands for immortality. These two numbers are further associated with 1, 370 and 407. *A Mathematical Apology* by G. H. Hardy on page 105 refers to these numbers as merely amusing.

If people interested in Jainology take further interest in this finding, I will say some more things which will cast a flood of light on the creative process. Till then the interested will meditate on the number 3149608725. This number is monumental like Bāhubali— the Kosala Prince— the Gommaṭa.

■ ■

THE ETERNAL MESSAGE OF GOMMAṬADEVA

V. K. GOKAK

On the day I went from Mysore to Śravaṇabelgoḷa to have the *darśana* of Gommaṭeśvara, there was a special *pūjā*. It was an auspicious occasion and convenient to me. I climbed up the numerous steps and reached the corridors of the spot where the monolythic statue of Lord Gommaṭeśvara has been standing for a thousand years. I stood near the feet of the statue. I was overwhelmed by the majesty and the grandeur of the statue. I saw that there was a ladder and a scaffolding around the statue of Gommaṭa erected for the sake of *mastakābhiṣeka*. I was eager to climb near the top of the statue by the ladder and to see for myself the head. But I was feeling helpless as there was no one to support me and hold the ladder firm while I climbed. I had gone to the place alone. I, as a mortal, cannot reach the heights as Gommaṭadeva would, I thought. If I had to climb, I had to do so singlehanded without any one's support.

And finally, I did climb and stood firm near the head of the statue. While I climbed every step, I found that my vision was broadening, with the expanding horizon. I glanced at the sculptured curly locks of hair of the head. I passed my hand on the circlets of the sculptured hair on the head. It was a unique experience.

I looked down and around from the top and felt giddy. Far off on the horizon was the Cāmuṇḍī hill. I was later told that the Cāmuṇḍī hill was about 45 miles from Indragiri, the mount on which Gommaṭeśvara stood. It was difficult for me to remain there for a long time.

The modest feat of mine in climbing up the ladder to the top gave me a new experience and a new vision of greatness and grandeur, not only in physical height but in spiritual ecstasy. I could rouse the spiritual heights that Gommaṭadeva had

reached in the attainment of excellence. The physical extent of the vision reached upto 45 miles. Crystallised in mathematical terms, the breadth of the physical vision was 0.45 and its height would be my height 5.11 ft. versus the height of the hill plus the 56½ ft. of the statue. In the two latter cases, 45 and hill plus 56½ would be imperfect indications of infinity. The spiritual height of Gommatēśvara was infinite : the finite extending into the Infinite. The drooping eyelids and the bewitching smile suggested this to me. It was a beautiful, aesthetic and spiritual experience. And I felt the pulse of greatness in the presence of the statue of Gommatēśvara.

The enobling message of Gommatēśvara of Cāmuṇḍarāya was of eternity encircling you : Reach the heights of the Infinite ! Experience eternity and be one with it !

■ ■ ■

JAINISM AND KARNATAKA

T. G. KALGHATGI

I. Jainism is a religion preached by the Tirthaṅkaras. The first Tirthaṅkara in this eon of the cycle of time is Ṛṣabha and the 24th, the last Tirthaṅkara is Vardhamāna Mahāvīra. He carried the tradition of the previous Tirthaṅkaras. Jainism is a pre-Aryan religion which prevailed in India long before Mahāvīra and Pārśva, the last two Tirthaṅkaras¹. It belongs to the Śramaṇa current of thought.

Jainism has made a significant contribution to the stream of Indian thought in its fundamental concepts of Anekānta and Ahimsā. These concepts are logical and ethical in content.

The concept of Anekānta with its logical expression in Syādvāda is the special and significant contribution of Jaina thinkers to Indian thought. It states that reality is complex. It can be looked at from different points of view. Each point of view gives the picture of reality which is as valid and real as the picture of reality received from other points of view. The point of view is the *naya*. There are several points of view. Seven points of view have been mentioned. Among them the noumenal (*niścaya*) and the phenomenal (*vyavahāra*) points of view are important. For instance, jīva can be described as spiritual substance, pure and simple from the noumenal point of view; but from the phenomenal point of view it is the doer and the enjoyer of the fruits of *karma*. Each *naya* presents a partial picture of truth. But to say that it is the sole truth is dogmatism, *ekānta*. Jainism, therefore, gives a synoptic view of reality.

Syādvāda is the logical expression of nayavāda in propositional forms. Anekānta is the foundational principle. Naya is the analytical approach to the understanding of the problem. It is epistemological in content. And Syādvāda is synthetic. It is logical in expression, in sevenfold proposition. It is the formulation of the possibility of reconciling the apparent contradictions in the

real whole. It is formulated as: i) *Syād asti*: it asserts the existence of a thing in a particular context. ii) *Syād nāsti*: it is the denial of existence in another context. iii) *Syād asti nāsti*: refers to the simultaneous affirmation and denial in a different context. There is no logical contradiction in this. Detailed elaboration would be required to explain this point. It is beyond the scope of this paper. iv) *Syād avaktavyaṃ*: It posits the inexpressibility of the nature of the object or an event from a different point of view. For instance, the agnostic would affirm the unknowability and not merely inexpressibility of the nature of reality. By permutation of the 3,—affirmation, negation and inexpressibility— we get the other formulations; v) *Syād asti avaktavyaṃ* (affirmation and inexpressibility) vi) *Syād nāsti avaktavyaṃ* (negation and inexpressibility) and vii) *Syād asti nāsti avaktavyaṃ* (affirmation, negation and inexpressibility). These predications have to be understood in the context of *dravya* (substance), *kṣetra* (place), *kāla* (time) and *bhāva* (nature). Jainas say that different philosophical theories have been presented by different points of view. The Vedāntic formulation is from the *saṃgraha naya* (Synthetic point of view) and the Buddhists have approached the problem of reality from the momentary point of view (*rujūsūtra naya*). Each approach to the understanding of the real has a place in the comprehensive picture of reality. The Anekānta gives the comprehensive picture of reality. It symbolises the fundamental nonviolent attitude of the Jainas.

In its metaphysical aspect, Jainism is a realistic philosophy. It posits the dichotomous categories of *jīva* and *ajīva* as equally real. The Jīva is a spiritual substance. It is pure and perfect. It is indestructible. Jīva is active. Due to its dynamic nature it comes into contact with *ajīva*, the nonliving substance. Due to the contact of the living and the nonliving there is activity, both physical and mental. It gives rise to the after-effects of activity, which is *karma*. The *jīvas* in the wheel of *saṃsāra* are infected by the karmic matter. This is beginningless. And in the normal course of things it has no end. But it is possible for an individual self to be free from this bondage by means of moral and spiritual efforts. There is no place for divine grace. One has to reach ones perfection by self-effort. The process of perfection has been formulated by five more categories *bandha* (bondage due to the self coming in contact with the non-self). This bondage is due to the influx of karma into the self, which is called *āśrava*. Freedom from bondage is possible by first stopping the influx of karma. This process is *saṃvara*. Once the influx of karma is arrested, it is necessary to remove the accumulated karma. This is *nirjarā*. When all the karma is removed, the self attains the state of perfection. This is self-realisation in the real sense of the term. This is the state of *mokṣa*.

The Jaina contribution to the philosophy of life is to be found in its insistence that the path way to perfection is threefold: i) *Samyag-darśana* (right faith, right understanding), *samyag-jñāna* (right knowledge) and *samyag-cāritra*

(right conduct). The theories which do not emphasise the moral responsibility of individual selves are not to be accepted as absolutely real. Moral excellence is as much important as right knowledge and right understanding for self-realisation. The path of virtue is the path leading to the realisation of truth. The five vratas: *ahiṃsā* (non-violence), *satya* (pursuit of truth), *asteya* (non-stealing and honesty), *brahmacarya* (celibacy) and *aparigraha* (non-possession and non-attachment) are the fundamental virtues. However, the practice of vratas is graded. A distinction is drawn between the moral codes for the ascetic (*muni*) and for the layman (*śrāvaka*). The munis (ascetics) have to practise the vratas rigorously. But the *śrāvaka* has social responsibilities. They have to practise the vows with lesser degree of rigour.

The practice of non-violence is the most important principle of the Jainas. *Ahiṃsā paramodharmah* is the cardinal principle of Jaina view of life. *Ahiṃsā* is non-injury, physical and mental. One should not hurt another in body, mind and speech, one should avoid directly causing injury to a living being, one should not cause others to commit injury, nor should one consent to the causing of injury. *Hiṃsā* (injury) is the hurt caused to a living being through negligence, intentionally or under the grip of impulses and emotional stress³. *Hiṃsā* caused without the slightest intention and awareness in the pursuit of one's duties in society need not be branded as *hiṃsā*. For instance, the farmer ploughing the field, although he has awareness that possible injury would be caused to numerous tiny creatures, cannot be avoided in the larger good of society. Similarly a soldier has to fight with the enemy for the righteous cause, although he may detest fighting. He has to do so as duty. This is *virodha hiṃsā* and it is permitted. The Jaina scriptures did not preach, as has been very often misunderstood, the practice of unqualified and abstract principle of *ahiṃsā* to the extent of the ridiculous. A citizen should be free from *sthūla hiṃsā*. Gandhiji said that nonviolence is the virtue of the brave. A coward has no moral strength to observe nonviolence. Gandhiji said that a mouse hardly forgives a cat when it allows itself to be torn to pieces by her.³

The Jaina concept of nonviolence has influenced the way of thought for centuries. *Ahiṃsā* has been the very fibre of the Indian Weltanschauung. There were frequent protests against the animal sacrifices in the Upaniṣads. In the *Chāndogya Upaniṣad* life has been described as a great festival in which qualities like *tapas*, *ahiṃsā* are important.⁴ The protests against animal sacrifices were more pronounced from the Buddhist and the Jainas. In our time Gandhiji's weapon of *Satyāgraha* has been built up on the analysis of *ahiṃsā* by the Jainas. Gandhiji has stated that he derived benefit from the Jaina religious works as from the scriptures of other great faiths.⁵ Polak said that the first 5 vows of Gandhiji were the code of Jaina monks during the two thousand years.⁶ Zimmer writes that Gandhiji's programme of *Satyāgraha* as an expression of *ahiṃsā* is a serious,

very brave and potentially powerful modern experiment in the ancient Hindu science.⁷

Ahiṃsā is not negative in content. It is not mere non-injury; it expresses love and compassion. The practice of ahiṃsā is not for the sake of others, but for saving our own selves.

II. We may consider the impact of Jainism on the culture of Karnataka. History of Karnataka is intimately connected with the history and development of Jainism in this part of the country. Jainism is a way of life which has permeated the life-pulse of the people of Karnataka for over two thousand years.

The Jaina poet Nṛpatuṅga, in the 9th century A.D., described the expanse of Karnataka as the Country extending from the river Godāvāri to Kāveri, and the land with people skilled in the art of making speeches and well versed in poetry⁸.

The impact of Jainism as religion and philosophy may be considered from two aspects. (1) Political influence and royal patronage and (2) Its influence on the life and philosophy of the people of Karnataka.

Exactly when Jainism came to the south, specially to Karnataka, is difficult to say. There is a tradition in Jainism which says that the land was ruled by Jivandhara in the 6th century B. C., who was himself a Jaina and who met Mahāvīra when he came down to the south. Mahāvīra gave Dīkṣā to him, and the King became an ascetic⁹.

(1) Apart from this tradition it is fairly certain that Jainism entered Karnataka well before the Christian era. Jainism came down to the south with Bhadrabāhu Svāmin, last of the Six Śrutakevalins. He reached, by stages a Country filled with happy people¹⁰. He was accompanied by Candragupta, the Maurya. Bhadrabāhu Svāmin practised Svāmlekhanā on the mount Candragiri in 297 B.C.¹¹. This was the beginning of the influence of Jainism in the south. Samprati, the grandson of Ashoka, was himself a Jaina in his earlier days. He sent missionaries to the south. For nearly 12 hundred years, from the 2nd century A. D., to 13th century A. D., Jainism played an important part in the social and political life of the people. It influenced the lives of the princes and the people alike. The earliest political influence of Jaina Dharma is evidenced by the establishment of a Jaina Kingdom in the south. Sometime in the 3rd century A.D., two princes of the Gaṅga family came to the city of Perur in the south. Ācārya Simhanandi initiated one of them in the Syādvāda doctrine and Koṅguṇi-varma I established the Gaṅga dynasty with the blessings of the Ācārya. There were many Jainas in Karnataka at the time. The Gaṅgas continued their patronage to the Jaina religion. The Gaṅga monarchs, except in a few cases, gave royal

patronage to Jainism for centuries after Koṅguṇivarma I. Avinīta (500–540 A.D.) and Durvinīta (550–600 A.D.) were devout Jains. Pūjyapāda the celebrated grammarian, was their spiritual teacher. King Śivamāra II built the Basadi on the smaller hill at Śravaṇabelgoḷa.

Jainism also gained the royal benevolence of the Kadambas and the Rāṣṭrakūṭas. Kadambas were essentially Brahminical in religion; yet some of them fostered the cause of the Jaina religion in Karnataka. King Kākusthavarman gave to Śrutakīrti the field called Badovarakshetra which belonged to the holy Arhats. Mrgeśavarman, his grandson, granted certain specified fields for the purpose of cleaning the Jinālaya for worship, offering flowers and also for repairs. Jainism continued to prosper also under King Ravivarman, who built a Jaina temple at Pālasika (modern Halasi) in the Belgaum District. King Hari-varman continued the tradition of his father and made generous donations and gifts to the worship of Jinendra and for the maintenance of the devotees¹².

The Cālukyas of Bādāmi gave patronage to the Jains by giving gifts of land to Jaina Temples. Ravikīrti the famous Jaina writer, received high honour from Pūlakeśi II¹³.

The Cālukya rulers, Vinayāditya, Vijayāditya and Vikramāditya, gave liberal donations to the Jaina temples. The sculptures and paintings used in Ellora and Ajanta were copied in the caves at Bādāmi for depicting the Jaina and Hindu deities. The Carvings of images of Jaina Tirthaṅkaras and of Viṣṇu are found side by side in Bādāmi. The religious ideas and practices of earlier period continued to be practised during the Rāṣṭrakūṭa period. Jainism received royal patronage in the reign of Nṛpatuṅga, who was himself a Jaina. It did not suffer influence during the Rāṣṭrakūṭa period although there was, at a later stage, revival of Hindu influence. This was because the people were used to Jaina practices and Jainism was popular among them, and also because some Rāṣṭrakūṭa generals were Jains. Bankeśa and his son Lokadiśa were Viceroys at Banavāsi and they patronised Jainism¹⁴.

The influence of eminent poets like Pampa and philosophers like Samantabhadra and Akalaṅka was immense. People did not feel any difference between Hinduism, Jainism and Buddhism. Any one could follow a religion and faith of his choice. During the Rāṣṭrakūṭa period there was abundant Jaina philosophical literature¹⁵.

During Hoysala period Jainism was an influential force. In fact the Hoysalas owed much to the foresight and wisdom of the Jaina Ācāryās. The period between the 11th and 14th centuries was favourable for the propagation and glorification of the Jaina faith. Most of Hoysala kings were Jains and they patronised the Jaina temples and institutions. Jainism was a living faith for many

classes of people, from the peasants to the princes. The founder of Hoysala Kingdom had the blessings of the Jaina Ācārya Vardhamāna muni. Ācārya Śāntideva at the time of King Vinayāditya II, was not only a Rājaguru but also Rāṣṭraguru. Other Kings like Ballāḷa I continued to patronise Jainism. The celebrated King Viṣṇuvardhana is said to have changed his faith under the influence of Rāmānujācārya. Yet he continued to be a benevolent patron of Jainism. Queen Śāntalādevī was a devout Jainā and she made liberal donations to the construction of Jaina temples. Instances are not wanting among the royal families in Karnataka wherein the King professed one faith and the Queen the other. There is ample evidence to show that there was perfect tolerance between the different faiths in the country.

The same tradition of tolerance continued under the rulers of Vijayanagara. During the period of Vīra Bukkarāya I (1368 A. D.), dispute arose between Jainas and Vaiṣṇavas regarding some injustice done to the Jainas. Bukkarāya took the hands of the Jainas and placing them in the hands of the Vaiṣṇavas said, "As long as the Sun and Moon last, the Vaiṣṇavas will continue to protect Jaina Darśana. The Vaiṣṇavas and Jainas are one body; they must not be viewed as different."¹⁶ Bukkarāya II also made liberal grants to Jaina temples.

(2) We may now consider the impact of Jaina philosophy on the life of the people of Karnataka. The Jaina Weltanschauung presents synthesis of Samyag-darśana (right intuition), Samyag-jñāna (right knowledge) and Samyag-Cāritra (right conduct).¹⁷ Jainism presents the rationalistic atheism and a high spiritual idealism. It also mentions the importance of personal moral responsibility. Jacobi says that the concept of Jīva is a hylozoistic theory which pervades the whole philosophical system and code of morals.¹⁸ The rationale underlying the Jaina metaphysics and ethics is their doctrine of the Universality of Ahimsā. Due to the practice of Ahimsā, it was possible for the Jainas to influence society to a great extent.

The rationalistic atheism of the Jainas denied the existence of a creator God. He is not necessary, because the self and the universe are uncreated and therefore eternal.¹⁹ We are not to seek God in the world outside, nor is God to be found 'in the dark lonely corner of a temple with doors all shut.' He is there within us. 'He is there with the tiller tilling the hard ground and the pathmaker breaking stones.' Each individual soul is to be considered as God, as he is essentially divine in nature. However, the Jainas worship Tīrthaṅkaras not because they are gods, not because they are ideals for us, but because they are human and yet divine.

But, Jaina concept of divinity and their practice of worship were also influenced by other ideas and practices prevailing in society. This influence is

evident in the Jaina practice of worshipping the deities like Padmāvati and Jvālāmālīni. This was due to the psychological and sociological necessity. Similarly the current practices and cults prevailing in Hindu society have been assimilated in the Jaina form of worship. For instance Akalaṅka is said to have invoked the Goddess Kūṣmāṇḍīni to work a miracle against the Buddhist goddess Tārā, and by her interference won a victory over his rivals.²⁰ Elācārya allayed the devil by means of the Jvālāmālīni-stotra.²¹ Jainas invoke the goddess Padmāvati for the increase of wealth, later on, we are told, “that Yakṣi began to be worshipped as the goddess Vasantikā.”²² Every Jaina family in Karnataka has a copy of *Ammanavara caritre* which is devoutly read every day. Similarly Jainas in the south have notions about demons and ghosts very much similar to the ideas of these prevailing in other Hindu Society. The Jainas in South Canara had the practice of worshipping the Bhūtas. They used to set apart room for them in their houses. Thus the sociological influences of the practices of *mantra* and *tantra* are also to be found among the Jainas.

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7. Zimmer : *Philosophies of India* pp. 272.
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12. *Karnataka through the ages*— pp. 165
13. *Aihole inscriptions* 634.
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16. *Mediaeval Jainism*, pp. 288—289.
17. *Samyag darśana Jñāna caritrāṇi mokṣa mārgḥ — Tattvārthasūtra*.
18. Jacobi : *Studies in Jainism and Jaina sūtras* S. B. E XXII Introd.
19. Śubhacandra, Com. *Kārtikeyānuprekṣā*, ch. X; of Bhandarkar, op.
20. Of. *Epigraphica Carnatika* II Introd..
21. Hiralal, *Catalogue of MSS. in C. P. and Berar*, Introd.
22. Of Buchanan's *Travels* III, pp. 81.

■ ■

BHADRABĀHU AND THE ŚRAVAṆABELGOLA KṢETRA

ROBERT J. ZYDENBOS

In this article, I want to give a short survey of the work done by a few scholars with regard to the old tradition that Jainism was brought to South India by the *śrutakevalin* Bhadrabāhu, who is said to have died by *sallekhanā* at Śravaṇabelgola, so that we can form an educated opinion about the authenticity of that account and Bhadrabāhu's importance for Jainism in southern India.

Digambara tradition says that it was on the hill Candragiri at Śravaṇabelgola, that Bhadrabāhu, the sixth *thera* of the Jaina church after Tīrthaṅkara Mahāvīra met his death. He is accredited with having brought Jainism to South India, where it was to flourish brilliantly in the centuries that followed, by leading a following of 12000 monks from the north-east of India to southern Karnaṭaka to avoid a fearful famine, and he played a cardinal role in the development which led finally to the schism that divided the original *saṅgha* in the two major sects, the Śvetāmbara-s and Digambara-s.¹ The Śvetāmbara-s hold him in very high esteem as the author of a number of ancient and holy works. For the Digambara-s, he is the link between their religious tradition and the original teachings of Mahāvīra, he being the last *śrutakevalin*,² and hence it is only natural that Śravaṇabelgola is a place of great importance to them.

The historian B. A. Saletore believed the Digambara tradition, but in his important book *Mediaeval Jainism* he is not very clear about the "literary and epigraphic evidence" that supports it. He writes that the tradition is supported by "inscriptions on the summit of Candragiri itself and elsewhere, the writings of early Jaina writers like Hariṣeṇa (A. D. 931), and mediaeval and later writers like Ratnanandi (ca. A. D. 1450), Cidānandakavi (A. D. 1680), and Devacandra (A. D. 1838)".³ He gives no further details, but refers to Rice's and Narasimhacarya's works about inscriptions which have been found in southern India. The

oldest inscription, at Candragiri, referring to Bhadrabāhu and the Migration which I could find mentioned in the book was dated A. D. 600.⁴ We can also wonder about the historical accuracy of a book written in A. D. 931 or 1838, when they deal with an event that is supposed to have taken place 1200 or 2100 years earlier. Saletore gives no details as to whether these various sources support each other or differ in certain respects. An inscription dated A. D. 600 is still separated by 900 years from the event, and it only proves that by that time, the tradition of Bhadrabāhu's Migration was current in that region. We may take it as an indication that there is an element of truth in the tradition, but no more than that.

And there are more of these indications. In an old study about the origination of the two major sects,⁵ the German Prof. Jacobi quotes verses from the *Parīṣiṣṭa-parvan* of Hemacandra, a Śvetāmbara author, which mention how "in that bad time... the community of monks went to the shore of the ocean",⁶ and soon after that the monks decided to send a few from among them to Nepal, where Bhadrabāhu was engaged in heavy *tapas*, to get the *pūrva-s* from him, since he was the only person who still knew those texts. Here we have a clear Śvetāmbara reference to a large migration, without any details, and Bhadrabāhu doing *tapas* reminds us of Bhadrabāhu's penances in the cave in the Kaṇṇāṭa country, as it is said in the *Bhadrabāhucarita* of Ratnanandin.⁷ Besides these two works by Hemacandra and Ratnanandin, Jacobi also investigates the Śvetāmbara legend about the origination of the Digambara sect, found in the *vṛtti* to the *Uttarādhyayanāsūtra*, written by Devendragaṇin in A. D. 1123.⁸ It tells about the rugged warrior Śivabhūti, who wanders through the streets of his city at night until one night he finds the door of his house locked by his wife, and then decides to become a monk because the monastery is the only building with its doors still open; later he adopts the old *jinakalpa* which demands complete abandonment of possessions, also clothing, though his teacher warns him not to do so. Jacobi writes about this somewhat incoherent and crudely negative story that it "shows in all details clearly the characteristics of being contrived."⁹ He cannot entirely believe Ratnanandin's legend about the Śvetāmbara-s either, but thinks it "less like a fairy tale... than the story of their opponents," and based on these literary sources, he draws three conclusions: a. a number of monks migrated to the south, led by Bhadrabāhu, ca. 350 BC; b. the doctrinal differences between the northern and southern church finally led to the Śvetāmbara-Digambara schism approximately by the beginning of the Christian era; c. neither the Śvetāmbara nor the Digambara sect can be said to be the genuine representative of the original Jaina monasticism, but both sects have developed the original situation one-sidedly.¹⁰

If we believe together with Jacobi that the story of the Migration to the south is essentially true, then the tradition that Bhadrabāhu met his death at

Śravaṇabelgoḷa gains credibility. And this tradition is very persistent indeed. Inscriptions from the 7th century AD mentioning Bhadrabāhu and the Migration are found at Śravaṇabelgoḷa. P. B. Desai writes¹¹ that the “earliest epigraphical record that testifies to the eminence of Śravaṇa Belgoḷa as a Jaina holy place is approximately assigned to the 7th century A.D.” S.B. Deo says that¹² inscriptions testify to the *sallekhanā-s* of numerous people at Śravaṇabelgoḷa as early as the 7th and 8th centuries. When the Jainas suffered persecution at the hands of the Śrīvaiṣṇava-s in the early years of the Vijayanagara period, king Bukka Rāya I had this stopped and ordered the Vaiṣṇava-s to place a guard of 20 men to watch over the Gommateśvara statue at Śravaṇabelgoḷa.¹³ The fact that so many inscriptions concerning not only Śravaṇabelgoḷa itself but also other places and events in the history of Jainism in the south are found at Śravaṇabelgoḷa seems to stress the importance the *kṣetra* had for the Jaina community in South India.

Another feature of the tradition is that the emperor Candragupta Maurya abdicated the throne to become a monk and follow Bhadrabāhu in the Migration, and again the evidence adduced consists of inscriptions and literary sources, which mention Bhadrabāhu and Candragupta together. At a first glance, this bringing together of two celebrities in one story sheds suspicion on the whole tradition, and that the last śrutakevalin would have died in the presence of only this emperor from the north-east of India, while the other 12000 *sādhu-s* apparently had disappeared completely, seems too romantic to be true. But concerning the last years of Candragupta’s reign and the end of his life we know extremely little. The British historian V. A. Smith wrote : “The evidence cannot be described as conclusive, but after much consideration I am disposed to accept the main facts as affirmed by tradition..... His (Candragupta’s) abdication is an adequate explanation of his disappearance at such an early age. Similar renunciations of royal dignity are on record, and the twelve years’ famine is not incredible. In short, the Jain tradition holds the field, and no alternative account exists.”¹⁴ There is no evidence, but neither is there any evidence that the essentials of the tradition are wholly untrue.

Some controversy has arisen over whether Bhadrabāhu brought Jainism to the south, i.e., whether Jainism was not present in the south prior to his arrival. Desai believed Jainism was there earlier, and gives three main reasons for his view : a) Bhadrabāhu had to be sure he and his followers would be welcome in the land of their destination : hence there already were Jainas in southern Kārnāṭaka and Tamiḷnāḍ; b) the Buddhist chronicle *Mahāvamsa* mentions the presence of Jainas on Ceylon in the 4th century B. C., and this suggests that Jainism had already spread throughout the south by that time; c) Jainism reached Tamiḷnāḍ before the Vedic faith did, as is suggested by early Tamiḷ works such as the *Tolkāppiyam* and the *Tirukkuraḷ*¹⁵. Desai furthermore argues the historicity of a certain Jaina King in the Āndhra Deśa, basing his unconvincing reconstruction

on a story found in a work of the 12th century A.D. and an inscription dated in the 3rd century B.C., i.e. after Bhadrabāhu's arrival in the south. The first argument could be a motivation for Bhadrabāhu to move to southern Kārṇāṭaka, or for us to look for evidence, but nothing more than that. Besides, we need not grant absolute credibility to the romantically large number of 12000 monks who followed Bhadrabāhu. Desai draws his second argument from the English translation of the *Mahāvamsa* by Geiger¹⁶ and points to a reference to *niganṭha-s* on p. 75 (chapter X, vss. 97-99) and the supposed time of the events mentioned in that portion of the text as given in the chronological table on p. xxxvi of the introduction. Thus he concludes that during the reign of king Paṇḍukābhaya, 377-307 B.C., there were Jainas on Ceylon. In his enthusiasm, however, Desai seems to have overlooked Geiger's very great reservations about the reliability of the early chronology on p. xxi, where he speaks of "an absolute impossibility in respect of the last two kings of that period, Paṇḍukābhaya and Muṭasiva."¹⁷ He believes this chronology was faked in order to make the first king, Vijaya, a contemporary of the Buddha. If we accept Jacobi's date of 350 BC for Bhadrabāhu's arrival in the south, and reckon with the false dating of Paṇḍukābhaya as 377, then we may assume the arrival of the *niganṭha-s* on Ceylon to have taken place after Bhadrabāhu's arrival in Kārṇāṭaka and the spread of Jainism further south. As regards the third argument, I must say that it is not really an argument either. There are indeed some indications that the two Tamil works Desai mentions show some influence of Jaina ideas, but this has never been proven conclusively by anyone. Besides this, Desai gives no dates at all for these works, and the latest research has given a date of 100 BC to AD 500 for the *Tolkāppiyam* and AD 450 to 500 for the *Tirukkuraḷ*,¹⁸ i.e., both works were compiled long after Bhadrabāhu's arrival in the south.¹⁹ Desai's idea that Jainism was already in the south before Bhadrabāhu is interesting, but at present we will have to wait for scholars to come up with other data before we can accept it.

If we cannot accept the view that Jainism existed in the south before Bhadrabāhu, then the view that Jainism is of Dravidian origin is still more unwarranted. Nevertheless, there are people who actually want to believe this. M. L. Mehta²⁰ says that Jainadharma and "Drāviḍadharma" both see the world as full of sorrow (*duḥkha-pūrṇa*), both deny the existence of a creator-god, accept the doctrines of *karma* and rebirth, accept souls and matter as ultimate realities in a dualistic philosophy, and all these characteristics are non-Vedic: therefore they are Dravidian, and the Dravidians were the people of the ancient Indus Valley civilization, and the inhabitants of Mohenjo Daro were Dravidians and spoke a Dravidian language, so say a number of (anonymous) *vidyān-s*. Mehta gives absolutely no details about his "Drāviḍadharma", if such a thing exists at all, and I have absolutely no idea what he means. If the "Drāviḍadhārma" is supposed to deny the existence of a creator-god, then why did the Śaiva and Vaiṣṇava *bhakti*-movements, which forced back Jainism and completely expelled its sister-

religion Buddhism from India, begin with the *Nāyāṇmār-s* and *Ālvār-s* in Tamilnāḍ in the 7th century? If we would want to know something about the view of life of the ancient Dravidians, then the first thing we ought to do is to examine the oldest Dravidian literature available, the so-called *caṅkam*— literature in Tamil of which the earliest extant poems are dated AD 100–200²¹: the subject-matter of this literature is love and war, and the values of the people were purely secular. If ever there was such a thing as a “Drāviḍadharmā”, then probably it was some form of theism. It is usually extremely difficult, and especially so in India, to ascribe traits of religious or philosophical thought to this or that ethnic group. From the *caṅkam*— poems we can conclude that for the ancient Tamils the world was not full of sorrow at all, but the contrary seemed much more the case. No one has ever provided evidence that the doctrines of *karma* and rebirth are non-Aryan and could not have developed from ideas which we find in the Veda.²² So here we have Prof. Mehta writing about “Drāviḍadharmā”, which is totally a figment of his imagination, and giving it some of the characteristics of Jainism which are non-Vedic. Then he apparently believes that whatever is non-Vedic is non-Aryan. His next leap into the dark is that whatever is non-Aryan must have a Dravidian origin.

To conclude this survey, we may say that at the present state of scholarly research, the essentials of southern tradition about Bhadrabāhu and his Migration to southern Kārṇāṭaka may be thought of as true, and it is most probable that it was this Śrutakevalin who brought Jainism to South India. With this in mind, it easily becomes clear to us why Śravaṇabeḷgoḷa ought to be considered the holiest place of Jainism in the south.

NOTES AND REFERENCES

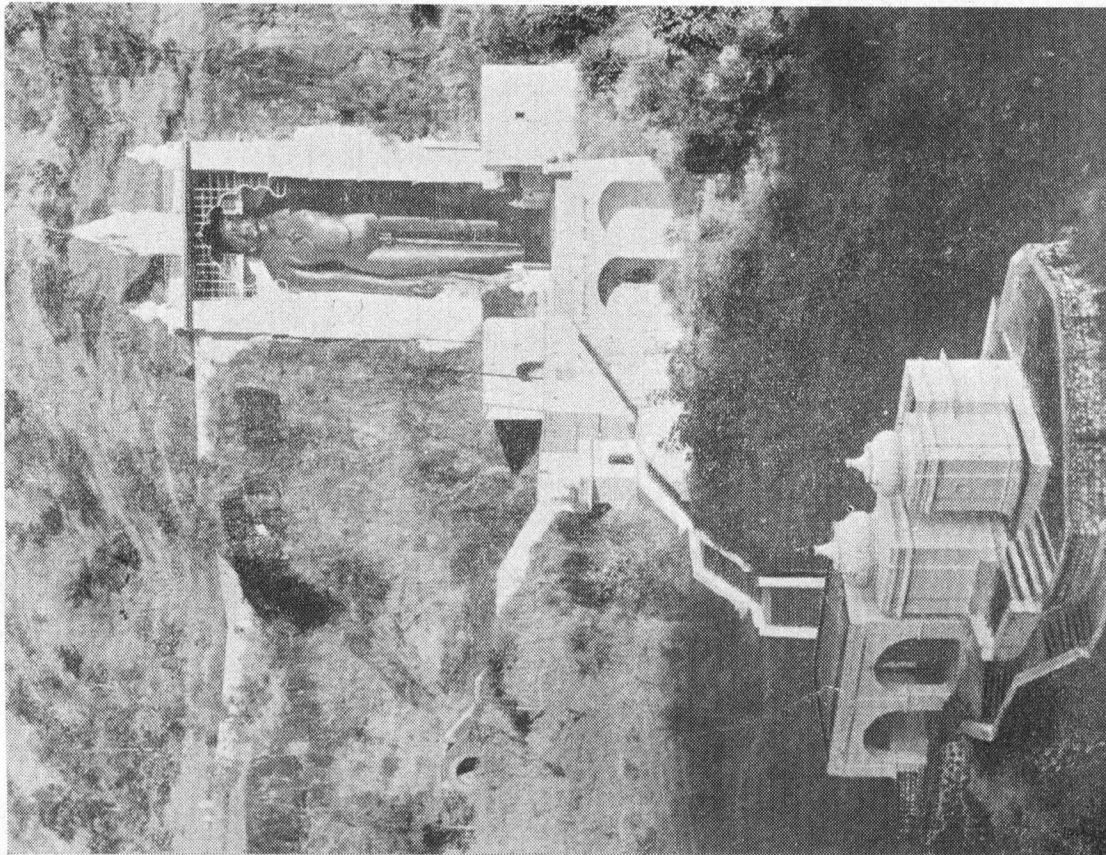
1. It is the orthodox Digambara belief that after Bhadrabāhu, who was the leader of the Jaina church, had led part of the community to the south, the other part in the north began to adopt other practices under the heavy stress of their difficult circumstances, such as the wearing of clothing by monks. As Bhadrabāhu was a *śrutakevalin*, and hence had full knowledge of the right doctrine, the orthodox Digambara-s consider the Śvetāmbara practices as deviations from the original teachings of the Tīrthaṅkara-s.
2. The Śvetāmbara-s say Bhadrabāhu was the second last, and name Sthūlabhadra as the last Śrutakevalin. See *The Kalpasūtra of Bhadrabāhu*, ed. Hermann Jacobi, introduction pp. 10, 11, in *Abhandlungen für die Kunde des Morgenlandes, VII. Band, No. 1, Leipzig 1879*.
3. B. A. Saletore, *Mediaeval Jainism*, Bombay : Karnatak Publishing House, 1938 (?), p. 4
4. Saletore, op. cit. p. 185.
5. Hermann Jacobi, *Ueber die Entstehung der Svetāmbara and Digambara Sekten in Zeitschrift der Deutschen Morgenländischen Gesellschaft*, vol. 38 (1884), pp. 1-42.
6. *itaṣ ca tasmin duṣkāle karāle kālarātrivat |
nirvāhārtham sādhusaṅghas tiram niranidher yayau || IX, 55 ||*
7. Edition of the text included in Jacobi (1884).
8. Text *ibid.*, pp. 2-4.

9. *Die mitgetheilte Legende verräth nun in allen Details deutlich den Charakter des Erfundenseins* Ibid p. 7.
10. Ibid. p. 17.
11. P. B. Desai, *Jainism in South India and Some Jaina Epigraphs*, Sholapur : Jaina Saṃskṛti Saṃrakshaka Saṅgha, 1957, p. 202.
12. S. B. Deo, *History of Jaina Monachism*, Poona 1956, p. 568.
13. Helmuth von Glasenapp, *Der Jainismus*, Berlin 1925 (reprint Hildesheim : Georg Olm, 1964), p. 55.
14. V. A. Smith, *The Oxford history of India*, Oxford University Press, 3rd ed. 1958, p. 99. I quote the entire fragment here to guard Mr. Smith against the misunderstanding that he took these literary and epigraphical sources as complete evidence, as T. K. Tukōl seems to suggest in his article *Karnāṭakadalli Jainaparampare* (in Kannaḍa) in *Karnāṭakadalli Jainadharmā*, ed. Dr. T. G. Kalghatgi, University of Mysore, 1976, p. 2. Judge Tukōl probably took this from Saletore, op. cit. p. 4 n. 1, who is indeed 'quite ambiguous about this point. I fully support Mr. Smith.
15. Desai, op. cit. p. 2.
16. Wilhelm Geiger, *The Mahāvamsa*, London : Pali Text Society, 1912 (reprint Colombo 1960).
17. Geiger, op. cit. p. xxi.
18. K. V. Zvelebil, *Tamil Literature* (in the series *Handbuch der Orientalistik*, 2. Abteilung, ed. J. Gonda, 2. Band, 1. Abschnitt— but the book is in English), Leiden/Köln 1975, pp. 71 and 124.
19. In my criticism, I have used Jacobi's date of ca. 350 BC for Bhadrabāhu's arrival in the south, based on his assumption of 467 BC for Mahāvīra's nirvāṇa. M. D. Vasantraj in *A brief note on the Nirvana dates of Mahavira and Buddha* (in *Jainism— A study*, ed. Dr. T. G. Kalghatgi, University of Mysore 1976, pp. 30–52) gives a complicated defence of the traditional 528 BC as Mahāvīra's nirvāṇa-date, which at the time of writing this article I have not yet been able to study. If one wants to accept 528, then the refutation of Desai's arguments will be still easier.
20. Dr. Mohanlal Mehta, *Jaina-Dharma-Darśan* (in Hindi), Vārāṇasī Pārśvanāth Vidyāśram Research Institute, 1973, pp. 5 and 6.
21. Zvelebil, op. cit. p. 107.
22. A view radically opposite to Mehta's is that of Nathmal Tatia, *Studies in Jaina Philosophy*, Banaras: Jain Cultural Research Society, 1951, pp. 4 and 5, who thinks the karma and rebirth doctrines to be the work of the Aryan mind. Tatia puts forward the reasons for his view, and that is much more than can be said for Mehta.

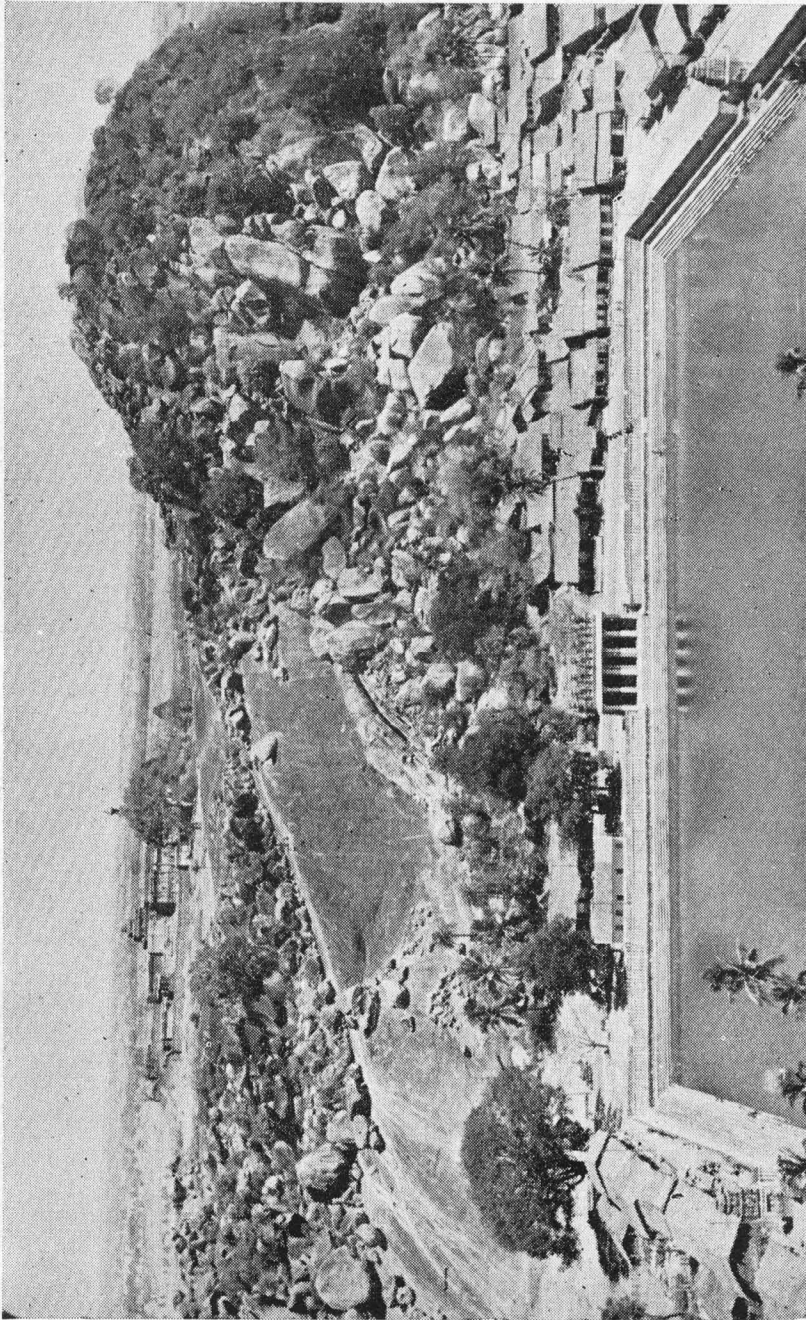
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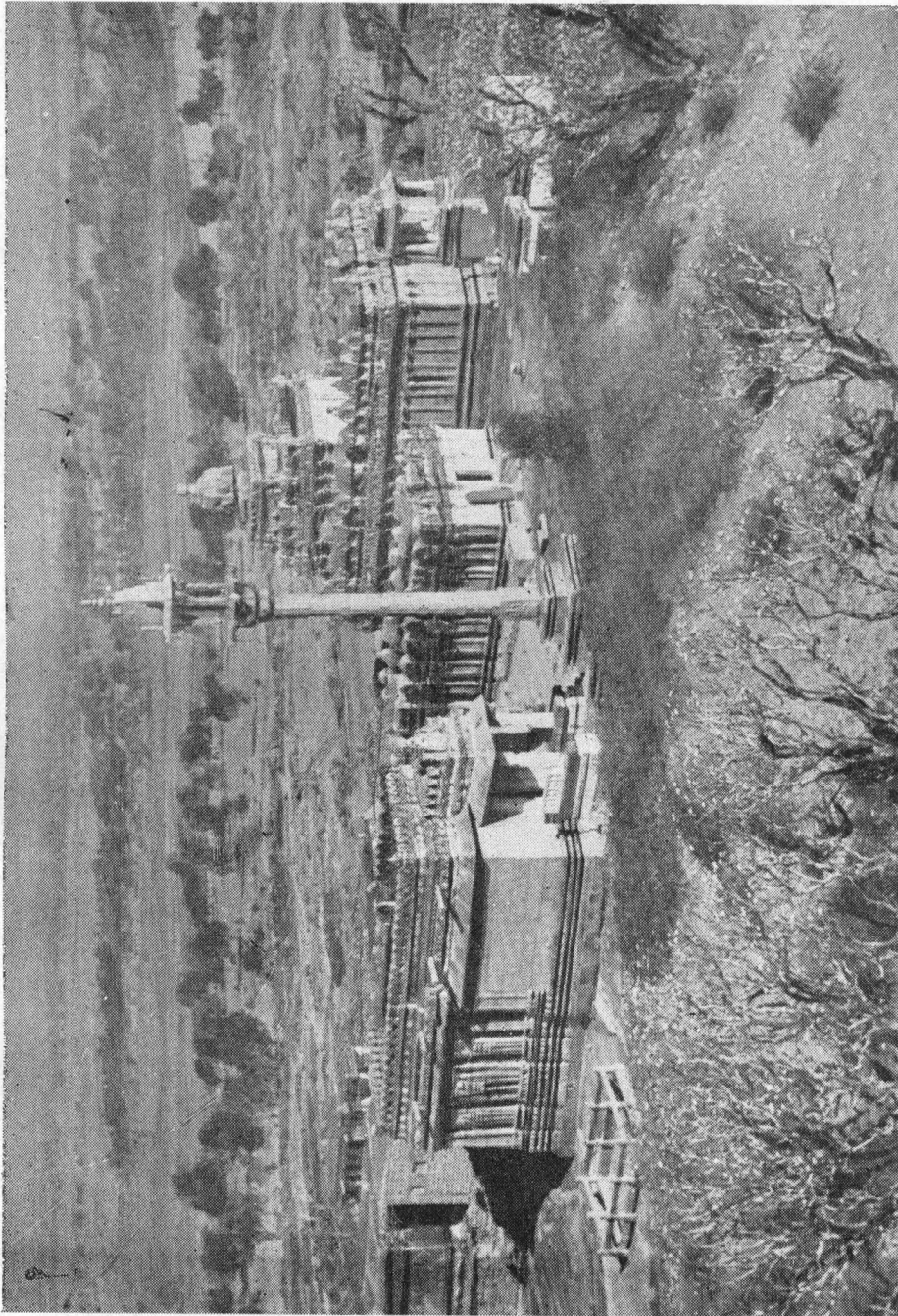
1. Baroda Museum : Rishabhadeva,
bronze from Akota,



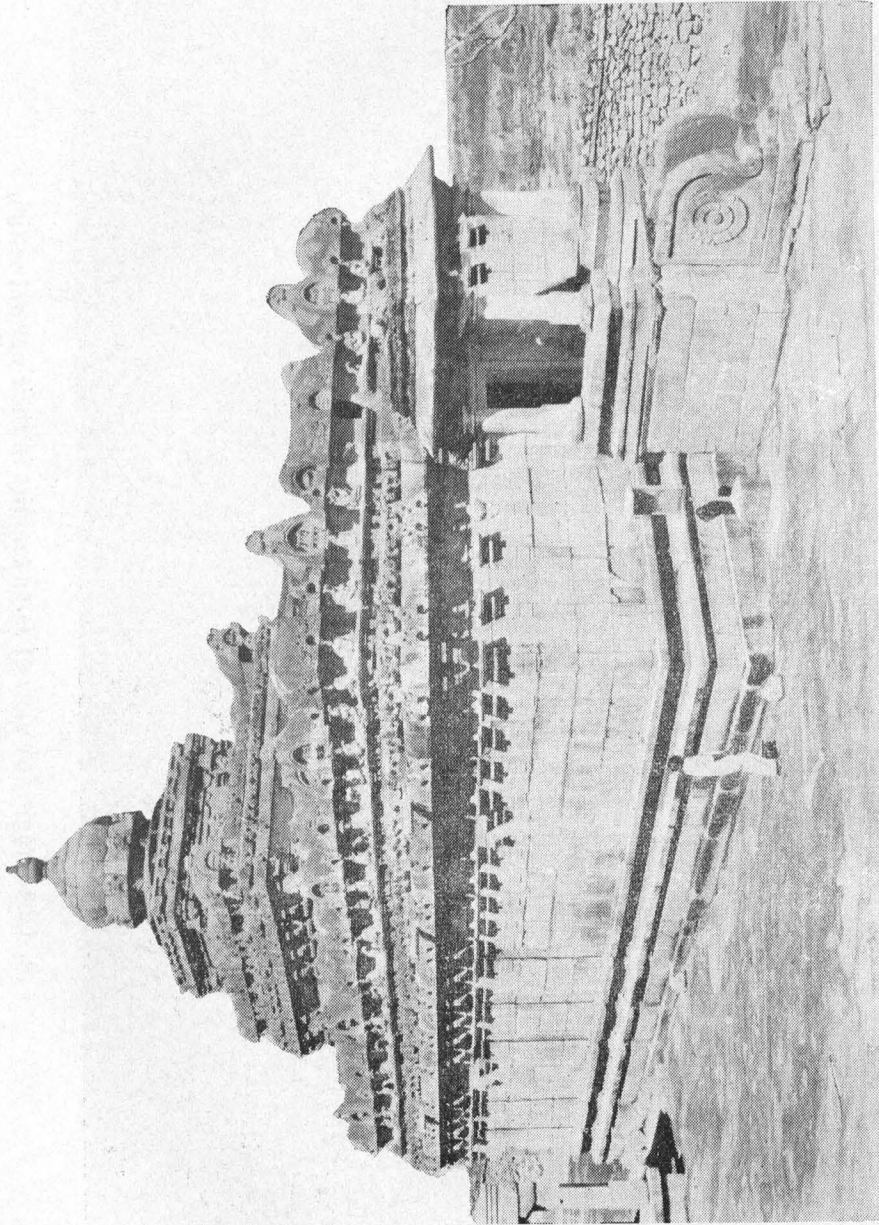
2. Barwani (M.P.) : 82 feet high rock-cut
statue of Rishabhadeva



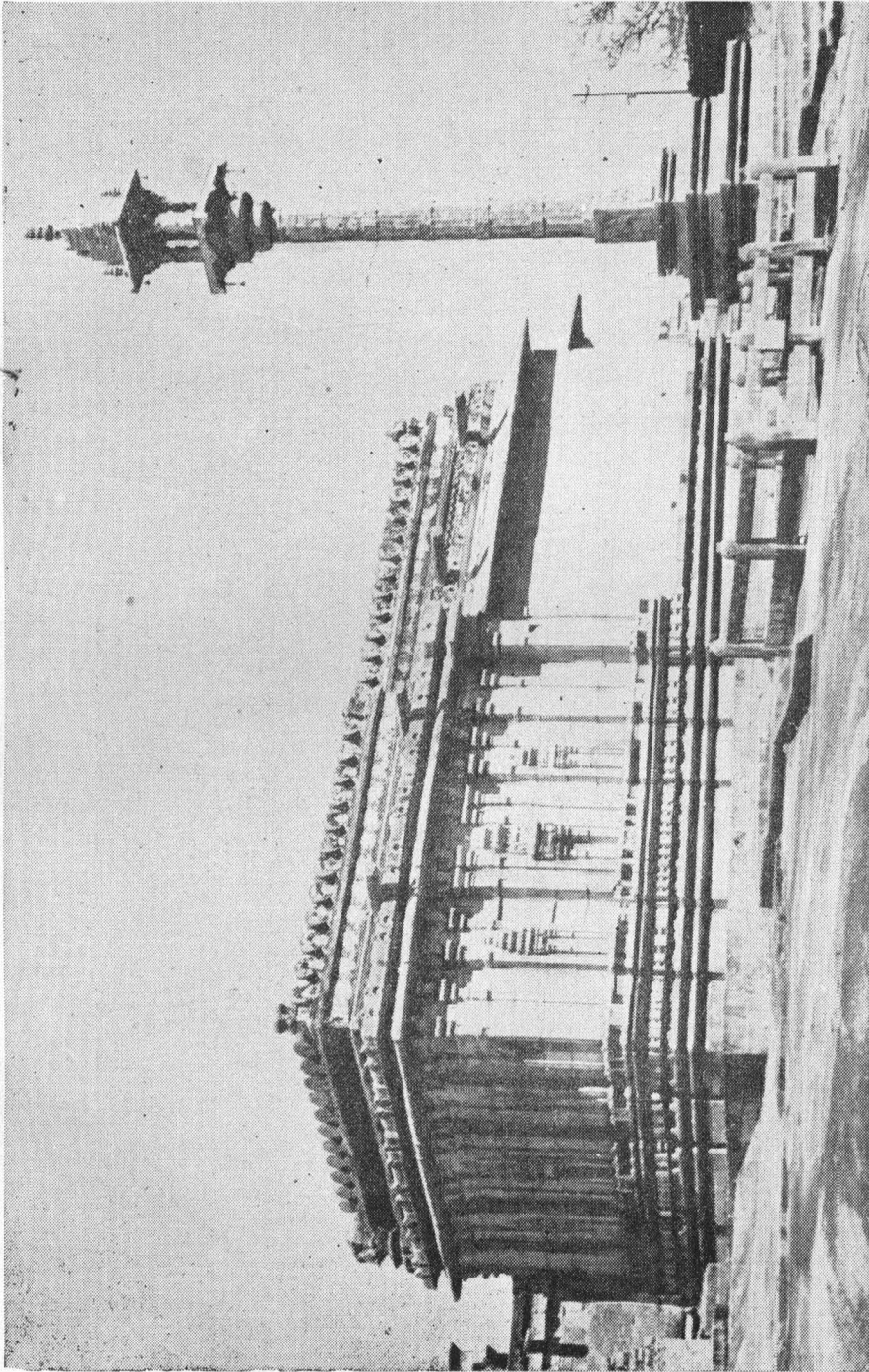
3. Shravanabelagola : A bird's eye-view of Chandragiri



4, Chandragiri : A view of Jain temples in their natural setting



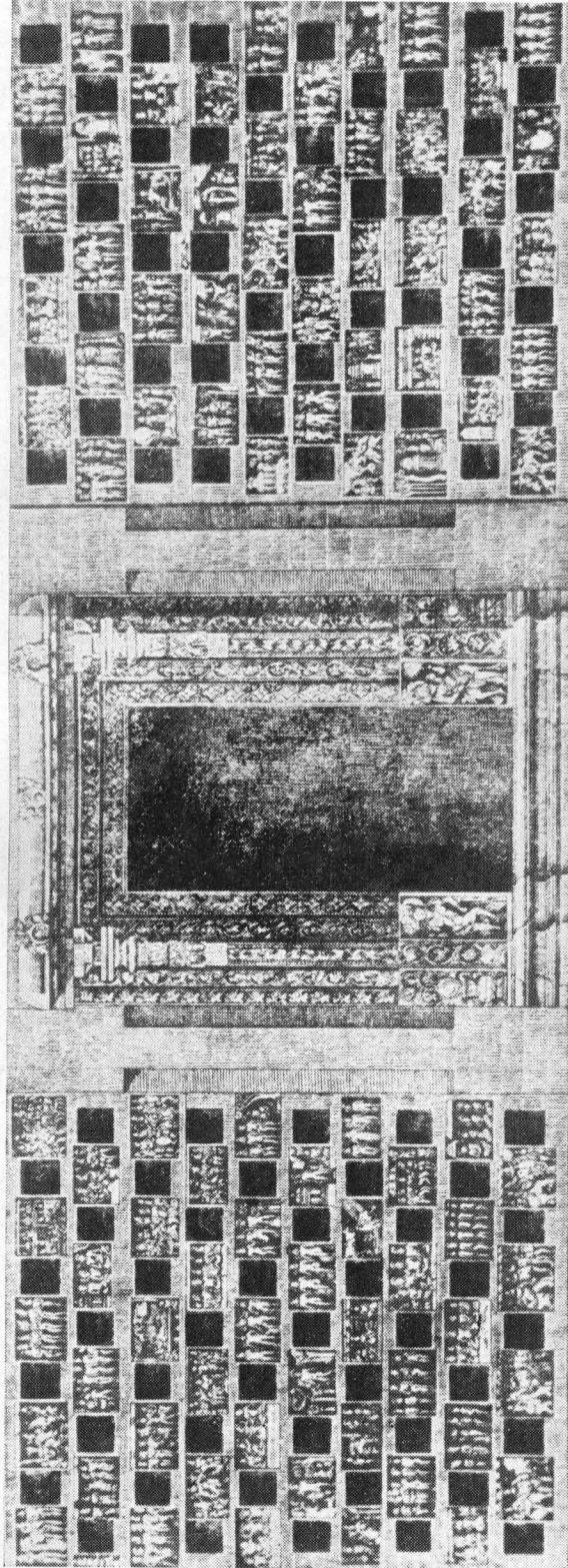
5. Chandragiri : Chamundaraya Basadi



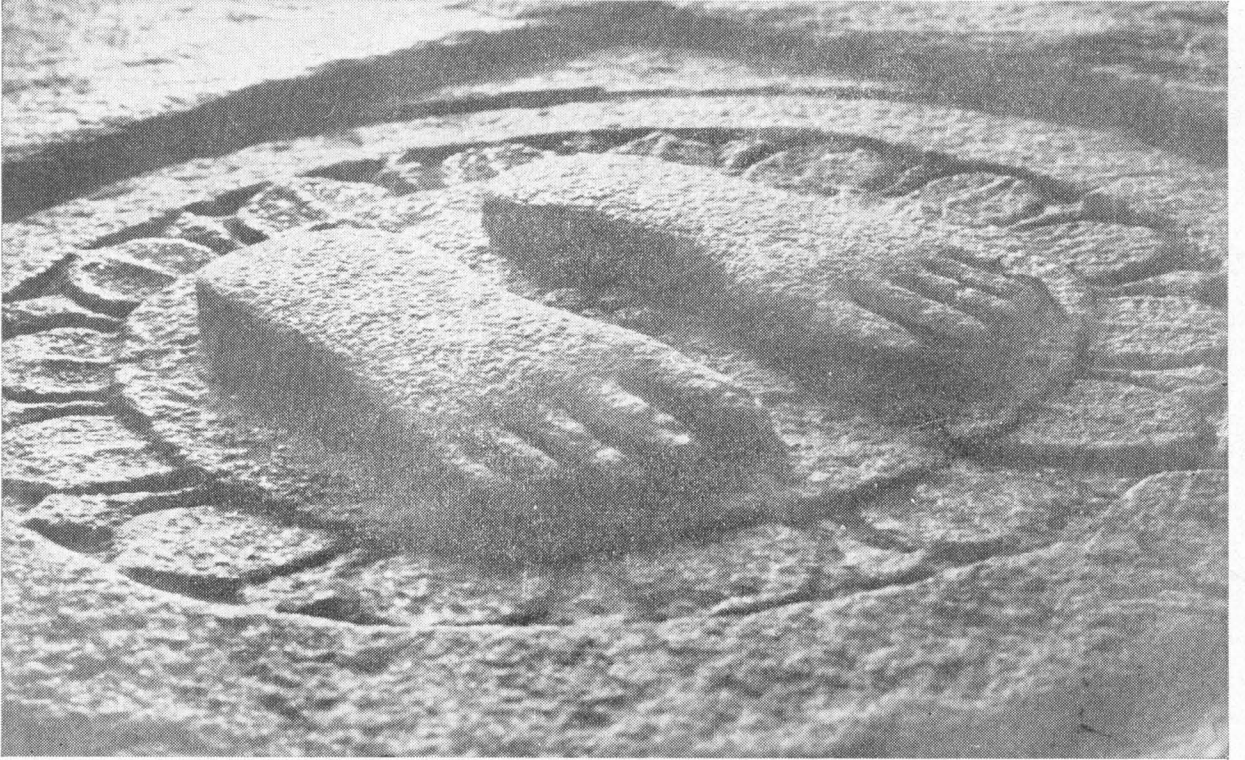
6. Chandragiri : Parshvanatha Basadi and Manastambha



7. Chandragiri : Upper portion of an inscribed pillar of Parshvanatha Basadi
(A view of Acharya Mallishena's Sallekhana)



8. Chandragiri : A view of the ninety panels in the Chandragupta Basadi, depicting the story of Acharya Bhadrabahu's migration to the South with his disciple Chandragupta Maurya as a Jain ascetic, with other Munis



9. Chandragiri : Foot-print of Shrutakevali Bhadrabahu in the cave known by his name.

THE COLOSSAL STATUE OF GOMMATEŚVARA AND ITS SIGNIFICANCE

D. S. PARMAJ

How and why this statue can be viewed as one of the wonders of the world :

Any object in the visible world, which is unparalleled, whose counter parts or imitations can have no comparison with it, and whose mere sight evokes admiration in any thinking human mind can be rightly considered as one of the wonders of the world, if not as a miracle. The biggest river like Nile or Amazon or Bramhaputra, tallest mountain like Everest or Himalaya, the Great wall of China, monumental architecture like Tajmahal at Agra or Pyramids of Egypt rank as some of the wonders of the world. Foreign travellers and other site-seers, poets and philosophers, seers and sages, famous painters and builders, sculptors and artists, who have had the good fortune of seeing this colossal statue at Śravaṇabelgoḷa, even once, return with a firm conviction that this statue is really one of the wonders of the world.

Some special features of this statue :

The first important feature of this holy statue is its very situation at the top of a mountain called Indragiri opposite to its counterpart called Candragiri. The statue is one with the mountain, the top portion of which is so finely, artistically and symmetrically hewn and shaped into a huge, splendid, colossal statue. Colossus is a huge, gigantic, superhuman being in Greek mythology. This statue is a monolithic figure, as it is carved out of a single block of granite stone, forming the top of a mountain. The total height of the statue itself is 58 feet at the top level of the mountain. So it has an added grace, it being visible to a naked eye from most of the places round about the mountain within a radius of 20 to 25 miles. Tiptur Railway Station may be about 25 miles from the statue but pilgrims alighting at the said Station can see the face of the holy Bāhubali statue from there.

As one gets along to the top of the mountain and sees the whole marvellous statue face to face, one is struck with wonder but not with terror as to how a human artist could at all chisel such a splendid statue with his human tools. Even a cynic would feel ashamed of being dwarfed in the holy presence of this tall and majestic statue. The statue, an embodiment of Universal love and benevolence, would even transform the heart of the worst iconoclast i. e., hater and breaker of idols, if the latter were just to go round the statue to observe its amazing gaze for revealing the hidden divine power in it. Any impartial artist or sculptor on seeing this statue, would only be left to say that the artist of this statue has really broken the mould for future generation of artists.

The face is the most important part of a human frame. Face is said to be an index to the mind. It is the real fortune or earthly wealth of a human being. Sculptor-artist of this statue has understood this phenomena very well, as he has chiselled the different parts of the face with perfect proportion, the round head with attractive curly hair, straight nose as if meant to inhale the odour of good things and exhale the smell of bad things of the world; smart shining eyes, which may pierce into your heart to read your mind and thoughts, keen ears ready to hear not merely his glories sung but also the grievances of the suffering ignorant masses with equanimity; lips exhibiting a delicate sweet, soft smile but not laughter, the sweet smile, like a cluster of beautiful blooming flowers, conveying different meanings and messages to different observers. The statue faces North, and this direction, according to some writers, is interpreted to mean that the statue is gazing to the north as if Bāhubali wants to talk to his father Ādinātha, who attained final salvation from the Kailās mountain in the Himālayas situated to the extreme North of India.

Divine Unparalleled skill of the Sculptor-artist :

Like music, painting, and poetry, sculpture is also an art. If good music pleases our ears, good painting speaks to our eye, good poetry or sculpture would appeal to our heart and soul, sculpture is said to be music or melody in stone for arousing our inner vision. It is said and said rightly that a real artist is sacrificed to his art. In achieving an artistic perfection an ideal artist merges himself in the subject matter of his art by becoming one with his art in hand. A real and inspired artist is said to breathe life into his creation and himself to live therein unseen. In the instant case, if Lord Bāhubali, in order to become immortal by attaining spiritual liberation, sacrificed his royal pomp and glory as a mere trash, the sculptor of his statue has also become immortal and lives in the form of his art by sacrificing his very precious life-blood for completion of the divine statue.

Is it not an irony that such a gifted and dedicated artist-probably inspired by Lord Bāhubali himself, to leave an artistic legacy to succeeding generations, should go unrecorded in history leaving his patron Camuṇḍarāya to enjoy the

earthly fame and name vicariously ? In this context I recollect what Shakespeare has observed in his famous tragedy called Julius Ceasar “No comets fall, when a beggar dies but Heavens themselves blaze forth Prince’s death”.

Nudity of the Statue :

This superb statue symbolises a Spiritual Hero in his erstwhile human form after he renounced the worldly life including his loin cloth. There is nothing to be concealed at the highest stage of a spiritual aspirant. As mythology recites Bāhubali was the tallest, bravest and handsomest of all the sons of Ādinātha, the first Jain Prophet. So naturally the sculptor, being almost divinely inspired has tried to exhibit in his art all the faculties of Bāhubali, physical, moral and spiritual, as if Bāhubali himself is personified in all his naturalness. So the nudity of the statue shines in all its purity and innocence as revealed in Nature. Even a small piece of cloth to conceal anything natural would have spoilt the beauty and grandeur of the present majestic statue with a smiling face in a meditative mood with a message to the erring humanity for giving up their selfishness and egotism and silently blessing one and all, good or bad.

Art seen through Artist’s eyes :

Oscar Wilde observes, “An unhewn stone lies in the quarry, before the sculptor has set God within it”. John Keats so pertinently remarks, “The excellence of every art is its intensity, capable of making all disagreeables evaporate from their being in close relationship with Beauty and Truth.” Ingersoll, a great Free-thinker and candid speaker of the nineteenth century in America, in his work entitled *Liberty of Man* observes, “Real art has nothing to do directly with morality or immorality. It is its own excuse for being, it exists for itself. There is an infinite difference between the nude and the naked, between the natural and the undressed. The undressed is vulgar while the nude is pure. The old Greek statues, frankly, proudly nude, whose free and perfect limbs have never known the sacrilege of clothes, —were and are as free from taint as pure as stainless, as the image of the morning star trembling in a drop of perfumed dew”.

A great artist puts love, hope, heroism and triumph in stones and marbles, if not in dust— in order to enrich the common things of earth with the gems and jewels of his mind. The paintings, the statues and the images that decorate the walls and windows of the mansions and colleges alike and the artistic descriptions that illuminate the pages of real literature have all originated from the private laboratory of the human brain.

Object of the Undisclosed Master Artist behind the majestic and holy Statue of Lord Bāhubali :

Whatever his name, whatever his social status, whatever his place of birth, though now lost in antiquity or oblivion, the sculptor, who shaped the superb

statue of Bāhubali, has held a mirror upto Nature, nay upto Heaven, in which the erstwhile human personality of Lord Bāhubali is reflected with perfect accuracy, faultless proportion of each limb, each organ, nay all parts of the body matching in full harmony with each other in their shape and size—imperceptibly revealing all the qualities of Lord Bāhubali, such as his huge physical body and its strength coupled with his heroism and compassion, spirit of self-denial, renunciation, universal love and kindness. The hidden Master Sculptor behind the statue never intended to sermonize or preach any moral lesson to the admirers of his art, though unknowingly the silent Holy statue enlightens our inner faculties, ennoble our hidden powers. He must have intended completely to dedicate himself as a Divine Architect, and become one with Bāhubali through his statue. The statue, cut to perfection one thousand years ago, stands as the earthly reflection of Lord Bāhubali but irresistibly revealing his divine qualities to many an observer in general and to gifted poets in particular like Kuveṃpu, the Kannad poet and winner of the covetable Jñānapīṭha Award, in whom poetry has rolled from heart with ease and naturalness to sing freely in praise of both Lord Bāhubali and his statue with the aid of his inward vision, thereby immortalising the statue and the sculptor together with his own musical songs, which may require a separate article for their elucidation.

The Nude Statue at the top of the mountain is left open to the sky infinite, neither fury of Nature, such as heavy rains or violent storms, nor the earth-quake, has affected the majestic statue in the least, nor has the age staled its glory and grandeur. Does it not baffle our thinking mind as to how this statue has withstood the onslaught of both Nature in its fury and man in his wickedness or brutality?

How the extra-sensory powers of Lord Bāhubali are revealed through this silent statue :

Mythology records how Lord Bāhubali after renouncing the transitory worldly life and its illusory royal pleasures took to strict austere life of penance and meditation with a view to obtaining omniscience (Kevalajñāna) ultimately leading to his spiritual liberation free forever from the earthly journey of birth and death and existing only in the form of Infinite Bliss, Infinite Knowledge, Infinite Vision, and Infinite Strength. Strange, but true that Bāhubali could attain final salvation even during his father's life time.

His perfect life in the form of his Statue, with all its sublimity, appears to a thinking mind to have been almost vivified or personified for the deliverance of suffering, ignorant, erring human race itself. In its holy presence only holy thoughts can arise even in the ordinarily wicked mind. One feels in its presence as if Bāhubali himself is present, with his Clairvoyance, an extra sensory faculty of seeing mentally through the gaze of his statue all that is happening or existing

throughout the world, with power of Clairaudience enabling him to hear far off things, for reading, receiving and transmitting his thoughts to other receptive minds. One feels as if his mind and thoughts are being read by the statue correctly by the faculty of Telepathy— science of action and reaction of two minds through emotional influence without communicating through senses. Therefore, blessed are they, that can forget their daily drudgery of hum drum life for a while and see the spiritual personality of Bāhubali through his sublime statue and return home purified and holified at least to some extent.

Bāhubali Statue is all things to all men :

This sublime statue is practically a miracle of majesty and beauty, the supreme idea of the Supreme Man. It presents different views to different persons at their own respective levels of understanding. To a common man with a prosaic mind, it may present merely a view of an artistically symmetrical symbol of a great noble soul evoking admiration and respect in his mind. To a poet, gifted with a poetic genius, the statue presents an entirely different view, which can quicken his imaginative power by inspiring him to sing in praise of Bāhubali's universal message of sympathy and pity for the ignorant and teaching the selfish world by his own example of self-denial and renunciation in order to attain the highest aim of life. Sages and saints can derive inspiration from the statue steadily to tread the spiritual path leading to eternal Bliss. A philosopher, on the other hand, with his speculative mind, will benefit by adjusting or correcting his own philosophic doctrines to be in harmony with the Ultimate Reality— a lesson issuing from this holy statue. Even a cruel man's hard heart will melt by the sight of the statue by its silent message of compassion for all that lives. In short, the statue serves as a perennial source of inspiration both to the animate and inanimate things by preaching without words, peace and compassion for co-existence. As Shakespeare puts it in his comedy called *As you Like It*, while describing Nature's blessings in disguise available in a pastoral life away from the madding crowd of ignoble strife by observing that there are sermons in stones and tongues in the trees in forest and the running brooks are the books of Nature teaching lessons of charity and self-sacrifice to forest-dwellers.

Relevant Mythological Account of Lord Bāhubali :

Birth and Boyhood in royal family :

In the galaxy of twenty four Jaina Prophets of the present cycle of time known as Tīrthaṅkars, Emperor Bhagvān Ādinātha ranks first and Mahāvīra ranks last. From 814 to 877 A. D. Nṛpatuṅga as the head of Rāṣṭrakūta Dynasty, was the ruler and his religious preceptors Jinasenācārya and Guṇabhadra-cārya wrote respectively *Pūṛva Purāṇa* and *Uttara Purāṇa* which served as guide and basis for the later Kannada poets like Pampa for their works in old Kannada. Jinasenācārya, the ancient Jaina Saint Scholar wrote a part— *Pūṛva*

Purāṇa i.e. (earlier part) dealing with Ādinātha's life and teachings. After Jinasenācārya's death, his disciple Guṇabhadra, a Sanskrit scholar, wrote the later part (*Uttara Purāṇa*) dealing with the lives of remaining twenty three Jain prophets including Mahāvīra. Ādinātha had two wives by names Yeśasvati and Sunandā. From Yeśasvati, Ādinātha had hundred sons of whom Bharata was the eldest and from Sunandā, Ādinātha had one son by name Bāhubali. Of all the sons of Ādinātha, Bāhubali (the strong armed) or popularly known as Gommaṭa i.e., very handsome, was the bravest, tallest, and handsomest as his name suggests. Ādinātha himself educated all his sons and daughters in various lores such as agriculture, mathematics, music, medicine, horse-riding, archery and other warfares. Because of his most handsome face and strong body Bāhubali had become a legendary figure of beauty even in his boyhood. So he was called God of Beauty, Madana, God of Love, his western counterpart is known as Cupid i.e., Roman God of Love. But in Bāhubali's case he proved by his own example the ancient maxim 'Handsome is that Handsome does'.

Father's Asceticism and Bharata's worldly ambition :

In his old age Emperor Ādinātha crowned his eldest son Bharata as the King of Ayodhyā, the then capital and distributed small portions of his empire amongst his other sons, giving Poundanpura region to Bāhubali. Then he renounced his worldly life and took to strict asceticism and penance on Kailās Mountain. Thereafter Bharata, being actuated with a desire to conquer other kingdoms, started on a mission of conquest with the aid of his army. He had an added advantage of jewelled victory wheel known as Religious Wheel with the aid of which he could easily defeat his enemies in war. After conquering so many kingdoms and widening his empire, he started his return journey to Ayodhyā, his own capital. On his way back, as the legend goes, his religio-victorious wheel could not enter Poundanpura city ruled then by Bāhubali, his younger brother. On consulting his Religious Counsellor, he learnt that unless all his brothers acknowledged his supremacy over their areas, the Victory Wheel could not proceed further. So Bharata issued orders to all his brothers to surrender and acknowledge his supremacy. All, excepting self-respecting brave Bāhubali, surrendered their kingdoms and as per their father's advice took to religious life.

Combat between Bharata and Bāhubali (Trial of Strength) :

Then ensued the combat between Bharata and Bāhubali in the presence of their religious preceptor. In the combats of different kinds, verbal, physical, mental, duel and archery, it was brave, heroic Bāhubali who emerged victorious. Though nothing is fair in war and love, as the maxim goes, Bāhubali did not avail of any unfair means. In the final duel, Bāhubali lifted up Bharata with ease and comfort by mere virtue of his amazing physical strength and indomitable courage and laid him prostrate on the ground. Bharata much to his discomfort, had to

admit defeat at the hands of Bāhubali, as his own vanity or pride resulted in his fall. As a result thereof, Bāhubali could have easily assumed the position of an earthly emperor, if he was so minded. But he showed greater heroism in renouncing even his own kingdom in favour of his empire-thirsty brother and took to asceticism and penance to attain the highest goal of life i. e., Spiritual Liberation. His meditation was so deep, that creepers had entwined both his legs and hands up to his neck, as His statue shows ant-hills had appeared in the vicinity. As the legend goes, due to his human egoity that he was standing for his penance on his brother Bharata's land his Final Spiritual Emancipation was held up, till Bharata came and touched his holy feet by worshipping him and admitting that the land was not his, and that he should give up his egoity.

Historical Background of Bāhubali Statue at Śravaṇabelgoḷa :

Of all the Jain sages and saints, prophets and philosophers, Bāhubali has somehow caught the popular fancy of the Jain community. His lovely figure and sweet smiling face have established his unparalleled popularity, as a real spiritual hero and as such every Jain householder has his photo hung up for invoking his blessings. As a sign of his popularity, two counterparts of his Belgoḷa statue came to be installed in Southern India long ago—one at Karkal in 1432 A. D. measuring 43 feet in height and the other at Venur in 1604 A. D. measuring 35 feet in height. Both these high statues were chiselled and shaped outside and transplanted to their respective places of installation. In Northern India also similar statues of lesser height but of fine beauty in marble have been installed and consecrated at different places of pilgrimage. In many of the Jain temples and shrines all over India the handsome statue with a smiling face has become a common sight.

In 1963 at the holy hillock known as Bāhubali hillock in Kolhapur District in Maharashtra State, a place of pilgrimage, a handsome white marble statue of Bāhubali measuring 28 feet in height came to be installed and consecrated at the base of the hillock in a prominent place, as per the desire of late Shri Shantisagar Jain Muni, with the unstinted blessings and inspiration coupled with religious zeal of the living Jain saint scholar Gurudev Ācārya Samantabhadra, who has virtually turned the hillock into a popular place of residential education for poor students and spiritual knowledge for saints and sages. This statue has immensely added to the grace and glory of the ancient place of pilgrimage silently inviting and blessing every visitor with its sweet smile. Of late a beautiful huge statue of Bāhubali is kept ready for consecration at Dharmasthāḷa, an ancient place of pilgrimage of both Jainas and Hindus. All these statues, old and new, in perfect harmony individually and collectively speak to the age long glory and popularity of Lord Bāhubali.

Śravaṇabelgoḷa with its fine natural scenery, is at present a small holy township with small lakes growing beautiful lotuses, temples and shrines, schools and colleges, Jain monasteries and libraries, and a place of pilgrimage with a Jain Maṭha presided over by a highly learned Bhaṭṭāraka Svāmiji. It is in Hassan District in the present Karnatak State i.e., former Mysore State. In Southern India from the third century onwards the famous Gaṅga Royal family, following Jain religion, was ruling over vast area including Kannada speaking present Karnatak State having their head-quarters at Mysore and other places. Gaṅga Royal Dynasty was founded by Mādhava Gaṅgarāj. This royal family produced some learned warrior members. Pūjyapāda, an ancient Jain Saint Scholar and author of many important Jain religious books, was the religious preceptor of this Gaṅga royal family. In the ninth century the head of this Gaṅga Dynasty was one Narasiṃha, a great warrior, who was a veritable lion amongst kings as his name suggests. He followed Jain religion both in letter and spirit. He embraced asceticism in his old age and expired in 975 A.D. Cāmuṇḍarāya was the General under Narasiṃha after whose death, his son Rācamalla raised the position of Cāmuṇḍarāya to that of Chief Minister and Head of the army. Cāmuṇḍarāya had combined in himself rare virtues of religious piety, scholarly temper, coupled with unparalleled heroism exhibited in battle field. Saint Scholar Nemicandra, author of Gommaṭasāra, was Cāmuṇḍarāya's religious counsellor. Cāmuṇḍarāya was himself the author of some religious books. His old mother expressed a keen desire to worship the statue of Bāhubali if available at Poundanpur, where Bāhubali had ruled for some years; if such a statue is not available, then to have one carved out in old Karnataka area. To fulfil his mother's dream Cāmuṇḍarāya selected a Master Sculptor, who shaped the present Bāhubali majestic statue in all its perfection and it was consecrated by Holy Bath and other religious ceremonies in March 981 A. D. So it completes its 1000th year in 1981 March. Therefore a special function of the Great Holy Bath to celebrate the statue's 1000th year is fixed in 1981 March under the guidance of the learned Jain Muni, Elacharya Vidyanand Svāmiji. Till now the Holy Bath ceremony was being performed once in every decade. The 1981 function will be a unique event in the religious and cultural history of India in general and Karnataka in particular. It is no wonder, if in commemoration of this unique function of the Holy Bath of this majestic and popular statue, volumes of literature in different languages by different authors will be published.

Object of Idol worship :

Worshipping an idol or image, representing some divinity by whatever name it is called, has been in vogue in human race itself all over the world since long. In primitive days certain objects in Nature were worshipped just to ward off some evil or danger or to receive some earthly benefit. Till the 6th century even in Muslim and Christian countries idol worship was observed on

a large scale. Some Christian Saints and Prophet Mohammad preached against idol worship in the 6th century.

Believe it or not, devotional worship of a statue or portrait or other symbol is one of the methods of following the righteous path pointed out by the erstwhile human personality for whom the symbol stands as his earthly reflection.

Zimmer, a German intellect and a philosopher, observes in his book on Indian Religions and Philosophy, “Function of the worship of a symbol or statue is to imbue the Devotee with the divine essence of the Truth, this being made manifest under the symbolic thought directing forms of divinities or other super-human holy figures, as well as through the Teacher himself, who standing for truth incarnate, revealed Truth continually both through his teaching and in his way of life during his earthly existence.”

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LORD GOMMATESVARA OF SRAVANABELGOLA

JYOTI PRASAD JAIN

‘A statue solid set
And moulded in colossal calm.’

‘It is human in shape and feature, yet as inhuman as an icicle; and thus expresses perfectly the idea of successful withdrawal from the round of life and death, personal cares, individual destiny, desires, sufferings and events... Like a pillar of some superterrestrial unearthly substance... stands supernally motionless, absolutely unconcerned about worshipping jubilant crowds that throng around his feet’.²

‘Truly Egyptian in size, and unrivalled throughout India as detached work... Nude, cut from a single mass of granite, darkened by the monsoons of centuries, the vast statue stands upright, with arms hanging straight, but not awkwardly, down the sides in a posture of somewhat stiff but simple dignity’.³

‘Set on height of more or less prominence, visible from a considerable distance around, and despite its formalism, commands respectful attention by its enormous mass and expression of dignified serenity... Nothing grander or more imposing exists anywhere out of Egypt, and even there no known statue surpasses it in height’.⁴

‘It is the biggest monolithic statue in the world—larger than any of the statues of Rameses in Egypt.’⁵... ‘The image on the whole is a very successful piece of sculpture since the spirit of Jaina renunciation is fully brought out in it. The naked figure shows absolute renunciation while its stiff erect posture stands for perfect self-control and the benign smile on the face shows inward bliss and sympathy for the suffering world... Its merits are the sublime beauty of the face and the gigantic proportions of the colossal image.’⁶

‘The grandeur of the image as also its serene looking and peace-inspiring presence, are all known to all Jainas and non-Jainas who have had the good fortune of visiting it. The image is about 57 feet high and still every limb and minor limb is in exquisite proportion’.⁷

‘I came here and felt extremely happy to see this unique statue.’⁸

‘This figure of Gommaṭa is indeed known only in South India, and statues of that size are very rare elsewhere.’⁹

‘Undoubtedly the most remarkable of Jaina statues and the largest free standing statue in Asia... set on the top of an eminence is visible for miles round.’¹⁰

‘The sculptured representation, supposed to represent so rigid and complete an absorption in penance that ant-hills had been raised round his feet and plants grown over his body, without disturbing the profoundness of the ascetic’s abstraction from mundane affairs’.¹¹

‘The artist was skilful indeed to draw from the blank rock the wondrous contemplative expression touched with a faint smile with which Gommaṭa gazes on the struggling world’¹²— has, in fact, been gazing for the last one thousand years!

These are some of the tributes paid by eminent historians, archaeologists and connoisseurs of art, to the Śravaṇabelgoḷa colossus of Bāhubali popularly known as Gommaṭa. Carved out from a fine-grained light grey granite rock, and uninjured by weather or violence, this striking and unusual object, the image of Gommaṭeśvara, looks as bright and clean as if just from the chisel of the artist. Standing on the top of the Vindhyagiri and visible for miles around, this fifty-seven feet tall ascetic *par excellence* faces North, as though with his mind’s eye fixed upon the far off holy Mount Kailāsa, the abode of Lord Ṛṣabha, the Mahādeva, own father of Bāhubali and the first Tirthaṅkara, ‘the crossing-maker, the breaker of the path across the stream of time to the final release and bliss of the other shore.’ Curiously enough, the illustrious son succeeded in attaining Nirvāṇa long before the Great Father did. In life, Bāhubali, also called Bhujabali or Dorbali, was famous as having mighty and victorious arms with which he overcame his adversaries,¹³ and he possessed such an extremely charming personality that he has been designated as the first of the twenty-four Kāmadevas, incarnations of love and manly beauty, of the current cycle of time. Moreover, he was so great a lover of frēedom, justice, honour and self-respect that he refused to submit to the authority of Bharata, the first Cakravartin, who was also his own elder brother. Consequently, a fierce duel was fought between the two brothers. Bāhubali came out victorious, but was shocked at human frailty, the mortal’s insatiable greed for

power and pelf when life itself is so uncertain and ephemeral. The realisation of reality turned his mind from the world which he renounced altogether.¹⁴ He left Podanapura,¹⁵ his capital, went to the nearby forest, took the vows of asceticism, and stood for full one year in one place, without food or drink, nay, absolutely motionless, ultimately obtaining Kaivalya and then Nirvāṇa, being thus the first to do so in the present cycle.

It is said that Emperor Bharata had erected a life-size golden image of the saint Bāhubali on the spot, outside the city of Podanapura, where he had practised penance, but which, in the course of time, had become quite invisible and untraceable.¹⁶ It is also said that a more or less similar image was later installed by Rāvaṇa, the King of Ceylon, on the Vindhyaḡiri.¹⁷ It was, however, early in the last quarter of the 10th century A. D. that Cāmuṇḡarāya, the illustrious general of the Gaṅga Kings of Mysore, caused the present Gommaṭa statue to be sculptured by Ariṣṭanemi, a superb artist, under the guidance of his own gurus, Ajitasena Ācārya and Nemicandra Siddhānta Cakravartin, in order to fulfil the pious wish of his own mother, Kāḡalā Devi. 'The image marks the site of Śravaṇabelḡoḡa, the chief seat of the Jainas in South India from very early times. The village lies picturesquely between two rocky hills, one larger than the other, which stand up boldly from the plain and are covered with huge boulders.¹⁸ As a foreign visitor has rightly remarked, 'In the whole beautiful state of Mysore, it would be hard to find a spot where the historic and the picturesque clasp hands so firmly as here.'¹⁹

In fact, as Sir Mirza Ismail observed, 'Śravaṇabelḡoḡa is not merely of sectarian interest it is a national treasure'²⁰— 'It is not only a holy place for the Jainas, but also a place of cultural and historical importance to the students of South Indian history.'²¹ Another eminent scholar has it, 'Śravaṇabelḡoḡa has a very romantic history. From all Jaina accounts in literature and epigraphs, it was originally a bare hill in an uninhabited country, but in time it became a Tīrtha or place of pilgrimage, a Karma-kṣetra for Śikṣā and Dīkṣā, or a University of piety and culture, and even a religious state or Saṁsthānam, somewhat like the Vatican— grand sublimation of mere, forbidding earth by the aspiring, advancing and self-purifying soul of Man.'²² Yet another avers, 'Above all, to my mind, Śravaṇabelḡoḡa is most typically Indian, for it enshrines the spirit of sacrifice in the cause of Spirit which alone is life— that faith is transcendental; it seeks liberation of the Soul from the trammels of mundane existence; it stands for the ultimate triumph of Spirit over matter. It is the shining beacon of life across the wasteland of death, life that is enduring and eternal.'²³ On 14th March, 1925, on the occasion of a former Mahāmastakābhiṣeka celebration, the then Mahārājā of Mysore had said, "This is the holy spot so sacred to the Muṇīśvara Gommaṭa whom tradition represents to be the younger brother of Bharata, the eponymous Emperor of Bharatavarṣa. The land of Mysore symbolises Gommaṭa's spiritual

empire as Bharatavarṣa stands for the Empire of his brother Bharata.”²⁴ Verily, the life and image of the Great Spiritual Hero Bāhubali Gommaṭeśa stand for all that is true, blissful and beautiful !

Some Historical Facts :

The Place : What represents the spiritual empire of Gommaṭeśa is the land described in a stone inscription,²⁵ dated 1408 A. D., as— ‘Among the many beautiful countries it (Bharata-Khaṇḍa) contained, an abode of the Jaina dharma, a mine of good discipline, like the dwelling of Padmasana (Brahma or Gommaṭeśa), having acquired great fame, the birth-place of learning and wealth, the home of unequalled splendid earnestness, thus distinguished in many ways was the lovely Karṇāṭa country.’ And, the crest-jewel of Karnataka is undoubtedly the holy town of Śravaṇabelgoḷa with its presiding deity the Lord Gommaṭeśa.

The town, situated in the Chennarayapattan taluk of district Hasan in the State of Karnataka, the erstwhile princely state of Mysore, in 12° 51' N. Latitude and 76° 29' E. Longitude, is at a distance of 12 Kms. south of Chennarayapattan, 50 Kms. from Hasan and about 100 Kms. from Mysore. It nestles in a valley between two hills, that on the north being known as the Cikkabetṭa (small hill), also called Candragiri, Ṛṣigiri, Tīrthagiri and Gommaṭagiri, and that on the south being called the Doḍḍa-betṭa (big hill), Vindhyagiri or Indragiri. It is on the top of the latter hill that Lord Gommaṭeśa, standing on a full-blown lotus-seat, and facing North, commands the horizon on all sides.

The antiquity of the place reaches back to prehistoric times, tradition associating it with the earliest known heroes like Ṛṣabha, Bharata and Bāhubali, and later with Rāma, Lakṣmaṇa and Rāvaṇa. At least, in the fourth century before Christ, it was already famous as a sacred place surrounded by habitations of pious Jainas. It was why the sage Bhadrabāhu I, the last Śrutakevalin, migrated from Magadha in the North to this distant place in the South, with a large following of Jaina ascetics, because northern India was on the verge of being afflicted by a very severe twelve-year famine. His royal disciple, the emperor Candragupta Maurya, too, abdicated the throne in favour of his son Bindusāra, took the vows of an ascetic and followed the master to this place.²⁶ The Kaṭavapra (hill having matted sides), by which name the Chikkabetṭa (the smaller and northern hill) was then known, had already been an established Tīrtha or holy spot. And, it was in a cave on this hill that sage Bhadrabāhu died by observing the rite of Sallekhanā, whence the cave came to be known as the Bhadrabāhu-guphā. Candragupta Muni followed suit a little later, and it was after him that the hill came to be known as Candragiri. A descendant of his, named Bhāskara, is said to have built the Candragupta-basadi and several other temples on the hill in memory of that royal sage.²⁷ Locally, the sacred hill has also been known as the Kaḷbappa or Kaḷbappu Tīrtha, which term has been interpreted as the ‘Hill

Father' or 'Hill Sage', obviously alluding to its association with the sages Bhadrabāhu and Candragupta.²⁸

The name Belgoḷa (white lake) or Śravaṇa Belgoḷa, 'the white lake of the Jaina Ascetics', is also at least as old as the 6th or 7th century A.D.²⁹ In some records, it has been called as the Dhavala-Sarovara Nagara³⁰ (the town of the white lake). The present Kalyāṇi tank in the centre of the town is supposed to mark the site of the original 'white lake' on the banks of which numerous Jaina ascetics used to practise penance. During the last two thousand years, the two hills, the town and even the neighbourhood have been adorned with numerous temples and other religious monuments. Not all of them have survived, but of those that remain several are quite beautiful and artistic. Since the consecration of the Gommaṭeśa here, the place certainly acquired great celebrity and became world famous. It also came to be known by such names as Gommaṭapura, Gommaṭa-tirtha or the 'city of Gommaṭadeva'. Historical and traditional associations— association with saints, sages and ascetic yogis, with learned men, scholars and poets, with lay devotees of different classes and ranks, and with pious pilgrims from far and off places, gave a distinct character and significance to Śravaṇabelgoḷa Culture. The Bhaṭṭāraka-svāmijis of the local Pīṭha have also, during the last one thousand years or so, contributed a lot in sustaining and maintaining this culture.

The distinctive iconographical details of the Bāhubali image had already been well established long before its installation at Śravaṇabelgoḷa. Several such images, dating from the 6th to 10th century A. D.,³¹ have been discovered in different places in the North and South, such as at Badami, Ellora, Khajuraho, and Devagarh. But the age of Gommaṭa colossi commenced only with the one at Śravaṇabelgoḷa. Not only this, a regular Gommaṭa-cult with its distinct ritual and folklore has developed in the course of time.

The Builder : The erection and consecration of the Bāhubali colossus is rightly ascribed to the great Cāmuṇḍarāya, a highly celebrated name in the Jaina annals of South India. He came out of a noble Brahma-Kṣatriya family of Karnataka and was the General-in-Chief as well as Prime Minister of the kingdom of the Western Gaṅgas of Talkad, during the reigns at least of Mārsimha II (961-974 A. D.) and Rācamalla IV (975-984 A. D.). He seems to have entered the service of this kingdom in the reign of Mārsimha's predecessor, Maruḷadeva (953-961 A. D.), and may have continued for some time in the reign of Rācamalla's successor, Rakkasa Gaṅga. But, almost all of his numerous military exploits, heroic deeds and political, social and moral or religious achievements, which won for him dozens of befitting titles and honours, and about which contemporary and later records, literary and epigraphical, are so eloquent, are confined chiefly to the first mentioned two reigns, i. e., the period 961-984 A. D.

The Rāya was not only an invincible warrior, an efficient commander, an astute politician and a great man of action but was also a dutiful son, a good husband and father, a gentleman of noble bearing, pious and of charitable disposition and of exemplary character. Moreover, he was a highly educated and accomplished person, a patron of art and learning, a great builder and a great author. His *Cāmuṇḍarāya-Purāṇa*, completed in 978 A. D., is a popular gem of Kannada literature. He is also believed to have written a Kannada commentary, the *Vīramārtaṇḍi* so called after one of his many honorific titles 'Vīra-mārtaṇḍa' (son of valour), on the *Gommaṭasāra*, almost simultaneously with the latter's compilation by his guru Nemicandra Siddhānta-Cakravartin. He received instruction in the Siddhānta from his guru, and it was in order to satisfy the queries of his royal pupil that the guru avowedly compiled at his instance and for his benefit the famous *Gommaṭasāra*. Another work of this nobleman is the *Cāritrasāra*, written in Sanskrit. He patronised many poets and writers, more famous among whom is Ranna, the poet and author of the *Ajitanātha Purāṇa*. Cāmuṇḍarāya erected the superb Bāhubali colossus on the Vindhyaḡiri in order to fulfil the pious wish of his beloved mother Kāḷalādevi, and in front of the image the Tyāgada-Brahmadeva-Stambha where he distributed daily charities generously. He also built the beautiful temple, which came to be known as the Cāmuṇḍarāyabasadi, on the Candragiri, also called Gommaṭagiri, and enshrined in it the one cubit high image, made of blue sapphire (indra-nīla-maṇi), of Lord Neminātha, his favourite deity, and the Kūge-Brahmadeva-stambha there. The building and restoration of many other temples and religious monuments, as well as numerous acts of piety, are attributed to this great man. His wife, Ajitadevi, was a pious and accomplished lady, and their son, Jinadevan, was a religious minded nobleman who is also said to have built a fine temple. The Rāya's sister, Pulavve, was also a pious lady.⁹²

The Gurus: Ācārya Ajitasena, the disciple of Āryasena of the Senagaṇa, was the family guru of Cāmuṇḍarāya, who alongwith his mother, wife and son owned him as their religious preceptor. He was likewise the guru of the Rāya's masters, the Gaṅga Kings, especially of Mārsimha II who died in 974 A. D. by the rite of Sallekhanā in the presence of this guru.⁹³ It was this Ācārya who inspired and guided Cāmuṇḍarāya in the building of the Bāhubali colossus, and presided at its consecration ceremony, most probably assisted by Nemicandra Siddhānta-Cakravartin. The latter was not only a teacher of the Rāya in the Siddhānta but also his friend, philosopher and guide in his religious and literary activities. After the consecration of the image, he seems to have been appointed as the chief priest, pontiff and caretaker of this holy place, for which the Rāya bestowed upon him a handsome grant of land and money. Nemicandra was an erudite scholar and commanded great influence and respect. He appears to have resided at Śravaṇabelgoḷa for a considerable time, where he taught, preached and wrote his famous works, the *Trilōkasāra* (973 A. D.), *Gommaṭasāra—Jīvakāṇḍa* and *Karmakāṇḍa*,

Labdhisāra, *Kṣapaṇasāra* and *Karma-prakṛiti*, all in Prakrit verse. He claims to have earned the title 'Siddhānta-Cakravartī' (Paramount Sovereign of the Doctrine) for his having mastered the 'six divisions of the Siddhānta,' that is, the *Ṣaṭakhaṇḍā-gama* together with its *Dhavalā* commentary, in the same way as a temporal monarch becomes a Cakravartin after subduing the six divisions of Bharata-kṣetra. He was a guru of the Deśiyagaṇa-Pustakagaccha, a branch of the Nandisaṃgha of the Mulasāṃgha-Kundakundānvaya, and among his preceptors, teachers and contemporary elder saints he mentions several names: Indranandī, who appears to be identical with the author of *Jvālāmālīnī-Kalpa* written in 939 A. D., and his disciple Kanakanandī, the author of *Sattvasthāna* (*Vistara-Satta-tribhaṅgi*), bulk of which has been incorporated by Nemichandra in his *Karmakāṇḍa*. Another guru was Abhayānandī, the disciple of Vibudha Guṇānandī and preceptor of Vīranandī, the author of *Candraprabha-carita*. Yet another guru was Ajitasena of Senagaṇa, mentioned already. This Nemichandra was in all probability a Kannadiga and belonged originally to these very parts. The Bhaṭṭāraka-svāmījis of the Śravaṇa-belgoḷa Pīṭha claim descent from this celebrated Siddhānta-Cakravartī.

Name : There is no evidence, literary or inscriptional, earlier than the 12th century, to show that Bāhubali, the celebrated ascetic son of Lord Ṛṣabha (Purudeva or Ādinātha) was ever called by the name of Gommaṭa. Even his image at Śravaṇabelgoḷa was originally designated as Kukkuṭeśvara, Kukkuṭa-Jina or the Dakṣiṇa-Kukkuṭa-Jina, because it was traditionally believed that the original image of the saint, erected near Podanapura by Bharata Cakravartin, had been entirely covered and surrounded by dreadful Kukkuṭa-sarpas (dragons with body of fowl and head of serpent) after sometime, and had thus become unapproachable and untraceable. Since the site of that image was believed to lie somewhere towards the north, the Śravaṇabelgoḷa image of Kukkuṭeśvara (Bāhubali) was designated as Dakṣiṇa-Kukkuṭa-Jina (the Kukkuṭa Jina of the South). Nemichandra himself and the poet Ranna also called it so. But in later times, the image came to be so popularly known as the Gommaṭa, Gommaṭeśa, Gommaṭeśvara, Gommaṭa-Jina, Gommaṭa-deva, Gommaṭa-nātha or Gommaṭa-svāmi that all subsequent colossi, viz., those at Karkal, Venur, Shravanappagiri (near Mysore), Bastihaddi, Dharmasthala, etc., came to bear that name, which in a way became synonymous with the saint Bāhubali. Hence the early set of modern scholars, like S. C. Ghoshal, N. R. Premi, J. L. Jaini, M. Govind Pai, S. Srikantha Sastri, and H. L. Jain, started with the presumption that Gommaṭa was another name of Bāhubali and that it was why his colossus at Śravaṇabelgoḷa got the name and the term was applied to several other persons and things associated with it. Govind Pai went so far as to make out the term 'Gommaṭa' a corrupt derivation of the Sanskrit word 'Manmatha' (or Kāmadeva, the god of love and beauty), and since Bāhubali is believed to have been the first Kāmadeva of the Jaina tradition, Pai found a justification for the appellation in his case.⁶⁴ Some others, like J. L. Jaini,

believed that the term 'Gommaṭa' (lord of 'go' or speech) was used for Lord Mahāvīra, and so it could be used for every Jina or Kevalin including Bāhubali.⁸⁶ Dr. A. N. Upadhye, however, succeeded in proving all these presumptions, surmises and conjectures erroneous and in establishing that the term is not derived from any Sanskrit or Prakrit root or word, but that it is a local word found used in slightly variant forms in the Kannada, Telugu, Konkani and Marathi languages, generally in the sense of good, excellent, pleasing to look at, well-wisher or benefactor. He, therefore, inferred that it must have been the pet name of Cāmuṇḍarāya, which came to be applied to several things associated with that nobleman.⁸⁶ Although, Upadhye, too, could not furnish any solid contemporary evidence in support of his theory, his is the most plausible one. To us it appears that Nemicandra, the first person to make use of this term, must have known Cāmuṇḍarāya from childhood, probably himself hailing from the same locality where the Rāya was born and bred up. The two seem to have been so intimately acquainted with each other that even after the one turned out to be a learned saint and the other rose to be a great nobleman, the former, out of affection or habit, continued to call his earlier friend and later pupil and patron by the same pet name. It is not without significance that Nemicandra nowhere alludes to him by his official or famous name Cāmuṇḍarāya, but always as Gommaṭa, the rājā Gommaṭa or Gommaṭarāya. Not only this, he calls the image of Lord Neminātha, the favourite deity of both of them and enshrined in the Cāmuṇḍarāya-basadi, as the Gommaṭa-Jina or Gommaṭa-Jinacandra, and also the hill (Candragiri) on which this temple stood as the Gommaṭagiri, the rock from which the Rāya supervised the carving of the Bāhubali image as the Gommaṭa-śilā, and the work he wrote for Gommaṭarāya's benefit as the *Gommaṭa-sutta*, *Gommaṭa-saṅgraha* or *Gommaṭa-saṅgraha-sūtra*,⁸⁷ which has come to be popularly known as the *Gommaṭasāra*. It is, therefore, evident that Gommaṭa was the pet, childhood or household name of Cāmuṇḍarāya, because from his early years he was a handsome person of generous disposition, noble character and good manners. And, it was Nemicandra who made this appellation of his friend and patron popular to the outside world and posterity who, no wonder, began to call the matchless image set up by Gommaṭarāya by the name Gommaṭeśvara (the Lord of Gommaṭarāya). It is surprising that although Nemicandra never used the term 'Gommaṭa' for the Bāhubali colossus,⁸⁸ referring to it only as the Kukkuṭa-Jina or Dakṣiṇa-Kukkuṭa-Jina, the term came to stick to this image and was forgotten in all the other contexts in which it was used by him, with the sole exception of the work Gommaṭasāra. In fact, the image did not acquire this name at least till the end of the 10th century—Ranna, in his *Ajitanāthapurāṇa* (993 A.D.), speaks of the pilgrimage of Attimabbe, a celebrated pious noblewoman, to visit the Kukkuṭa-Jina at Śravaṇabelgoḷa.

Date : The date of the setting up of this image has also baffled modern scholars and opinions differ widely, ranging from 907–908 A. D. to 1028 A. D.

Thus S. Srikantha Sastri fixed the date as 907–908 A.D.,⁴⁰ A. Venkata Subbayya 978 A.D.,⁴⁰ S. C. Ghoshal 980 A.D.,⁴¹ M. Govind Pai⁴² and N. C. Sastri 981 A.D.,⁴³ S. R. Sharma,⁴⁴ M. H. Krishna⁴⁵ and J. L. Jaini⁴⁶ 983 A.D., A. N. Upadhye 984 A.D.,⁴⁷ and Shama Sastri⁴⁸ and Hira Lal Jain 1028 A.D.⁴⁹

We know for certain that the image was set up by Cāmuṇḍarāya who completed his *Purāṇa* in 978 A.D. and was the minister of Gaṅga Mārasimha II (961–974 A.D.) and Rācamalla IV (975–984 A.D.) and whose son Jinadevan built a temple about 995 A.D. We also know that Ācārya Ajitasena of the Senagaṇa, the family preceptor of Cāmuṇḍarāya presided over the consecration of this image—the same guru had guided the Gaṅga King Mārsimha II in performing Sallekhanā in 974 A.D., and probably also presided over the consecration of the temple built by Jinadevan about 995 A.D. The poet Ranna, in his *Ajitanāthapurāṇa* (993 A.D.) claims to have been a protege of Cāmuṇḍarāya. And, Nemicaandra Siddhānta-Cakravarti, who owned Indranandi (939 A.D.), Kanakanandi, Abhayanandi and Vīranandi (circa 950 A.D.) as his gurus, and who wrote his *Trilokasāra* in 973 A.D., assisted at the consecration of the Bāhubali image, and specifically mentioned in his *Gommaṭasāra* that Gommaṭarāya (Cāmuṇḍarāya) had set up the Dakṣiṇa-Kukkuṭa-Jina (the Bāhubali colossus) on the Vindhyagiri. All these synchronisms clearly point to a period from about 950 to 995 A.D. for the principal actors in these drama, namely Cāmuṇḍarāya, Ajitasena and Nemicaandra. Moreover, since Cāmuṇḍarāya makes no mention of the image in his *Purāṇa* (978 A.D.), nor Nemicaandra in his *Trilokasāra* (973 A.D.), it is plausibly inferred that the image was set up sometime after 978 A.D. On the other hand, since Ranna speaks of its existence in 993 A.D. and Amitagati (993–1016 A.D.) utilised in his Sanskrit *Pañcasāṅgraha* (1016 A.D.), Nemicaandra's *Gommaṭasāra* which contains a definite reference to the image, the latter must have been erected sometime before 993 A.D. The time limits are thus narrowed to 978–993 A.D.

The scholar who advocated the 907 A.D. date, ignored all historical considerations and made the sole basis of his assumption an inscription⁵⁰ from Cikka Hanasoge, which bears no date but is conjecturally assigned to circa 910 A.D. This short record contains the names of Ereya, presumably a ruler, Kalneledeva, a guru described as the moving Tīrtha, and Gommaṭadeva, described as the fixed or immobile Tīrtha or sacred place. There is nothing in the record to identify the first two or to fix its date, yet presuming the ruler to be identical with Ereya, the Gaṅga King (c. 907–913 A.D.), the date of the erection of the Gommaṭa image has been fixed as 907 A.D. Apart from the fact that this date is impossible for historical reasons, as discussed earlier, a ruler named Ereya, the father of Viṣṇuvardhana Hoysala, and a guru named Kalneledeva of the Surastha-gaṇa, are known to have belonged to about the end of the 11th century A.D.⁵¹ Hence, in all probability the inscription in question belongs to that period and not to the beginning of the 10th century, and is thus irrelevant for our purpose.

Similarly, the advocates of the 1028 A. D. date seem to have paid no heed to contemporary historical facts and even ignored the fact that the image was already in existence in 993 A.D. Prof. H. L. Jain even tried to support his contention by stating that Nemicaṇḍra, the author of *Dravya-saṅgraha*, whom he believed to be identical with the author of *Gommaṭasāra*, lived in the reign of King Bhojadeva (circa 1019–1042 A. D.) of Dhārā. But, it has been proved that the author of *Dravya-saṅgraha* is a different and later Nemicaṇḍra, and not the same person who wrote the *Gommaṭasāra*.⁶² Hence the date 1028 A. D. may as well be dismissed.

The difficulty is that there is no record of the date of the consecration of this Bāhubali image except in the *Bāhubali-caritra* or *Bhujbali-śataka* of Doddayya (1550 A.D.), which gives it as Sunday, the 5th day of the bright-half of the month of Caitra of year 600 of the Kalki era, when the Saṃvatsara was Vibhava, also supplying certain astral indications of the time, viz., Sambhagya Yoga, Mṛgaśīrā nakṣatra, etc.⁶³ The details so minutely and precisely given appear to have been based on some well-founded tradition. But, the Kalki era commenced in 431 A. D. with the coming of the first Kalki who flourished at the end of the first millennium after the Nirvāṇa of Mahāvīra (527 B. C.), dying in M. E. 1000 (or 473 A.D.) after reigning for 42 years. This would mean that the Kalki year 600 fell in 1031 A. D., which as we have already seen, cannot be the date in question. Therefore, all the scholars ignored the fact of the Kalki era, and arrived at their dates on the basis of the remaining data supplied by Doddayya, which according to S. C. Ghoshal corresponded to 2nd April, 980 A. D., and according to M. Govind Pai and Nemicaṇḍra Sastri to 13th March, 981 A. D. The latter date, however, is the most plausible one, and we have also arrived at the same date in our own way.

In fact, the Kalki year 600, which has been so baffling to scholars, presents no difficulty if we remember three factors—that in Karnataka in the middle ages there was a general belief, though mistaken, that the era of M. E. 605 was started by the Śaka King of the name of Vikrama. Hence, they equated it with the popular Vikrama era and pushed up the date of Mahāvīra's Nirvāṇa by 135 years, that is, to 662 B. C.—some people persist in continuing to believe so even now. Secondly, they thought that the Kalki appeared in M. E. 1000, forgetting that his 42 years reign was also included in that period. Thirdly, they believed that all the ancient eras commenced with the death of their founders, not from their birth or accession to the throne. Keeping these three things in mind, we find that according to them the Kalki appeared in (1000–662=)338 A.D., reigned for 42 years, and died in 380 A.D., when his era commenced. The year 600 of the Kalki era would, therefore, be equivalent to 980 A.D. But since the year changed with the first day of the bright half of Caitra, the fifth day of that fortnight would fall in the next year or 981 A. D. Thus, the date of the consecration of the Bāhubali colossus at

Śravaṇvbeḷgoḷa would correspond to Sunday, 13th March, 981 A. D., which satisfies all the data including astral indications laid down in the *Bāhubali-caritra*. And, this is the date now accepted by Pt. Kailashchandra Sastri and other present-day scholars, and on its basis, too, the present one-thousandth anniversary of the Gommaṭeśvara is being celebrated with unprecedented grandeur and enthusiasm.

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5. M. H. Krishna, *Jaina Antiquary*, V, 4, p. 103.
6. *Proceedings of 8th Sess. of AIOC*, pp. 690-691; *J. A.*, VI, 1, p. 31.
7. J. L. Jaini, introd. to *Gommaṭasāra-Jivakāṇḍa*, (SBJ, V, 1926).
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9. S. R. Sharma, *J. A.*, I, 3, p. 47.
10. Vincent Smith, *History of Fine Arts in India and Ceylon*, p. 268; *J. A.*, VI, 1, p. 34.
11. Lewis Rice, *Inscriptions at Śravaṇa-Belgoḷa*, Introd., p. 33; *J. A.*, VI, 1, p. 30.
12. Cf. *J. A.*, V, 4, p. 138.
13. Cf. *Vipaksha-bala-dalana bahubalo, dhṛita-jaya-bahu*.
14. For the life story of Bāhubali see the *Ādipurāṇa* of Jinasena, the *Harivaṃśa Purāṇa* and the *Padma Purāṇa*.
15. Some scholars place Podanapura near Takshashila in the north-west, others like K. P. Jain place it somewhere near the northern border of South India, and M. Govind Pai identifies it with Bodhan in erstwhile Nizam's territory, Cf. *J.A.*, VI, 1, p. 30 Fn. 7.
16. *Ibid*, pp. 29-30.
17. *Ibid*, p. 33.
18. *Ibid*, V, 4, p. 101.
19. Workman, W. H. and W. J., *Through Town and Jungle*, p. 80 (London, 1904); *Ep. Carnatica*, II, Intr. p. 2.
20. *J. A.*, V, 4, p. 141.
21. *Ibid*, p. 137 (A. N. Upadhye).
22. *Ibid*, p. 148 (B. Sheshagiri Rao).
23. *Ibid*, p. 141 (S. R. Sharma).
24. *Ibid*, pp. 105-106.
25. *Epi. Carnatica*, VIII, Sb. 261, pp. 41, 107.
26. Cf J. P. Jain, *Bhāratiya Itihāsa*, Ek. Dṛṣṭi (2nd ed., BGP., 1966), pp. 85-86, 89.
27. *J. A.*, V, 4, p. 149-
28. *Ibid*, p. 152.
29. *Jain Silā-Lekha-Saṅgraha*, I, Nos. 17-18 (31), pp. 6-7, Intr. p. 2.
30. *Ibid*, No. 54 (67), p. 114 of 1128 A. D.
31. *J. A.*, I, 3, p. 47.
32. Cf. J. P. Jain, *Pramukha Atihāsika Jain Puruṣa aur Mahilāyem* (BGP 1975), pp. 83 ff.
33. *J.S.S.*, I, No. 38 (59), pp. 16-21.
34. *Indian Historical Quarterly*, IV, 2, pp. 270-286; *JSB.*, IV, 2, pp. 102-109.

35. *Gommaṭasāra-Jivakāṇḍa* (SBJ, V, 1926), Introd.
36. *Indian Historical Quarterly*, XVI 2; *Anekānta* IV, 3, pp. 229-233; IV, 4, pp. 293-299.
37. Cf. *Gommaṭasāra-Jivakāṇḍa* (v. 734), *Karmakūṇḍa* (vv. 811, 995-972).
38. Recently a small hymn of 8 Prakrit verses, entitled '*Gommaṭeśa-thuḍī*' by Nemicandra Siddhānta-Cakravartī has been published in some books and magazines. There is nothing in the poem to indicate its authorship. If it is proved beyond doubt that its author was that guru, as claimed, the credit of giving the name Gommaṭeśa to the Bāhubali image would also go to Nemicandra-Siddhānta-Cakravartī.
39. *J. A.*, V, 4, pp. 107-114.
40. *Ibid*, p. 108.
41. *Dravyasaṅgraha* (SBJ., I, 1919), Introd.
42. Cf. *JSB*, VI, 4, p. 209.
43. *Ibid* pp. 261-266
44. *J. A.*, I, 3, p. 47.
45. *J. A.*, V, 4, p. 102.
46. *Gommaṭasāra-Jivakāṇḍa* (SBJ, V), Introd.
47. *J. A.*, V, 4, p. 138.
48. *M. A. R.*, 1923.
49. *J. S. S.*, I, Introd. pp. 28-32.
50. *M. A. R.*, 1913-14, p. 28; *J. A.*, V, 4, 107-114.
51. Cf. *J. S. S.*, I, Nos. 53, 56, 124, 130, 137, 138 for Ereya, and *J. S. S.* II, No. 269 for Kalneledeva.
52. Cf. J. K. Mukhtar, *Purātana Jain Vākya-Sūcī*, Introd. pp. 92-94.
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CĀMUṆḌARĀYA— A GREAT JAINA MINISTER OF KARNATAKA

G. S. DIKSHIT

All the devotees of Gommaṭeśvara and all the admirers of his world-famous statue at Śravaṇabelgoḷa must know about Cāmuṇḍarāya, the minister of the Gaṅgas, who set up this statue, one thousand years back. For understanding the political and religious role of Cāmuṇḍarāya, we have to acquaint ourselves with the political situation as it existed in South India in the second half of tenth century A. D.

Kriṣṇa III (939-966 A. D.) was the last great Rāṣṭrakūṭa ruler. Between the Rāṣṭrakūṭas and the Gaṅgas, there was at this time not only political alliance, but there were a number of matrimonial alliances also. Kriṣṇa III's sister Revaki had married the Gaṅga King Būtuga II (925-960 A. D.). Būtuga II and Kriṣṇa III had formed a powerful and invincible military alliance. They cemented their friendship further by marriage alliances. Kriṣṇa III's daughter married Būtuga II's son Maruḷadeva. Būtuga's daughter married a son of Kriṣṇa III and to this pair was born the last Rāṣṭrakūṭa prince Indra Rāja.

Būtuga's first son Maruḷadeva, for some reason, did not rule. The second son, Mārasimha III (961-974) succeeded his father. Mārasimha continued the policy of friendship with the Rāṣṭrakūṭas and fought with all their enemies both in the north and in the south of India. He was the last great Gaṅga ruler. It was under him that Cāmuṇḍarāya came to the lime light. Cāmuṇḍarāya came from a family of Brahmakṣatriyas who were loyal for generations to the Gaṅga ruling family. His grandfather was Gōvindamayya. Gōvindamayya and his younger brother Īśvarayya were, it appears, like Bhīma and Arjuna. They both served under Mārasimha. Cāmuṇḍarāya's father Mahābalayya was known as a virtuous and able man.

Cāmuṇḍarāya proved his loyalty to his master Mārasimha by defeating his two rivals, who aspired for the Gaṅga throne. The first was Chaladaṅka Gaṅga and the second Mudurācayya. The latter in addition to being a rival of his master had also offended Cāmuṇḍarāya by killing his younger brother Nāgavarma. Thus with one stroke, he avenged his brother's death as well as saved his master.

He fought along with his master Mārasimha against the Noḷambas. The Noḷambas who were ruling in Tumkur, Chitradurga and Anantapur districts had opposed the Rāṣṭrakūṭas and thus incurred the wrath of the Gaṅgas. Mārasimha made a clean sweep of the Noḷambas and came to be known as *Noḷamba-Kulāṇṭanka* or the destroyer of the race of Noḷambas, a bit of exaggeration. But they were thoroughly defeated and in achieving this result Cāmuṇḍarāya had a lion's share. He won a victory over them at Goṇūr and earned the title of Vīramārtanḍa. He also defeated Rājāditya who had the title of Raṇasiṅga or Raṇaraṅga Siṅga and took his hill-fort of Uchchaṅgi and bore the title of the defeated king. He also defeated one Vajjala, younger brother of Pātālamalla. Vajjala is identified by Hultzsch with a local chief ruling in the Chittoor region.

Besides serving his king as a military general and minister, Cāmuṇḍarāya distinguished himself as a great writer both in Kannada and in Sanskrit. In Kannada, he is the author of the *Cāvuṇḍarāya Purāṇa*, which he wrote some years after Pampa's *Ādipurāṇa*. The early part of the *Cāvuṇḍarāya Purāṇa* and the *Ādipurāṇa* have the same subject-matter. They are based upon the same Sanskrit sources. But the treatment is different. Pampa's poetry is high-flown and can be appreciated only by scholars. Cāmuṇḍarāya wrote for the layman in simple prose. His main aim was religious propaganda. He nowhere takes liberties with the contents of the original works. He was formerly considered to be the first prose-writer in Kannada. But after the discovery of the *Vaḍḍārādhane*, which is an earlier prose work, his position in this respect is second.

In Sanskrit, he is the author of *Cāritrasāra*. He was as good a writer in Sanskrit as in Kannada. He was both a poet as well as a prose-writer. This work deals with Jaina ceremonies (*vratas*) which are to be performed by the married people (*gṛhasthas*) and saints (*munis*).

In addition to being a poet, he was also a patron of poets. And the best-known of his proteges was no other than Ranna the author of the *Gaḍāyuddha*. When Ranna found it difficult to eke out a livelihood in Mudhol, he was patronised by Cāmuṇḍarāya. He thus was responsible in giving the Kannada language one of its greatest poets.

But the foremost claim to the fame of Cāmuṇḍarāya rests upon his promotion of art. He is the author of the Gommaṭa statue in Śravaṇabelgoḷa. This statue has won the admiration of art-lovers all over the world for the last thousand years.

Besides, on the smaller hill (*cikkabeṭṭa*), in Śravaṇabelgoḷa, he is said to have constructed Cāmuṇḍarāya basadi or temple, which bears his name. An inscription in this temple says that this Cāmuṇḍarāyabasadi was constructed by him. Recently Dr. B. R. Gopal has denied Cāmuṇḍarāya's authorship of this temple, because he thinks that the characters of the inscription which says that he built it belonged to the 11th century, that is, a century later than Cāmuṇḍarāya's time. It is possible that the temple was built by Cāmuṇḍarāya in the 10th century and the inscription saying that he constructed it was put up a century later, when additions to the temple may have been made. His son Jinadevan also got constructed some portions of this temple probably the upper storey.

Like his master, Mārasimha III, Cāmuṇḍarāya was the disciple of Ajitasena and Nemicandra— great Jaina saints of the times who inspired him to serve the Jaina religion by his literary and artistic creations. Cāmuṇḍarāya was a devout Jaina and his place in Jaina history is correctly estimated by a later record which praises him as one of the chief promoters of the Jaina religion and classes him with Gaṅga Rāja, minister of Hoysaḷa Viṣṇuvardhana and Huḷḷa, minister of Hoysaḷa Narasimha I.

While posterity judged him correctly, his contemporaries did not fail to recognise his merit. This they did by showering upon him a string of titles. We have already mentioned above his military titles *Vīramārtanḍa* and *Raṇaraṅgasiṅga*. In addition, for his defeating of Vajvaladeva, he got the title of *Samaradurandhara* or leader in war. For his noble character and service to his religion, Jainism, he was called *Samyaktvaratnākara*. He was also known as *Satyayudhiṣṭhira* for his reputation of not telling a lie even in jest. But the title which was most used to describe him was Rāya—a title affectionately bestowed on him by his King, Rācamalla.

Thus lived and died, Cāmuṇḍarāya, who by his loyalty to his kings, military ability, literary talent, patronage of poets and artists and above all by his devotion to his religion and by leading an exemplary life has left a name to conjure with.

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The Kūḍlūr plates (*M. A. R.* 1921, para 50) and Śravaṇabelgoḷa 64 of Mārasimha give all his military exploits. We get an idea of the battles in which Cāmuṇḍarāya fought on the side of Mārasimha in Śravaṇabelgoḷa 388. *Cāmuṇḍarāya Purāna* gives his family history as well as his innumerable titles.

B. Sheik Ali's *History of the Western Gaṅgas* contains the latest account of Cāmuṇḍarāya. *Mysore Gazetteer* ed. C. Hayavadana Rao Vol. II, Part II pages 676—687 has a valuable account of the subject on which I have relied most. Similarly R. S. Mugali's *Kannaḍa Sāhitya Caritre* pp. 112-114 and K. Bhujabali Sastri's 'Vīramārtanḍa Cāmuṇḍarāya' in *Karnataka Sāhitya Parishat Patrike* Vol. XV, pp. 28-32 are helpful for the literary activities of Cāmuṇḍarāya. For his patronage

of art S. Settar's Ph. D. thesis *Śravaṇa Belgōla Monuments* written under my guidance is authoritative. The Śravaṇabelgōla inscriptions referred to here are to be found in *EC II* latest revised edition by B. R. Gopal, published by the Institute of Kannada Studies, University of Mysore in 1973. Gopal's account of Cāmuṇḍarāya on pages Ixxxiii-Ixxxv, based as it is on the latest epigraphic research is very valuable and original. B. V. Sirur's *Śravaṇabelgōla* in Kannada (Karnatak University, Dharwad 1976) surveys the importance of the place in political, literary and cultural fields. And since Cāmuṇḍarāya was associated with this place in all these fields, his contributions are covered here in a comprehensive and competent manner. B. S. Kulkarni has edited the *Cāmuṇḍarāya Purāṇa* (Dharwad, 1966). Sri H.T. Kamble, Research Scholar in the History and Archaeology Department of Karnatak University has helped me in collecting material for this article. My thanks are due to him.

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INSCRIPTIONS ON SALLEKHANĀ AT ŚRAVAṆABELGOḶA

T. K. TUKOL

ŚravaṇabelgoḶa is the most famous place of pilgrimage in South India for all Jains. The name has a religious and cultural significance. Śramaṇa or Śravaṇa refers to a Jaina saint, obviously to Bhagavān Bāhubali whose colossal image adorns the hill named Vindhyagiri. BelgoḶa means a white pond (*beḷ-koḶa*) obviously referring to the splendid pond a few yards away from the foot of the hill. The two words *beḷ* and *koḶa* are Kannada words meaning a white pond which is described in some inscriptions by the Sanskrit words : *Śveta-sarovara* and *Dhavala-sarovara*. The earlier inscriptions refer to the place as merely BelgoḶa indicating that the pond was in existence even prior to the carving of the image of Gommateśvara by Cāmuṇḍarāya in the latter part of the 10th century.

The word Sallekhanā has been derived from the two terms : *saṃ* and *lih* meaning the subjugation of the inner passions by an individual who undertakes the vow. “Sallekhanā” may be defined as “facing death by an ascetic or a householder voluntarily when he is nearing his end or when normal life according to religion is not possible due to old-age, incurable disease, severe famine etc, after subjugation of all passions and abandonment of all worldly attachments, by observance of austerities gradually abstaining from food and water, while simultaneously meditating on the real nature of the Self until the soul departs from the body”¹. The vow has been expounded in all its aspects by Ācārya Samantabhadra in his renowned work : *Ratnakaraṇḍa Śrāvaka-cāra*. According to him the vow is to be adopted “for seeking liberation of the soul from the body as a religious duty during a calamity, severe famine, old age or illness from which there is no cure”.

Till about the 10th century, Sallekhanā seems to have been considered both by the ascetics and the house-holders as a holy way of facing death free

from all worries and passions, and engrossed in undisturbed meditation on the attributes of the Tīrthaṅkara.

The first inscription which is dated 600 A. D. opens with a reverential salutation to Bhagavān Mahāvīra and refers to his unique creeds of high merit, enlightening all creatures and providing them with guidance most beneficial in their mundane living. It refers to the arrival of Bhadrabāhu Svāmi who hailed from the holy line of Gautama Gaṇadhara and who, from his knowledge of the past, present and future, predicted at Ujjain that there was to be a severe famine for twelve years. He set out from the North towards the South with his Saṅgha. The inscription refers in most glorious terms to the wealth of the people, the fertility of the soil and the hospitality of the people who welcomed them on their journey. Ācārya Prabhācandra who was a member of the Saṅgha perceived that he had little span of life left for him and adopted the vow of *Samādhi*, the goal of every righteous person. He bade farewell to all the members of the Saṅgha and in the company of a single disciple, lay on the cold rock of the small hillock (*Cikka-beṭṭa*) and became engrossed in meditation without taking any food or water till the soul went out from the body to its heavenly abode. It is further stated that about seven hundred saints accomplished the vow thereafter as a tribute to the victorious doctrines of the Jina. This inscription is on a rock to the south of the Pārśvanātha temple on the Candragiri or Cikka-beṭṭa.

The arrival of Bhadrabāhu (the last *Śruta Kevalin*) to the South along with Candragupta Maurya who was his disciple in 290 B. C. is of great historical significance. Some Svetāmbara scholars who participated in a Seminar on Kunda Kundācārya at Mysore denied the truth of the version when I mentioned it, while tracing the history of the great Ācārya. They opined that the incident might relate to sometime in the 4th or 6th Century A. D. It is enough to quote Prof. Sharma S. R. from his book *Jainism and Karnataka Culture* about the historicity of the event: "The conclusion of the late Dr. V. A. Smith, regarding the plausibility of the persistent tradition about Candragupta Maurya having accompanied Bhadrabāhu (the last of the Jaina *Śruta Kevalins*) to Mysore and died there by Sallekhanā, may be accepted without much ado." Dr. Rice accepts the view and says that "these events must be assigned to the date somewhere about 250 B. C." It is because of these great associations that the Cikka-beṭṭa or Candragiri seems to have acquired great sanctity long before the monolith image of Bhagavān Bāhubali was carved out on the Vindhyagiri hill.

The second inscription (650 A. D.) describes the beauty of Cikka-beṭṭa as being surrounded by green paddy fields and water lilies growing therein. One Baladeva Muni who was the disciple of Kanakasena and was well-versed in the knowledge of religion taught by the Bhagavān, was full of mercy for all living creatures; he departed to the world of the *Siddhas* by adopting the vow. The next

five inscriptions (700 A. D.) refer to the observances of the vow respectively by the Guru of the holy place, by the Guru of Ullikkal, a nun by name Dhannekuttirevi, by Guru Guṇasena and by Panapa-bhaṭār. No details are given of their antecedents or the manner of observance of the vow.

Ācārya Ariṣṭanemi came to the South along with his disciples. He was worshipped by Queen Kampila and King Dindik with lamp, incense and sandal. The group following him consisted of members of the four castes. The Ācārya ascended the hill, gave up all food, engaged himself in lofty meditation and attained perfection, being honoured by the *Siddhas* and the *Vidyādharās* (No. 11-650 A. D.). Just above this, inscription (No. 12-700 A. D.) refers to Sallekhanā by Municaritra Śrī, who by his glorious conduct destroyed all his sins and false notions of other religions (*maithyātv*). He conquered all his senses and acquired that knowledge which showed him the path of salvation. He observed the vow on the hill Kaḷbappa and attained the heavenly abode, being praised by gods and sages. There is a brief inscription (No. 14-800 A. D.) which merely states that Ariṣṭanemi-deva attained liberation on the Kaḷbappu. The next inscription refers to Bhagavān Mahāvira but the name of the person who adopted *Sanyasana* has been erased.

There are numerous inscriptions which are assigned 700 A. D. One Akṣaya Kīrti, who had come from Mathura, was bitten by a snake on the hill and observed the vow amidst great suffering and attained the happiness of the world of gods (No. 21). There is reference to an eminent *Guru* who practised meditation for many years and attained perfection after accomplishing the vow. The details are wanting (No. 22). The next inscription (No. 23) refers to one Guṇadeva Sūri who was proficient in many sciences and practised twelve kinds of penances on the holy hill. He attained the abode of gods after successfully observing the vow. One Baladeva Guru, the disciple of Dharmasena Guru of Valmadi and of Ugrasena Guru, observed *Sanyasana* and attained the heavenly abode (Nos. 25 & 26). Mahāsena Muni of supreme glory observed the vow and attained the heavenly abode (No. 27). There is a reference to one Muni whose name has been erased, he is described as being adorned with virtues (*guṇabhūṣaṇa*) and descended from the Gurus of *Sandvi Gaṇa* (No. 29).

There is an important inscription (No. 31) which expressly mentions that Jainism prospered when the Muni Bhadrabāhu along with Candragupta came to this part and awakened the people to the glory of Jainism. It then weakened for some time but Muni Śāntisena restored it to its pedestal of renown. He climbed the hill at Beḷgoḷa, gave up food and drink and attained immortality. It may be noted here that the place is described in this inscription as merely Beḷgoḷa and not as Śravaṇabeḷgoḷa. (650 A.D.). Siṅganandi Gugu, who was the disciple of the Guru of the hill, observed the vow and expired (No. 32). There

is another (No. 33-700) inscription where the name of the Muni is not clear; it states that he observed the vow of *Sanyasana* for 21 days and ended his life. The next inscription refers to Nāgasena Muni, the disciple of Ṛṣabhasena, ended his life by the observance of the vow *Sanyasana*. He was renowned for his virtues, had conquered all his passions and was respected by the kings. He went to the heavenly abode.

Koṅguṇivarma, who was the King of Gaṅga line, had numerous victories in different parts of the country. He built many temples at various places and holy pillars (Mānasthambhas). He performed many acts of piety and thereafter relinquished his kingdom. He observed the vow for three days by worshipping at the holy feet of Ajitasena Bhaṭṭāraka at Baṭkāpūr and accomplished (*Samādhi*) (No. 59-974).

Devakīrti Muni was a great poet, debator and orator. He defeated many devotees of other faiths. He was skilful in composition, had sound knowledge of grammar and possessed the ability to discuss other philosophies. He was a logician too. He was a saint of pure conduct, adorable penance and was the chief among the learned. He was the chief of the assembly of Jaina saints. He observed the vow and attained Nirvāṇa on the appointed day (No. 63-1163 A.D.). There is another inscription (No. 64-1163) relating to Devakīrti Paṇḍita Deva erected by Huḷḷa Rāja who was the Chief minister, senior treasurer and the Chief of the army.

An ascetic by name Āryadeva, the best of the teachers, and the propounders of the doctrine, observed the vow in Kāyotsarga when he was about to make his happy journey to Heaven and abandoned his body. His concentration and self-restraint could not be shaken even by inserting a blade of grass in his ear (No. 67-1129).

An ascetic by name Karmaṇakīrti was a thorough master of the Jaina doctrines. He was renowned for his virtuous deeds. He secured deliverance from the eight Karmas by observing the vow (No. 67-1129). Saint Maladhāri who is described as the lord of ascetics, was worthy of worship on earth. He had conquered all his passions and was being praised by the ascetics as being competent to give decisions of questions relating to the *Āgamās*. He was virtuous and had love for all living beings. At the first stage of his life, he practised penances. He had become famous for his renunciation and meditation on the great attributes. He abandoned his perishable body by observing the vow. His illustrious disciple Ajitasena Paṇḍitadeva abandoned his body by Sallekhanā which is extolled in the scriptures. He performed the last rights of his Guru Maladhāri (No. 67-1129).

Vṛṣabhanandi who was famous for his fasts was a very learned ascetic. He was distinguished for his austerities and meditation. With his clairvoyance, he saw that his death was near and adopted *Sanyasana* according to established rules on

the summit of Kaṭavapra. He burnt his Karmas by meditation and attained the celestial happiness (No. 75-650). There are brief references to ascetics Soucadārya (No. 79-750) and Mahāvdeva who performed the great penance and entered the heaven (No. 80-700 A.D.).

Candraevārya was an ascetic free from any weaknesses. He had distinguished himself for his modesty and purity of character. He had attained high reputation for his austerities. He ascended the hill Kaḷbappu, abandoned the body and his soul ascended to the heaven in a happy condition and was being praised by gods (No. 84-700 A.D.). Nandisena was an Ācārya amongst ascetics. He was of strong will and had become convinced that beauty, wealth and pleasures were as transient as a rainbow, disappearing in a moment like the dew. This, according to him, was the supreme truth. He adopted *Sanyasana* and went to the world of gods (No. 88-700 A.D.). Indranandi Ācārya was very noble and self-controlled. He conquered all his passions and achieved victory over the delusions of life. He achieved *Samādhi* on the Kaṭavapra hill and attained immortal splendour in the Kingdom of Indra (No. 95-700 A.D.).

Guṇakīrti was perhaps an ascetic of lofty devotion. He abandoned his body on the peak of the beautiful golden mountain (No. 105-700 A.D.). Vṛṣhabhānandi was the disciple of Ācārya Muni belonging to the Navilūr Saṅgha. He was an ascetic of stainless character and of great austerities. He realised that worldly existence was of transient nature and followed the path of Jainism with unstinted devotion. He accomplished the vow of *Samādhi* and achieved the happy state in the heavenly abode (No. 106-700 A.D.). There is a short inscription (No. 111-700 A.D.) about Nandi Muni who was renowned for his austerities. He observed the vow and attained immortality.

Devasena was a great ascetic. He came to know that death was near at hand. He was renowned for his learning and humility. He was adorned with numerous virtues. He observed the vow and ascended to heaven (No. 113-700 A. D.).

Inscription No. 140 (1145 A. D.) records a number of instances of Sallekhanā. It refers to one nun by name Demitamati of Mayūragrāma Saṅgha. She stayed in the midst of Kaṭavapra mountain and accepted *Samādhi*. Indra Rāja was popular with his subjects. He observed the vow with immense peace of mind and acquired the great power of the Indra. Prabhācandra Siddhānta Deva was the senior disciple of Meghacandratraividya Deva, belonging to the Pustaka Gaccha of Desiga Gaṇa. He observed the vow and went to the world of gods on the appointed day.

Ajitakīrti Deva was a disciple of Śāntikīrti Deva. He fasted for one month and attained godhood with ease (No. 167-1809). This is the most recent

inscription that we find on the hill regarding observance of Sallekhanā by an ascetic.

Sallekhanā by Householders

All the aforesaid inscriptions except the epitaph in relation to Indra Rāja refer to ascetics and a nun. But the vow of Sallekhanā appears to have become famous both for its piety and sanctity on account of the religious austerities observed by ascetics of renowned character and deep religious knowledge. The doctrines of Jainism were then popular and had attracted numerous followers. As I have already stated Jainism must have been a popular religion in the area since a Śruta Kevalin like Bhadrabāhu with his 12000 monks and nuns expected a devoted and hospitable reception. Therefore, there is nothing surprising if numerous householders, both men and women, accepted the vow of Sallekhanā on the hill and breathed their last.

There are inscriptions (like No. 17-700 A. D.) where the names are erased and the only portion that can be deciphered is that he or she observed the vow on the holy hill. One Jambu Nāyagiri observed the vow at the holy place and ended her life (No. 18-700 A. D.). Similarly one Nāgamati Gantiyār was a disciple of an ascetic at Chittur. She observed the vow for a period of three months and left her body (No. 20-700 A. D.). One Pegurama is said to have attained the world of gods and he was honoured by his sons (No. 26-700 A. D.).

Since all the inscriptions except one referred in the two paragraphs relate to the year 700 A. D., I have mentioned only the number of inscription at the end of the description. Vaijabbe was the daughter of Beṭṭadeva. She observed the vow of *Sanyasana* on the holy hill (No. 68-950 A. D.). Śaśimatiganti of stainless austerities and virtues, was possessed of noble qualities and unstinted devotion. She was also well-read. She came to Kalbeṭṭa and felt that she was nearing her end. She observed the vow of *Sanyasana* on the top of the hill and ascended the heavenly abode (No. 76). Sasimati Ganti was a lady of noble character and performed many devotional actions. Her study of scriptures was extensive. She came to Kaḷvappu and felt that her life was coming to a close. She observed the vow of *Sanyasana* on the top of the mountain which is described as *Tirthagiri* or holy hill and ascended the heavenly abode (No. 77). This inscription also seems to refer to the *Sanyasana* of another person but the name is erased.

Rājamati Ganti of the holy Namiḷūr Saṅgha was renowned for her character and virtues. She went up the hill, adopted *Sanyasana* and ascended to the abode of gods (No. 97). The firm-minded Anantamati Ganti of Namiḷūr Saṅgha observed the vow on the mountain of Kaḷbappu and attained the state of matchless happiness in the world of gods (No. 98). Māvi-abbe severed the worldly bonds with eagerness, ascended the hill and attained the happiness of gods (No. 107). Āryā

was an ornament to the Mayūragrāma Saṅgha. She was wholly self-controlled. She accomplished *Samādhi* on the Kaṭavapra mountain (No. 108). Prabhāvati of Namilūr Saṅgha observed the vow on the mountain and attained a body-endowed with natural beauty (No. 114). The last expression of a natural beauty seems to have been used to denote that the soul attained its full brilliance. Śrī Purtya was a person of many virtues and had been observing numerous austerities. He observed the vow (No. 115).

Pocāmbike was a householder and a woman of high repute. She was the mother of Gaṅga Rāja. She amassed endless merit and shone by the nobility of her character. She constructed many temples at Beḷgoḷa and at many other holy places. She gave many charities. She observed the vow of *Sanyasana* and took possession of the world of gods by perfection of her vow (No. 118-1120).

Special reference must be made to the death of queen Śāntaladevi (No. 143-1131) about which there is some controversy. She has been described in the inscription, to use the words of the editor of Vol. II, “gentle to sages and dependents, upholder of the four creeds, lover of vows, virtues and pure conduct, of unique fame in the world, the celebrated Sita (herself) in the loftiness of devotion to her husband, a celestial jewel to all panegyrists, crest-jewel of perfect faith in (Jainism)... expert in singing and instrumental music, a rampart to the Jaina faith, delighting in the narration of stories relating to Jainism, taking pleasure in gifts of food, shelter, medicine and learning, pure in Jaina faith, kind to the blessed...” “There are numerous historical references to show that Śāntaladevi was a devout Jaina and that she continued to profess that faith even after her husband Bṛh̥t̥ideva had become a Vaiṣṇava. The inscription states that “(on the date specified) she ended her life at the holy place Śivagaṅgā and attained heaven.” Since the manner of her death is not specified, the late Sri K. V. Iyar has stated in his novel on Śāntaladevi that she committed suicide. It is ordinarily impossible that a lady who has been described as “a rampart to the Jaina faith” would commit suicide since Jainism regards suicide as a very heinous sinful act. Her Guru was Prabhācandra who was Siddhānta Deva. Under this background, it is hard to believe that she would commit suicide. Neither this inscription nor the circumstances support the view that she committed suicide. Dr. Saletore has stated in his *Medieval Jainism* on page 166 thus: “Queen Śāntaladevi’s work to promote the cause of Jaina Dharma was lasting. True to the instruction of Jaina Dharma, she died by the orthodox manner of Sallekhanā in 1131 A.D. at the holy place of Śivagaṅgā (thirty miles to the north-west of Bangalore)” in Tumkur District of the Karnataka State.

That very inscription states that the mother of Śāntaladevi, by name Mācīkabbe, went to Beḷgoḷa after hearing that her daughter “had attained the state of gods” and adopted “severe *sanyasana*” after renouncing the world. It is further

stated that she took leave of her relatives, fasted cheerfully for one month and easily attained the state of gods by *Samādhi* in the presence of all the blessed. It is stated that Jinanātha was her favourite god, that she was endowed with virtues and devoted to her husband Māraṅgamayya. The inscription further states: “Thus in the presence of her Guru Prabhācandra-Siddhāntadeva, Vardhamānadeva and Ravicandradeva and all the blessed, did she embrace *Sanyasana*.”

There are some other inscriptions relating to the observance of this vow but the names of *munis*, *nuns* or the householders have been erased. Some of the inscriptions are in verse and are highly poetical; while others are bald statements. The long inscriptions usually bear the name of the person who engraved them and, or, at whose instance it was engraved.

So far as the inscriptions relating to Sallekhanā are concerned, the word *Sallekhanā* is used only in two inscriptions. Most of the inscriptions use the word *Sanyasana* while a few of them use the word *Samādhi*. The nature of the death of the person who observed the vow and left the body is normally described: “went to heaven” or “went to the world of gods” or “the abode of Indra.” Most of the inscriptions relating to the observance of this vow seem to have been carved out somewhere between 500 A. D. to 700 A. D.

It is worthy of note that everybody seems to have chosen the Cikkabetṭa or Candragiri as that had been hallowed by the Sallekhanā of many saints who accompanied Śruta Kevalin Bhadrabāhu; there are only three or four instances of *Sallekhanā* by persons who seem to have chosen the village nearby; it might probably be Jinanāthapura.

All the twelve volumes of *Epigraphia Carnatika* which contain the textual readings of the inscriptions available in the old State of Mysore contain inscriptions on Sallekhanā in greater or smaller number. From this fact, it can be safely inferred that Jainism had a great hold in the area, that there were numerous pious house-holders of great merit and eminent ascetics who kept the torch of the religion of the Tīrthaṅkaras ever bright. It is these saints that seem to have been responsible for the construction of numerous beautiful temples of great architectural beauty.

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THE GAṄGAS AND ŚRAVAṆABELGOḶA

S. L. SHANTAKUMARI

The place of the Śramaṇas or ŚravaṇabelgoḶa has played a dominant role in the religious history of our country from the earliest times. Even today it has remained a place of celebrity on account of its being a centre of pilgrimage which had brought under its influence many dynasties from the days of the Kadambas till the Wodeyars of Mysore. It attained fame as a sacred place when Bhadrabāhu, the great ascetic, selected this place¹ for his stay along with his disciple Candragupta, who is variously taken as Candragupta Maurya or Samprati, the grand-son of Aśōka or a ruler having the same name, from Ujjaini. Bhadrabāhu is said to have breathed his last here and even Candragupta seems to have ended his life by following Sallekhanā on the smaller hill here, which is named after him as Candragiri. From that time onwards it has been a great religious centre. History shows that since then this place attracted a large number of ascetics in different periods and from different regions. For example, the great Ācārya Ariṣṭanemi, who, accompanied by many disciples, is said to have come from north India and attained perfection through Śukladhyāna, on the hill Kaṭavapra² or Candragiri. There were others like Akṣayakīrti who came from Madura,³ Nāgamati ganti from Chittūr,⁴ Jaina gorava from Kaṭantūr⁵ who had selected this place as a religious resort. There are references to Pānadabhaṭṭāra,⁶ Īśānaparamēṣṭhi⁷ who came from places like Neḍubore and Kittūr respectively.

The Gaṅgas have occupied an important place in the history of South India. Their contribution to South Indian culture is considerable. They extended their patronage to Jainism in a distinct way. The Gaṅga kingdom had the distinction of producing such great rulers like Śivamāra, Durvinīta and Mārasimha. It produced such eminent generals like Cāvuṇḍarāya who was responsible for the erection of the colossal Gommaṭeśvara, renowned poets like Cāvuṇḍarāya, who patronised Ranna and Nāgavarma etc. It is well known that almost all the Gaṅga kings practised

and patronised Jaina religion. In the days of the Gaṅgas the glory of Śravaṇabelgoḷa reached its climax.

The Gaṅga kingdom, according to a tradition narrated in a later inscription⁸, was founded mainly with the help of a Jaina preceptor named Siṃhanandi and probably on account of this they had great regard for Jainism. But it is hard to say whether Koṅguivarma the founder member of the family who is said to have obtained the sword to cut the pillar of hurdles in establishing the kingdom and also the five tokens from the preceptor had any connection with Śravaṇabelgoḷa. However there is reference to this incident in the inscription referred to above.

Śivamāra seems to be the first Gaṅga King to have come into contact with Śravaṇabelgoḷa. The name of Śivamāra⁹ is found on the rock near Candranātha Basadi at Belgoḷa. According to this inscription, it is believed that this King constructed a basadi nearby. But this view is not accepted by Dr. B. R. Gopal, who, while editing the inscriptions of Śravaṇabelgoḷa rightly says that “the mere mention of the name is certainly not an evidence to identify him with the Gaṅga king. It may be mentioned here in passing, a closer examination of the workmanship of the images and the architectural features would suggest that this monument will have to be assigned to, say, 9th–10th cent. A.D. and not earlier.”¹⁰

The subsequent ruler after Śivamāra who is connected with Śravaṇabelgoḷa, was Mārasimha. His connection with Śravaṇabelgoḷa is established by an inscription¹¹ on a pillar in that place. The pillar is locally known as Kūge Brahmadēva pillar, which was erected to commemorate the King's death at Baṅkāpura.

The spectacular contribution of the Gaṅgas to Jaina religion is the colossal image of Gommatēśvara at Śravaṇabelgoḷa. It is the creation of Cāvuṇḍarāya, the genius among the Gaṅga ministers. The circumstances that led Cāvuṇḍarāya to erect the image of Bāhubali i. e., Gommatēśvara at Śravaṇabelgoḷa is narrated in an inscription¹² found in the place. During Cāvuṇḍarāya's time there was a tradition in current that Bharata erected an image of Bāhubali, his brother, at Paudanapura and the image was 525 bows in height and the image had supernatural powers. Cāvuṇḍarāya being impressed by this tradition developed a keen desire of visiting this place. But he was told by the people that the journey was beyond his reach on account of the distance and also of inaccessibility of the region. Hence he resolved to erect an image of the type that is said to have been in Paudanapura. With great effort he did succeed in getting this statue made. As the inscription is quite interesting it is worth quoting the passage here :

...rājyamanittu pōgi tapadim karmmārividhvamsiyāda mahātman puruṣūnu
Bāhubali volmattārō mānōm
natar || Dhritajayabāhu Bāhubalikēvali rūpasamāna pañca vimśati samupēta
pañca-śatachāpasamum

natiyuktamappa tatpratikritiyam manōmudade mādisidam Bharatam
 jitakhiḷa kṣitipati cakri Paudanapu—
 rāntikadolpurudēvanandanam ॥ Chirakālam sale tajjināntika dharitri
 dēśadoḷ lōkabhīkaraṇam kukkuṭasarpasam
 Kuḷamasankhyam puṭṭedalkukkuṭēśvara nāmantada ghārigādudu baḷikkam
 prākṛitarggāytagōchara mantām
 himantratantraniya takkāṇṇbarggaḍinnum palar ॥ Kēḷalkappudu dēvadun-
 dubhiravam Mātēnō divyārchanā
 jālam kāṇalumappudā jinana pādōdyannakha prasphurallilā darppaṇamam
 nirīkshisidavarkkāṇbannirjātita
 janmalambākritiyam mahātisayamādēvamgilāviśrutam ॥ Janadim tajjina
 viśrutātīsayamam tām kēḷdunō
 ḷpaḷṭi chētaneyoḷpuṭṭire pōgaludyamise dūram durggamam tatpurāvaniyend-
 ārya janam prabōdhisidoḍantā
 dandu taddēvakalpaneyim māḍipenendu māḍisidanintī dēvanam Gōmaṭam ॥
 śrutamum darśana śuddhi
 yum vibhavamum sadvrittamum dānamum dhritiyum tannoḷe sanda Gaṅga-
 kuḷa candram Rācamallam Jagannutanā bhūmipa
 nadvitiyavibhavam cāmuṇḍarāyam manupratimam Gommaṭanalte māḍisi-
 danintī dēvanam yatnadim ॥

Cāvuṇḍarāya's scholarship and statemanship and above all his devotion to Jainism are well known. Like his *Trisaṣṭhi Salākāpuruṣapurāṇa* and other works which have great literary and religious value the creation of Gommaṭeśvara by him is a poem in stone indeed. A Basadi¹³ stands in his name (Cāvuṇḍarāya Basadi) today in Śravaṇabelgoḷa. His son Jinadevana is said to have constructed a basadi, here.¹⁴ A pillar called Tyāgada Brahmadēva also stands in the name of Cāvuṇḍarāya.¹⁵ For an inscription of c. 10th A.D. on it gives an account of the battle that the minister Cāvuṇḍarāya fought at the instance of the Rāṣṭrakūṭa king Indra against Noḷambarāja. But in course of time the inscription is partly erased, in as much as full details about this incident are not available. There is another inscription of c. 12th A.D. on the south face of the pillar. It refers to Heggade Kanna, who made the figure of a Yakṣa on the Cāgada kamba.

There is a relic in the form of Śrī Kaviratna indicating the association of the famous poet Ranna who was patronised by Cāvuṇḍarāya.

Thus many Gaṅga rulers and their ministers contributed to the growth of Śravaṇabelgoḷa as a religious centre. Its fame spread far and wide especially because of the magnificent image of Gommaṭeśvara which was carved during this period. To the ascetics it was a place of deliverence, and to the lay devotees it was

a place of solace. A large number of inscriptions assignable to the Gaṅga period testifies to the fact that people of all walks of life visited this place. Śravaṇabelgoḷa owes its growth to the Gaṅgas. Their name and fame are crystalised in the wonder of sculptural art Gommatēśvara.

NOTES AND REFERENCES

1. Though there are no contemporary evidences, a few inscriptions of the later date make references to this aspect. *EC.* II, SB. 1.
2. *Ibid* No. 13
3. *Ibid* No. 24
4. *Ibid* No. 23
5. *Ibid* No. 25
6. *Ibid* No. 11
7. *Ibid* No. 27
8. *Ibid* No. 397
9. *Ibid* No. 140
10. *Ibid* Int. p. lxxxii
11. *Ibid* SB No. 64
12. *Ibid* SB. 336
13. As the inscription has been assigned to 11th cent. there is an objection with regard to the construction of the basadi by Cāvuṇḍarāya. *Ibid* Int. p. liv.
14. *Ibid* No. 150
15. *Ibid* No. 388
16. *Ibid* No. 389

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BHAṬṬĀRAKA TRADITION

VILAS SANGAVE

Rise of the Tradition :

The Bhaṭṭāraka tradition is a very well established tradition of sufficiently long duration and prestige found among the Digambara Jainas of different parts of India. The Bhaṭṭāraka was a special type of religious authority evolved by the Digambara Jainas during the early part of the medieval period as a policy of survival to meet the severe challenges created by the advent of Muslim rule in India. As the Muslim rulers looked down upon the practice of nudity observed by the Digambara Jaina ascetics, it became extremely difficult for these Sādhūs or ascetics to move freely on foot in different regions according to the rules of conduct prescribed for them and to exercise their influence on the proper behaviour of the Śrāvakas or the lay followers of the religion. The members of the Digambara Jaina community also faced disintegration due to uncertainty and insecurity prevailing at that time. In these peculiar and pressing conditions the system of Bhaṭṭāras was slowly formed to save the religion and its followers from utter destruction. A special functionary known as Bhaṭṭāraka was created to perform certain important religious and social duties in the interests of the community and he was placed above the laymen and below the ascetics. With a view to helping the Bhaṭṭāraka in the discharge of his duties in an orderly and continuous manner, a new organization known as 'Maṭha' was also constituted. In this way the tradition of a Bhaṭṭāraka attached to a particular Maṭha came into existence and became popular in different parts of the country. It is thus clear that the system of Bhaṭṭāras was not established on a particular day but it was slowly evolved during the medieval period. That is why about the Bhaṭṭāraka tradition we get stray references from the 8th century onwards and continuous references from the 13th century onwards to the present day.

Extent of the Tradition :

As the Bhaṭṭāraka was a religious preceptor of a Saṅgha or Gaṇa or

Gachchha, i. e., a religious division of the Jainas, of a particular region or locality, the seats of Bhaṭṭārakas increased in number and were found in different parts of India during the medieval period. The location of the important seats of Bhaṭṭārakas of that period is given in the table below :

<i>Region</i>	<i>Seats of Bhaṭṭārakas</i>
North India	Delhi, Hissar (Haryana), Mathura (Uttar Pradesh).
Rajasthan	Jaipur, Nagaura, Ajmer, Chitauda, Pratapgarh, Dungarpur, Narasimhapur, Keshariyaji, Mahaviraji.
Madhya Pradesh	Gwalior, Sonagiri, Ater (Malwa).
Gujarat	Idar, Sagavada, Surat, Bhanpur, Sojitra, Kalol, Jerhat.
Maharashtra	Karanja, Nagpur, Latur, Nanded, Kolhapur, Nandani.
Karnataka	Malakhed, Shravanbelagola, Mudabidri, Karkal, Humach, Swadi, Narasimharajpur.
Tamil Nadu	Melasittamur, i. e. Jinakanchi.

From this list of the seats of Bhaṭṭārakas it is clear that the Bhaṭṭāraka system was completely absent from East India and from the major portion of North India, was more popular in the regions which were strongholds of Digambara Jainas and was mostly concentrated in the regions of Karnataka and Maharashtra. Further, the popularity of the system can be seen from the fact that at some places there were seats of more than one Bhaṭṭārakas at the same time. For example, at Karanja in Maharashtra there were 3 seats of Bhaṭṭārakas belonging to Sena Gaṇa, Balātkāra Gaṇa and Kāṣṭhā Saṅgha; and at Surat in Gujarat there used to be one Bhaṭṭāraka of the Balātkāra Gaṇa and one of the Kāṣṭhā Saṅgha.

Even though these several seats of Bhaṭṭārakas were quite active for long periods, many of them could not maintain their continued existence during modern times due to various reasons. As such at present we find that only 11 seats of Bhaṭṭārakas have survived in India and that they are continuing the Bhaṭṭāraka tradition with vigour and in a useful way. The list of these existing Bhaṭṭārakas with their capital places of residence and their traditional names is as follows :

<i>Sr. No.</i>	<i>Region</i>	<i>Traditional Name</i>	<i>Capital place of residence</i>
1	Rajasthan	Yashakirti	Pratapagarh (Dist. Chitaurgārh)
2	Maharashtra	Vishalakirti	Latur (Dist. Osmanabad)
3	„	Laxmisena	Kolhapur (Dist. Kolhapur)
4	„	Jinasena	Nandani (Dist. Kolhapur)
5	Karnataka	Charukirti	Shravanabelagola (Dist. Hassan)
6	„	Charukirti	Mudabidri (Dist. South Kanara)
7	„	Lalitakirti	Karkal (Dist. South Kanara)
8	„	Devendrakirti	Humcha (Dist. Shimoga)
9	„	Bhattakalanka	Swadi (Dist. North Kanara)
10	„	Laxmisena (Pinagondi)	Narasimharajapur (Dist. Chikmaglur)
11	Tamil Nadu	Laxmisena (Jinakanchi)	Melasittamur (Dist. South Arcot)

From the above list it is evident that out of 11 existing seats of Bhaṭṭārakas, as many as 6 are in Karnatak, 3 in Maharashtra and 1 each in Rajasthan and Tamil Nadu. Further, it also reveals that not even a single seat of Bhaṭṭāraka from the regions of North India, Madhya Pradesh and Gujarat could survive to the present day and that only one seat out of 9 seats from Rajasthan could maintain its continuity to this day. In this connection it may be noted that the flourishing seats of Bhaṭṭārakas at

- i) Nagaura (Dist. Nagaura, Rajasthan)
(Name : Devendrakirti),
- ii) Mahaviraji (Dist. Jaipur, Rajasthan)
(Name : Chandrasagar),
- iii) Sonagiri (Dist. Datiya, Madhya Pradesh)
(Name : Chandrabhushan),
- iv) Karanja (Dist. Akola, Maharashtra)
(Names : Virasena of Sena Gaṇa, and Devendra Kirti of Balātkāra Gaṇa) and
- v) Malakhed (Dist. Gulbarga, Karnataka)
(Name : Devendrakirti)

were active upto the early decades of the twentieth century. It is thus clear that the regions of Karnataka and Maharashtra have been most successful in maintaining the Bhaṭṭāraka tradition through more than ten centuries.

Peculiarities of the Tradition :

The Bhaṭṭāraka tradition has been the peculiar feature of the Digambara sect and even here the tradition is found only among the Bisapanthī sub-sect. The recognition of the system of Bhaṭṭārakas was one of the major points of difference between the Bisapanthī and Terāpanthī sub-sects of the Digambara sect. The Bisapanthīs consider Bhaṭṭārakas as their 'Dharma-gurus', i. e., religious teachers, and as their 'Ācāryas', i. e., heads of religion. But the Terāpanthīs do not treat Bhaṭṭārakas as their religious teachers or heads.

Another peculiar feature of the Bhaṭṭāraka tradition is the forging of close association of a Bhaṭṭāraka with a particular caste only. In fact the Bhaṭṭāraka was a religious preceptor of a 'Saṅgha' or a 'Gaṇa', i. e., a religious division of the Jainas. But when the Jainas adopted the caste system from the Hindus, with whom they were in intimate contact for centuries, it was considered that a particular seat of Bhaṭṭāraka belonged to a specific caste only. Accordingly the Bhaṭṭāraka got special powers also to control the affairs of the caste which was associated with him. In this way an intimate link was established, especially in Maharashtra and Karnatak, between the seat of a Bhaṭṭāraka and the members of a specific caste. The list of the names of such castes and their seats of Bhaṭṭārakas at present is given below :

Sr. No.	Name of the caste	Name and place of the Bhaṭṭāraka of that caste
1.	Narasinhapurā	Yashakirti — Pratapgarh
2.	Saitavāla	Vishalkirti — Latur
3.	Pañchama	Laxmisena — Kolhapur
4.	Chaturtha	Jinasena — Nandani
5.	Bogāra	Devendrakirti — Humach
6.	Upādhyāya	Charukirti — Mudabidri
7.	Vaishya	Charukirti — Shravanabelagola
8.	Kshatriya	Lalitakirti — Karkal

Even though each Bhaṭṭāraka is linked with a particular caste it may be specifically noted that according to religious precepts every Bhaṭṭāraka belongs to all Jainas irrespective of the distinctions of caste and locality. The Bhaṭṭāraka is technically above all caste considerations and at present he has absolutely no powers to wield control over the affairs of a caste as the system of 'Jāti-Pañcāyatas', i. e., caste councils, has become completely defunct among the Jainas in recent times. That is why we find that among many Jaina castes in the North like Agravāla, Jaisavāla, Kaṭhanerā, etc. there was no system of Bhaṭṭārakas at all and that among certain castes like Bagheravāla, Khaṇḍelawāla, Paravāra, Bannore etc., the system of Bhaṭṭārakas has become extinct.

Further, it may be observed that there is no counterpart of the system of Bhaṭṭārakas in the Śvetāmbara sect. It is stated that like Bhaṭṭārakas, there are 'Munis' who are attached to various religious divisions of Sthānakavāsī sub-sect known as 'Saṅghāḍās' of particular places. The 'Munis' are appointed and removed by the 'Saṅghāḍās'. These 'Munis' are not allowed to have any property and they do not exercise any control over the people or any authority over the caste councils like the Bhaṭṭārakas. Hence these 'Munis' cannot be regarded as counterparts of Bhaṭṭārakas among the Sthānakavāsī Jains. But it is reported that among the Mūrtipūjaka Śvetāmbaras there are at different places the seats of 'Yatis' instead of Bhaṭṭārakas and that the pomp displayed by these Śvetāmbara 'Yatis' was practically like that displayed by the Digambara Bhaṭṭārakas.

Duties of Bhaṭṭārakas :

The Bhaṭṭāraka has to perform a number of duties of religious and social nature. In the field of religion he has not only to direct and control the religious behaviour of his followers but also to encourage and help the undertaking and completion of various religious projects and activities. It is his responsibility to provide religious education to students and others by various means—like conducting 'Pāṭha-śālās', i.e., religious schools, maintaining 'Śāstra-bhāṇḍārs', i.e., religious scripture houses, delivering 'Dharma-pravacanas', i.e., religious discourses, publishing and distributing 'Dharma-granthas', i.e., religious books, training persons in the performance of 'Dharma-vidhis', i.e., religious rituals, arranging 'Dharma-sammelanas', i.e., religious conferences, etc. Further, it is his main work to supervise and direct several religious functions like 'Mūrti-pratiṣṭhā', i.e., installation of images in temples, and various 'Dharma-Samārambhas', i.e., religious ceremonies. Again, he has to officiate at all kinds of 'Pūjās', i.e., worships, and especially at the great 'Vrat-udyāpana-pūjās', i.e., the special worships arranged at the completion of vows. On the same lines he is required to perform, personally or through others, important 'Dharma-Saṁskāras', i.e., religious sacraments, at the time of birth, marriage and death. Moreover, it is his major concern to look after the management of 'Tīrtha-Kṣetras', i.e., holy places and at times to arrange for long 'Tīrth-yātrās', i.e., pilgrimages, with a large number of followers. Further-more, it is his solemn work to encourage and help his followers in carrying out religious activities like construction of new temples, renovation of old temples, grant of donations, publication of books, provision of education, medicine and shelter to the needy, etc. In social matters it is the duty of a Bhaṭṭāraka to control the general conduct of his followers by exercising his authority over the caste-councils. He also collects contributions from his followers and thus tries to maintain personal contacts with them.

Status of Bhaṭṭārakas :

The Bhaṭṭāraka has got a very distinctive position in society. He is a

special type of religious functionary in society. In the “Caturvidha Jaina Saṅgha”, i. e., fourfold division of Jaina social organisation, consisting of Śrāvakas, (male laity), Śrāvikās (female laity), Sādhūs (Male ascetics) and Sādhvīs (female ascetics), he is placed above the laity but below the ascetics. As such he combines the characteristics of both laymen and ascetics. Like laymen, he lives in a house, holds estate, administers property, moves anywhere and uses all means of transportation. At the same time like ascetics, he leads a celibate and higher state of religious life, stays at one place during the ‘Cāturmās’, i. e., the four months of rainy season, wears sparse clothing, and carries ‘Piñchhi’, i. e., a tuft of peacock feathers. In fact it is reported that in the beginning the ‘Nirgrantha Sādhūs’, i. e., the usual naked ascetics of the Digambara sect, used to work as Bhaṭṭārakas but with the increase in property and extension of activities of a social nature, instead of Nirgrantha Sādhūs special persons similar to Sādhūs were appointed as Bhaṭṭārakas. That is why even today the Bhaṭṭāraka is expected to enter, even though for a very short period, the ‘Nirgrantha Sādhū’ stage of the Digambara Jaina ascetic order at the time of his death.

Further, the Bhaṭṭāraka holds a distinctive characteristic position in society because he is regarded as a religious ruler. In this sense all the attributes, accessories and paraphernalia of a king are associated with the Bhaṭṭāraka. His ‘Maṭha’, i. e., central place of residence, is termed as ‘Saṁsthāna’, i. e., State, and his ceremonial place of sitting is termed as ‘Gādi’, i. e., throne. Like a king, he maintains huge property, wears luxurious dress, lives in a palatial building, uses articles made of gold or silver, goes in a procession led by elephants and horses, moves in a special palanquin, is entitled to use accessories like ‘Chatra’, ‘Cāmara’, ‘Abadāgiri’, etc., on ceremonial occasions, gives honorific titles to distinguished persons, issues proclamations and orders with his own seal, settles caste-disputes, holds enquiries, conducts court proceedings, gives judgements, prescribes punishments of fine, expiation or ex-communication and collects contributions or taxes from his followers. At the same time he enjoys certain privileges like going in a procession with his palanquin facing the road, using lighted torches during day-time in procession, and exemption from paying certain taxes and duties to the State. Of course with the liquidation of the Princely States in India, the Bhaṭṭārakas have ceased to use these royal honours, accessories and privileges. But it is a fact that in the past all rulers considered the Bhaṭṭārakas as “Rāja-gurus”, i. e., King’s preceptors and accordingly always received the Bhaṭṭārakas with honour and reserved elevated seats for them in the royal ‘Darbārs’, i. e., courts. Many enlightened Muslim monarchs treated the Bhaṭṭārakas with respect and gave their royal recognition to the seats of Bhaṭṭārakas. For instance, in the “Gurvāli”, i. e., the list of religious preceptors of the Balātkāra Gaṇa seat of Bhaṭṭārakas at Kārañjā in Maharashtra it is specifically mentioned that the preceptor Vidyānanda was recognised by the Turk Monarch Allauddin Khilaji. Even today the seats of Bhaṭṭārakas are treated with regard by the various State Governments.

Contributions of Bhaṭṭārakas :

The Bhaṭṭārakas, throughout their long history, contributed a great deal to the advancement in various fields of culture of the region. Their lasting contribution can be seen in the development of several arts like architecture, sculpture, painting, music, dance and drama. They encouraged their rich followers to construct new temples in large numbers and they personally officiated at the image installation ceremonies of these temples. It is reported that in 1492 A. D. Bhaṭṭārika Jinacandra installed more than one thousand images at a single ceremony held at Muḍasā in Rajasthan and that these images were later on sent to a large number of temples all over India. On the same lines it can be noted that Bhaṭṭārika Laxmisena (1896–1965 A.D.) of Kolhapur officiated at 59 major image-installation ceremonies from different parts of India. The images installed were of various deities of different metals and stones, and of several sizes. The temples and Maṭhas were decorated with paintings and the image installation and other religious ceremonies were usually accompanied with different performances of music, dance, and drama. The Maṭha also was a centre of cultural activities throughout the year. In this way the Bhaṭṭārakas were indirectly responsible in giving patronage to the cultivation of various arts.

In the field of literature, the contributions of Bhaṭṭārakas have been really impressive. Their main literary works have been in the forms of epics, stories and texts for worship. They also wrote on serious subjects like grammar, prosody, logic, metaphysics, mathematics, astrology, medicine and other allied sciences. Their compositions are found in classical languages like Sanskrit, Prakrit and Apabhramsha and in regional languages like Hindi, Rajasthani, Gujarati, Marathi, Kannada and Tamil. By their valuable literary works the Bhaṭṭārakas contributed not only to the enrichment of literature but also to the growth of different regional languages.

In the field of learning, the Bhaṭṭārakas made monumental contributions. By various means they turned their Maṭhas into the central seats of learning in the region. They used their Maṭhas as 'Grantha-bhāṇḍāras', i. e., book-houses, which were virtually treasure-houses of knowledge. In these Bhāṇḍāras they assiduously preserved a large number of manuscripts written on paper or palm leaves by both Jaina and non-Jaina scholars and in different languages on various religious and scientific subjects. In addition to the preservation of knowledge, they also helped in the spread of knowledge by making specific arrangements to copy the manuscripts and to distribute the manuscripts to several places. Further, the Maṭhas were used as schools where permanent provisions were made to impart regular training to Jaina priests and general instructions to all students. There are many cases where non-Jaina students came to receive learning from Bhaṭṭārakas. The names of Muslim Hāji, Śaiva Mādhava and Dvijā Viśvanātha are notable in this respect.

Decline and Revival of the tradition :

Thus the Bhāṭṭārakas by means of their personal accomplishments and influence, their devoted services in the execution of their several duties and their significant contributions to the development of culture proved very beneficial and useful to society. Through their own learning and behaviour and with the help of their trained disciples, they not only spread the message of Jainism but also unified the disintegrated Jaina community. Without the introduction of the Bhāṭṭārakas the Digambara sect would have hardly survived. But later on the Bhāṭṭāraka institution degenerated to such an extent that instead of serving as a force of integration it hastened the disintegration of adherents. In the beginning the field of activities of a Bhāṭṭāraka was very wide and he catered to the needs of all Jains in general. But in course of time his field of activity was restricted to a particular caste of Jains only and he began to control the religious and social life of that caste. Naturally this widened the gulf between various Jaina castes. In addition, the Bhāṭṭārakas slowly became worldly minded, tried to amass wealth and to raise their position by all means, and utterly neglected their religious and social duties. This was the state of decline of the Bhāṭṭāraka tradition roughly up to the beginning of the twentieth century.

But in recent years and especially after the attainment of Independence, the Digambara Jains began to think seriously whether to discard the Bhāṭṭāraka institution altogether or to retain it by giving it a new shape to suit the changed circumstances. The general opinion moved in favour of reviving the institution because a religious preceptor was considered necessary to look after the spiritual and cultural life of the people. It was felt that if the Bhāṭṭārakas, who are well educated and who wish to lead a strictly religious life, are appointed and recognised not as the heads of particular castes but as organisers, propagators and preceptors of the Digambara Jaina sect, then not only the Digambaras would be united by closing their rift between the Bīṣapanthīs and the Terāpanthīs but also they would be benefitted in the long run by diverting the large estates of the Bhāṭṭārakas to various religious and social purposes.

As this reformist view point gained ground, the process began to adjust the system of Bhāṭṭārakas to the needs of modern times. The seats of the Bhāṭṭārakas are not now so strictly restricted to the members of particular castes alone but are meant for all Jains of the region. Accordingly the activities of the Bhāṭṭārakas are now carried out for the benefit of all Jains. The Bhāṭṭārakas are also trying to improve their accomplishments through modern education and to adopt new means to spread the message of Jainism. The existing Bhāṭṭārakas in 1969 started a new organization known as "Bhāṭṭāraka Sammelana" to coordinate their various activities. In this regard it is pertinent to note that for the first time in the history of the institution, the Bhāṭṭārakas of Śravaṇabelgoḷa, Mūḍabidri and Humach

crossed the borders of India and actively participated in the World Peace and Religious Conferences held in Belgium, U. S. A., and other foreign countries. Shri Laxmisena Bhaṭṭāraka of Kolhapur has started editing the book-series entitled “Laxmisena Jaina Granthamālā”, has launched under his editorship, a new journal entitled “*Ratnatraya*” in Marathi, Kannada and Hindi languages, and has been carrying on educational activities for all through “Laxmisena Vidyāpīṭha”, and “Laxmisena Education Society” founded by him. Shri Devendrakīrti Bhaṭṭāraka of Humach is catering to the modern educational needs of the students through different means. Shri Charukīrti Bhaṭṭāraka of Mudabidri has devoted his attention to publication and research in Jainology on modern lines and has started “Sṛimati Ramārāṇi Jain Research Institute” at Mudabidri.

This revival of the Bhaṭṭāraka tradition on modern lines in the States of Karnataka and Maharashtra has got a good impact on the Jainas in the South. As a result the Jainas in other parts of India are, it is stated, seriously thinking of restarting their old seats of Bhaṭṭārakas.

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COMMENTARIES ON THE GOMMAṬASĀRA

B. K. KHADABADI

Ācārya Nemicandra, generally known as Nemicandra Siddhānta Cakravarti, was a very eminent Jaina teacher who flourished in the region of the modern Śravaṇabelgoḷa in Karnatak during the latter half of the 10th century and the first quarter of the 11th century A. D. Belonging to and topping the *deśīya gaṇa*, he was the preceptor of the great Cāmuṇḍarāya and was highly revered by him :

trilokasāra-pramukha.....
.....bhuvi Nemicandraḥ ।
vibhāti saidhāntika-sārvabhaumaḥ
Cāmuṇḍarājārcita-pādapadmaḥ ॥¹

(The author of religious works), *Trilokasāra* and others, Nemicandra, the monarch among those well versed in scriptural knowledge, shines in the world, with his lotuslike feet worshipped by Cāmuṇḍarāja.

Besides his usual instruction to Cāmuṇḍarāya in the Jaina tenets², Ācārya Nemicandra also composed some works with the purpose of imparting to this royal lay disciple the important facets of scriptural knowledge as systematically culled from ancient works like the *Lokavibhāga*, the *Tiloyapaṇṇatti*, the *Ṣaṭkhaṇḍāgama* of Puṣpadanta and Bhūtabali with the *Dhavalā*, *Jayadhavalā* and *Mahādhavalā* commentaries. All of his works are in Prakrit viz., Jaina Śaurasenī. They can be enumerated as follows :

- (i) *Davva-Saṃgaha (Dravya-saṃgraha)*³
- (ii) *Tiloyasāra (Trilokasāra)*⁴
- (iii) *Gommaṭasāra (Gommaṭasāra)*⁵
- (iv) *Laddhisāra (Labdhisāra)*⁶

The *Dravya-saṅgraha* expounds the theory of the six substances that exist in and comprise the universe. The *Trilokaśāra* describes the three units of the Jaina cosmography. The *Gommaṭasāra*, as the title indicates, was specially written for instructing Gommaṭarāya and, hence, is of great importance and value. It consists of two parts viz., *Jivakāṇḍa* and *Karmakāṇḍa*, with 22 and 9 *Adhikāras*, and 733 and 972 *gāhās* respectively. It, as a whole, is also known as *Pañcasaṃgaha* as mentioned by the commentators. It contains the valuable essence of ancient works of Karaṇānuyoga concerning *jīva* and *karma*, particularly the *Śaṭkhaṇḍaāgama* with the three great commentaries⁷. Though this work is of the nature of collection, with its language, style and discussion on many a Jaina philosophical points etc., it has earned a great name among scholars right from the beginning. The *Labdhisāra* is just like an appendix to the *Gommaṭasāra* describing the way how *jīva* liberates itself by destroying *karma*. This brief survey of Ācārya Nemicaṇḍra's works shows us that the *Gommaṭasāra* is his greatest and monumental work and, hence, naturally, greater number of scholars took interest in writing commentaries on it than those who did so regarding each of the other three works⁸.

On the *Gommaṭasāra* there are available so far mainly four commentaries⁹:

(i) *Mandaprabodhikā* in Sanskrit by Abhayacandra (c. 1275 A. D.): It is incomplete and available up to *gāhā* No. 383 only of the *Jivakāṇḍa*. Whether the remaining part was written by the author or not can hardly be decided. Though available in part, it is the earliest available Sanskrit commentary on the *Gommaṭasāra*. This commentary, together with the other two, (iii) and (iv) discussed below, is published along with the Calcutta edition of the *Gommaṭasāra*.

(ii) *Jivatattvapradīpikā* in Kannada (mixed with Sanskrit especially in the beginning) by Keśavavarṇi (1359 A. D.): This commentary is on both the *Kāṇḍas*, complete and quite in detail. The author seems to have availed himself of the *Mandaprabodhikā* in the course of his writing. This commentary, unfortunately, is still in MS form.

(iii) *Jivatattvapradīpikā* in Sanskrit by Nemicaṇḍra (c. 1525 A. D.): This commentary is also on both the *Kāṇḍas* and complete. The author has followed the *Mandaprabodhikā* in respect of several details. On the whole it is the translation of Keśavavarṇi's Kannada commentary.

(iv) *Samyagjñānacandrikā* in Hindi by Pt. Todarmal (little earlier than Samv. 1818): This commentary is almost the translation, at times with elaborations of the Sanskrit *Jivatattvapradīpikā* of Nemicaṇḍra. This Hindi commentary is important in the sense that all the Hindi, English and Marathi translations of the *Gommaṭasāra* came to be based on it later. Moreover it helped, to a large extent, to make the *Gommaṭasāra* popular both among the modern scholars and the laity.

At this juncture, we cannot ignore the confused view of Pt. Todarmal and a few other scholars that Keśavavarṇī was the author of the Sanskrit *Jīvatattva-pradīpikā*, which was based on the assumed Karṇāṭaka *vṛtti* of Cāmuṇḍarāya. This confusion arose out of the following factors :

(a) The names of both the Kannada and the Sanskrit commentaries are the same viz., *Jīvatattvapradīpikā*. (b) The names of the author of the *Gommatasāra* and the author of the Sanskrit *Jīvatattvapradīpikā* are the same viz., Nemicandra. (c) The vague reference, '...*Gommatarāyeṇa jā kayā deśi... Vīramattaṁḍi*' etc., found in gāhā 972 of the Ka.Kā of the *Gommatasāra*, led to believe that Cāmuṇḍarāya was the author of the Kannada *Jīvatattvapradīpikā*. (d) Besides, some queer readings in the verse '*śritvā karṇāṭakavṛtti.....*' etc., in some MSS of the Sanskrit *Jīvatattvapradīpikā* led to believe that Keśavavarṇī was its author. And this confused view was carried over by several later scholars until 1940, when Dr. A. N. Upadhye gave serious thought to this confusion, examined the concerned manuscripts of the commentaries and clearly proved¹⁰ that Keśavarṇī (1359 A. D.) is the author of the Kannada commentary and one Nemicandra (originally from the Gurjara country and contemporary of Sāluva Mallirāya—1st quarter of the 16th century A. D.) is the author of the Sanskrit commentary, which is the translation of the Kannada commentary itself; and he also stated that no MS of the *vṛtti* of Cāmuṇḍarāya has come to light.¹¹

After duly acquainting ourselves with these four commentaries on the *Gommatasāra*, a question stands before our eyes : What could be said about the *deśi* (Kannada) commentary, or otherwise, of Cāmuṇḍarāya alluded to by his own preceptor, Ācārya Nemicandra, in gāhā No. 972 of the Ka.Kā. of the *Gommatasāra* ?

That no MS of any *vṛtti*, or anything like it in Kannada, on the *Gommatasāra* by Cāmuṇḍarāya has come to light¹², cannot be denied. Pt. Nathuram Premi observes that the right *anyaya* of this gāhā cannot be achieved as the reading appears rather incorrect. He thinks that Cāmuṇḍarāya might have prepared a copy in Kannada script (*pratilipi*) of the *Gommatasāra*.¹³ Pt. J. K. Mukhtar, giving due thought to this question, noting the vague nature of some words in this gāhā and finding a metrical flaw in it, presents a textually criticised alternate gāhā.¹⁴ The original gāhā is :

gommatasuttallihane Gommatarāyeṇa jā kiya deśi |
so rāo cirakālaṁ ṇāmeṇa ya Vīramattaṁḍi ||

“May (Cāmuṇḍarāya) named Vīramārtaṇḍa (or) Gommatarāya be ever victorious, who prepared the vernacular (commentary) while *Gommatasāra* was being written”.¹⁵

The gāhā presented by Pt. J. K. Mukhtar is :

gommaṭasuttallihane Gommaṭarāyeṇa jaṁh kayā desī /
so jayau ciraṁ kālāṁ (rāo) ṇāmeṇa ya Vīramattaṁḍī /

While writing the *Gommaṭasāra* (at the time of preparing the first copy of the *Gommaṭasāra*) Gommaṭarāya who prepared the *desī* (who prepared its *chāyā* in Kannada, the *desī* language) and who is well known as Vīramattaṁḍī, may this King be victorious for long.

Further, Pt. J. K. Mukhtar comments :¹⁶ Here we should take *desī* to mean the Kannada *chāyā* and not the Kannada *ṛtti* or *ṭikā* for which requires, on the part of the author, far better capacity which cannot be, at that stage, expected of Cāmuṇḍarāya to instruct whom the *Gommaṭasāra* was being composed. But, unfortunately, this *chāyā* of the *Gommaṭasāra* by Cāmuṇḍarāya too is not available.

With some hope in this regard, I closely scrutinized the *Kannada Prāntiya Tāḍapātrīya Granthasūcī* and was, at the first sight, extremely glad to note MS No. 55 of the *Gommaṭasāra*¹⁷ in the Kannada script with the following note added by the editor : ‘ This MS contains a Kannada *ṛtti* written in Śālivāhana Śaka 1821 by Cāmuṇḍarāya and to the *ṛtti* is appended a Kannada *praśasti* in detail’. But the very next moment the date mentioned therein (Śā.Śaka 1821) disappointed me. Could the date be wrong? Or could this Cāmuṇḍarāya be some other recent author who wrote this *ṛtti*? Or could it be that some furious lines in the MS may have led the editor to add this note? Only a close examination of the MS itself would throw light on these surmises.

After taking, thus, a critical survey of the various commentaries on the *Gommaṭasāra*, one is struck by a fact that the Kannada commentary of Keśavavarṇī, which is complete, thorough and the biggest in volume, still remains in the manuscript form, though its Sanskrit translation and the latter’s Hindi version have come to light long back. The Manuscript Library of the Jaina Maṭha at Moodbidri alone possesses several MSS of the *Gommaṭasāra* with the Kannada commentary of Keśavavarṇī. Besides there are many other MSS of the *Gommaṭasāra* with the Kannada commentaries noted anonymously.¹⁸ With all these in view, I would irresistibly appeal that some capable Oriental or Jaina Institute should have this great Kannada commentary of Keśavavarṇī critically edited by some competent scholar and publish it soon, so that the importance and value of the *Gommaṭasāra* would stand out in their perfection. Moreover this project may also throw some light on the alluded *desī* attempt— a *ṛtti*, *pratilipi* or *chāyā*— in respect of the *Gommaṭasāra* by Cāmuṇḍarāya.¹⁹

NOTES AND REFERENCES

- 1 *Epigraphia Carnatica*, Vol. VIII (Nagar Taluka), Inscription No. 46 (c. 1530 A D.).
- 2 The beautiful picture, as found in an old manuscript of the *Trilokasāra* and nicely illustrated on a leaf in the introductory part (after p. xxxviii) of the *Dravya-Saṅgraha*, Sacred Books of the Jains, Vol. I, Arrah 1917, very well gives the idea of this possibility.
- 3 (i) Pub. in S. B. J. Series, Vol. I, Arrah 1917.
(ii) Some scholars like Pt. J. K. Mukhtar, however, hesitate to attribute the authorship of this work to Ācārya Nemicaṇḍra. Vide Intro. to *Purātana-Jaina-Vākyasūci*, Sarsawa 1950, pp. 92-94.
- 4 Pub. by Gāndhī Nāthārāṅgajī, Bombay 1911.
- 5 Pub. in Rājacandra Jaina Series, Bombay 1927 and Saṁv. 1985; in S. B. J. Series Vols. V (1927), VI (1927), X (1937); and in Gāndhī Harībhaī- Devakaraṇa Jaina Series, Calcutta.
- 6 (i) Pub. in Rājacandra Jaina Series, Bombay 1916.
(ii) Many a time, immediately after this work, *Kṣapaṇasāra* is also enumerated and attributed to this author. But, in fact, it is the name of the Sanskrit commentary on the 3rd Adhikāra of the *Labdhisāra* written by Mādhavacandra Traividyadeva.
- 7 (i) Ācārya Nemicaṇḍra himself refers, in his own peculiar way, to this fact in gāhā 397 of the *Gommaṭasāra* (Ka.Kā.): *jaha cakkeṇa* etc. As the Cakravartī conquers the 6 parts (of the Bharata-kṣetra) with his Cakra without any hindrance, so the six-fold (Scriptural Work) has been duly mastered by me with the Cakra of (my) intelligence.
(ii) And his epithet 'Siddhānta Cakravartī' appears to have accrued from this statement.
- 8 Brahmaḍeva has commented in Sanskrit on the *Dravya-saṅgraha* and Mādhavacandra on the *Trilokasāra* and the *Labdhisāra*. Manuscripts of Kannada commentaries on the *Dravya-saṅgraha* and the *Labdhisāra* by Keśavavarṇī and Bālacandraḍeva are noted in the *Kannaḍa Prantiya Tāḍapatriya Granthasūci*, Bhāratiya Jñānapīṭha, Kashi 1948.
- 9 Pt. J. K. Mukhtar holds that a number of other commentaries on this great work, possibly written during the past few centuries, have not come down to us. Vide op cit., p. 91.
- 10 Vide Jivatattva Pradīpikā on Gommaṭasāra: Its author and date, *Indian Culture*, Vol. VIII-1, 23-33.
- 11 As noted by R. Narasimhachar in *Kavicarite* Vol. 1, Bangalore 1923, pp. 46-49.
- 12 *Ibid*
- 13 *Jaina Sāhitya Aaur Itihāsa*, Bombay 1956, p. 269.
- 14 Op. cit., pp. 90-91.
- 15 Editor's translation of gāhā 972, S. B. J. Vol. X, Lucknow 1937.
- 16 Op. cit., p. 91.
- 17 On p. 6.
- 18 Could any one of these turn out to be with a *vṛtti* or *chāyā* of Cāmuṇḍarāya?
- 19 After completing this paper, recently I learnt, with pleasure, that the Bhāratiya Jñānapīṭha is publishing shortly Keśavavarṇī's Kannada Commentary on the *Gommaṭasāra* as edited by the late Dr. A. N. Upadhye, from whom I could have no chance to get this happy information then.

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BĀHUBALĪ IN PRAKRIT LITERATURE

PREM SUMAN JAIN

The great Bāhubalī finds a respectful place in Prakrit literature. His name is to be found enshrined as a man who had a profound love for non-violence—a principle which has been a distant and shining seal of Jaina religion and philosophy. In spite of the fact that he was an embodiment of strength itself, he advocated vigorously and practised whole-heartly non-violence as well as renunciation, the principles which could well be regarded as the backbone of Jainism.

In the celebrated Jain literature, which is mainly available in Prakrit, Sanskrit as well as Apabhraṃśa languages, one comes across references to the great Bāhubalī together with the mention of the Emperor Bharata, his brother. While going through the pages pertaining to the life of Bhagvān Ṛṣabhadeva references to both of them are to be found recorded. It may be noted that the texts, written in Prakrit, viz., *Ādināhacariyam* and *Ṛṣabhadevacariyam* throw light on the life of Bhagvān Ṛṣabhadeva. There are other texts too such as *Chaupannamahā-purīśacariyam*, *Vasudevahiṇḍi*, *Paumacariyam*, *Jambūdivapaṇṇatti* etc., which shed light on the life of the same celebrated Tīrthaṅkara¹. It is with this apostle that Bāhubalī finds mention. There is literature of the Āgamas and that of commentaries² namely *Kalpasūtra*, *Āvaśyakaniryukti*, *Āvaśyakacūrṇi*, *Uttarādhyaṇa-ṭikā* etc., too which gives accounts of Bāhubalī. However, it is a matter of regret that there is not to be found a single treatise dealing comprehensively and completely with the life of such a personality in such a vast and varied literature like this one. The reason, however, appears to be that the life of *Ṛṣabhadeva* and the personality in question is so inextricably interwoven that no author in Jain literature thought it fit to undertake such task. With the result one has to remain contented with the material scattered here and there only.

Attention may be drawn to the commentary on the *Āvaśyakaniryukti*,

which is found written in Sanskrit. The Bāhubalī-story which is found incorporated in it, is not in Sanskrit but in Prakrit.⁸ This fact naturally leads one to suppose, and quite justifiably, that the original Bāhubalī's life-story recorded must have been in Prakrit and not in Sanskrit. Another point which leads considerable support to this is the fact that Śrīsubhaśilagani's *Bharateśvara-Bāhubalī-vṛtti*⁴ too is found written in Prakrit. It may thus be seen and may perhaps be safely maintained that Bāhubalī-life-story writing has a beginning right from the *Āgama* period itself and flows invariably down to the Prakrit writings. This is a subject of great importance, and of interest too indeed, and it is very likely to pay rich dividends provided handled properly. It anxiously awaits a competent hand to tackle critically and comprehensively. Pt. Dalsukhbhai Malvania has also given vent to similar opinion in one of his papers.⁵

What disappoints one is the fact that there is extremely little information available and that too in brief on the life of Bāhubalī in the earlier Prakrit literature. *Vāsudevahindī*⁶ of the 4th century A. D. narrates the story as follows:

Bāhubalī was the son of Lord Ṛṣabhadeva and younger brother of Emperor Bharata. He was born to Ṛṣabhadeva's second wife known as Sunandā. His real sister's name was Sundarī. Ṛṣabhadeva educated his son Bāhubalī like his other sons. He was trained in drawing and painting and astrology. When Ṛṣabhadeva distributed his wealth, Taxila fell in the share of Bāhubalī. As soon as Bharata acquired *Cakra-Rama*, he started invasions. He desired to Vanquish Taxila also, and when he reached there, Bāhubalī is recorded to have offered a proposal of physical fight instead of war so that the life of the soldiers of both sides could be saved. And it was readily agreed upon by Bharata. A non-violent fight took place between them and in this Bāhubalī emerged victorious. Enraged at this result, Bharata could not hold himself and attacked Bāhubalī with his *Cakra* but fortunately Bāhubalī escaped unhurt. It was a clear violation of the agreement. Viewing this unprincipled and anti-Dharma incident Bāhubalī filled with disgust renounced his throne and embraced the life of a mendicant. Therefore he underwent tremendous penance, yet he could not attain *Kevalajñāna* because of the residual *Mānakaṣāya* in him. Eventually Brāhmī is said to have appeared and instructed him. As a consequence Bāhubalī attained his desired *Kevalajñāna* getting rid of the clutches of *Kaṣāya* and got liberated.⁷

Of the same century i. e., 4th, a Prakrit text *Paumacariyam* also throws light on Bāhubalī's life as stated earlier. Unfortunately it is also available in brief. One important difference in it is the fact that there is no mention of Bharata as Bāhubalī's brother. The author narrates only that there lived in Taxila King Bāhubalī. He was an opponent of Bharata and never followed his orders.⁸ There is one more difference worthy of note in the *Paumacariyam* that one does not notice here any mention of the existence of *Mānakaṣāya* in Bāhubalī after his undergoing

penance. Here it is recorded that Bāhubalī attained liberation immediately.⁹ *Jambūdvīpapaṇṇatti* too does not speak of the family relation of Bhārat and Bāhubalī.¹⁰ All these variant readings legitimately prompt one to conclude that the life-story of Bāhubalī has seen its development in numerous different traditions. However, the following points occur in all the texts available with almost no variations.

1. Bāhubalī was the ruler of Taxila. According to some of the texts he got it from his father. The other sources, on the contrary, describe him as an independent King who developed enmity with Bharata. According to *Jambūdvīpapaṇṇatti* Bāhubalī was given the state of Bahali situated near Taxila.¹¹

The conversation held between Bāhubalī and Bharata's messenger is undoubtedly an invaluable treasure of ancient Indian culture from the point of view of political standards of those days. In it one finds a vivid description of duties and rights of kings¹². The description of Bāhubalī's struggle for freedom and the efforts to defend his kingdom is an event unparalleled in the literature of the world. This indeed accounts for the fame and glory he attained.

2. The real greatness of Bāhubalī lies in his character and his belief in non-violence. All the texts describe his fight with Bharata which was far from being violent. However, *Bharateśvara-bāhubalivṛtti* states that they fought terribly for as many years as twelve. The proposal for fight without involving violence comes either through Indra, or messenger, or ministers.¹³ But it may be underlined that according to the *Paumacariyam*¹⁴ and *Āvaśyakacūṛṇi*.¹⁵ it was Bāhubalī himself who proposed it. It was his policy that he must try his utmost to avoid violence as far as he could in spite of the fact that he was sufficiently strong. This factor earned for him fame and glory far and wide.

There is a controversy regarding the type of the non-violent fight. One text mentions *Dṛṣṭi-yuddha* and *Malla-yuddha* while other one describes *Jala-yuddha*.¹⁶ Jinadāsagaṇimahattara has further added *Vāg-yuddha*. At other place one learns about five types of fight including *Danḍa-yuddha*.¹⁷ It all indicates that the authors meant that there took place a fight between Bāhubalī and Bharata which, though not involving violence, could decisively prove one as a winner. The Prakrit authors might have desired to throw light on Bāhubalī's physical strength. Despite the fact that he was strong enough he clinged to the moral values whereas Bharata acted just opposite.

3. Another point common in all the texts available is that Bharata gets angry when he finds himself defeated, and strikes Bāhubalī with the *Cakra*.¹⁸ This is a clear violation of the accepted principle of fighting. With the result Bharata degrades himself; and further, on the other hand this incident brings complete transformation in Bāhubalī's life. He renounces the world and embraces

a life of a mendicant. It may be noted that although there have been used many a motif in Prakrit stories yet assailing with *Cakra* is a new one and thereby it puts the incident completely on a different footing. At this juncture the thoughts given vent to by Bāhubalī are indeed precious enough and they can very well be regarded as the jewels of Indian literature.¹⁹ It, as a matter of fact, opens up multifaceted nature of man's personality. Bāhubalī overtakes materialistic victory considering it negligible and advances further with a keen aspiration to reap spiritual one. It should be noted that one who strives for the protection and preservation of the traditional values is greater than the one who destroys it. Bāhubalī, this way, certainly surpasses Bharata.

4. Prakrit texts describe at length the penance undertaken by Bāhubalī. *Paumacariyam* makes no mention of any hindrance in Bāhubalī's *Kevalajñāna* attainment. But later on some of the authors have mentioned the presence of *Māna-kaṣāya* in Bāhubalī's mind, with a view to further purify his soul. It was used as a motif in order to conceal his *Māna*. According to the Prakrit texts Bāhubalī did not approach Ṛṣabhadeva for initiation because of the point that he would have to bow down to his own younger brothers who have already undergone initiation.²⁰ This pride (*Māna-kaṣāya*) played the role of a villain and obstructed the coveted *Kevalajñāna* to Bāhubalī. The Jain Purāṇas record still different reason. Bāhubalī did not want to practise penance on the land of Bharata²¹. This stubbornness was responsible for the delay of *Kevalajñāna*. Thus Bāhubalī has become a symbol for *Māna-kaṣāya* in Prakrit stories. Malayaprabhasūri's commentary on *Jayantīcarita* records as many Prakrit stories as fifty six²². Herein one notices Bāhubalī's story as an illustration of pride. *Prākṛit-Kathā-Koṣa* too includes it on the same point of *Māna-kaṣāya*.²³ *Bhāva-pāhuda* again refers Bāhubalī's story just to illustrate *Māna-kaṣāya*.²⁴

One clearly learns that though Bāhubalī had reacted on the high point of developed personality yet he failed to attain *Kevalajñāna* because of the presence of *Māna-kaṣāya* in him. In order to remove this vice, one Jaina tradition introduces Ṛṣabhadeva's daughter Brāhmī, who advises Bāhubalī to get rid of his pride. She says— 'You are not bowing down to your younger brother but actually bowing down to the virtues. Without overcoming the ego how will you be able to attain the height of the order of *Ātman*'²⁵. In another tradition of the story Bharata himself requests Bāhubalī to shed ego and transcend it²⁶. Consequently Bāhubalī is said to have shed his ego and with the result he obtains the desired object. He becomes *Kevalajñānī*.

Bāhubalī's life-story is one of those stories in Jain literature²⁷ which are universal and directly linked with the day to day life of the people. Though Bāhubalī was not a *Tirthaṅkara* yet he got highest respect in literature for he stood for certain virtues. If Bharata is famous by dint of his being Emperor,

Bāhubalī is glorified because of his standing against the passions like greed, anger etc.

In the life-story of Bāhubalī it may be pointed out, there has been used an invisible motif of vastness, of highness. In the Prakrit stories his personality has been described much higher than that of Bharata. In strength he proves himself to be stronger. He has also touched the height of oneness with his brother when he does not allow his brother down on the earth even though he was the winner. This is an exhibition of his height of *Karuṇā*.²⁸ When he was attacked by Bharata with the *Cakra*, he forgives him and thus vanquishes his anger.

Bharata invaded others just to mount on the throne of an Emperor. This very greed brought him to stand against his brother. But it was met by Bāhubalī with renouncing the world—an act unparalleled in the history of the world. Actual greatness lies in renunciation. The motif of this greatness of Bāhubalī, which made him mendicant, is a great and unique example. Bāhubalī virtually diminished in his mind the difference between his body and the dust of the earth. There could be no greater instance of affection or love than this one when somebody's body becomes a shelter for some creature or plant. This motif of large-heartedness has considerably influenced the sculptors' minds who have carved out Bāhubalī's images like Gommaṭeśvara.

In Jain philosophy Bāhubalī's life-story has become a symol of the four famous *Kaṣāyas*.²⁹ Bharata's invasion symbolises ambition and greed, violation of norms in battle-field symbolises *Māyā*, assailing with *Cakra* symbolises anger and obstruction in attaining *Kevalajñāna* symbolises ego respectively. Bāhubalī has set an example for posterity as a winner of all these passions. It is an extremely popular motif in literature—one is upgraded while other is degraded.³⁰ There are to be found examples in literature such as Rām-Rāvaṇa, Kṛṣṇa-Kaṁṣa, Pāṇḍava-Kaurava and the like. The same motif has remained an active and contributory factor to the development of Bharat-Bāhubalī's story.

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7. Ibid, p. 162-188.
8. *Takkhasilāe mahappā Bāhubalī tassa niccapadikoolo | Bharahanarindassa sayā na kuṇae ānāpamāṇam so || Pauma-4.38*

9. *Bāhubalī vi Mahappā uppādiya Kevalam Tavabaleṇam | Naṭṭhāviya Aṭṭhakammo Dukhvimokkham gao Mokkham || Pauma-4.55.*
10. *Jambūddīvapaṇṇatti*, Ch. 2 and 3.
11. *Uvadisittā putrasayam rajjasae abhisimcai*, Ibid, 36-77.
12. *Chaupannamahāpurisacariyam*, p. 44-45.
13. *Bharateśvarabāhubalivṛtti* and *Triṣaṣṭiśalākāpuruṣacaritam*, 1-5.
14. *Bhaṇio ya Bāhubaliṇā, Cakkaharo kim vaheṇa Loyassa | Doṇham pi hou jujjham, diṭṭhimuṭṭhihiraṇamajjhe || 4-43.*
15. *Tāhe Te tavbaleṇa do vi desante miliyā tāhe Bāhubaliṇā haṇiyam kim aṇayarāhiṇā logeṇa mārieṇa ? Tumam aham ca duyagā jujjhāmo. Āvaśyakacūrṇi*, p. 210.
16. *Mahāpurāṇā*, 33-34, 204
17. *Āvaśyakabhāṣya*, Gāthā 32.
18. *Avam Bharahanarindo nihao bhuyavikkamaṇa Sangāme | To muyae Cakkarayanaṁ tassa vathathe paramaruṭṭho || Paumacariyam*, 4-47.
19. For details please see :
 - (a) *Paumacariyam*, Gāthā 4, 49-52.
 - (b) *Jae tumam loguttamasuo hoṇṇa Majjāyamatikkemasi pihujāia kâ gaṇaṇa ? Vasudevahiṇḍi*, p. 167.
 - (c) *Caupannamahāpuri cariyam*, p. 47-48.
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25. *Vasudevahiṇḍi*, P. 187-88.
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■ ■

GOMMAṬEŚVARA AS FOUND IN HARIVAMŚAPURĀṆA

PREM CHAND JAIN

Gommaṭeśvara, also called Bāhubali, was a son of Lord Ṛṣabha¹, the first great world Teacher (in this *avaśarpiṇī*) who, after teaching his people² the way of house-holder's life, divided his kingdom among his sons. He made Bharata, his eldest son, his successor³ and took to asceticism to teach mankind the way of salvation. After long years, Bharata went out to conquer the world and became the first Emperor.⁴

Subjugating all the countries in the six continents and subduing the kings one after another Bharata returned to Ayodhyā, the imperial capital.⁵ The huge and victorious army marching through triumphal arches entered the high gates of the city. First the chariots rattled in; the elephants, swinging their trunks gracefully, moved on while the bells hanging on their sides sounded ding-dong; then the horses neighed and trotted into the city with raised heads; and then the infantry clad in armour majestically walked on with swords held up. Elaborate preparations were going on briskly to celebrate the victory of Bharata, King of Kośala and Emperor of Śaḍ-Khaṇḍa. The entire city was jubilant. The Emperor himself was immersed in great joy. The ministers seated in front of him were receiving instructions regarding the details of the celebration of victory. Just then the Commander-in-Chief stepped into the Durbar Hall and reported to the Emperor that the Discus, the cakṛa, was still outside the city gates. Bharata was dismayed. He was at a loss to know the reason why the discus had not entered the armoury.⁶ He asked the Minister for War if there was any king still unconquered by him. The lists of kings, who had become his vassals, were scrutinized. It was found that the name of Bāhubali, the King of Paudanapura, was not in them. He was still independent and he was to be brought under the sway of Bharata.

It was suggested that, that might be the reason why the *cakra-ratna* was still outside the gates of Ayodhyā. Immediately swift ambassadors were sent to Paudanapura to demand from Bāhubali recognition of the suzerainty of Bharata and submission to his rule. The ambassadors were respectfully received at the court of Bāhubali. But on hearing the demands from Bharata, Bāhubali got enraged.⁷ Bāhubali was no less a son of Lord Ṛṣabha than Bharata himself. So Bāhubali said, "The kingdom was portioned out and allotted to us by our father the Lord,⁸ If he asks me to hand over my kingdom to Bharata, I will do so most willingly. But if your king wants to take it from me, let him do so after conquering me in war." The ambassadors returned disappointed and reported to Bharata all that had happened at Paudanapura.⁹

After the departure of the ambassadors, Bāhubali gathered his army and was prepared to meet his brother on the battle field. On hearing the reply of Bāhubali, Bharata grew furious and summoning his entire army he marched towards Paudanapura. Both the armies came closer together at a particular place.¹⁰ Conchs were blown; kettle-drums were beaten, pipes, horns and trumpets blared forth making a tumultuous sound. They were about to attack one another. But the ministers of both the brothers stepped forward and prayed to their Lords not to fight and said, "O Lords, Both of you are divine personalities. You are in your last births now. At the end of this life you will be attaining salvation. Your bodies are invulnerable. Why should these innocent soldiers be thrown to the jaws of death? You may kindly decide your superiority by a duel combat."¹¹

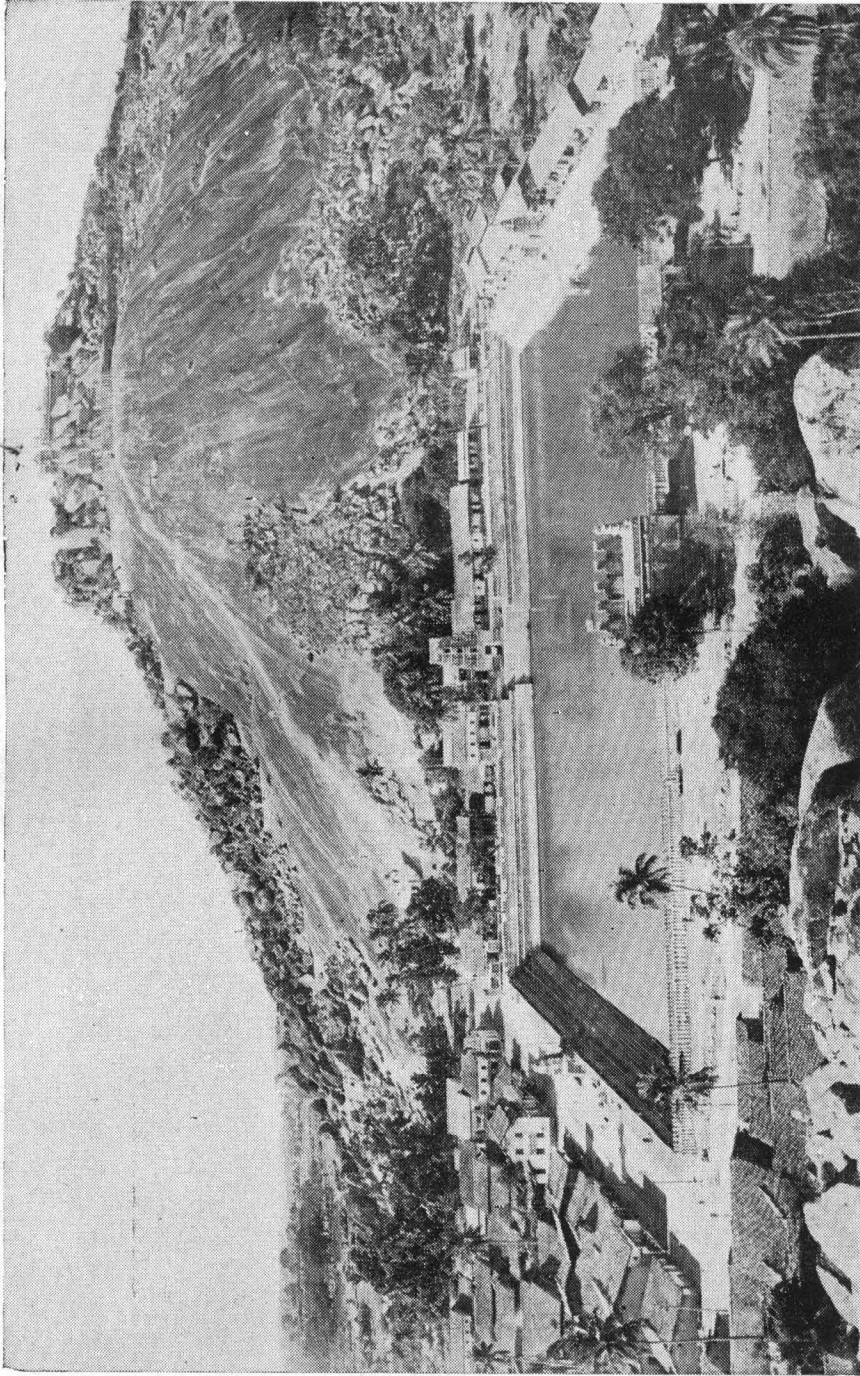
Both the contending brothers were naturally averse to any form of injury to any life and they readily agreed to decide their question by methods of righteous fight, namely *dr̥ṣṭi-yuddha*¹² (looking at each other without winking), *jala-yuddha*¹³ (throwing water on each other's face) and *malla-yuddha*¹⁴ (wrestling). In all the three combats Bāhubali became victorious and his army shouted with applause.¹⁵ Emperor Bharata felt humiliated. But Bāhubali was not elated in spite of his victory. This was no victory for him. He had to fight his greater enemy *karma*. He asked his brother to take over his kingdom and rule over it, while he would himself renounce the temporal world and strive for the Spiritual Empire.

Bāhubali became an ascetic and was deeply engaged in meditation. He was so much immersed in *dhyāna* and self concentration that he became absolutely unconscious of the external world. Ant-hills grew up at his feet, and creepers wound themselves around his legs and hands. As he was advancing in concentration, the divinity in him was manifesting itself until at last when he attained Omniscience, He became the fullest manifestation of the Divinity itself. Devas from above, human beings on the earth, animals and birds gathered around him

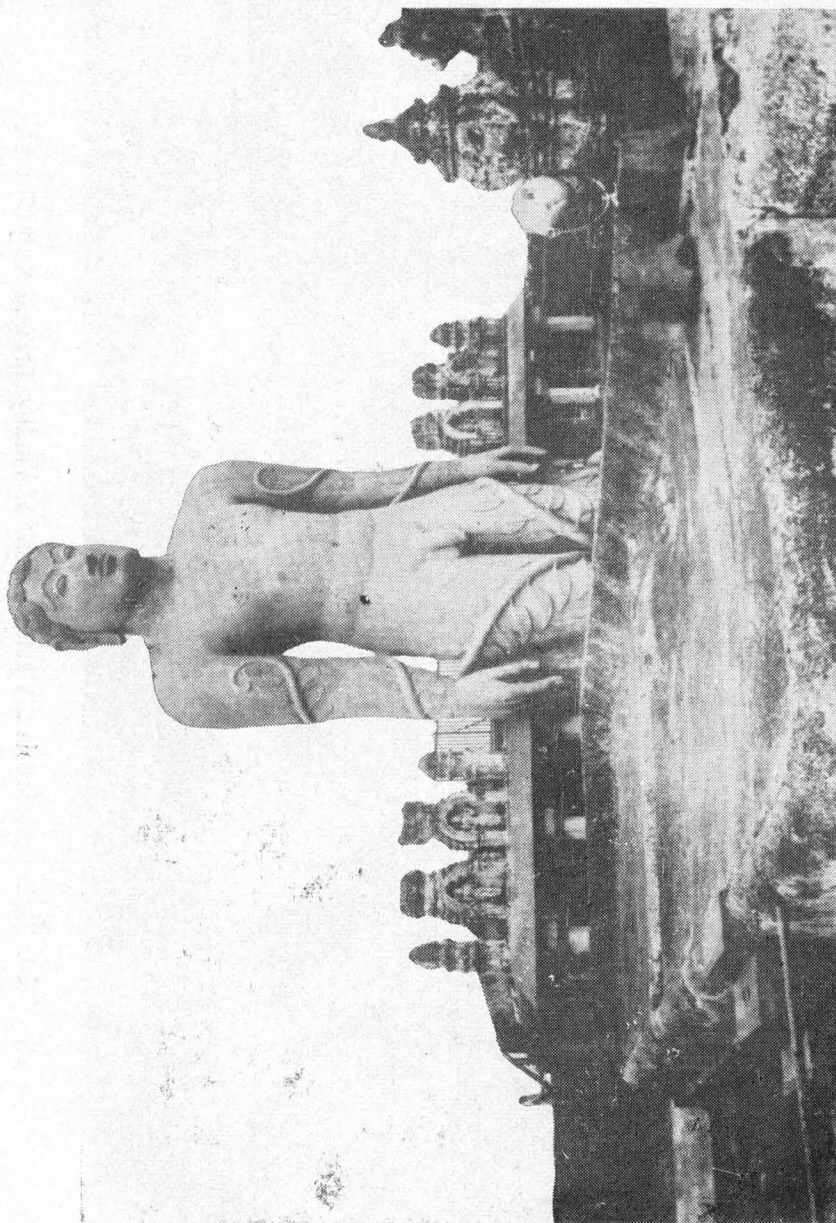
to pay obeisance and hear His teachings. No less a person than His Imperial Majesty Bharata became one of his ardent devotees. Such was the Glory of Gommaṭeśvara who was none else than Bāhubalī, the King of Paudanapura. The devotion of Bharata was so intense that he caused an image of Bāhubalī to be made in gold and installed at Paudanapura.

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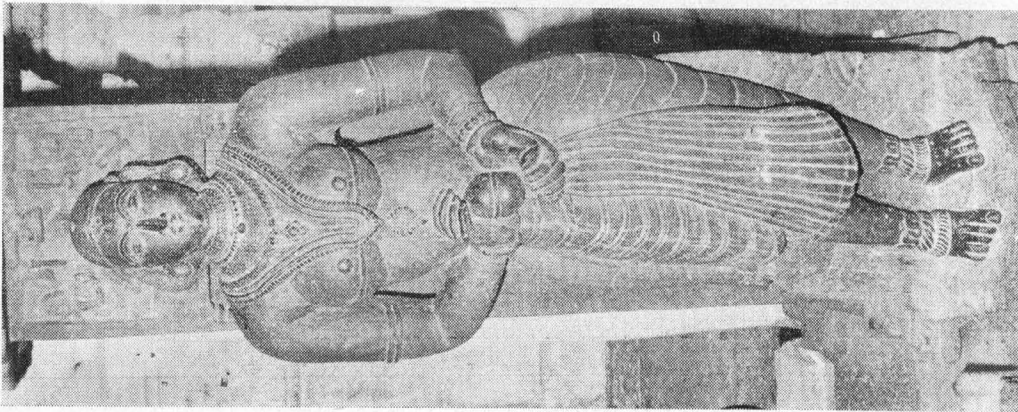
- 1 *Hari-Vaṃśa-purāṇa*– 9/22.
- 2 *Ibid.*, 9/94.
- 3 *Ibid.*, 9/95.
- 4 *Ibid.*, 11/56.
- 5 *Ibid.*, 11/56.
- 6 *Ibid.*, 11/57-58.
- 7 *Ibid.*, 11/76.
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- 11 *Ibid.*, 11/80.
- 12 *Ibid.*, 11/81-82.
- 13 *Ibid.*, 11/83.
- 14 *Ibid.*, 11/84.
- 15 *Ibid.*, 11/81-84.



10. Shravanabelagola : A general view of Vindhya giri and Kalyani tank



11. Vindhyagiri : Gommateshvar Bahubali



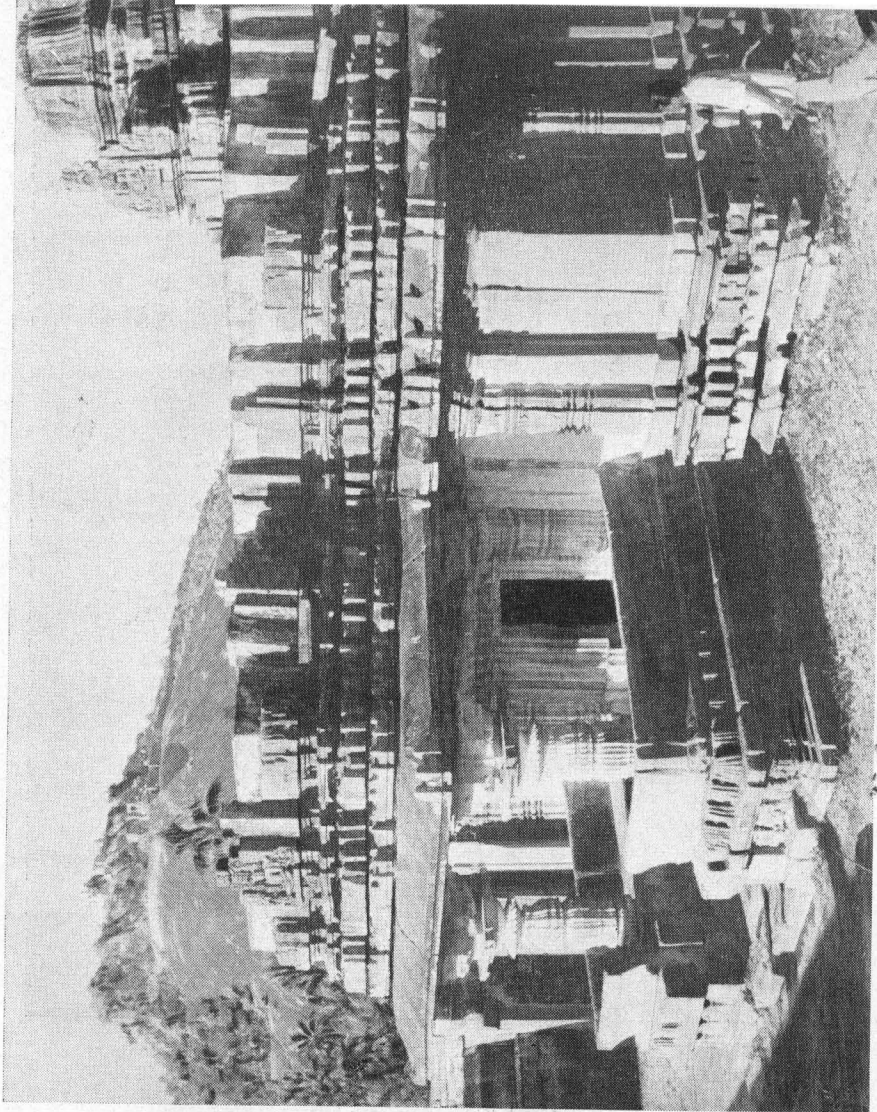
12. Vindhyagiri : Gullikayajji



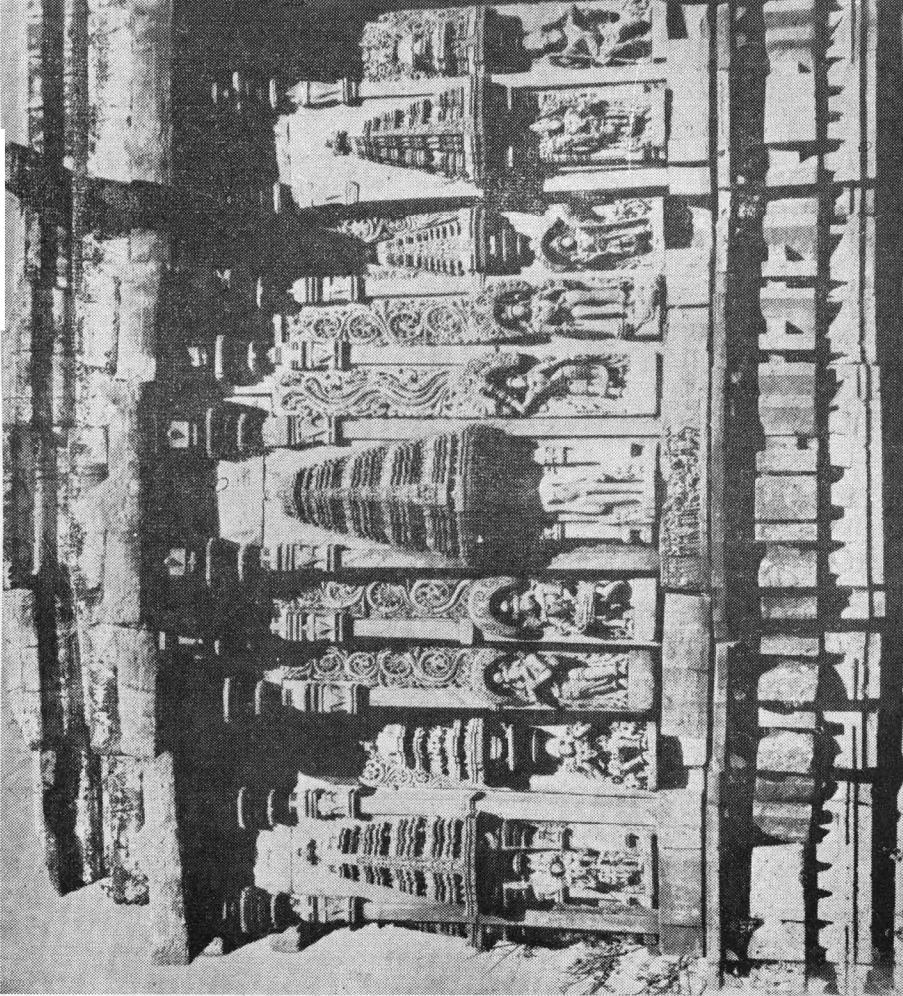
13. Chandragiri : Kushmandini Devi



15. Vindhyagiri : Tyagad Brahmadeva pillar, shown in the centre with beautiful carving



16. Shrivastanabelagola : A Jain Basadi, in the town



17. Jinanathpur : Fascinating art work on the outer wall of Shantinatha Basadi



18. Badami (Bijapur) : Bahubali rock-cut
of 8th c. A.D.



19. Tirumalai (Vellore) : Bahubali Rock-cut
of 9th c. A.D.

BĀHUBALI IN KANNADA LITERATURE

B. S. KULKARNI

Out of the 24 Tīrthaṅkars the story of Ādinātha may be said to be more attractive. This is partly because, Ādinātha was the first Tīrthaṅkara and did many useful things for humanity and partly because of the story of Bharata and Bāhubali which is there in Ādinātha Purāṇa. From the point of view of story, both Bharata and Bāhubali are equally important. But from the point of view of qualities Bāhubali has a higher place and he stands in the heart of the reader.

Bāhubali as the name itself suggests, was a very strong and also the most handsome person of his age, and, as such, was the Kāma-dēva of his age.

The good qualities such as valour, sacrifice etc., attracted the poets. It is true that Bāhubali's story occurs in Ādipurāṇa. But the poets took special fancy and wrote independent works on Bāhubali. Like poets in other languages, the Kannada poets too respected the qualities of Bāhubali and wrote a good number of works on him.

Kannada people did not stop here only. They went a step ahead and did marvelous work. They created Sculptures of Bāhubali and erected them so that the people of this age should have the Darśana of Bāhubali of Kṛtayuga. Cāvuṇḍarāya got carved the statue of Bāhubali at Śravaṇabelgoḷa and there are three more at Kārkaḷ, Vēnūra and Gommaṭagiri (near Mysore). The statue of Bāhubali at Śravaṇabelgoḷa is supposed to be the most beautiful and wonderful in the world.

The story of Bāhubali occurs in the following Kannada works.

- 1) *Ādipurāṇa*-Pampa, 2) *Ādipurāṇa*-Hastimalla, 3) *Cāvuṇḍarāya-purāṇa*, 4) *Gommaṭa Stuti*, 5) *Gommaṭa Stuti*. 6) *Kārkaḷ Gommaṭeśvar Carite*, 7) *Bharatēśa*

Vaibhaya, 8) *Bhujabaliya Carite*, 9) *Songs on Bhujabali*, 10) *Beḷgoḷada Gommaṭeśvara Carite*, 11) *Rājāvaḷi Kathe*, 12) *Gommaṭādhya*, 13) *Gommaṭeśvarcharita*, 14) *Bhujabali pūje etc.*

Out of the works mentioned above *Gommaṭa Stuti* or *Hāḍugaḷu* (songs) contain verses in praise of Bāhubali. Some works contain very good verses of the highest category of poetry. In other works, the story of Bāhubali runs alike. But the Poet Ratnākaravarṇi differs a bit from the earlier works. To know how Bāhubali is depicted in Kannada works, it is enough if we examine the poet Pampa and the poet Ratnākaravarṇi. Still, some works are important as they give historical information about the erection of the statues of Bāhubali, about the *Mastakābhiṣēkas* etc. For example the Poet Candrama (1646 A. D.) in his work *Kārkaḷa Gommaṭeśvaracarite* has written about the installation of the statue at Kārkaḷ by Pāṇḍya King in 1431 A. D. and also about the *Mastakābhiṣēka* performed in the year 1646. Pañcabāṇa (1614 A. D.) in his work '*Bhujabali Carite*' has written that one person by name Shāntavarṇi performed *Mastakābhiṣēka* to Bāhubali in 1612 A. D. and also about its installation by Cāvuṇḍarāya. This poet was the native of Śravaṇabelgoḷa. Ananta (1780 A. D.) in his work *Beḷagoḷada Gommaṭeśvara Carite* has written that one Virūpaksha Paṇḍita—minister to the Mysore King Cikadēvarāya, performed *Mastakābhiṣēka* to Bāhubali at Śravaṇabelgoḷa in the year 1677 and also about another *Mastakābhiṣēka* which took place in 1777 A. D. This poet has written about a person by name Aṇṇayya who was responsible for the construction of Kalyāṇi (i. e. tank) with the help of King Cikadēvarāya.

Now, we may see Bāhubali as depicted in Pampa's *Ādipurāṇa*. Pampa is the first poet in Kannada and has written this purāṇa in the year 941 A.D. Pampa was a great poet and had read previous works in Sanskrit and Prakrit. So, in his *Ādipurāṇa*, he has almost gone along the lines given by Jināsēnācārya in his *Pūrvapurāṇa*.

Ādinātha had hundred sons headed by Bharata and a daughter namely 'Brāhmi' by his one wife Yashashvati and a son i.e., Bāhubali and a daughter viz, Sundari by his another wife Sunandādēvi. Bharata was the eldest and was to become the King after his father. So, it is no wonder if Ādinātha had taken special care about him. But we notice that equal care was taken about Bāhubali by his father. While giving education, Ādinātha taught Bharataśāstra, Arthaśāstra to Bharata and; Kāmatantra, Āyurvēda, the science of elephants, horses and jewels to Bāhubali.

Ādinātha installed Bharata as the King in Ayodhyā and Bāhubali as Yuvarāja in Paudanapura at the time of his renunciation. This again shows, how important a person Bāhubali was ! In his kingdom Bāhubali was quite independant and happy.

In due course Bharata conquered all the six continents on the strength of his *Cakra-ratna* and returned to Ayodhyā. But his *Cakra-ratna* did not enter the city. On enquiry it was found that he had some enemies to conquer and those enemies were none but his brothers including Bāhubali. Bharata sent servants with an order to surrender. His own brothers did not like the idea of Bharata and abandoning the kingdom they went to Ādinātha and accepted monkhood. But Bāhubali did not like this idea of renunciation nor was he afraid of Bharata. He condemned the greed of Bharata for Kingdom and also the idea of asking his own brothers to be his subordinates. He told the messenger that the kingdom was given to him by his father. If Bharata wanted to snatch his kingdom let him do it in the battle-field. The description given by Pampa regarding Bāhubali is noteworthy. On seeing Bāhubali the messenger said, “*Puruparamēshvara Putram Bharatēshvara Chakravartiganjanal Sundara Rūpani Kumārane Dore Chakrigameseyadinitu Tējasphuritam*”. Two important aspects to be noted in this verse are : Bharata’s messenger says that Bāhubali is a handsome person and in splendour he exceeds even Bharata. After hearing the message of Bāhubali, Bharata says, “*Antanibarumavarindaggaḷamene negalda Bāhubalīanenteragisuvem*” meaning thereby that Bāhubali who is the strongest among all of us how can I conquer him ? This means Bharata was knowing the strength of Bāhubali and was afraid in the heart of his heart about the valour of Bāhubali.

War was inevitable. But on the advice of their ministers both Bharata and Bāhubali agreed for “*Driṣṭiyuddha*” (staring into each other’s eyes), “*Jalayuddha*” (throwing water on each others face) and “*Mallayuddha*” (wrestling) to avoid violence and the unnecessary deaths of many innocent soldier. Very good description of these fights is given and in all the attempts Bharata was defeated. In ‘*Mallayuddha*’ Bāhubali took Bharata in his arms and he wanted to throw him on the ground, but at that moment Bāhubali’s good sense became alert and he thought, it would be improper to insult a great king like Bharata and also an elder brother who stands in the place of father. So, Bāhubali slowly placed Bharata on the ground. This is really the greatness of Bāhubali. But Bharata being insulted, took *Cakra-ratna* and threw it on Bāhubali, but the weapon did not do any harm to Bāhubali. Bharata’s action hurt Bāhubali. He was annoyed at the greed of Bharata for kingdom which is perishable and temporary. He decided to renounce the kingdom. In this connection the poet says :

Kiḍuvoḍalakiḍuva Rājyada |
Paḍematugoḷalkamenna Meyyigiḍapudi ||
Gaḍe Jainadiksheyam Koṇ |
Ḍodigeragisuvem samasta Surasamudāyamum ||

meaning hereby that the body as well as the kingdom are perishable. I will accept monkhood and will see that even the gods will bend down before me ! Knowing

his mistake, Bharata asked Bāhubali not to leave the kingdom; but Bāhubali was firm. He took initiation at the holy hands of Ādinātha and stood like a mountain practising penance. But he did not attain Kevalajñāna. On enquiry, Ādinātha told Bharata, “Bāhubali is still contemplating about the ground on which his two feet are standing and he is sorry for having done so, because that ground belongs to you. Till he becomes free from this ego, he does not get Kēvalajñāna.” On hearing this, Bharata went and worshipped the feet of Bāhubali and told him that all the kingdom belonged to him and he should think in terms of his soul and realisation. In this connection the humble prayer of Bharata is noteworthy. He says : ‘This kingdom is given to me by you which is just like the remains of your food. Please do not entertain any other idea. Think of your own self and soul.’ Bāhubali realised his mistake and let off that ill idea. At once he achieved Kēvalajñāna. After some years he attained Mokṣa earlier than his father Ādinātha.

In *Ādipurāṇa*, we see at first a heroic Bāhubali fighting with his brother for his independance and self dignity. And then we see a wise man even on the battle field and at last we see a monk abandoning every thing and achieving self-realisation. A beautiful picture of Bāhubali is given with a human touch and as such the reader will be all for Bāhubali in *Ādipurāṇa*.

Now, we may see Bāhubali as depicted by Ratnākaravarṇi. Ratnakaravarṇi lived in the latter part of the 16th century. He has written *Bharatēśavaibhava*. In this work the poet has taken full liberty to make suitable changes to make Bharata his (poet’s) hero a master in every field. Bharata is superior in all aspects. He is both Bhōgi and Yōgi at one and the same time.

The story connected to Bāhubali in *Bharatēśavaibhava* is as follows ; Bharata while returning from Digvijaya came near Paudanapur and wanted to go ahead. But the Cakra-ratna did not move at all. When asked, the minister said, ‘Your brothers should come and surrender’. As in *Ādipurāṇa*, letters were sent to the brothers. Bharata’s own brothers renounced the kingdoms and accepted monkhood. A wise messenger was sent to Bāhubali with the order of Bharata. He went to Paudanapur.

Here, Ratnākaravarṇi has taken liberty with the word Kāma (Cupid). Bāhubali was the Kāmadēva of his times. Taking this opportunity, Ratnākara has made Bāhubali in the sense of Cupid—the husband of Rati. He has used words like Mīnāṅka, Smara, Manmatha, Pūgaṇeya, Pradyumna etc., for Bāhubali and has described him to be a lustful man. When the messenger saw him, he was amidst a thousand women. His city Paudanapur was full of all sorts of activities connected with lust and all the people were indulging in only Kāma and they did not like those who were not like them. Only one verse may be quoted here :

“*Mōhave muktiyallerbhana bāyahoy*
Mōhiyalladana nōḍadiru
Mōhavaballavanellava ballanem
Dā hādiyoḷagāḍutiharū”

(Greed or lust itself is salvation. If there is anybody denying this, simply beat him. The person who is expert in the matters of lust, knows everything). Such kind of talk was heard by the messenger throughout the streets of Paudanpur while he was going to the palace of Bāhubali. When we read such description, we feel disgusted and sorry to note that Bāhubali belonged to such a culture being the son of Ādinātha and brother of Bharata.

Further, Bāhubali decided to fight. Here Ratnākara has brought his wives and mother who advised him not to fight. The poet writes that Bāhubali told them a *lie*, which is common to Madana (Cupid). Bāhubali is made a deceitful person.

In the battlefield, Bharata advised him that fight between Ādinātha's sons was not a good thing and at last told that he i. e., Bharata would be defeated. When asked by his people, he said, “Is there any person who is not defeated by Smara i. e., Cupid?” and asked the Cakraratna to go to Bāhubali. But it did not go, because, Ratnākaraavarṇi writes, Bāhubali was not so meritorious as to hold that Cakraratna. Bharata pushed it to Bāhubali. At that time, untimely omens took place. Seeing all, Bāhubali felt sorry and begging pardon of his brother renounced the kingdom and went to practise penance.

Poets are uncrowned monarchs. They can do any thing. Ratnākaraavarṇi, to raise the status of Bharata—his hero, has made Bāhubali to stand a step below. Still, when admiring Bāhubali's handsomeness, strength, Ratnākaraavarṇi, excels any other poet. Even then, as already said, to read Bāhubali's description as a lustful man and as a person not so meritorious so as to have Cakraratna, one feels sorry. Even in modern Kannada, a good number of poets have composed poems on Bāhubali of Śravaṇabelgola and have kept up the tradition of the ancient poets.

Anyway the Kannada people also have tried to keep up their pace, along with others, in giving due credit and place in literature as well as in sculpture to Bāhubali, recognising his highest qualities like valour, self-respect and intelligence, control over the mind etc. We should be grateful to all those who are responsible for this good and immortal work done in showing their devotion to and admiration for Bāhubali.

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GOMMAṬEŚVARA STATUE FROM THE ARCHAEOLOGICAL POINT OF VIEW

A. V. NARASIMHA MURTHY

The statue of Gommaṭeśvara at Śravaṇabelgoḷa, the tallest free standing stone sculpture in the world has given a unique cultural status to Karnataka. It has attracted archaeologists and art historians alike who have made a detailed study of this unique statue. It was R. Narasimhachar who collected all the details about this sculpture and gave a good account of this which is authoritative even to this day. The image is nude and stands facing north in an erect way. The serene expression of the face is remarkable and symbolises the attitude of the saint to the worldly existence. The hair is curled and the ears are long, the shoulders being broad and the arms hang down straight with the thumbs turned outwards. The waist is small. The lower portion, though it looks dwarfish, adds majesty and grandeur. The entire image stands on a pedestal which is in the form of a lotus.

The colossal nature of the statue is one of the points of great importance. One will be overawed by the superhuman measurements of not only the entire statue but even the minor components of the sculpture. Even this colossal nature of the sculpture should be understood not merely as the imagination of the artist but representing the great heights to which he raised. Thus this is a statue in which the size is also symbolic of the greatness of the person involved.

This point becomes more meaningful when we look at the following measurements of this sculpture. Different estimates of the height have been given so far. Buchanan estimated it as 70 feet 3 inches. Sir Arthur Wellesley thought it to be 60 feet 3 inches. 57 feet is the correct height according to the Mysore Archaeological Department experts. The colossal nature can be imagined when we say that the toe and fingers are of unimaginable size. The foot itself measures nine feet in length. The toe measures two feet nine inches. The middle fingers

is five feet three inches, the forefinger three feet six inches, third finger four feet seven inches and the fourth finger two feet eight inches. These measurements would give us an idea of the colossal nature of the image.

The face of Gommaṭeśvara is most artistic and is a commentary on the success of the skill of the sculptor who made it. 'Whether for boldness of conception or for the manner in which the idea underlying it the idea of man's victory over his *karma*, of a *kevalī* in perfect peace with himself and all else in the universe has been translated into artistic terms, it stands unrivalled.' It has proportionate and relatively uniform eye brows which form one end of the eye to the other appear to have been a curve of a wave. The nose though prominent is proportionate and straight. The eyes are open and the eye balls are so naturally cut one feels as they are real. This also gives the impression of the pensive mood of the saint. The cheeks, the chin, and the lips add to the serenity of the face and the total effect is one of grace, majesty, dignity which were the inner nature of the person. One of the most remarkable aspect of this sculpture is the smile that is seen on the face which has been characterised as the symbolic representation of the saint towards his fellow human beings. That is not a smile of self satisfaction but it is coupled with pity that the world of humanity is not following the right path and thus are going on the wrong track. Thus there is something melancholic in that smile. Perhaps no Indian sculpture has been able to represent this attitude of any saint as this sculpture. The Buddhist Mathura sculptures and the sculptures at Angkor represent smile in a different way. But the smile of the image of Śravaṇabheṣṭa is of a different nature and of a superior human feeling and this character makes it unique in the history of Indian art.

Ferguson, one of the earliest to write on Indian art, studied this image from various aspects and his comparison of this image with those of Egypt is very interesting. "The statues of this Jaina saint are among the most remarkable works of native art in South India... Whether the rock was found inside or moved, nothing grander or more imposing exists anywhere out of Egypt, and even there no known statue surpasses it in height. It is larger than any of the statues of Ramses in Egypt. The figure carved in fine grained light grey granite has not been injured by weather or violence, and looks as bright and clean as if just from the chisel of the artist. The face is its strong point. Considering the size of the head, which from the crown to the bottom of the ear measures six feet six inches, the artist was skilful indeed to draw from the blank rock the wondrous contemplative expression touched with a faint smile with which Gommaṭa gazes out on the struggling world. Gommaṭeśvara has watched over India for only 1000 years whilst the statues of Ramses have gazed upon the Nile for more than 4000. The monolithic Indian saint is thousands of years younger than the prostrate Ramses or the guardians of Abu Simbal, but he is more impressive both on account of his commanding position on the brow of the hill overlooking the wide stretch of plain

and of his size". Thus these words of a great art historian has to be taken as a valid appreciation of the beauty of this great image.

Another remarkable feature is that this is a dated image. Though there has been some controversy regarding the date of Cāmuṇḍarāya, it has been possible to arrive at the correct date. Cāmuṇḍarāya was the minister under Rācamalla who ruled from 974 to 984 A. D. According to R. Narasimh char, the image was set up in 983 A. D. since the consecration took place during the time of Rācamalla. But the main objection for this is the absence of any mention of it in the *Cāmuṇḍarāyapurāṇa* which was written in 978. Perhaps this was not begun when the above work was composed. Thus this image is a good example of Gaṅga sculpture the date of which can be fixed.

Thus the Gommaṭeśvara statue has been a great creation of the artists of Karnataka at least a thousand years ago and has been guiding the people to follow the path which will elevate them to higher life.

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WORLD'S GREATEST SCULPTURAL COLOSSUS COMPLETES A THOUSAND YEARS

R. S. SURENDRA

Gommaṭeśvara, 57 feet giant granite colossus, chiselled out from the summit of 500 feet Indragiri mountain, in Śravaṇabelgoḷa town situated at 86 miles from Bangalore, capital of Southern Indian State of Karnataka, will be completing a thousand years of its phenomenal existence in February 1981. The mountain itself is 3,347 feet above the sea level.

The Gommaṭeśvara statue ideally fits into the definition of sculpture-in-relief as specified in the new *Encyclopaedia Britannica*. Sculpture-in-relief is three dimensional object emerging out of a subjascent matrix. The statue has a kind of reality, a vivid physical presence that is denied in pictorial arts. The forms of sculpture are as tangible and visible and appeal strongly, directly to both visual and tactual sensibilities. Such statues go beyond mere presentation of fact and communicate a wide range of subtle and powerful feelings. The aesthetic raw material of sculpture, so to speak, is the whole realm of expression of three dimensional forms. Here Indian sculptors have employed Iconometric Cannons or systems of carefully related proportions that determined the proportions of all significant dimensions of human figure.

The Gommaṭeśvara statue is nude and the statues of Gommaṭeśvara are among the most remarkable works of native art in South India long known to Europeans. Three of them are well known and that at Śravaṇabelgoḷa attracted the attention of Late Duke of Wellington in 1799, (who defeated French Emperor Nepolean Bonaparte in 1815 at Waterloo), when as Sir A. Wellesly, commanded a division at the siege of Śrīraṅgapattṇam in the 4th Mysore War. He, like all those who followed him, was astonished at the amount of labour such a work entailed and puzzled to know, whether it was a part of hill or had been moved to the spot where it now stands.

Nothing grander or more imposing exists anywhere out of Egypt and, even there, no known statue surpasses Gommaṭeśvara in height and facial charm. It is larger than any of the Statues of Ramses of Egypt.

Gommaṭeśvara has watched over India for over a thousand years, while the statues of Ramses of Egypt have gazed upon the Nile for more than 4000 years. The monolithic Indian saint is thousands of years younger than the prostrate Ramses or Guardians of Abu Simbal of Egypt, but he is more impressive both on account of his commanding position of the brow of the hill overlooking the wide stretch of plain and his astonishing size.

Owing to the great height of the statue and want of any point sufficiently elevated from which to take a picture of it, most of the representations fail to give a good idea of the features of the face, which are the most perfect part artistically carved and most interesting to see. Considering the size of the head which from the crown to the bottom of the ear measures six feet six inches the artist was skillful indeed to draw from the blank rock, the wondrous contemplative expression touched with a faint smile with which Gommaṭeśvara gazes out the struggling world. The smile on his face is more wonderful than the smile on the face of the world famous Mona Lisa, painting of Leonardo da Vinci.

The nudity of the statue represents complete renunciation of all world attachments. Here Gommaṭeśvara has destroyed the bonds of *karma*. The statue of Gommaṭeśvara is that of Jain saint caused to be erected during the years 974 A.D., to 981 A.D. by Cāmuṇḍarāya, General of Gaṅga King Rācamalla the IV, who was ruling this part of the country in the latter part of tenth century A.D. A flight of 500 steps out in the granite hill leads to the summit of the hill upon which stands an open court surrounded by a corridor containing cells each enshrining a Jain God. The corridor is again surrounded at some distance by a heavy wall, a good part of which is picturesquely bound by boulders in their natural position. In the centre of the court stands the colossal statue of Gommaṭeśvara standing 57 feet high. The statue is facing north, the hairs on the head curled in short spirals. The figure has no support over the level of thighs. Upto that point, it is surrounded by ant-hills, from which emerge serpents and creepers entwining both legs and arms terminating at the upper part of the arms.

Measurements of the Statue :

Total height :	57'
Total height from the crown of the head to the bottom of the ear :	7'
Total height from the foot to bottom of the ears :	50'
Length of the foot :	9'
Breadth across the foot :	4' 6"

Length of the great toe :	2' 9"
Breadth across the shoulder :	20'
Breadth across the pelvis :	13'
Length of the forefinger :	3' 6"
Length of the third finger :	4' 7"

Normally once in 12 years festival of worship called Mahāmastakābhiṣeka (head anointing ceremony) is performed for the statue. During which a powerful scaffolding is erected behind the statue to facilitate the priests and devotees to worship the God by pouring milk, and other materials over the head. During the previous Mahāmastakābhiṣeka Aeroplanes and Helicopters showered flowers and garlands from the sky over the statue. In February 1981, the statue completes a thousand years of its phenomenal existence since its inception which will be celebrated by the State Government and devotees on a grand scale during which period millions of devotees and tourists gather in this town to witness the event.

The unique features of the Gommateśvara statue are :

1. The statue is a sculptured out of the summit of the hill.
2. The entire statue is made up of a single rock which is 57 feet tall.
3. The statue was sculptured one thousand years ago during which there was no modern equipment.
4. The sculptors have remained anonymous.

The sculpture of Gommateśvara 1000 years ago (974 A. D. to 981) in Śravaṇabelgoḷa definitely surpasses 'World's most heroic sculpture of the Giant American President faces over Mount Rushmore in South Dakota of United States carved between 1927-1941 A. D.

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THE BELGOĪAN BĀHUBALĪ AND WESTERN INDIAN NOTICES

M. A. DHAKY

On the basis of the available evidence, the Bāhubalī legends seemingly were first formulated in the Śvetapaṭa canonical and quasi-religious works;¹ but Bāhubalī's earliest known iconic representations are of Digvāsa affiliation, encountered as they are in the Kuntaladeśa of the times of the Cālukyas of Vātāpi.² Not only that; for adoration, Bāhubalī practically had no appeal to the followers of the Śvetāmbara sect;³ while to the sectaries of the Digambara belief he was almost as reverable as the Jinās themselves; and his several images, some indeed of heroic proportions, were carved with much care and love, particularly in the Karṇāṭa country. The practice of carving Bāhubalī images has indeed lasted for many centuries; in fact it continues till our own times.

Although not the earliest, the Gommaṭeśvara Bāhubalī of Śramaṇa-Biḷagula (*mod. Śravaṇa-Belgoḷa*) is the most celebrated of them all. Some say that this colossal monolithic image on the Vindhigiri (or Gommaṭa-giri) was named 'Gommaṭeśvara' because Gommaṭa was the other name of Cāmuṇḍarāya, the prime minister of Gaṅga Rācamalla IV, who caused it to be carved.⁴ This suggestion does not seem to hold good since an inscription in Karṇāṭa pre-dating Cāmuṇḍarāya mentions 'Gommaṭadeva' as a *sthāvara-tīrtha*.⁵

The fame of the Bāhubalī image of Śravaṇabelgoḷa must have spread far and wide after the image's consecration. Seemingly it had also reached the ears of the Digambara as well as Śvetāmbara Jainas in the distant tracts of Rājasthan and Gujarāt. Late in the medieval period, even the Śvetāmbara pilgrim-monks either visited 'Biḷagula' or wrote about the image from what they had heard. Similar is the case with the Digambara *bhaṭṭārakas* from Gujarāt who contemporaneously in their psalms took notice about the celebrated Belgoḷian Bāhubalī.

Perhaps the earliest Northern reference to Gommaṭadeva of the Southern country is by the Digambara friar Madanakīrti in his *Sāsanacaturstīmśikā* (c. late 12th cent. A.D.)⁶ : *Devo Dakṣiṇa-Gommaṭaḥ sa jayaṭād digvāsāṁ śāsanam || 7 ||*

The next allusion is from the Śvetāmbara side and is found in the *Kalpa-pradīpa* of Jinaprabha Sūri of Kharatara gaccha⁷ (early 14th cent. A. D.). In the “Caturśīti-mahātīrtha-saṅgraha-kalpa” inside the selfsame work, the Sūri includes “Gommaṭadeva Bāhubalī of the southern country”: (*Dakṣiṇāpathe Gomaṭadevaḥ Śrī-Bāhubaliḥ*). As some indications are, Jainaprabha Sūri had gone as far as Uruṅgal (*mod.* Wārāṅgal) in Āndhradeśa on pilgrimage with Samarasimha, the renovator of the Śatruṅjaya hill Jaina temples, sometime early in the second quarter of the fourteenth century A. D.⁸ He does not seem to have visited Śravaṇa-Beḷagoḷa but possibly records on the basis of what he then may have heard.

The earliest allusion in the late medieval period is by the Digambara monk Meghaṛāja whose *Tīrtha-vandanā* in Gujarātī, a psalm pertaining to the Digambara Jaina *tīrthas*, dates from the earlier part of the sixteenth century. Among the places to which he offers obeisance are those where images of Bāhubalī are located:⁹

.....Gommaṭasvāmi Belguleḥ

Terapure Vaddhamāṇe Poyanāpure vandu Bāhubliḥ || 19 ||

The next allusion is in the *Sarva-tīrtha-vandanā* by Jñānasāgara of the Nandītaṭa-gaccha of the Kāśṭhā-saṅgha (c. 17th cent. A. D.). The author briefly alludes to the miraculous legend which tells as to how as a result of Cāmuṇḍaraya's austerities the image was revealed (when he) struck an arrow to the hill-top.¹⁰

One other Digambara monk, namely, Bhaṭṭāraka Somasena of the Sena Gaṇa of the Mūla Saṅgha (c. 1600–1640 A. D.) briefly alludes to Gomaṭasvāmi after mentioning the Bāvanna-gaja Jina (of Baḍvāni in Central India) in his *Puṣpāñjali-Jayamālā*.¹¹

So also refers Viśvabhūṣaṇa of the Balātkāra Gaṇa of the Mūla Saṅgha (c. the third quarter of the 17th cent. A. D.) to the ‘Gomaṭa-prabhu’ of Karṇāṭa : (*Karṇāte Gomaṭa-prabhu sevyam...../48'*) in his *Sarva-trailokya-jinālaya-jayamālā*.¹²

Next in time we come across two significant notices from the Śvetāmbara side. The first is the *Tīrthamālā* of Śilavijaya of Tapagaccha V. S 1746/A. D. 1490. His account, unlike the former authors, is somewhat detailed. He refers to the annual *abhiṣeka* of Gommaṭasvāmi with 7800 pitchers of *Pañcāmṛta* and the splendid chariot procession of the Lord. He locates Śravaṇa-Beḷagoḷa some twelve *koṣas* from Śrīraṅgapaṭṭaṇa near Mysore. Also he refers to the image of Bāhubali *alias* Gommaṭasvāmi who is at a (rough) estimate 60 ft. high, standing in *kāyotsarga-mudrā* on the hill-top; the (Bāhubalī) *tīrtha* he says was established by the Jaina Cāmuṇḍaraya. The Sūri also refers to the temples of Jina Vāsupūjya

inside 'Biligul' and twenty-three other temples on the hills. He likewise alludes to the temple of Candragupta and the legend of the ritually fasting-unto-death by Bhadrabāhu. He also refers to the Cārukirtti (friar in charge of the *tīrtha*) and the seven villages attached to, as well as the (annual) income of, the *tīrtha*.¹⁸

The next (and the last) reference is by Saubhāgyavijaya of Tapagaccha in his *Tīrthamālā* he completed in V. S. 1750/A. D. 1695.¹⁴ He mentions that near Bilagula is the Gomaṭadeva : (*Bilagula pāseṇ Gomaṭadeva.....*)

These medieval and late medieval references are sufficiently indicative of the esteem in which the Jainas of both the sects held the colossal contemplative image of Gomaṭasvāmi of Bilagula.

NOTES AND REFERENCES

- 1 The *Jambudvīpaprajñpti* (c. 303-313 A.D., Mathurā recension) : the *Paumacariya* of Vimāla Sūri of Nāgendra Kula (479 A. D.); the *Āvaśyaka-niryukti* of Bhadrabāhu II (c. 5th-6th cent. A.D.); the *Vasudeva-hiṇḍi* (Book I) of Vācaka Saṅghadāsa gaṇi (c. early 6th cent. A.D.), and the *Viśeṣāvaśyakabhāṣya* of Jinabhadra gaṇi Kṣamāśramaṇa (c. 590 A. D.) are the earliest Śvetāmbara works referring to Bāhubalī story. While the *Padmacaritra* of Raviṣeṇa (677 A.D.), the *Harivaṃśa-purāṇa* of Jinasena of the Punnāṭa-gaṇa (784 A.D.), and the *Ādipurāṇa* (*Mahā-purāṇa* Book I) of Jainsena of the Pañcastūpānvaya-gaṇa (c. mid 9th cent. A. D.), are the earliest known Digambara sources for this subject. (Details, vide Dalsukhbhai D. Malvania, "The story of Bharata and Bāhubalī", *Sambodhi*, vol. 6, Nos. 3-4, Ahmedabad Oct. 1977, Jan. 1978, pp. 1-11).
- 2 The *viṣhikā* or *paṭṭaśālā* (Front corridor) of the Jaina Cave at Āryapura (*mod.* Aihole) and Cave IV, which is a Jaina cave at Vātāpī (*mod.* Bādāmī) enshrine the earliest (and of course rock-cut) images of Bāhubalī. Both the caves are datable to c. late sixth century A.D. and stylistically are ascribable to Cālukya Maṅgaleśa's time.
- 3 The only Śvetāmbara image of Bāhubalī I know of is the one in marble in the great Ādinatha temple complex of Śatruṅjaya. But it is, as per its inscription, dated as late as 1335 A.D.
- 4 I shall not go into details concerning references; for the point indeed is not a major issue.
- 5 *Annual Report of the Archaeological Department, Mysore, 1974*, p. 38. The inscription dates from the time of Gaṅga Ereyā and hence early tenth century.
- 6 Cf. Vidyadhar Johrapurkar, *Tirthavandanasaṅgraha*, Jivarāja Jaina Granthamālā No. 17, Sholapur, 1965, p. 31
- 7 Cf. (ed.) Jina Vijaya, *Vividhatīrthakalpa*, Pt. I, Singhi Jaina Series No. 10, Śāntiniketan 1934, p. 85.
- 8 My paper on this subject, entitled 'The Western Indian Pilgrim Notices of the Jaina Sacred Places of South India', is shortly appearing in the commemoration volume for N. Venkataramaniah.
- 9 Cf. Johrapurkar, p. 53,
- 10 *Ibid.*, p. 70, vss. 39-40.
- 11 *Ibid.*, p. 85, vs. 21.
- 12 *Ibid.*, p. 93.
- 13 Cf. Vijayadharmaśūri, *Prācīna-tīrthamālā-saṅgraha*, pt. 1, Śrī Yaśovijayaji Jaina Granthamālā, Bhavnagar 1934, p. 118, vss. 67-74.
- 14 *Ibid.*, p. 99, vss. 9-10.

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A 12TH CENTURY CELEBRATION OF PAÑCAKALYĀNA RITES TO GOMMATEŚVARA

A. SUNDARA

In the Jaina sect the twentyfour Tīrthaṅkaras and Bahubali, the younger brother of Bharata, both being the sons of the first Tīrthaṅkara Ṛṣabhanātha, are the greatest spiritual personalities who attained by self-effort the supreme goal : 'Siddhapada' i. e., freedom for ever from the cycle of births and deaths, worldly bondages. Nay, the enlightened Tīrthaṅkaras instead of entering into 'Siddhapada' immediately, preferred to move about for sometime in the midst of the common and ignorant, teaching them from their actual way of lives and experiences, how they can also make their lives sublime. Here lies the invaluable, kind and selfless service of these Tīrthaṅkaras. In their early lives they were like any other human beings, enjoying royal material prosperity and happiness, being princes but soon realised the truth that the so called worldly happiness and pleasure are short lived and not free from exhaustion, pain and sorrow. The good and bad acts of human beings must bear fruit accordingly and they must be enjoyed by them. Thus human beings are always caught in the endless cycle of births and deaths, and their span of life between is bound with swaying worldly pleasures and pains. In the wake of their awakening, the princes who were later to become Tīrthaṅkaras strove hard to find out a true way to be free from the clutches of these fluctuating never ending dualities and to attain a stage that puts an end to *karma* and thus is blissful. Overcoming all stress and strain, hardship both internal and external, physical and mental with patience and restraint, determination, they did succeed in discovering the correct supreme path; and in being spiritually enlightened and being compassionate taught and showed the path to their fellow beings. Being impressed by their self-sacrifice and spiritual glory there were to them innumerable followers afflicted with the mundane dualities who found solution in their preachings and solace in the practice. Naturally these luminaries in course of time became ideal, nay, divine personalities so much so they were adored and worshipped. And stories of their lives were inspiring models to the followers of

the sect to improve their lives and follow the right path for crossing across successfully the worldly life to achieve the supreme goal. These great men were therefore called, Tīrthaṅkaras.

In the stories of these great divinised men, five stages were, in course of time, recognised as the most eventful as they were for the good of the mankind and therefore auspicious. They are: the sacred conception (*garbhāvataraṇa kalyāṇa*), the divine birth celebration of the birth (*janmābhiṣēka kalyāṇa*), renunciation (*pariniṣkramaṇa kalyāṇa*), the divine enlightenment (*kēvalajñāna kalyāṇa*) and attainment of mōkṣa (*mōkṣa kalyāṇa*). They are religiously described as *Pañca Kalyāṇas* (the five auspicious events) and ceremoniously observed by the faithful on the occasion of the consecration of the images of the Tīrthaṅkaras.

Historically speaking, there are hardly any records speaking about the performance of the Pañcha Kalyāṇas to such images of the Tīrthaṅkaras as and when Jain basadis were founded. Luckily, there is but one such inscription¹ mentioning about the performance of the Pañcha Kalyāṇas to Gommaṭeśvara at Śravaṇabelgoḷa. It is therefore particularly worthwhile to note it on this spectacular occasion of the celebration of 1000th year of the consecration of the most imposing colossus of Gommaṭeśvara Bāhubalī on the peak of the Doḍḍa Beṭṭa here.

Bāhubali before his absolute negation of the worldly ties, he is traditionally believed to have been ruling over the part of South India later called Karnataka,² his elder brother Bharata being the ruler of northern India. The latter in order to be supreme sovereign wanted his brother to submit to him. Really Bāhubali, handsome and impressive, was mighty and powerful. In the duel that followed Bāhubali defeated his elder brother who was greedy of emperorship. Bharata being completely overcome with human passions, unjustly used the divine cakṛa he was possessing, against his brother. But the divine wheel just circumambulated Bāhubali and returned to him. Then, Bāhubali realised that it was the greed that led even the brothers to fight each other for the short-lived worldly power and made his elder brother to resort to unjust means. Although victorious he therefore being disgusted with such worldly things breeding ill-feeling, greed, etc, he gave up even his kingdom to his defeated brother and discarded all worldly attachments, and began penance standing alone and aloft. His brother being utterly ashamed of his own misconduct and touched by his brother's magnanimity, he with his sisters Brāhmī and Sundarī, prayed, appealed and persuaded him to give up penance and to continue as monarch but in vain. Bāhubali continued his penance austere unmindful of the growth of anthills, creepers, snakes moving round him and attained the supreme salvation. Bharata with utmost reverence to his great brother got an image of 'Bāhubali Kēvalī' about 525 bows' height, made near Paudanapura. When Bāhubali could have become the sole monarch he displayed magnanimity towards his brother, gave up even his own kingdom and preferred to

follow the spiritual life. He thus became exceptionally great and exemplary character who was revered and looked upon as great as Tirthaṅkara by the Jaina devotees. But as the time passed on, the place where Bharata got consecrated his brother's image became inaccessible owing to forest-growth infested with venomous snakes, to common people. However, divine worship with drum beating etc. was believed to have been carried on to the image as known by a few devotees who could go with the help of charms and spells. On hearing about this sacred place from people Cāmuṇḍarāya, minister to Gaṅga Rācamalla, desired to visit the place. But he was persuaded by his close associates not to embark upon the pilgrimage since it was dangerously inaccessible. Cāmuṇḍarāya also known as 'Gommaṭa' got a stately image of Bāhubali Kēvalin carved out of a huge rock on the top of Doḍḍabetṭa, appropriately in the region ruled by him, befitting his spiritual magnanimity. The image was popularly described as Gommaṭeśvara-jina since it was got created by Gommaṭa Cāmuṇḍarāya.

An inscription⁸ of c. 12th A. D. that exists to the left of the entrance doorway of the enclosure wall (Suttālaya) briefly narrates the circumstances rousing determination in Cāmuṇḍarāya to get carved the statue and at length praises the story of Bāhubali's victory, renunciation and enlightenment and his spiritual greatness. The poem⁴ 'Gommaṭa jinendra stava' of the inscription was composed by Boppa also known as Sujanōttaṃsa, a disciple of Ācārya Bālacandra who in turn was a disciple of Nayakīrti Siddhāntadēva.

Now the inscription that speaks of the performance of Pañcakalyāṇas to the statue is on a rock to the right of 'Akhaṇḍa Bāgilu' dated Hēbanambi (Hēvaḷambi), Phālgua Śuddha 8 Thursday, corresponding (palaeographically) to 14th February 1118 A.D. Unfortunately the latter part of the inscription is worn out. The extant part speaks of the performance of the Pañcakalyāṇa rites to Gommaṭadēva by Bhānucandra Siddhānta Cakravarti of Koṇḍakundānvaya, Mahādeśi gaṇa, postaka gachha, along with a host of his fellow Ācāryas and Kantis: Śrī Somacandra Siddhānta Cakravarti, Śrī Caturmukha Bhaṭṭāraka, Śrī Simhanandi Bhaṭṭācārya, Śrī Śānti Bhaṭṭārakācārya, Śrī Śāntikīrti Bhaṭṭācārya, Śrī Kanakacandra Maladhāridēva, Śrī Nēmicandra Maladhāridēva, Catusaṅgha Śrī Sakala gaṇa sādharmaṇa.....dadēvadhāma, Kaliyugagaṇadhara five hundred munīndras, their disciples such as Gaura Śrī Kanti, Sōmaśrīkanti, Dēvaśrīkanti, Kanakaśrīkanti and their disciples of twentyeight groups. The participation of a very large number of Jaina Ācāryas and Kantis in this solemn worship strikingly indicates that the performance was of great grandeur and on a large scale some 800 years ago and about a century and a quarter after the consecration of the image. It must have been a very great occasion. The relevant reference to the religious rites in the inscription runs as follows: ".....Hēbanambi saṃvatsarada pālgua su 8 bṛi Śrī Gomaṭadēvara tīrthananda Pañcakalyāṇa....."

The Jaina scriptures prescribe performance of Pañcakalyāṇa rites to Tīrthaṅkaras only. But Bāhubali is not a Tīrthaṅkara. According to Jaina Puranic legends no Pañcakalyāṇas are said to have been performed by the divine beings, Indra and the others, to Bāhubali as in the case of the Tīrthaṅkaras. But the surging emotional devotion of the people at large—of any faith for that matter—is generally too strong and forceful to be contained by the scriptural injunctions and sometimes overrule them. Being deeply touched with Bāhubali's magnanimous sacrifice and attainment of *mōkṣa*, the devotees intimately and strongly desired to perform Pañcakalyāṇa rites to the Bāhubali image also. Hence the celebration of the rites to the image were carried out. But it is unique. Expression of such popular emotional devotion in some other respects i. e., in sculptures is common. For instance, an image of Tīrthaṅkara seated in padmāsana (who has completely forsaken all worldly comforts) is depicted as having seated on a *siṃhāsana* with cylindrical pillow having ornamental tassels at the ends behind him to lean on.

Incidentally the inscription describes in detail the profound scholarship and greatness of Śrī Bhānukīrtidēva⁶ in an unusual way. His accomplishments and qualities are enumerated in consecutively ascending order as e.g., *ēkatvabhāvanābhavitātmarutrayōdaśāchāraśilaguṇadhairyamaṃsampaṇnarum*".

The reference to the performance of these religious rites as early as 12th c. A.D. to Gommaṭeśvara in particular is only one of its kind and in Śravaṇabelgoḷa in general. Elsewhere too inscriptions pertaining to the stately statues of Bāhubali (not described as Gommaṭeśvara) at Karnataka⁷ and Venur⁸ (both in South Kanara Dist.), mention only about their installations in Śaka 1353 (1432 A. D.) and 1525 (1603 A.D.) by Śrī Vīrapāndyēśa, the son of Bhairarasa of Somavaṃśa at the initiation of Śrī Lalitakīrti muni of Dēśigaṇa, Panasōge Baḷi and by Ajila Timmarāja at the instance of Śrī Cārūkīrti of Belguḷapura (i.e., Śravaṇabelgoḷa) respectively, and not the celebrations of the Pañcakalyāṇa rites to them.

The text of the relevant inscription, with appropriate captions, is given below :

I. Invocation :

1. Śrīmatuparamagambhīrasyādva
2. dhāmēghalañchanaṃ jīyatryailō
3. kyanātasya sāsanaṃ jinaśāsanaṃ

II. Praśasti of Śrī Bhānusiddhānta-cakravarti

4. Svasti samadhigata-paṃchamahāsabha mahāmamḍalā-chāryyādi
5. Praśastya-virājita-chimnālamkṛitarum viśmibodhva
6. bōditarum sakaḷa-kēvaḷa-jnānūnētratrayerum
7. ananta-jnanadarśana-vīryya-sukhātma-karum viditātma-saddharmme

8. ddhāraṅkarum *Ekatva*-bhāvanā-bhavitātmarum *ubhanaya*
9. samartthisakhārum *tridamṇa*-rahitarum trisalyanirākritarum
10. chatukaṣā-vināsakarum *chaturvvidha*-upasargga-girikam
11. daradi-daireya-samanvitarum *pañchadasa* pramāda-vināsa
12. karttugaḷum pañchāchāra-viryyācharā--praviṇarum saḍudaru
13. s'anada bhēdā-bhēdigaḷum *saṭu*-karmmasārarum *sapta*-nayanira
14. tarum *aṣṭā*mṅanimitta-kusalarum aṣṭavidhajñānacharasam
15. pannarum *navavidha*-brahmachariya-vinirmuktarum *das'*adha
16. rmma-śarmma-śāntarum *ēkadas'a*-śrāvākāchāra-upadēśa-bratāchā
17. rachāritrarum *dvadaśa*-tapaniratarum dvada-śāṃga-śruta pravidhānā
18. sudhākararum *trayōdaśa*chara-śilaguṇadhairyamam-sam
19. pannarum *embata-nāḷku-lakṣa*-jīvabhēdamārggaṇarum sarvvajivada
20. yāpararum Śrīma-komḍakumḍānvaya-gaganamarttamḍarum
21. viditē - tamḍa - kuṣmamamḍarum dēsigāṇa - gajēndra simdhūramada-dhāravabha-
22. surarum Śrīmahādēśīgaṇa postakagachha-komḍukundānvaya S'rimat-tribhu-
23. vanarājaguru Śrī Bhānuchamdra siddhānta-*chakravartigalum*.

III. The other spiritual sages who participated in the rites

23. Śrī Sōmachau-
24. drasiddhānta - chakravartigaḷum chaturmukhabhaṭṭāra-dēvarum Śrī Simha
25. Nāṃdi - bhaṭṭāchāryyarum Śrī Śanti - bhaṭṭārakāchāryyarum Śrī Śānti-kīrtti-
26. . ra . bhaṭṭāraka - dēvarum Śrī kanakachamdra - Maladhāri - dēvarum Śrī Nēmi-
27. chamdra-Maladhāridevarum chatusamṅha-Śrī-Sakalagaṇa-sādhāraṇa
28. . ḍa-dēvadhāmarum kaliyuga-gaṇadhara-pañchāsata munimdrarum
29. ava sisyarū Gaura-Śrīkamtiyarum Sōma-Śrī-kamtiyarum na-Śrī
30. kamtiyarum dēva-Śrī-kamtiyarum kanaka-Śrīkamtiyara siṣya
31. ippattu-emṭu-tamḍa-siṣyarū verasu.

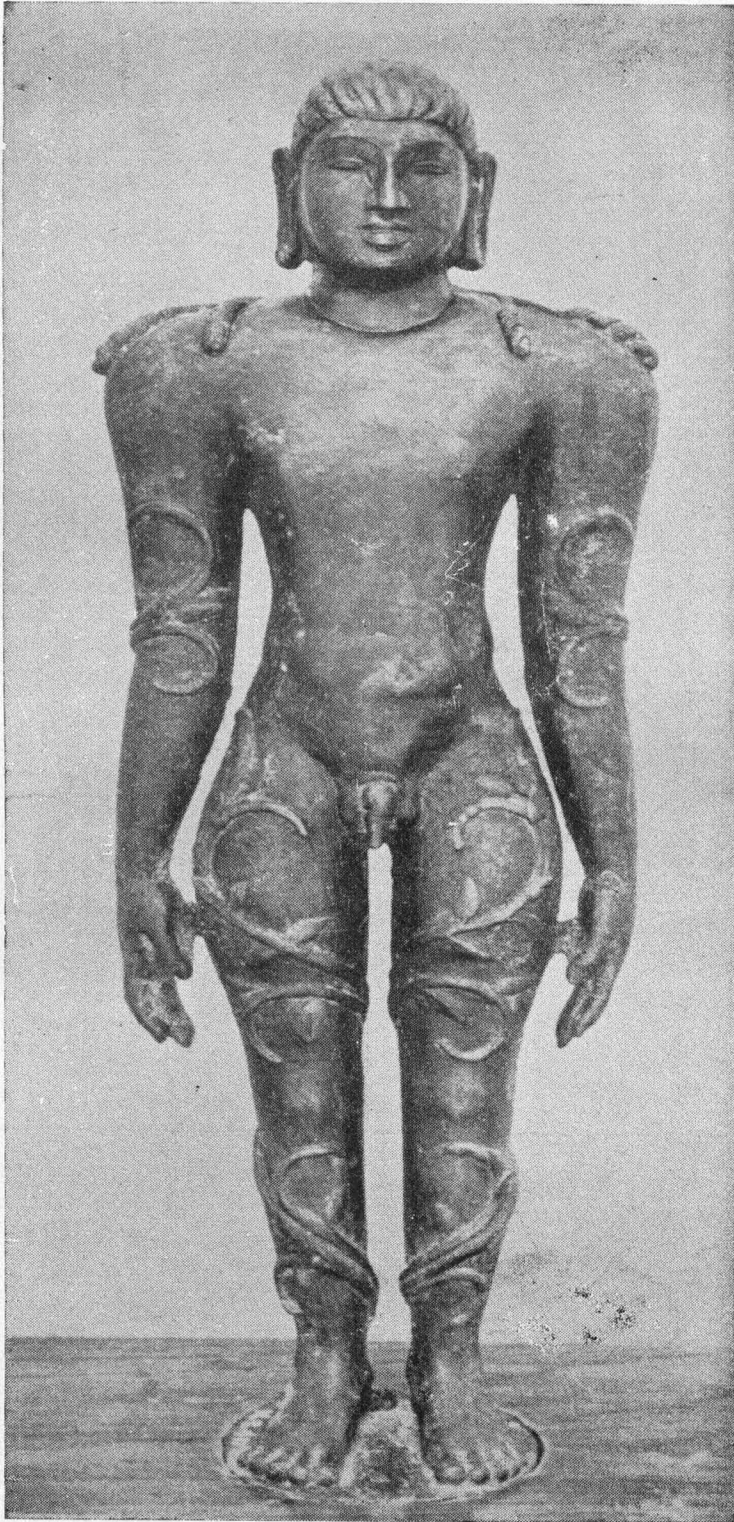
IV. Reference to the Pañcakalyāṇa rites

31. hēbanamdi-samvatsarada pā-
32. lguṇa su 8 bri Śrī Gommatadēvaratīrthanamda pañchakalyāṇa.
(The remaining portion is broken and lost)

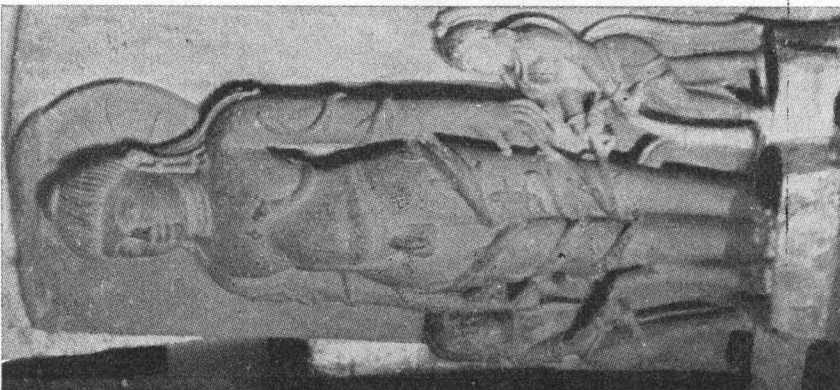
REFERENCES AND NOTES

1. *Epigraphia Carnatica* Vol. 2 (Second edition, 1973); Inscription No. 374.
2. *Op. cit.*, Inscription No. 336. But in it there is no mention that Bāhubali was ruling over the region of Karnataka.
3. *Ibid.* Inscriptions nos 272, 273 and 276 on the sides of the feet of Gommaṭa's statue in Kannada, Grantha-Vaṭṭeluttu and Nāgari Scripts and Kannada Tamil and Marathi languages of c. late 10th c. A. D. respectively mention about the creation of the image by Srī Cāmuṇḍarāya.
4. Inscription No. 336.
5. Inscription No. 374.
6. *Ibid.*
7. Ramesh K. V. and Sharma M. J. (Eds): 1978: *Tulunāḍina Sāsanagaḷu* Vol. i, Mysore. Inscription No. 66.
8. *Op. cit.* Inscription No. 89.
- § I am thankful to Dr. B. S. Kulkarni, Director, Kannada Research Institute, Karnatak University, Dharwad for the valuable and useful information about the *pañcakalyāṇa* rites and to my wife Smt. Bhagyalakshmisundara for neatly typing my manuscript of this article.

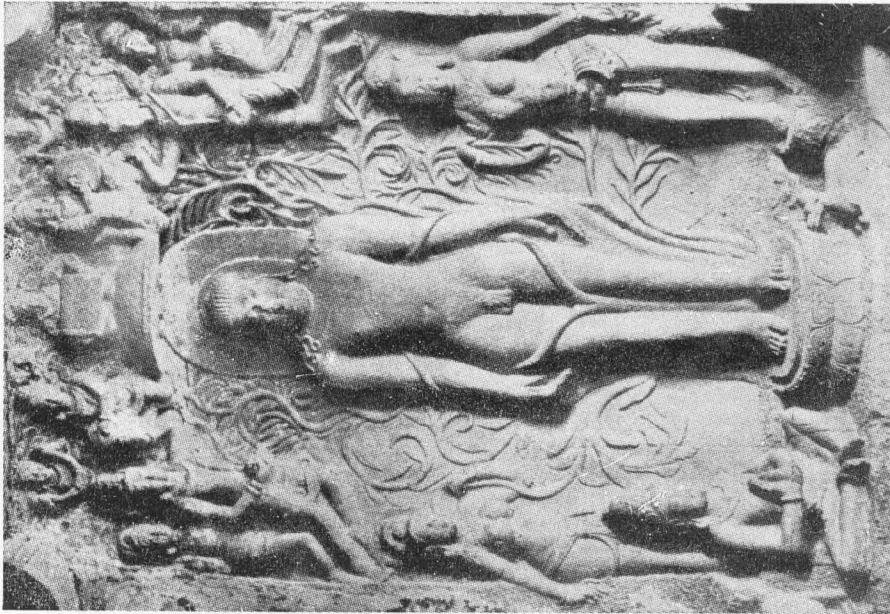
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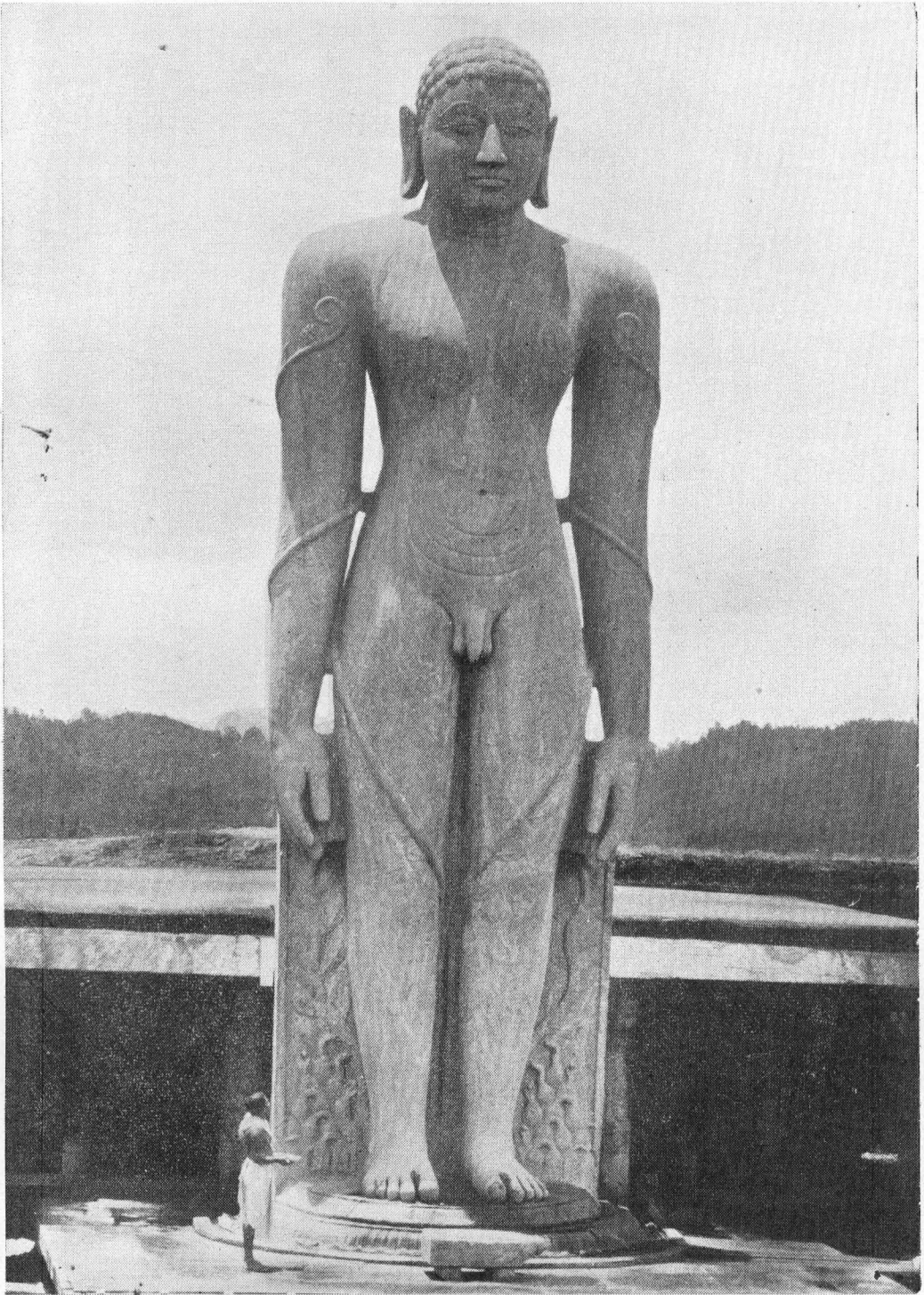
**20. Prince of Wales Museum, Bombay :
Bahubali bronze of 9th c. A.D.**



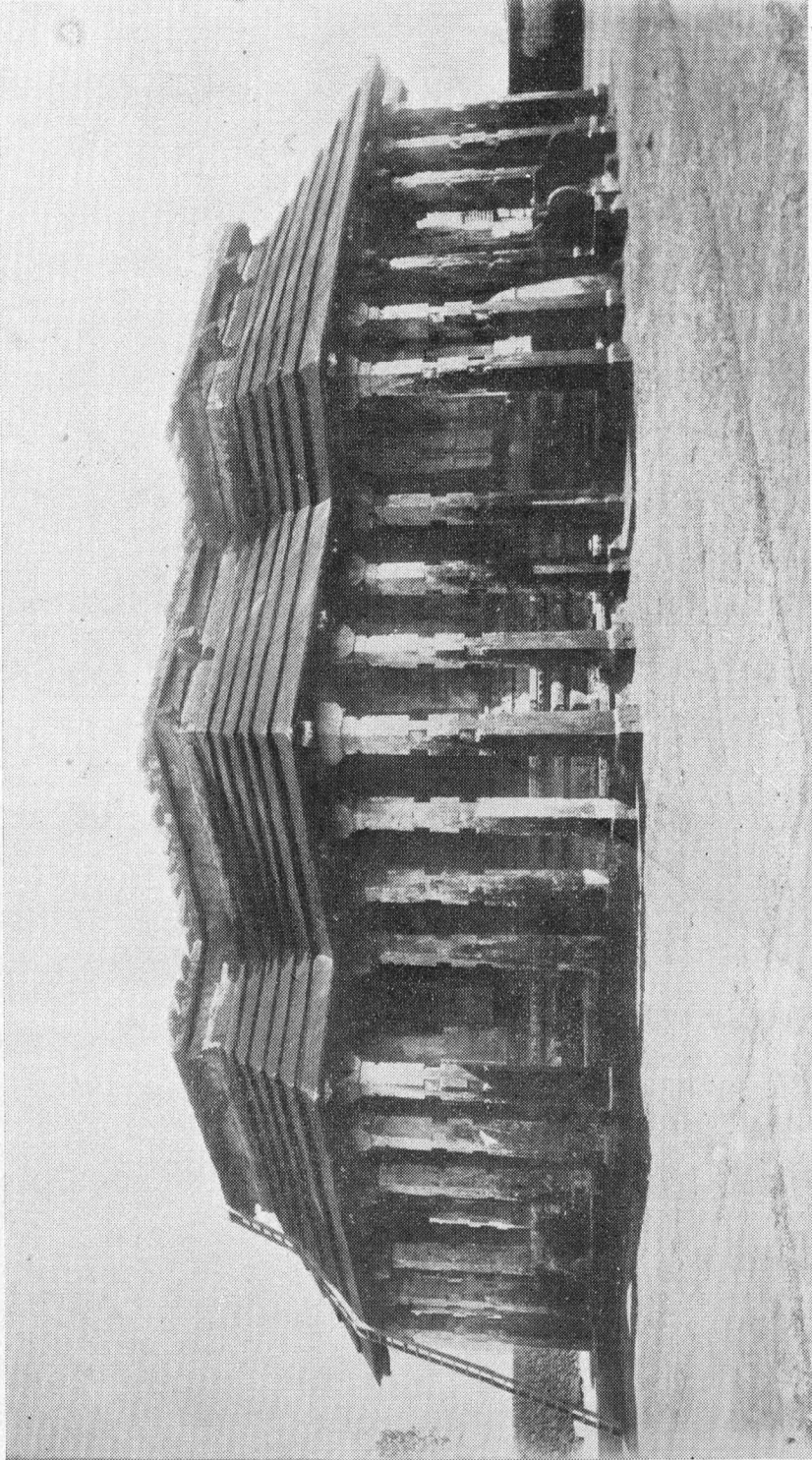
21. Deogarh (M.P.) : Bahubali
Statue (stone) of 10th c. A.D.



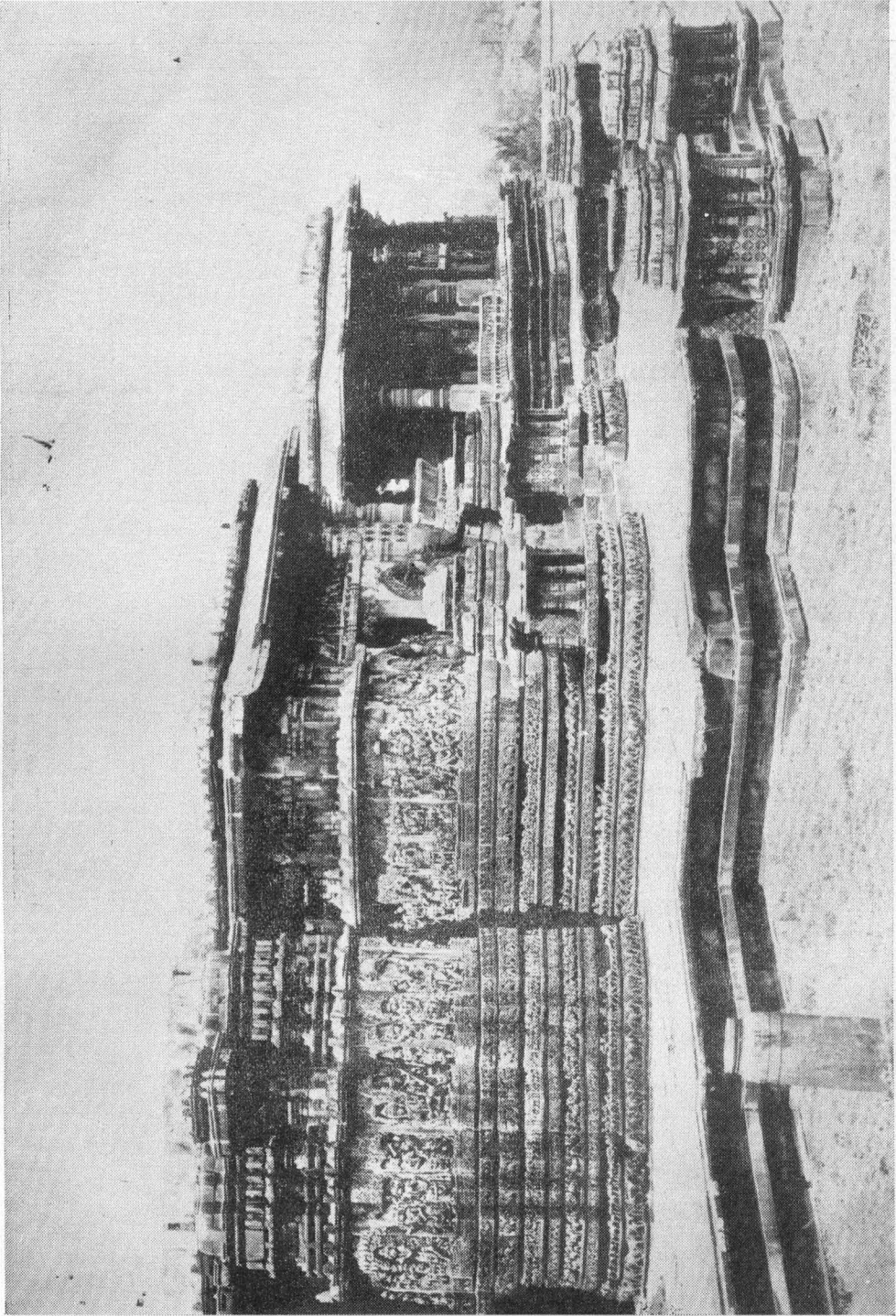
22. Ellora : Rock-cut Bahubali of 10th c. A.D.



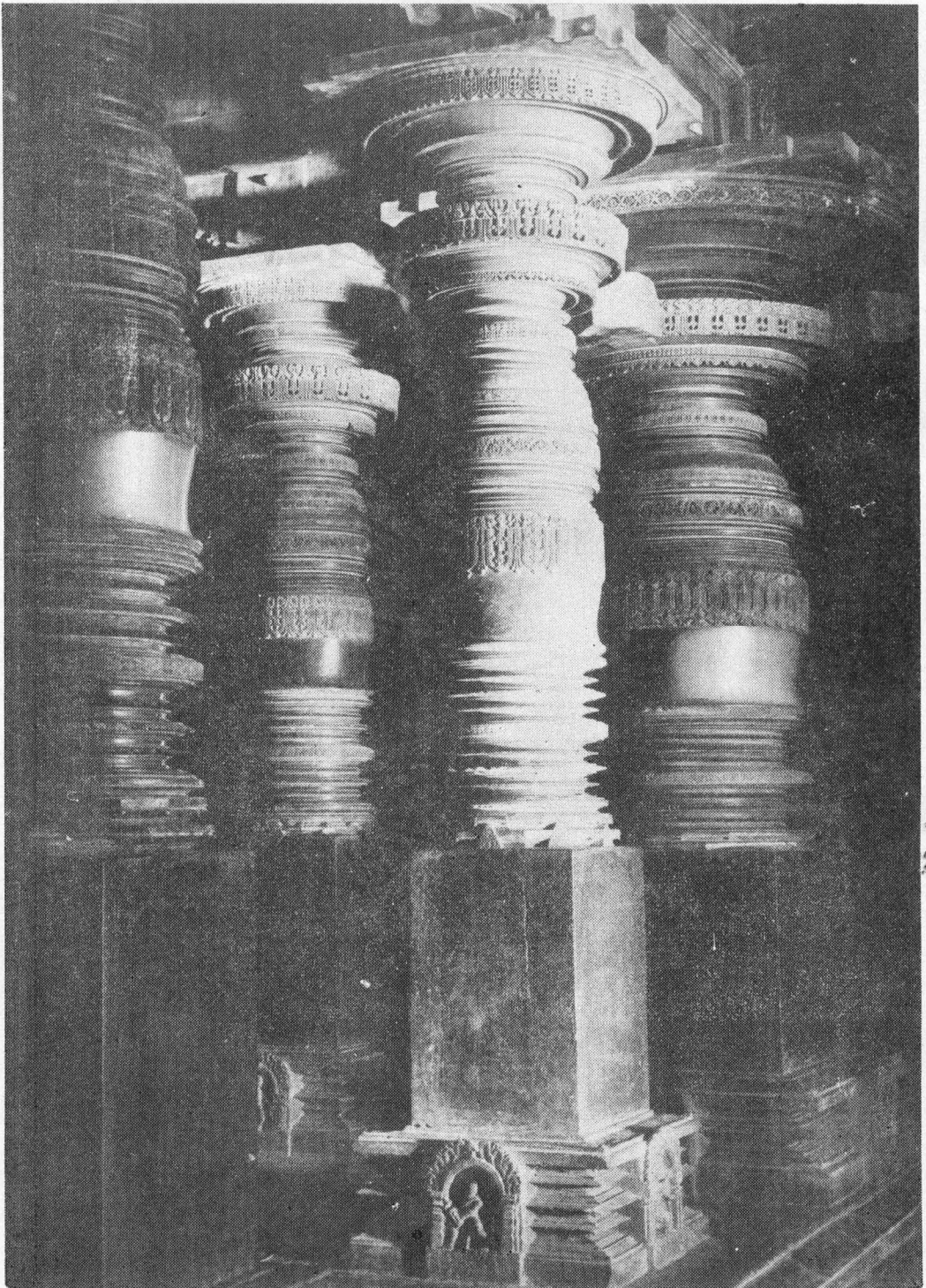
23. Karkala : Bahubali, 42 feet high Statue installed in 1432 A.D.



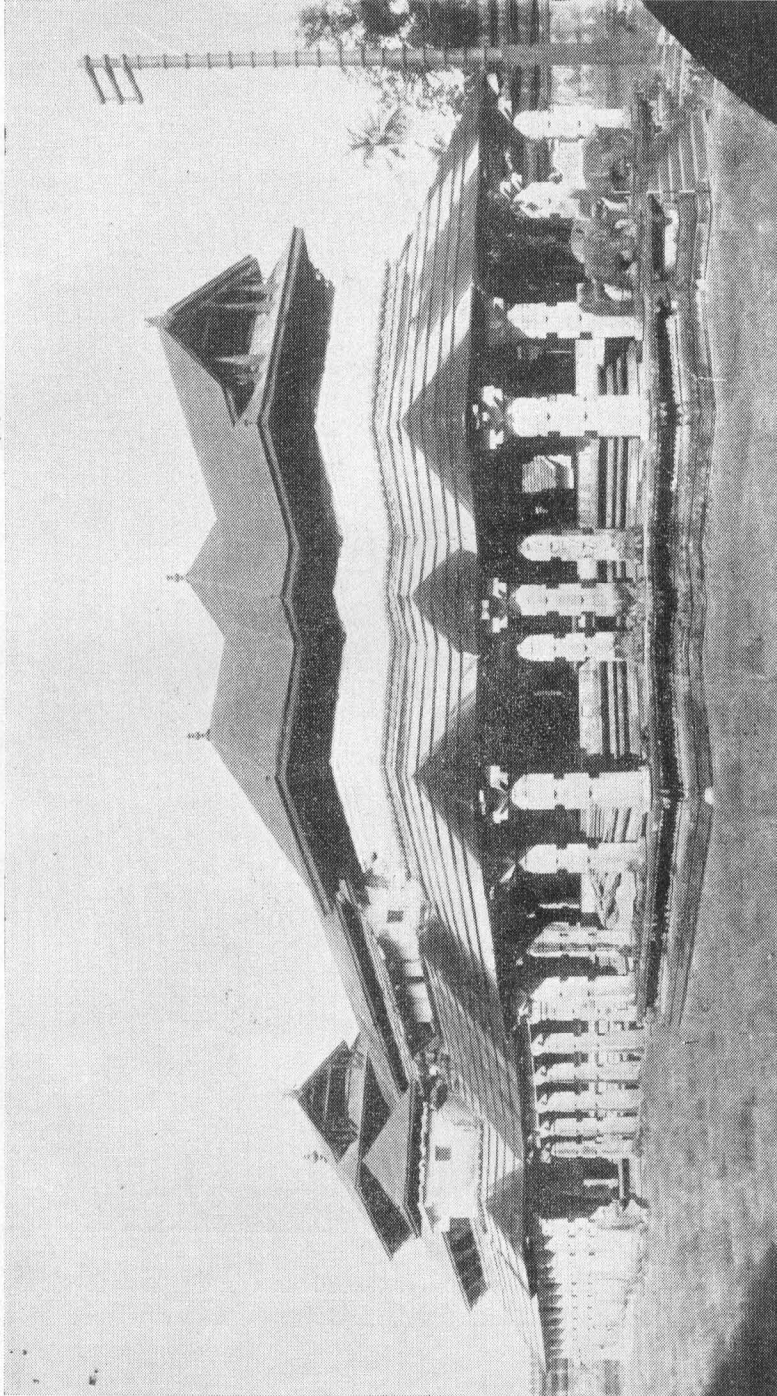
24. Karkala : The famous Chaturmukha Basadi on a hillock



25. Halebidu : The well-known Hoyasala Basadi



26. Halebidu : Highly polished and artistic pillars in the Hoyasala Basadi



27. Moodbidri : Tribhuvan-tilak-chudamani Basadi with its thousand pillars



28. Moodbidri : A wooden pillar carved with an elephant formed with a collage of nine female figures at Chautar palace

BHADRABĀHUSVĀMI AND SAMRĀT CANDRAGUPTA

M. D. VASANTHARAJ

Bhadrabāhu Svāmi, the Dvādaśāṅga Caturdaśapūrvīn, was the 8th Pradhānācārya in succession after the nirvāṇa of Mahāvīra Tirththaṅkara. According to the Digambara Jaina tradition Samrāt Candragupta, King of Ujjaini, taking Muni Dīkṣā joined the Munisaṅgha headed by Bhadrabāhusvāmin. It was foreseen that wicked times would befall the regions of Northern India and so Bhadrabāhusvāmin, with the Munisaṅgha, undertook journey to Dakṣiṇāpatha. On reaching Kaḷbappu i.e., Śravaṇabelgoḷa he felt that his last days were fast approaching and therefore he asked the Munisaṅgha to continue the journey, took to the vow of Sallekhanā, and stayed on the hill Candragiri at Śravaṇabelgoḷa. Candraguptamuni, also stayed back with a desire to serve his guru Bhadrabāhu. This Candragupta the disciple of Bhadrabāhu has been identified by some of the scholars as Maurya Candragupta of historic fame. But an important problem in relation to this identification has not been solved satisfactorily. Scholars, in their majority, have accepted 527 B.C., as the date of Mahāvīra's Nirvāṇa. The date of Bhadrabāhu's death is placed in the year 162 after Mahāvīra's Nirvāṇa (A.Mv) i.e., 365 B.C. according to the Digambara Jaina tradition or 170 A.Mv. i.e., 357 B.C. according to the Śvetāmbara Jaina tradition. Further Candragupta Maurya's accession to the throne of Magadha cannot definitely go beyond 322 B.C. His rule ended in the year 298 B.C. Thus it is quite clear that Bhadrabāhusvāmin was not at all living at the hour of Maurya Candragupta's coronation. Therefore, the identification of Samrāt Candragupta, the disciple of Bhadrabāhu, with Maurya Candragupta stands disapproved for not being based on proper reasoning. Thus this question needs fresh investigation. This subject has been discussed in detail by me elsewhere¹ and here only a compendium of it is presented.

The earliest available reference to Bhadrabāhu is found in Kundakunda's *Bodhapāhuḍa* (2nd century A. D.) as follows :

- 1) *Sadda-viyāro hūo bhāṣā-suttesu jaṁ jīṇe kaḥiyaṁ |*
So taha kaḥiyaṁ ṇāyaṁ sīseṇa ya Bhaddabāhussa || 61
- 2) *Bārasa-aṅga-viyāṇaṁ caudasa-puvvaṅga-vivua vittharaṇaṁ |*
Suya-ṇāṇī Bhaddabāhūgamayagurū bhayavavo jayau || 62

Here the name Bhadrabāhu mentioned in the above first gāhā is with reference to the one who was the preceptor or Dīkṣāguru of Kundakunda and the name mentioned in the 2nd gāhā is with reference to the one who is a paramparāguru, i. e., Bhadrabāhu the Dvādaśāṅga Caturdaśa Pūrvīn.

There are a few inscriptions that mention the name of Bhadrabāhu, and to them Śravaṇabelgoḷa Inscription No. 1 is the earliest one. In this Inscription the name Bhadrabāhu occurs twice: the first one occurs as the 8th name in succession of the name Gautama gaṇadhara and the 2nd occurs after a few phrases that follow 'Buddhila', a name 17th in succession. Of these two names the first one refers to Bhadrabāhu the Dvādaśāṅga Caturdaśa Pūrvīn who is referred in the stories as the preceptor of Samrāt Candragupta. The second name refers to a person who lived long after the first Bhadrabāhu. Here in this inscription it is essential to note that there is no mention of the name Candragupta and instead occurs the name Prabhācandra and that this is mentioned in association with the 2nd Bhadrabāhu.

There are also few other inscriptions at Śravaṇabelgoḷa which mention Bhadrabāhu in association with Candragupta².

All the stories, with the exception of one in the *Vaḍḍārādhane*, tell that Candragupta the king of Ujjayini taking Muni Dīkṣā accompanied Bhadrabāhu the Caturdaśa Pūrvīn in his journey to Dakṣiṇāpatha and remained with his guru i. e., Bhadrabāhu on the hill Kaḷbappu. However, the story in the *Vaḍḍārādhane* gives the name of the king as Samprati Candragupta, whom the same source mentions as the grand son of Aśoka and son of Kuṇāla.

In the Śvetāmbara traditional accounts the event of Bhadrabāhu's journey to Dakṣiṇāpatha is entirely absent and instead he is mentioned to have lived in Nepal during the period of famine. Hemacandrācārya states that at that period, Maurya-Candragupta was ruling the country of Magadha. A thorough investigation into the available records points out that confusion in identifying persons bearing the identical names has led to the distortion and misrepresentation of the historical facts and figures.³ There were three Ācāryas bearing the name Bhadrabāhu and

their life accounts have, as time passed on, mixed up with one another and thus finally took story-form of four versions⁴ differing from one another in regard to some of the historical points. One of the differences, essentially notable, is that in two versions of the story,⁵ Bhadrabāhu's journey to Dakṣiṇāpatha is not mentioned and instead it is stated that he stayed in a town in North India in his last days of life.

A careful study of the traditional accounts reveals that the life events of Bhadrabāhu, the second one to bear this name in the line of Śrutadharas and whom the traditional accounts mention as the Aṣṭāṅga Śrutapāṭhi, and as a contemporary of Vikramāditya⁶ are confused with the life events of first Bhadrabāhu the Dvādaśāṅga Śrutapāṭhi and thus in the versions of Śvetāmbara story and of the *Bṛhatkathākaśa* story Bhadrabāhu's journey to Dakṣiṇāpatha is missing. As against this in the *Vaḍḍārādhane* and the other Digambara versions of the story, the life events of Dvādaśāṅga Śrutapāṭhi Bhadrabāhu and Ācārāṅga Śrutapāṭhi Bhadrabāhu, one more Ācārya to bear this name in the line of Śrutadhara Ācāryas, are mixed up. As an example we can cite the Bhadrabāhu story of the *Vaḍḍārādhane*. It starts with the life story of Bhadrabāhu the Dvādaśāṅga Śrutapāṭhi in which the main events are: 1) As a result of the interpretation of the twelve dreams dreamt by Candragupta, the king of Ujjaini, Bhadrabāhu starts for Dakṣiṇāpatha. 2) Candragupta takes to Muni Dikṣā and accompanies the Munisaṅgha in its journey to Dakṣiṇāpatha. 3) Bhadrabāhu reaches Kaḷbappu with the Munisaṅgha and takes the vow of Sallekhanā. 4) Viśākhācārya the newly appointed head of the Munisaṅgha continues the journey with the Munisaṅgha further on to Damiḷa Deśa. 5) Candragupta muni stays back at Kaḷbappu to serve his guru Bhadrabāhu. 6) After a lapse of twelve years the Munisaṅgha returns to Uttharāpatha and finds the Munisaṅghas, which not accompanying Bhadrabāhu to Dakṣiṇāpatha had remained in Uttharāpatha, to have abandoned the code of conduct of Nirgrantha Munidharma, some of the munis of this saṅgha take Prāyaścitta and join the Munisaṅgha that had arrived there from Dakṣiṇāpatha, but a few others formed a new Munisaṅgha which is named as Ardha-phālaka.

Here, with the formation of the Ardha-phālaka Saṅgha, the story in relation to Bhadrabāhu Dvādaśāṅgin should have naturally ended. But the story continues to narrate how from Ardha-phālaka Saṅgha originated later on the Śvetāmbara Saṅgha. With reference to the emergence of the Śvetāmbara Saṅgha one of the versions of Nandī Āmnāya paṭṭāvali states that this Saṅgha came into existence when Bhadrabāhu the Ācārāṅga Śrutapāṭhi happened to be the head of the Munisaṅgha. The Bhadrabāhu story ends with the narration of this event of the origination of the Śvetāmbara Sect. Therefore it is evident that in these

versions of Bhadrabāhu story, the events of the life of Ācārāṅga Śrutapāṭhī Bhadrabāhu are mixed up with the events of the life of Dvādaśāṅgi Bhadrabāhu.

There are five inscriptions⁷ at Śravaṇabelgoḷa which speak of Bhadrabāhu. Four of these inscriptions with the exception of inscription No. 1, are related to Dvādaśāṅgi Bhadrabāhu. Rice, who for the first time brought to light the inscriptions of Śravaṇabelgoḷa and attracted the attention of scholars towards the names of Bhadrabāhu and Candragupta in the inscriptions, has somehow, made a mistake in recognising Bhadrabāhu Dvādaśāṅgi as the central figure of Inscription No. 1. It is stated earlier that in this inscription the name Bhadrabāhu occurs twice. First it occurs as the eighth name in the list of succession of Ācāryas starting from Gautama Gaṇadhara and ending with Buddhila. There is an invariable tradition which places Dvādaśāṅgi Bhadrabāhu as the 8th successor in the line of Ācāryas starting from Gautama Gaṇadhara. Therefore without any doubt we can assert that the eighth name in the Inscription refers to Dvādaśāṅgi Bhadrabāhu. The name Bhadrabāhu again for the second time occurs after the end of the list of the names of Ācāryas as..... ‘Buddhilādi guru parampareṇa kramābhyāgata mahāpuruṣa santati samavadyotitānvaya Bhadrabāhusvāminā.....’ It is very clear from this statement that the name Bhadrabāhu occurring for the second time is indicative of a person who is definitely different from (Dvādaśāṅgi) Bhadrabāhu mentioned earlier. Therefore this second name must be indicative of either Aṣṭāṅgapāṭhī Bhadrabāhu or Ācārāṅgapāṭhī Bhadrabāhu. Earlier it is pointed out that the accounts of Dvādaśāṅgi Bhadrabāhu and Ācārāṅgapāṭhī Bhadrabāhu are in stories somehow fused together to form a single narrative. The reason for this must be something more than the identity of names. In other words similarity of events that took place in the lives of two Bhadrabāhus must have led to the confusion while handing down traditional accounts, and thus must have fused together into a single narrative. This similarity of the events in the life of two Bhadrabāhus must be with reference to the journey undertaken by both of them to Dakṣiṇāpatha and this is supported by the statements of the inscriptions. Four inscriptions with the exception of No. 1 mentioned earlier, speak of Dvādaśāṅgi Bhadrabāhu’s spending of his last days on Candragiri with his disciple Candragupta. Further it is clear from inscription No. 1, that the person indicated in it by the second name ‘Bhadrabāhu,’ who happens to be the central figure of this inscription, also migrated to south with the Munisaṅgha and spent his last days on Candragiri with his disciple PRABHĀCANDRA. It is stated in the inscription itself that this second Bhadra-

bāhu started for Dakṣiṇāpatha following the way of Ṛṣi (Ārṣa) which cannot be other than the way followed by Dvādaśāṅgi Bhadrabāhu. Thus in conclusion we can say that both Dvādaśāṅgi Bhadrabāhu and Ācārāṅgapāthī Bhadrabāhu undertook journey to Dakṣiṇāpatha and spent their last days on Candragiri hill at Sravaṇabelgoḷa.

Before taking up the question of identifying King Candragupta, who accompanied Dvādaśāṅgi Bhadrabāhu in his journey to Dakṣiṇāpatha, it is necessary to give a brief account of chronological succession of Magadha and Avanti Kingdoms which has been worked out somewhere else* (See the table at the end).

Ariṇjaya or Ripuṇjaya was the last King of the house of Brāhadrathas that ruled Magadha country for a long period. This king was killed by Cilātaputra alias Pradyoti, son of Kūṇika, the lord of Kuṇaka country. Thereafter Kūṇika consecrated his son Cilātaputra-Pradyoti as the king of Magadha in the year 582 B. C. He ruled for 12 years (582 to 570 B. C.) whereupon he was replaced by Śrēṇika-Bimbisāra, another son of Kūṇika, and he in turn ruled for 38 years (570 to 532 B. C.). Then his son Darśaka, bearing the dignitary name Ajātaśatru and the paternal name Kūṇika or Kuṇaka, became the king and ruled for 32 years (532 to 500 B. C.). He was succeeded by his son Udayibhadra who ruled for 16 years (500-484) and was killed by Munika (pseudomonk) alias Muṇḍa alias Nāgadāsaka. After his 17 years rule (484-467 B. C.), he was compelled to give up the kingdom and thus the vacant throne of Magadha was ceremoniously caused to be occupied by Nanda. According to the available traditional account Nanda was chosen as the king by the state elephant, accompanied by other paraphernalia, and thus after consecration he came to be known by the name Śīsunāga (child-elephant). Nanda was none other than Nandivardhana whose consecration as the king of Avanti had taken place 8 years earlier at Ujjaini. A word of explanation becomes necessary at this point. Pālaka's coronation took place on the very day on which Mahāvīra's Nirvāṇa took place. Pālaka is the son and successor of Pradyota Mahāsena. According to the *Matsyapurāṇa*, after 52 years rule of five Prādyotas, i. e., descendents of Pradyota, coronation of Nandivardhana has taken place. Again in Vaidika purāṇas the name Nandivardhana occurs after the name Udayibhadra⁹, and this indicates that Nandivardhana, the king of Avanti, must have acquired the throne of Magadha. Further according to the Jaina tradition Nanda becomes the monarch of Magadha after a lapse of 60 years from the day of Nirvāṇa of Mahāvīra. Nandivardhana is often mentioned by the name Nanda. As the kings of the house of Pradyota of Avanti had the dignitary names ending with 'Sena' such as Mahāsena, Kumārasena etc., Nanda also had one such name i. e., Vijayasena. In the Buddhist chronicles he is mentioned by the name Susunāga, which is definitely, a Prakrit form of Śīsunāga. After the acquisition of Magadha throne Nanda is said to have extended his empire by making free the part of Indian territory that was occupied by Pārasikas. As an emperor of Avanti-

Magadha he ruled for 32 years, (467-435 B. C.), and was succeeded by his son Mahānanda.

It is to be stated sadly that historians, particularly Indians, have not taken sufficient interest to formulate ancient history of India. There is ample material, particularly with reference to Nandas, which, when worked out with interest, will surely yield good result. Very often these kings of ancient times are mentioned by different names in different sources resulting in great confusion. However, this confusion can be got rid off by a careful study of all the available material. This is particularly true with reference to the history of the rule of Nanda and Mahānanda as well.

According to the Jaina tradition, Nanda became the king of Magadha when 60 years elapsed from the day of Mahāvīra's Nirvāṇa. Taking into consideration the chronological succession of the kings of Magadha and Avanti kingdoms and of the traditional account related in connection with Mahāvīra's Nirvāṇa, it is ascertained that Mahāvīra attained Nirvāṇa in the year 528 B. C. (i. e., 527 years and 2 months before Christ), and that Nanda's coronation, as the king of Magadha, took place in the year 467 B. C. Further again according to a statement in Buddhist chronicles, Gautama Buddha's Nirvāṇa took place in the 8th year of the rule of Ajātaśatru and this coincides with the year 525 B. C. Mahānanda's rule commenced (in the year 435 B. C.) exactly 90 years after the Nirvāṇa of Gautama Buddha, and this same event is mentioned in Buddhist Chronicles with only one variation, i. e., here the king's name is given as Kālāśoka instead of Mahānanda. It appears that Mahānanda had a nick name Kākavarṇi and in addition a dignitary name Vīrasena¹⁰.

The Buddhist tradition maintains that after Kālāśoka, his ten sons ruled successively for 22 years. But according to Burmese Buddhist tradition Bhādrasena and his eight brothers ruled for a period of 33 years. These and other materials aid us to come to the conclusion that after 46 years (B. C. 435-489) of the rule of Mahānanda alias Kālāśoka, his nine sons Bhādrasena and others ruled successively for 17 years (B. C. 389-372). All these nine brothers were fraudulently put to death by Padmananda alias Ugrasena, son of Kālāśoka, born to a concubine.

The *Divyāvadāna*, a narrative of the Northern Buddhist tradition, gives a story, according to which Kuṇāla, son of Aśoka, was deceitfully blinded and out of remorse his son Samprati (Candragupta) was placed by Aśoka on the throne of Magadha. Here in this story it is said that after a duration of 100 years from the time of Nirvāṇa of Gautama Buddha Aśoka shall become a king at the city Pataliputra¹¹. This statement cannot definitely be with reference to Aśoka the grandson of Candragupta Maurya as he could have become the king not before 250 years from the time of Gautama Buddha's Nirvāṇa. On the other hand there is a southern Buddhist tradition according to which it was Kālāśoka who

became the king of Magadha 90 years after the Parinirvāṇa of Gautama Buddha and that when 100 years elapsed from the time of Gautama Buddha's Nirvāṇa, a congregation of Buddhist monks took place under the patronage of that king. With this evidence now it becomes necessary to investigate that whether Kuṇāla, son of Maurya Aśoka, was blinded as stated in the *Avadāna Śataka* story, or was it a son of Kālāśoka that was blinded. One more point worthy of note in this regard is that according to the stories, in the *Avadāna Śataka*, the *Vaḍḍārādhane* and others, Samprati Candragupta, son of Kuṇāla, was the consecrated king of Magadha by Aśoka and not Kuṇāla. By this it is implied that Kuṇāla did not become the king of Magadha. But the Vaidika Purāṇas clearly mention Kuṇāla's rule of 8 years. This Purāṇic version cannot be set aside as worthless. Thus it further strengthens the need for the above mentioned investigation. In the *Bṛhatkathakośa* of Hariṣeṇa there is a story by name 'Vyañjana Kathā' which contains the same elements of the story as that of the *Avadāna Śataka*, though with characters named differently. Instead of the names 'Aśoka' and 'Kuṇāla' here in this story there are the names Vīrasena and Siṃha respectively. It is pointed out earlier that Nandas being the descendents of Avanti house of kings, used to have the appellations ending with 'Sena'. Thus 'Vīrasena' of the Vyañjana Kathā can be taken as an appellation of one of the Nanda kings, who, as the evidences point out, is none other than Kālāśoka alias Mahānanda. The tradition of Hariṣeṇa's *Bṛhatkathakośa* version of the story is as much authentic, if not more, as that of the *Avadāna Śataka* and others. Therefore, it can be said with certainty that an incident that was originally related to the life of Kālāśoka has been transferred to that of Maurya Aśoka. Geiger, the famous editor of the *Chronicles of Mahāvamsa*, also has expressed the same opinion. Thus it leads us to come to the conclusion that it was Kālāśoka's son, Siṃha, who was blinded deceitfully and not Kuṇāla, the son of Maurya Aśoka. This conclusion helps to assert a fact which has not come to the notice of the scholars in the field of ancient history.

Hemacandrācārya in his *Parīṣiṣṭa Parvan* states that after 155 years from Mahāvīra's Nirvāṇa Candragupta became the king of Magadha. Earlier it has been pointed out that Mahāvīra attained Nirvāṇa 527 years and 2 months before Christ. Thus Candragupta referred to by Hemacandrācārya must have become king in the year (527-155=) 372 B. C. It has been also shown earlier that the rule of the nine sons of Mahānanda in succession ended in the year 372 B.C. Therefore, this aids us to come to the conclusion that after the rule of the nine sons of Mahānanda the rule of Candragupta has commenced. This Candragupta cannot definitely be Maurya Candragupta whose rule cannot have commenced earlier than 323-2 B. C. Therefore, it becomes inevitable to give place for the rule of one more King (Nanda) Candragupta by name prior to the rule of Maurya Candragupta. This proposition is supported further by the following evidences. According to the tradition maintained in the *Dīpavaṃso* and the *Mahāvamsa*, ten descendents of Kālāśoka ruled in succession for 22 years. Of these ten descendents nine were

the sons of Kālāśoka as it is mentioned in the Burma Buddhist record and the remaining one, i. e., the 10th king, must be none other than (Nanda) Candragupta, the grandson of Kālāśoka.

The *Vāyu Purāṇa* mentions the rule of 'Nandendu' i. e., Nanda-Candragupta, who definitely cannot be the same as Mauryēndu i. e., Maurya-Candragupta. Again according to the *Matsya Purāṇa* Candragupta rules for 100 years and thereafter the Mauryas become the rulers. Here also one Candragupta is mentioned who is not the same as Maurya Candragupta and who must have ruled prior to the Maurya. As for the statement of '100 years of rule' it appears there is an element of error. Possibly this may be referring to the total period of the rule of Nanda and his successors (Nanda, 32 years + Mahānanda 46 years + ten successors of Mahānanda 22 years = 100 years). Further again, the *Divyāvadāna* mentions Bindusāra as the son of Nanda whereas it is well known that he is the son of Maurya Candragupta. Therefore, it must be that the author of the story of the *Divyāvadāna* has mistaken Maurya Candragupta for Nanda (Candragupta) which indirectly suggests that there must have been a king, Candragupta by name, prior to Maurya Candragupta. In addition to these facts there is one more piece of worthy evidence. According to the Śvetāmbara Jaina tradition, Sthūlabhadra succeeded Bhadrabāhu Dvādaśāṅgin as an Ācārya and lived thereafter for 45 years and died in the same year in which Candragupta's coronation took place. According to the Digambara Jaina tradition, Dvādaśāṅgī Bhadrabāhu left Ujjaini accompanied by the Munisaṅgha of which Candragupta, the newly initiated monk, was a member, reached Kaṭbappu i. e., Candragiri at Śravaṇabelgoḷa and there taking Sallekhanā died in the year 162 A. Mv. Allowing about one year's duration to travel from Ujjaini to Kaṭbappu it can be stated that Dvādaśāṅgī Bhadrabāhu had left Ujjaini in the year 161 A. Mv. and, hence, we come to the conclusion that the rule of Candragupta, who accompanied Bhadrabāhu joining the Munisaṅgha, ended in the year (528-161) 367-366 B. C. Sthūlabhadra who did not accompany Bhadrabāhu and stayed back in North India with his Munigaṇa became the Ācārya or head of the Munigaṇa, that stayed back in north India in the year 161 A. Mv. or 367-366 B. C. As according to the tradition he lived as an Ācārya for 45 years and died in the same year in which Candragupta's coronation took place, we arrive at 322-321 B. C. as the date of his death and also the date of the coronation of King Candragupta, who, it can be said with certainty, is none other than Maurya Candragupta.

A search, thus, into the ancient literary records brings into light the reign of a king by name 'Nanda-Candragupta' prior to the rule of Maurya-Candragupta, and in addition it also reveals that it is this Candragupta who is referred to in the Bhadrabāhu Kathā. Further this disclosure of the historic fact removes finally the controversy regarding the date of Nirvāṇa of Mahāvīra also. The adjoining table showing the chronological succession of the kings of Magadha and Avanti Kingdoms points out clearly the place of Nanda Candragupta.

Magadha Kings (After Brhadrathas) Contemporary Avanti Kings

Sl. No.	Names of Kings	Years of Reigning Period	Dates From and To	Sl. No.	Names of Kings	Years of Reigning Period	Dates From and To
1.	Cilātaputra <i>alias</i> Pradyoti Son of Kūṇika and Cilāta	12	582 - 570 BC	1.	Pradyota <i>alias</i> Mahāsena	24	551 - 527 BC
2.	Bimbisāra-Śreṇika (2nd Son of Kūṇika)	38	Total 115 years	2.	Gopālaka-Avantiputra	4	527 - 523 BC
3.	Ajātasatru <i>alias</i> Koṇaka <i>alias</i> Darśaka Maharaja	32		3.	Pālaka	24	523 - 499 BC
4.	Udayi Bhadra	16		4.	Ajaka	52 years	499 - 475 BC
5.	Muṇḍa <i>alias</i> Nagadasaka (Murderer of Udayi)	17		5.	Rājaka		
				6.	Avantivardhana Nandivardhana <i>alias</i> Nanda	8	475 - 467 BC

MAGADHA AND AVANTI UNITED

NANDAS

Sl. No.	Names of Kings	Years of Reigning Period	Dates From and To
1.	Nandivardhana <i>alias</i> Nanda	32	467 BC - 435 BC
2.	Mahānanda <i>alias</i> Kālāsoka	46	435 BC - 389 BC
3.	Bhadrāsena <i>alias</i> Padma Nanda	10	389 BC - 379 BC
4-11.	Bhadrāsena's eight brothers	7	379 BC - 372 BC
12.	Nanda Candragupta	5	372 BC - 367 BC
13.	Mahā Padma Nanda	33	367 BC - 334 BC
14-21.	Mahā Padma Nanda's eight sons	12	334 BC - 322 BC

MAURYAS

1.	Candragupta Maurya	24	322 BC	-	298 BC
2.	Bindusāra	25	298 BC	-	273 BC
3.	Sumana	4	273 BC	-	269 BC
4.	Aśoka	36	269 BC	-	233 BC
5.	Kuṇāla	8	233 BC	-	223 BC
6.	Bandhupālita <i>alias</i> Samprati	8	225 BC	-	217 BC
7.	Indrapālita <i>alias</i> Daśaratha	10	217 BC	-	207 BC
8.	Devadharmā	7	207 BC	-	200 BC
9.	Śatadhara	8	200 BC	-	192 BC
10.	Bṛhadratha	7	192 BC	-	185 BC

ŚUNGAS

1.	Puṣyamitra and his two Successors	95	184 BC	-	89 BC
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AVANTI KINGS

Gandharvasena	—	40 years	89 BC	—	49 BC
Gārdabhilla	—	13 years	49 BC	—	36 BC
Śaka Kings	—	4 years	36 BC	—	32 BC
** Vikramāditya	—	56 years	32 BC	—	24AD

** Vikrama's Life events according to Tradition :

Vikrama, Son of Gandharvasena : Born in the year 470 after Mahāvira (528 - 470 =) 58 BC, lived happily upto his 8 years of age, wandered for 16 years as the throne of Ujjaini was occupied by Gārdabhilla who ruled for 13 years. Gārdabhilla was defeated by Śakas, who in their turn ruled for 4 years.

Vikramāditya won back his ancestral throne from Śakas in his 25th year of age. He ruled for a period of 56 years, 33 BC. to 23 AD.

NOTES AND REFERENCES

1. *Sanmati Śrīvihārā* – Jaina Dharmada Prācīna Itihāsa.
2. No. 17, 40, 54, 108 and also the two inscriptions of 9th century A. D., of Gautamikṣetra, Vol. II, E.C., p. 2, fn. 7.
3. For details see, *Sanmati Śrīvihārā*.
4. These are : 1) Śvetāmbara version 2) Hariṣeṇa's Bṛhatkathākośa version, 3) Vaḍḍārādhane version and 4) One more Digambara version.
5. Śvetāmbara version and Bṛhatkathākośa version.
6. Nandī Āmnāya pattāvali version 'A'.
7. Nos. 1, 17, 40, 54 and 108.
8. *Sanmati Śrīvihārā*.
9. In Vaidīka Purāṇās the rule of Nāgadāsaka is missing.
10. Vyañjana Kathānakam, in Hariṣeṇa's *Bṛhatkathākośa*.
11. *Varṣa-śata-parinirvṛtasya Tathāgatasya Pāṭāliputra-nagare Aśoka-nāmā rājā bhaviṣyati*.
12. According to Burma Buddhist tradition nine sons of Kālāśoka ruled for 33 years.

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ANTIQUITY OF BĀHUBALI AND HIS MONUMENT AT ŚRAVAṆABELĠOḶA

BHAGACHANDRA JAIN

The colossus of Bhagavān Bāhubali is the best and the most important ancient monument in the field of Indian iconography. Lord Bāhubali as we know, was one of the beloved sons of Tīrthaṅkara Ṛṣabhanātha, the son of the last Kulakara Nābhirāya. He was married to Yaśasvatī (Sunandā) and Sumaṅgalā in a newly established manner which was not adopted earlier. Yaśasvatī gave birth to Bharata and Brāhmī and Sumaṅgalā to Bāhubali and Sundarī. It is said that 98 more sons were born from Sumaṅgalā.¹ According to Jinasena, the total number of sons were 101 adding the name of Ṛṣabhasena.²

Lord Ṛṣabhadeva distributed his kingdom among the princes. Out of them Bharata, the eldest son became the sovereign of Ayodhyā and Bāhubali was given Podanapura. We do not find any other detailed description as to which provinces were allotted to other sons. The names of provinces have been generally mentioned in the Purāṇas.

Later Bharata started all efforts to fulfil his ambition to be a Cakravarti. He was finally opposed by Bāhubali and consequently the war between them became inevitable to determine as to who was more powerful. On declaration of war, the leaders of both the sides thought that the war would cause destruction and misery to both the parties. Hence, it had to be avoided at any cost. Bharata and Bāhubali were persuaded by the elders to avoid bloodshed and restrict the conflict to both of them only. The duel was restricted to : *dr̥ṣṭi-yuddha* (staring constantly at each other till one of them is exhausted), *jala-yuddha* (splashing of water) and *malla-yuddha* (wrestling). At last Bharata could not meet the challenge and was defeated by Bāhubali. Bharata was frustrated and provoked so much that he hurled the *Cakra* on Bāhubali. But it could not hurt him at all.

The reaction of this unfortunate event on the mind of Bāhubali was that he renounced worldly life and went to mount Kailāsa for severe penance. He ultimately attained Kevlajñāna and then Nirvāṇa.

Now the question is as to how the place Podanapura could be recognised. Jināsena described the cultural peculiarities of the provinces. An envoy of Bharata Cakravarti had come to visit Podanapura to convey the message of Bharata to Bāhubali. Podanapura, the capital of Bāhubali's kingdom, might have been in the present Āndhra Pradesh. Guṇabhadra made it clear that Podanapura was situated in South India.

*Jambū Viśeṣaṇe dvīpe bhārata dakṣiṇe mahān /
Suramyo viṣayastatra vistīrṇaṁ podanaṁ puram //*⁸

The Buddhist literature also supports the view that Podanapura (Podan, Potan, Potali) was the capital of Aśmaka situated on the bank of the Godāvarī⁴. Pāṇini also appears to agree with this view.⁵ Dr. Hemachandra Rai Chaudhari recognises Bodhana as Podana of the *Mahābhārata* and Pottana of Buddhist literature. The *Vasudevahiṇḍī* also supports the view of Dr. Rai Chaudhari.

The Śvetāmbara tradition in general is of the view that Takṣaśilā was the capital of Bāhubali, which could not be supported by other evidence. As a matter of fact, the (Podanapura) town is Bodhana of Nizamabad district in Andhra Pradesh. The *Bhāratakāvya* of Pampa, the Vemulvād pillar inscription and the Parvani Copper inscription also support the view. This town was also the capital of the Raṣṭrakūṭa King Indravallabha. The Jaina temple therein was converted into a mosque during the Mughal period.

According to the Jain tradition, Bharata had installed the Bāhubali statue at Podanapura. After a sufficient gap of period it was covered and became difficult to locate. Ācārya Jināsena narrated the whole story to the mother of Cāmuṇḍarāya who went to find out the exact place at Podanapur. He visited on the way the Candragupta Basadi of Śravaṇabelgoḷa and paid homage to Lord Pārśvanātha and Ācārya Bhadrabāhu. It is said that during the night in a dream he was instructed by Padmāvatīdevī that it would not be possible to reach Podanapura. But he could have a Darśana of Bāhubali there itself, if he threw a golden arrow from Candragiri to the South direction. Cāmuṇḍarāya shot the arrow in the Southern direction and the upper portion of the Bāhubali statue became visible. The statue was then discovered. Then it was methodised by artists. Eventually the Mastakābhiṣeka⁶ was performed with the kind assistance of Guḷakāyajji. Cāmuṇḍarāya named the town as Belgoḷa and donated 96 thousand Varāhas for its administration and welfare.

This event is found described in the *Bhujabalicarita* of Pañcabāṇa and also in the Śravaṇabelgoḷa inscription No. 84 (250). With slight variations it is also available in the *Bhujabaliśataka*, *Gommaṭeśvaracarita*, *Rājāvalikathā* and *Sthala-purāṇa*. However Cāmuṇḍarāya is recognised unanimously as the one who installed the Gommaṭeśvara statue. This is also recorded in the Śravaṇabelgoḷa inscriptions No. 75 (179-180), 76 (175, 176, 177), 85 (234) and 105 (254). No. 75 and 76 are engraved on the left and right side of the statue. They can be, therefore, considered the earliest ones.

Boppara Paṇḍita composed a hymn in praise of Bāhubali entitled *Sujanottatṁsa* which is engraved on the left side of the Gommaṭeśvara door. Cāmuṇḍarāya is also said to be a main source of installing the statue.

The Gommaṭeśvara statue became very popular. A number of events are connected with it. It is a traditional belief that there was a shower of Namerupuṣpa on the statue. No bird flies upon it. All the while, fragrance and lustre from the below portions of the hands of the statue were coming out.⁶ People come from all walks of life to pay homage to Lord Bāhubali's statue with the hope that they would be free from diseases and get the way to prosperity in the material field and also would get spiritual satisfaction.⁷

This excellent and enormous statue installed by Cāmuṇḍarāya is the best and most important ancient monument in the field of Indian iconography in general and Jain iconography in particular. The *Cāmuṇḍarāya Purāṇa* (978 A. D.) does not mention about the statue but Nemicaṇḍra Siddhāntacakravartī, the teacher of Cāmuṇḍarāya, refers to it in the *Gommaṭasāra* (993 A. D.). This means that the statue was installed between 978-993 A. D., Govinda Pai, Dr. Nemicaṇḍra Shastri, Dr. Jyoti Prasad Jain and others have come to the conclusion that the Bāhubali statue was installed on Sunday, the 5th day of Caitraśukla, in 981 A. D.

Cāmuṇḍarāya had also built on the Candragiri the Jaina temple called Cāmuṇḍarāya Basadi in about 985 A. D. which was extended by his sons Ecaṇḍa and Jinadevana. Rakkasagaṇḍa (985 A. D.), the son of Govinda has been mentioned as Rakkasamaṇi (Gaṇḍavajra) in the inscription of Bāhubalivasadi (Śravaṇabelgoḷa). The Jain Ācārya Vijayadeva Nāgavarma was his teacher.⁸ Later on the Coḷas invaded and occupied Gaṇḍavāḍi and Talakāḍa. This was the starting point of the fall of the Gaṇḍa dynasty. Kāligaṇḍa, the younger brother of Rakkasagaṇḍa expelled the Coḷas from Mysore province and established the kingdom of Hyosala Nareṣa Viṣṇuvardhana (1116 A. D.)

Viṣṇuvardhana had eight Generals, i. e., Gaṇḍarāja, Boppa, Punisa, Baladeva, Mariyana Bharata, Eca and Viṣṇu.

Gaṅgarāja, the minister of Viṣṇuvardhana was the prominent one. His mother Pocikavve had constructed a number of Jaina temples in Śravaṇabelgoḷa. Gaṅgarāja constructed a Niṣadyā in her memory in Śravaṇabelgoḷa. Two more inscriptions are available which show as to how Gaṅgarāja was brave and honest to his master. He defeated the Coḷas and Cālukyas and saved Gaṅgavāḍi. Viṣṇuvardhana was pleased, and on his demand, he donated Govindavāḍi and Parama villages for the conduct of worship of Gommaṭeśvara. Gaṅgarāja presented these villages to his mother Pocaladevi and wife Lakṣmīdevi for conducting the worship in the Jaina temples constructed by them. He had also constructed some more Jaina temples and made contribution to the development of Śravaṇabelgoḷa. His sons Boppa and others also did a lot towards its development.

Gaṅgarāja Mārasimha and his General Cāmuṇḍarāya assisted the Raṣṭrakūṭa kings Akalavarṣa III, Khottiga, Indra IV etc., in saving their kingdoms from the Coḷas, Pāṇḍyas, Gurjaras, Cālukyas, Kirātas, etc. Though the Raṣṭrakūṭas and the Cālukyas did not do much towards the development of Śravaṇabelgoḷa directly, they protected the holy place and the monuments indirectly. The inscriptions found around Śravaṇabelgoḷa area reveal the facts in this connection. In comparison to other dynasties the Gaṅga dynasty contributed much to protecting and developing the Śravaṇabelgoḷa complex.

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GOMMAṬEŚVARA STATUES IN KARNATAKA

SHUBHACHANDRA

Sculpture is one of the ancient arts of India. As idol-worship went on gaining cultural importance, sculpture also gained equal prominence. In India sculpture has evolved fairly under the sponsorship of Jainism. We find several instances of idol-worship in the Jain canon and inscriptions. The Khāravēla inscription of Hāthīgumphā belonging to the 2nd century B. C. refers to the idol of Tīrthaṅkara Ṛṣabhadeva prevalent even during 4th–5th century B. C.

Jaida idols generally mean to be the idols of the Tīrthaṅkaras and of Bāhubali. These idols are usually found in Kāyotsarga (also called Khaḍgāsana) a standing posture or Padmāsana (also called Palyaṅkāsana) a sitting posture with crossed legs. Calm and comely countenance, lustrous body, serene ascetic face and nudity— these are the main characteristics of the Digambara Jina idols. There is no scope for a variety of sculptural manifestations in these Jina idols.

Gommaṭeśvara statues occupy an important place in the sculpture of Karnataka. In fact Gommaṭeśvara and Jainism have become almost synonymous with the overwhelming fame of Gommaṭeśvara and his images. This image has sought some special importance in the Digambara sect of Jainism. Gommaṭeśvara's image essentially differs from other Jina images in one important aspect. All other Jina images may be found either in Khaḍgāsana or in Padmāsana but Gommaṭeśvara can easily be identified as compared to other Jina images. The presence of serpents and ant-hills near the legs and or creepers on the hands and legs of the image confirms that it is of Gommaṭeśvara.

It is rather interesting to study why Bāhubali was called Gommaṭeśvara. In Śravaṇabelgoḷa inscriptions Cāmuṇḍarāya is usually referred to as Gommaṭa and the image of Bāhubali that he got carved and installed as Gommaṭeśvara.

Gommaṭa means beautiful, handsome, excellent, Cupid. Cāmuṇḍarāya's kith and kin as well as the elders used to call him Gommaṭa. Hence the image of Bāhubali installed by Cāmuṇḍarāya with utmost devotion might have been called Gommaṭeśvara. There onwards all the images of Bāhubali were termed as Gommaṭeśvara in general, thus establishing the name Gommaṭeśvara for all Bāhubali images.

Where was Bāhubali's image first established? Poet Boppana provides us a reference for this. Emperor Bharata got an image of Bāhubali of 525 bow-length at Paudanapura. But later on there were innumerable Kukkuṭa Sarpas rendering the area almost impregnable to common men. When Cāmuṇḍarāya set out for the Darśana of the image, elders advised him that Paudanapura was far away and not easily accessible. Hence Cāmuṇḍarāya, who was also known as Gommaṭa, got the image installed there alone. But, however, the image of Bāhubali installed by Bharata has become mythical. Historically we come across the image in Karnataka. Of the images which have been found, the earliest known is at the Jaina cave of Bādāmi which dates back to the 7th century A. D. In the verandah, we find Gommaṭeśvara on the left and Tīrthaṅkara Pārśvanātha on the right. Both of them are relief sculptures. The height of Gommaṭeśvara is about 7½ feet. Mādhavī creepers are seen entwined to his legs and arms. We also see two women holding the same creeper on both his sides. The other significant aspect of this image is that the curly hairs on the head are seen descending up to shoulders.

In Aihole there is a Jaina temple called Meṇa Basadi near the hillock Meguṭi. There is a Gommaṭeśvara image in standing (Kāyotsarga) posture on the right side of the cave. This is also a bas-relief sculpture. The arms and legs of the image are entwined by creepers and there are serpents near the feet. On both sides, two women wearing ornaments, can be seen with creepers in hands. They are referred to as sisters of Bāhubali. This cave dating back to c. 7th century A.D. might have been built during Pulikeśin II and Poet Ravikīrti. The Jaina temple built by Ravikīrti and his inscription are found on the Meguṭi hillock near the same Meṇa Basadi. Even the Meṇa Basadi must have come to existence during his time.

The regime of the Rāṣṭrakūṭas is significant in the history of Karnataka for its outstanding sculpture. The present Ellora cave temples found in Maharashtra provide a standing example for the superior variety of sculpture during the kings' rule in Karnataka. The art of constructing cave temples has attained its fullness in Ellora caves. All these Jaina caves were chiselled during the regime of Rāṣṭrakūṭa King Amoghavarṣa Nṛpatuṅga who was a great patron of Jainism and a disciple of Jinaseṇacārya. He ruled during the 9th century A.D. In all the Jaina caves found in Ellora we see the images of Gommaṭeśvara and also the special noticeable feature is that Gommaṭeśvara is always accompanied by Tīrthaṅkara

Pārśvanātha on the other side. This is nothing but a direct influence of Bādāmi and Aihole caves.

There are two images of Gommaṭeśvara in the 30th cave of Ellora popularly known as Chotā Kailāsa. There is an image on the right side of the hall in the 31st cave. The whole body of the image is entwined by creepers. To the right side there is a Gandharva, a demi-god, flying in the sky with a garland in his hands. To the left are chisselled celestial couples as well as Gandharvas with garlands in their hands. Just beside the image two women are seen with folded hands.

The 32nd cave with two stairs carved 200 feet into the rock is well known as Indrasabhā. There are in total six Gommaṭeśvara images here. Of the several Gommaṭeśvara images found all over Ellora, the one that is found here is considered to be the most significant and beautiful. This image being entwined by creepers is surrounded by all types of lives Deer, serpent, rat, scorpion as well as a dog can be easily recognised. To the right there is a male devotee, and on both sides there are two women. It is generally presumed that the man is his elder brother Bharata and the women his sisters, Brāhmī and Sundarī. This bears a spectacular semblance with the episode where Bharata requests Bāhubali to give up his pride.

Caves 33 and 34 have two and one Gommaṭeśvara images respectively. In Ellora there are in all 12 Gommaṭeśvara images. The significant features of these images are :

1. As the image was carved in bas-relief in stone background it was possible to chisel out the Gandharvas flying in sky on the same background.
2. Of these images some have got curly hair upto the shoulders and some have got it descending down till breasts and armpits. As mentioned earlier this is an impact of the Gommaṭeśvar image of the Bādāmi cave.
3. Nowhere do we find Gommaṭeśvara with two women on both sides and a man in front of him.

The Gommaṭeśvara image of Śravaṇabelgoḷa is world famous. It is considered to be one of the wonders of the world. It is an incomparable contribution of Karnataka to Indian sculpture. It is perfect from all points of view. It was carved during the reign of the Gaṅgas who were responsible for the development of architecture in Karnataka. There are several stories referring to the antiquity of this statue. The *Rājyaḷikathe* of Devacandra states that Rāma and Sītā brought this from Lanka and installed here. When mother Kālāḍēvi wanted to see Bāhubali at Paudanapura but could not do so, it is said that her son Cāmuṇḍarāya got this installed here. According to the *Bhujabalicarite* as well as the *Sthalapurāṇa* of Pañcabāṇa, Bāhubali appeared in Cāmuṇḍarāya's dream and

the latter got the statue carved in 983 A. D. According to the historical evidence available recording this statue, it was Cāmuṇḍarāya who got it installed. Three inscriptions of 10th century attribute this Bāhubali statue to Cāmuṇḍarāya as “Cāmuṇḍarāja caused (this image) to be made.” Another inscription of 1180 confirms that Cāmuṇḍarāja, a minister of Rācamalla caused this image to be made. But the *Cāmuṇḍarāja Purāṇa*, which Cāmuṇḍarāja himself wrote in 978 A. D., deals with his life, wars that he fought, adventures, etc. without any mention anywhere about the installation of the Gommaṭeśvara statue. This points out that the statue did not exist before 978 A. D. The available sources today confirm that it was carved in 982 A. D. There were different opinions about the height of the statue. Mr. Browning, who was the Chief Commissioner of Mysore, got this height measured and as published by him it was 57 feet.

There are some specialities in this statue of Śravaṇabelgoḷa. This monolithic statue is carved out of the tapering edge of the hill itself. Ant-hills are carved beside the legs upto the knees. Serpents are at the mouth of the ant-hills. There are creepers entwining the legs and have flown through the fore-arms terminating at the arms. Poet Boppana describes these ant-hills and creepers like this : “The ant-hills and the pressing and entwining creepers on the body looking as if the earth and creeper-like women owing to their grief came and tightly embraced him, saying ‘why have you forsaken us ? The state of Gommaṭadeva’s intense application to penance was honoured by the lords of serpents, gods and sages”.

This statue has curly hair on its head which do not descend down to the shoulders. As there are lotus-petals carved around the feet, it looks as if the statue is standing on a lotus pedestal. It is remarkably significant to note that in spite of the fully grown ant-hills and dreadful serpents, embracing creepers, the facial expression of the statue as carved by the sculptor very well gives out the undisturbed state of mind and severity of penance. In the words of Boppana the grandeur and beauty of the statue is as follows : “When an image is lofty it may not be beautiful; though it may be lofty and really beautiful it may not have magnificence. Loftiness, real beauty and magnificence all being confined in only one thing, how worthy of veneration in this world should that glorious form be, being comparable to itself, of Gommaṭeśvara— Jina !”

It is considered to be one of the greatest sights to witness the holy Mahāmastakābhiṣeka of Gommaṭeśvara on the Vindyaḡiri popularly known as the Doḡḡabetṭa. Generally the Mahāmastakābhiṣeka ceremony is performed once in twelve years.

Next to Śravaṇabelgoḷa comes the Gommaṭeśvara statue of Kārkala in South Canara district. It was installed on a hill near Kārkala town, in 1432 A.D., by Vīrapāṇḍya, son of Bhairavarāja. The statue is 41½ feet tall. The history relat-

ing to its installation is fully depicted by the poet Cadura Candrama in the *Kārkaḷada Gommaṭeśvara Carite*, a Kannada work in *Saṅgatyā* form. Starting with the blessings of Śrīguru Lalitakīrti Bhaṭṭāraka the story proceeds with the finding of a suitable rock (*vajraśīle*), carving the statue and transporting the same to the top of the hill. Candrama's descriptions bear a historical significance. After the rough statue was carved it was carried on a cart with 20 wheels. The statue was pulled on to the cart with ten thousand livers and even one thousand men could not drag it for more than a yard. Next day the cart was provided with one thousand pulleys and wild tuskers pushed the cart upto the hill. Even then it could move about for 7 or 8 yards only. Thus it took a whole month to transport the statue to the top of the hill. On the hill the statue was laid on a net-work of seventytwo pillars and final touches were given which took one more year. Then the statue was ceremoniously installed on the hill.

The other Gommaṭeśvara statue is in Veṇūr in the South Canara district. This statue which is 35 feet tall was installed by Timmaṇṇājila in 1604. It is found on a plane level ground with walls on all the four sides. There is an interesting story about the controversy that occurred at the time of installation of this statue. It seems that Timmaṇṇājila also wanted to become famous as Cāmuṇḍarāya and hence got this statue chiselled in his kingdom. But Bhairavarāya II, who was ruling at Kārkala at that time, wanted that no statue similar to the one erected in Kārkala should be installed anywhere else. He demanded that the Veṇūr statue should be surrendered to him. Then Timmaṇṇājila, a brave warrior, decided to fight. He buried the statue in sand, and installed the same later, only after winning the battle. But we have no evidence to corroborate this story either in inscriptions or in literature. This has only a legendary value.

There is another Gommaṭeśvara statue of 18 feet height in Gommaṭagiri, a place at a distance of sixteen miles from Mysore city and to the South of the river Cauvery. This statue is situated on a huge rock which is about 100 feet in height. This small hill looks like a Chariot if it is seen from a distance. We do not have any document or inscription or reference about the installation of the statue. But however the Kings of Chāṅgaḷya family who were the heirs of Cāmuṇḍarāya as well as the rulers of that region are understood to have installed this statue. The exceptional feature of this statue which is not found in any other Gommaṭeśvara statue is that it is facing towards the east and has got the hands almost touching the open hoods of the serpents. There are no ant-hills near the feet.

Behind the Krishnarajasagara reservoir, to the north of the river Cauvery, there is a Gommaṭeśvara statue 18 feet in height at Basti Hosakoṭe near Mavinakere village, Krishnarajapet taluk in Mandya District. This is known to be a statue chiselled out of soap-stone. Surrounding this statue there are relics of Jaina temples built during the time of the Gaṅgas and Viṣṇuvardhana. This

idol might have been installed by Somaiah and Punisamaiah who were officers in the court of Viṣṇuvardhana.

There is another Gommaṭeśvara image of 10 feet height on a hill near Tippur in Maddur Taluk, Mandya district. This image is not endowed with any special features. There is inscriptional evidence to show that this place was a Jaina centre in the 8th century A. D.

We have another Gommaṭeśvara statue made very recently. Śrī Virendra Heggade, the religious head of the famous holy place Dharmasthāḷa, has this statue made. The chief sculptor of this statue is eighty years old Śrī Rañjāḷa Gopāla Shaṇḍoy. The chiselling of this statue began in 1967 and was completed in 1973. The total height of the material of the statue is 52 feet. Of this, 6 feet was to go into earth with a pedestal of 7 feet above the earth. The actual height of the statue from the feet upto the head is 39 feet. This statue was prepared in Kārkala. M/s. Māṅgathram Brothers of Bombay transported this huge statue weighing 170 tonnes from Kārkala to Dharmasthāḷa. A special trolley with 64 tyres weighing 20 tonnes was constructed and with the help of two trucks and a bull-dozer of 80 H. P., the statue went up through one thousand feet height in Dharmasthāḷa to a place called Bāhubali Vihāra. This statue has got some special features. Its curly hair descends down till the shoulders. On both the feet there are snakes climbing up. Along with the Mallikā creepers all through the body, there are also some flowers. Beside the right and left feet mango trees, parrots, monkeys, bee-hives etc., are also carved on two separate stones.

Śrī Gopāla Shaṇḍoy has chiselled one more huge statue of Gommaṭeśvara at the instance of a devotee and is installed in North India. This statue from Karnataka, endowed with the talent and imagination of the sculptor, is permanently situated in North India.

Thus the Chiselling of Gommaṭeśvara statues has been a tradition for 12 Centuries in Karnataka contributing a significant feature to Indian sculpture.

It is really interesting to study the reasons for the installation of so many Gommaṭeśvara statues in Karnataka. We may proceed in this way : In South India especially in Karnataka the Jains belonged to Digambara sect. The worship of the Bāhubali idol has a special significance in this tradition and this might be the reason for the installation of so many statues. Moreover the story of Bāhubali which incorporates the battle fought between the two brothers Bhrata and Bāhubali and Bāhubali's giving up of kingdom even after the victory, has enjoyed enough popularity as compared with the stories of the Tīrthaṅkaras. This might also have contributed to an abundance of Bāhubali—Gommaṭeśvara idols in Karnataka.

Two Traditions :

Two traditions are particularly obvious, as far as the sculpture of the above Gommaṭeśvara images which we have considered. The art of images of Bādāmi, Aihole and Ellora belongs to one tradition and that of Śravaṇabelgoḷa, Kārkala, Veṇūr, Gommatagiri and Basti-Hosakote speaks of the other tradition. The images of Bādāmi and Aihole in North Karnataka and of Ellora caves towards north of Karnataka have the hair on their head down till the shoulders and two women stand holding creepers in hand near their feet. But the statues which are found in Śravaṇabelgoḷa, Kārkala, Veṇūr and other places in South Karnataka are different. Perhaps age as well as regional factors might be responsible for this. The images of North Karnataka stand by one tradition following the Bādāmi cave model i.e., the hair down to the shoulders, the image being chiselled as a part of the wall of the cave itself (Bas-relief). On the other hand, with the installation of the colossal statue of Gommaṭeśvara at Śravaṇabelgoḷa another tradition came into existence, the features of which can be found in Kārkala, Veṇūr, Gommatagiri and other places. But however the statue at Dharmasthala isolates itself from both the parameters viz., regional influence and age. This is in South Karnataka and of a recent origin. But unlike the statue of Śravaṇabelgoḷa it follows the model of Bādāmi with hair down to the shoulders.

Two other images of Gommaṭeśvara have drawn my attention. Both of them are on the big hill of Śravaṇabelgoḷa. To one side of the wall circumscribing the great statue of Gommaṭeśvara, beside the foot-prints of Gandharva there is a Gommaṭeśvara image of about 5 feet tall. There is a halo of about 7 feet, in height starting from the side of the feet, and it has creepers well twined. The curls of the creepers consist of the figures of peacocks and angels. Two women with creepers in hand stand at the feet of the image. The other Gommaṭeśvara image is to the right of the Akhaṇḍa-Bāgilu on the big hill. This dates back to 12th century A.D. The image is carved out of mother rock and is a bas-relief. It is about 5½ feet tall with no ant-hills or snakes at the feet. The legs and hands are entwined by creepers. Here also two women holding creepers stand on both sides of the feet of the image. The significant aspect is that though both these images are in neighbourhood of the colossal statue, it is strange how the sculptors of these images were not influenced by the latter to chisel out ant-hills with serpents beside the feet.

Besides the images of Gommaṭeśvara referred to above there are so many other such images both in Karnataka and outside. It is necessary to have an intense research into the age, region and reasons for the installation of those images.

This paper may be concluded with the message of Bāhubali-Gommaṭeśvara in the words of Poet Boppana : “No man shall take pleasure in killing, lying,

stealing, adultery and covetousness; If he does, he will lose for ever this world and the next; lo ! Gommaṭadeva looks as if proclaming this standing on high”.

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THE JAINA HERITAGE OF KARNATAKA AND ŚRAVAṆABELGOLA

ROBERT J. DEL BONTA

It is clear that the Jainas were firmly entrenched in Karnataka from very early times whether one accepts the Bhadrabāhu story or not to explain the presence of the Jaina community in South India. The Early Cālukyas of Bādāmi are known to have patronized the Jainas as well as the Hindus throughout their history and their ultimate successors to northern Karnāṭaka, the Late Cālukyas of Kalyāṇī, have left many architectural remains dedicated to the Jaina faith. The influence of Jainism in the southern half of the state was even more important and practically all of the numerous dynasties of that area had Jaina phases to their histories. The principal powers of the region, the Gaṅgas of Taḷakāḍ and the Hoysaḷas, were clearly Jaina at their origins.

The site of Śravaṇabelgola may be the most spectacular in the present state of Karnāṭaka but Jaina remains are spread throughout the Kannaḍa regions with a major concentration in South Kanara District in and around Mudabidri near the large city of Maṅgalore on the west coast. Although very little remains from pre-Medieval times, some lovely temples built by the Gaṅgas are found at Kambadahalli (Mandya District) and Śravaṇabelgola. Many *bastis* remain from the Hoysaḷa period with impressive *bastis* at Bastihalli, part of the royal capital Halebidu, and some sixty other sites including a large number of Hoysaḷa dedications at Śravaṇabelgola.

What is most important about Śravaṇabelgola is its endurance and growth throughout the centuries. It is a site of incredible diversity of form, of style, and dynastic patronage. Where most of the other sites in Karnāṭaka date from a very specific time, Śravaṇabelgola developed over the centuries and represents some of the greatest achievements of the Kannaḍiga craftsman. From the very simple *bastis*

on Candragiri to the highly impressive Gommateśvara on Vindhyagiri and the beautiful Cāmuṇḍarāya *busti* to the highly ornate Śāntiśvara *busti* at Jinanāthapura we find the history of Jaina monuments graphically portrayed in one place.

It is true that the earliest remains of the Jains in the state are not found at Śravaṇabelgoḷa and that the site itself did not take its important place in the history of the area until Gaṅga times, more specifically until the carving of the great Bāhubali image at the end of the 10th century; but, inscriptions at the site clearly record its importance from much earlier times. Many inscriptions record the deaths of Jaina holymen and devotees from pre-Gaṅga days and it is commonly held that Bhadrabāhu and Candragupta Maurya died on the smaller hill. Any visit to the site will confirm the great suitability of the place for the rite of self-starvation, practised so extensively among the Jains. The site with its two peaks rising from the plains creates the mountain so central to the religions of India.

While the mountain gave the site its auspicious character, the colossus on Vindhyagiri made the site of Śravaṇa Belgoḷa the important pilgrimage centre which it is to this day. It is this beautiful and impressive figure placed on an auspicious spot which in turn led to the importance and development of the site through the centuries. Of all the Jaina sites in the state, indeed of all the sites of any religious dedication, this giant statue sets Śravaṇa Belgoḷa apart as something very special due to its sheer grandeur, beauty, and dramatic impact. Other non-Jaina sites in the state such as Halebidu with its wild profusion of detail and Hampi/Vijayanagar with its vast expanses of impressive remains are not nearly as awe-inspiring as Gommateśvara who gazes over the plains of Mysore.

The importance of this image is clear from the number of copies of the figure found elsewhere in the state. Four large examples are known at Karkala, Veṅṇūr, Gommatagiri, and Śravaṇappagutta. These are smaller than the Bāhubali of Vindhyagiri and later in date, but they illustrate the religious importance given to the image by the Jains of Karnāṭaka, which is curiously absent from the iconography of the Jains in the north.

Cālukyas and Gaṅgas

Some of the earliest Jaina remains in Karnāṭaka are from the time of the early Cālukyas of Bādāmi, the most important of which are the Jaina cave (Cave IV) at Bādāmi of the 6th century and the Jaina temple (No. 39) at Aihole of the 8th. The former contains many images sculpted during the Late Cālukya period including images which copy the Bāhubali image at Śravaṇabelgoḷa illustrating the importance of the image to the Jains in the northern part of Karnāṭaka.

At the fall of the Early Cālukyas the artistic focus shifted south to the lower regions of the state. This area was ruled by the Gaṅgas, a family of very old origins and the most important Jaina dynasty in the history of South India. During the Gaṅga period a variant of architecture developed which can truly be called *Drāviḍa*, closely allied to the styles of the Nolambas, Coḷas and other South Indian dynasties. It is the style of Gaṅga architecture which dominated the development of Jaina building throughout its entire history in Karnāṭaka despite the more northerly flavour of much of the later Hindu architecture.

The most perfect of all Gaṅga temples is the impressive Pañcakūṭa *basti* at Kambadahalli (Maṇḍya District) of ca. 900, which consists of what is commonly called a *trikūṭācala* (three-shrined temple) flanked by two other shrines bringing the total count to five. It is not the first temple in the state which uses a very distinctive Karnāṭaka *trikūṭa* plan since it is already found in the Jambuliṅga at Bādāmi of 699 and in the Jaina temple (No. 39) at Aihole. In the centuries following the building of the Pañcakūṭa, the *trikūṭa* plan became very important particularly in the many examples built by the Hoysaḷas. Along with the Gaṅga Pañcakūṭa at Kambadahalli, the Karnāṭaka Raṣṭrakūṭa Navaliṅga at Kukkanūr (Raichur District) of the 9th–10th centuries and the Cāṅgaḷva Ādinātha *basti* at Cikka Hanasoge (Maṇḍya District) of the 10th–11th centuries lead to the common usage of later times. These later temples are almost always Hindu in dedication.

Notable exceptions are found with the *Trikūṭa basti* at Coḷasandra (or Yalladahalli, (Maṇḍya District) of before 1145, Pārśvanātha *basti* at Heragu (Hāssan District) of 1155, and *Trikūṭa basti* at Mārculi (Hāssan District) of 1173 which is actually a *Pañcakūṭācala* as at Kambadahalli. A fourth example is the Odegal *basti* on Vindhyagiri built sometime during the 12th century. The group of Kampili *trikūṭācalas* which overlook the main temple at Hampi can also be included since they are very often identified as being Jaina, although they were probably Hindu at their dedications.

While the Pañcakūṭa *basti* at Kambadahalli can be viewed as extremely important to the development of later art in the area, the Cāmuṇḍarāya *basti* on Candragiri at Śravaṇabelgoḷa can be viewed as no less important. It is a building of great beauty of detail and proportion and is one of the crowning glories of Jaina art in Karnāṭaka.

Late Cālukyas of Kalyāṇī

Very little remains which dates between the fall of the Early Cālukyas of Bādāmi in the last half of the 8th century and the establishment of the Later

Cālukyas of Kalyāṇi in the mid-11th century in northern Karnataka. It is during the history of the Late Cālukyas that the medieval period of Karnāṭaka truly began. Due to their great successes throughout the state and into the north-western sections of Āndhra Pradesh a very distinctive mode of architecture which developed under their patronage had tremendous impact throughout the entire region. Many of the temples now labelled Late Cālukya in style were actually built by their feudatories, but as a stylistic label it suggests the definite connection with the main dynasty itself. In turn elements of their style were extremely important in the development of other dynastic styles in the area, styles connected with their one-time feudatories, the Hoysaḷas in southern Karnāṭaka and the Kākatiyas in Āndhra Pradesh. Both these dynasties were Jaina at their origins but little remains besides stray sculpture of the Kākatiya Jaina period.

The Jaina *basti* at Lakkuṇḍi (Dhārwar District) of the 11th century is one of the earliest Late Cālukya buildings and one which is extremely important in tracing the development of the style. The temple clearly illustrates the way the artists were compressing the stories of the tower to form the friezelike treatment found in the later temples. Already we find a very particular decorative vocabulary for the architectural articulation of the walls, a vocabulary used in all later Late Cālukya style temples and in the styles influenced by it. Despite its importance in the architectural history of the area this Jaina *basti* was more important in the development of Hindu architecture than that of the Jainas. Most later Jaina *bastis* follow a more austere tradition and are built of granite instead of the chloritic schist so favoured by the Late Cālukyas and the Hoysaḷas for Hindu buildings. Most *bastis*, as seen from the large number at Sravanabelgoḷa, are very simple in style and more allied with South Indian Dravidian architecture than to the Jaina *basti* at Lakkuṇḍi.

The Late Cālukyas had many feudatories besides the Hoysaḷas in their early days. One such feudatory was the Santara dynasty at Huṃca (Shimoga District). Huṃca is still a very important Jaina center. Tradition tells us that the dynasty was founded by a man from Mathura sometime during the 7th century, but the temples which are found there must date from the 11th or 12th centuries. The temples are heavily renovated, but the Pārśvanātha and Śāntinātha *bastis* are impressive temples. The use of a heavy eave cornice relates to the architecture of the west coast and is often noted in the architecture of the Kadambas in Shimoga District and also relates to the usage in South Kanara District. In fact the Bāhubali image erected in 1432 at Kārkala is said to have been built by a descendant of the Santara family.

Hoysaḷas

The most important dynastic patrons at Śravaṇabelgoḷa were the Hoysaḷas since most of the temples at the site were built during their rule. In fact the great majority of Jaina temples throughout the state date from their period with the greatest number from the 12th century. The most impressive of their temples are found at Bastihaḷḷi at Halebiḍ and at Śravaṇabelgoḷa.

The dynastic style of the Hoysaḷas is derived both from that of the Late Cālukyas of Kalyāṇī and a style found much further north in the Deccan, while it owes very little to the style of their predecessors in Southern Karnāṭaka, the Gaṅgas. Due to the close ties between this early power and the Hoysaḷas, the lack of a continuous artistic tradition is surprising. This is due in part to the introduction of the Śrīvaiṣṇava faith into the Hoysaḷa regions early during the reign of Viṣṇuvardhana and the subsequent quick evolution of the Hoysaḷa style in the early 12th century at Belūr and Halebiḍ. At the same time the very ornate style associated with the Hoysaḷas, with many examples ranging in date from the Cennakeśava at Belūr (Hāssan District) of 1117 to the Keśava at Somanāthapura (Mysore District) of before 1268, is almost totally ignored by the Jaina architect. Their preferred style is the simpler more austere tradition already in vogue during the Gaṅga period. The Jainas continued to build temples with unpretentious exteriors and lavished the bulk of their ornamentations to the interiors of the building. Even the most important of the Jaina *bastis* tend to be cubes of cut granite with little architectural decoration.

The few exceptions to this trend include the Pārśvanātha *basti* at Bastihaḷḷi and the Śāntiśvara *basti* at Jinanāthapura. Pārśvanātha *basti* is much closer to the Hoysaḷa style with the addition of rather ornate parapets to the temple and the use of decorative basement mouldings and articulation of the walls. At the same time there are none of the large figures on the walls that are present at many of the Hindu temples at the site. Compared to the great Hoysaḷeśvara nearby it can only be called restrained. What is so typical about this Jaina *basti* is that the interior offers a wealth of delicate detail that is not fully expected from the relatively plain handling of the exterior.

The only Jaina equivalent to temples like the Hoysaḷeśvara is the Śāntiśvara *basti* at Jinanāthapura built at the end of the 12th century. The differences between the usual Jaina *basti* type and the Śāntiśvara are not just differences of style, but rather an entirely different approach to temple building. The greatest Hoysaḷa temple, the Hoysaḷeśvara, is extravagantly ornate on its exterior, but the interior (although highly articulated) is much more restrained and ultimately the detail is reduced to the aniconic *liṅga*, the most abstract focus of religious rites. On the other hand the Jaina temples function in a different manner; the exterior is very plain and the interior is ornate leading to what is often a very large image of one of

the *tīrthaṅkaras*. The dramatic impact of these images would be lost if the contrast between outside and inside was not so stated. This impact is similar to the large Buddhist images in the shrines of sites like Ajanta. This points to more of a sense of congregation and group worship in a religion like Buddhism. The contrast is most striking between this and the Hindu approach which ultimately reduces the temple to a small image or symbol directed to individual personal devotion.

Postscript

Many of the still active Jaina temples in Karnāṭaka are the large group in South Kanara District at the sites of Mūḍabidri, Kārkala, Veṇūr, etc. The temples on the whole post-date the temples built at Śravaṇabelgoḷa and represent the period of time when Vaiṣṇavism and more importantly the growth of Vīra-Saivism throughout much of the state forced the Jains to seek refuge along the south-west coast. It is here that we find some of the great Jaina libraries of South India and some of the oldest of all of the Jaina manuscripts.

South Kanara District also presents us with a very distinctive architectural style which dates from the 15th century to the most part. This architecture has often been compared to that of Nepal but the connections are not easy to trace. On the whole the peculiarities of the style have affinities to the architecture of Kerala farther down the coast. The use of sloping roofs gives these temples a very different appearance from all of the temples so far discussed. Where the Santara and Kadamba architect in Shimoga District was content to use a heavy wedge shaped stone cornice on the *maṇḍapas* of these temples, the superstructures of many of the South Kanara temples display heavily bracketed large wooden roofs, often in more than one storey.

There may be a few temples which perhaps date as far back as the 10th century, but the Jaina monuments are much more recent. The most famous of these is the Tribhuvana Tilaka Cūḍāmaṇi, more commonly called the Candranātha or Thousand Pillared *basti* at Mūḍabidri. It was constructed at a few different times starting in ca. 1429. It is rather plain from the exterior since much of the temple is overpowered by the huge two-storey wooden roof, but it is a large temple of great beauty. The many pillared *maṇḍapa* at the front gives the *basti* its popular name. This *maṇḍapa* with its ornate columns most definitely discredits the theory that granite does not lend itself to fine carving, since many of the details on the interior of the temple are extremely ornate. Although very late by Indian standards it is a glorious tribute to the virtuosity of the Kannadiga carftman and is a fitting conclusion to the history of Jaina architecture of Karnāṭaka.

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JAINA ART IN KARNATAKA : SOME EXAMPLES

SARYU DOSHI

Among the many Jaina legends prevalent in south India, there is one which claims that Lord Mahāvīra, the twentyfourth Tīrthaṅkara came to the South to preach and propagate his faith. Many persons joined his fold, including Jivandhara, the King of Hemangada *deśa*, ancient Karnataka. Jivandhara not only became a devoted follower of the faith but renounced worldly existence by taking *dīkṣā* from Mahāvīra and spending the rest of his life as a Jaina ascetic.

Whether or not there be any truth in this legend, there can be little doubt that Jainism spread rapidly from its base in north India to the various provinces in the southerly regions. In the first few hundred years of its existence more than one wave of missionary activity rolled down in different directions and different periods, reaching remote corners in the South.

Though not the earliest, certainly the most significant move of the Jainas southwards appears to have taken place towards the end of the fourth century B. C. during the reign of Candragupta Maurya. According to a tradition widely prevalent among the Jainas this move was headed by the last Śrutakevalin Bhadrabāhu who, accompanied by his devoted disciple Candragupta Maurya and a *saṃgha* of twelve thousand followers, set out for the land south of the Vindhyas.

The Bhadrabāhu-Candragupta tradition maintains that when they reached the place now known as Śravaṇa Beḷgoḷa, Bhadrabāhu, sensing that death was near, instructed the *saṃgha* to proceed to the South while he stayed back, and on the smaller hill of Śravaṇa Beḷgoḷa, with his royal disciple in attendance, died observing *sallekhanā*— death by ritual starvation. Candragupta continued to live on the hill leading an ascetic life and performing *sallekhanā* at the end.

It is important to note that the sacred association of Bhadrabāhu and Candragupta with the smaller hill at Śravaṇabeḷgoḷa, even if legendary, had a

profound bearing on the history of Jainism in Karnataka. It provided much inspiration to the Jaina community; monks and laymen emulated the two saints by coming to the smaller hill of Śravaṇa Beḷgoḷa to perform *sallekhanā*. This is graphically indicated by a sixth-seventh century inscription which records “and in course of time, seven hundred ṛṣis similarly accomplished *samādhī*”. That this practice continued into the later centuries is borne out by the numerous epitaphs engraved on pillars and the stony rock surface of the hill.

It is generally believed that it was the Digambara sect which was active in the proselytisation of the South. This does not reflect the actual state of affairs. The Śvetāmbaras also sent missionaries to the South and their activities were sponsored by King Samprati, the grandson of Aśoka, who was a Jaina having been converted to the Śvetāmbara creed by Suhastin. References in Jaina literary treatises suggest that followers of the Śvetāmbara sect had settled in Paiṭhaṇ, north Deccan, as also in Maḷkheḥ in the Deccan. The penetration of the Śvetāmbaras deeper into the South is attested by an inscription recording the grant of a village made by the Kadamba king Mrgeśavarma (A. D. 470–488). The missionary activities of the Śvetāmbaras, however, began to slow down in the first centuries of the Christian Era and then ceased.

The Digambara Jainas remained active in south India receiving munificent endowments from the rulers of different dynasties in Karnataka. Even if the kings were not adherents of the Jaina faith but they were, nevertheless, very tolerant in the sphere of religion, allowing different faiths to exist side by side and extending generous support to them all.

Regardless of their personal beliefs and religious affiliations, many Karnataka rulers became closely associated with the Jaina faith. Jainism received consistent patronage under the kings of the Gaṅga dynasty who ruled over the greater part of Mysore from the second to the eleventh centuries. This was the golden period of Jainism, and it was during this era that the Gaṅga kings built numerous *basadis*, consecrated images for worship, commissioned the hollowing of caves for Jaina ascetics and made grants for Jaina ācāryas. The rulers of the Rāṣṭrakūṭa dynasty were, also, well disposed towards the Jainas and it was a favourable period for the Jainas in the Deccan and Karnataka, particularly so for Jaina litterateurs.

During the tenth century, the resurgence of Hinduism in the form of Vīra Śaivism and Vīra Vaiṣṇavism led to the decline of Jainism. The Jainas were persecuted and harassed. The best days of the Jainas in the South were over; it was an unhappy sequel to a long and glorious history.

Although patronage from the royalty and aristocracy had dried up and many adherents of the faith had gone over to other religions, Jainism, unlike

Buddhism, managed to retain its hold over a fair section of its adherents. The Jaina *bhaṭṭārakas*, religious heads of the community, played a pivotal role in providing stability and security to their followers during those troubled times. Gradually, the *bhaṭṭāraka maṭhas*, the religious establishments of the *bhaṭṭārakas*, became focal points for all religious and social activities of the Jainas.

The religious activities of the Jainas in Karnataka continued, but in a low key. In those inimical times it was perhaps not advisable to build temples, but it was possible to commission metal icons and votive tablets for enriching the existing temples. It was perhaps this reason that influenced the design of the metal images executed after the tenth century A. D. For, they begin to be conceived like shrines with architectural elements figuring prominently in their design. In addition to donating images to the temple it was customary to make offerings of manuscripts to the temple or to a religious personage. These gifts were usually stored on the temple premises.

It is against this historical religious and social background that we shall discuss some metal images and illustrated manuscripts from Karnataka (Plates 1 to 9 following P. 140) and analyse their stylistic implications :

1. A Metal Image of Tirthaṅkara,

c. 10th century, Karnataka :

This image approximately 34 centimetres high stands in the *khadgāsana* or the sword-stance of the *kāyotsarga* position. This yogic pose, assumed by Jaina ascetics, signifies complete control over the body where it needs no sustenance nor requires to perform any bodily functions.

Because of the excessive deference to rules and prescribed formulae in the casting of metal images among the Jainas, such icons, with their rigid pose and no accessories, tend to be very uniform in style and rather dull aesthetically. But this particular image with its elegant proportions, flowing lines and serenely contemplative facial features is a beautiful piece. It appears to have been executed during the Gaṅga period, sometime in the tenth century. A comparison with another superb figure, the one commissioned by the sister of the Gaṅga king, Mārasimha II (A. D. 961-974), unearthed in a coffee plantation and now in the collection of the Śravaṇa Belgoḷa Jaina Maṭha, reveals that though the two figures are coeval they represent slightly different, but cognate idioms.

The pedestal of this image is both anachronistic and anomalous and appears to represent repairs carried out at a late, but not too late, date.

2. A metal image of the Chovisi of R̥ṣabha,
c. 12th century, Deccan-Karnataka style :

This image, about 29 centimetres high, appears to be from the region of the Deccan rather than the Karnataka because, at first sight, it appears to correspond closely to the metal images fashioned for the Śvetāmbaras in western India. The decorative devices arranged along the *prabhāvaḥ* reveal the influence of architectural elements. Although this figure shows only eight out of the nine *grahas* or planets—a characteristic associated with early bronzes—the somewhat stilted style, especially evident in the treatment of the attendant figures, would suggest a date not earlier than the twelfth century.

3. A metal image of the Chovisi of R̥ṣabha,
inscribed A. D. 1216 at Maḷkheḍ :

This image, with a long inscription on its pedestal, is in worship in a Jaina temple at Ajmer. It is a large and handsome object where the architectural conception of the piece as a shrine is rather striking. Unfortunately, the *śikhara* on top of the *prabhāvaḥ* could not be included in the photograph, already thought an abbreviation and conventionalisation of the lion and the *makara* motifs is visible. According to the authorities of the temple where this image is installed, the inscription bears the information that this piece was executed in Vīra Saṃvat 1263, at Maḷkheḍ. This date corresponds to A. D. 600 which is stylistically impossible. It would seem that the term must not have been Vīra Saṃvat but Vikrama Saṃvat 1263 which is in perfect accord with the stylistic characteristics exhibited in this piece. The provenance of Maḷkheḍ appears quite convincing.

4. Metal icon of Pārśvanātha,
inscribed A. D. 1718, probably Kolhapur :

This image is 26 cms high. Though late and executed in folkish style it presents an interesting treatment in the depiction of the attendant figures and the serpents on the base. There is a rather laconic inscription in Devanāgarī characters and a slightly longer one in Kannada characters on its pedestal. Interestingly, it mentions that the donors belonged to the Pañcama caste, a caste associated with the *bhaṭṭārakas* of Kolhapur. This information, in addition to the fact that the inscription is engraved in Marathi as well as Kannada, goes a long way in establishing Kolhapur as the provenance of this piece. Although Kolhapur may have been in Maharashtra, the *bhaṭṭāraka* seat here has affiliations to the tradition prevalent in Karnataka, and the cultural ties are stronger with that region rather than northwards towards the Deccan.

**5-6. Metal Plaque depicting Gaṇadharas,
19th century, Tanjore School :**

This votive plaque in the *maṭha* at Śravaṇa Beḷgoḷa is about 27 cms high and represents, according to its inscription in Grantha and Tamil characters, Viṣṇubhasana-Gaṇadharan, Bharateśvara-Cakravarti, Gautama-Gaṇadharan and Śreṇika-Mahāmaṇḍeśvaran. The last two lines in Kannada state that it is the *dharma* of Padumaiyya of Kalasa.

In style and execution this plaque resembles many others in the *maṭha* at Śravaṇa Beḷgoḷa which have been brought by devotees from Tamil Nadu. The connections with Tamil Nadu are understandable in view of the fact that several of the *bhaṭṭārakas* at Śravaṇa Beḷgoḷa, particularly in the last century, came from Tanjore.

**7. Folio from a palm-leaf manuscript of the Trilokasāra,
c. 15-16 century :**

This manuscript is a copy of the text composed by Nemicandra, the preceptor of Cāmuṇḍarāya, the man who commissioned the colossus of Bāhubali on the Indragiri hill at Śravaṇa Beḷgoḷa.

Although palm-leaf as a carrier had been discontinued in western and northern India it continued to be employed in Karnataka and also in Orissa until quite recently.

One of the folios of this manuscript depicts the *mānastambha*, an architectural feature found commonly in front of Jaina temples in Karnataka. Some of these free standing pillars are really beautifully conceived and executed. "In the whole range of Indian art," observes Vincent Smith, "there is nothing, perhaps, equal to these Kanara pillars for good taste. A particularly elegant example, faces a Jain temple at Mudbidre."

**8. Folio from a paper manuscript of the Pratiṣṭhā-Tilaka,
A.D. 1739, Probably painted at Kolhapur :**

A profusely illustrated manuscript, it deals with information regarding consecration ceremonies of images and various other rituals connected with those ceremonies. Painted in a rather exuberant and folkish style this manuscript shows the influence of the Maratha School of Painting particularly in the costumes.

**9. Chovisi of Mahāvīra,
c. A.D. 1824; Mysore School :**

The Mysore School of Painting is a parallel development to the Tanjore School of Painting. After the defeat of the Vijayanagar Empire, the artists fled

to Mysore and Tanjore whose rulers were feudatories of the Vijayanagar Kings. The rehabilitated artists painted in styles that were a continuation of that practised in Vijayanagara, but since the idioms flourished in different environments they developed their own characteristics.

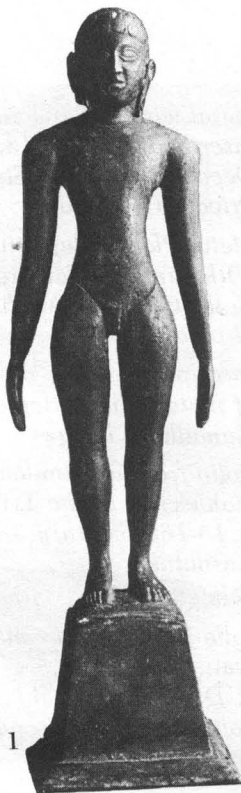
Not much of the work executed at Mysore in the seventeenth and eighteenth centuries has survived due to the ravages of war during the time of Tipu Sultān. But after Tipu's death, when Mummaḍi Kṛṣṇarāja Wodeyar, Mahārājā of Mysore, came to the throne in the early nineteenth century there was a revival of the traditional art forms under his dynamic patronage and leadership. In fact, were it not for his active interest, the traditional arts and crafts would have disintegrated under the impact of European civilising influences.

This painting shows Tīrthaṅkaras with their attendants in small panel around the central panel depicting the figure of Mahāvīra. It must have been painted around A.D. 1894 because its support, made of several sheets of paper pasted together to provide stiffness and thickness, has as its bottom sheet a page from a newspaper in English of that year.

The Mysore School of Painting with its elaborate and resplendent paintings of gods and goddesses of the Hindu Pantheon came to an abrupt end when Raja Ravi Varma's paintings were printed on a mass scale by litho process. These pictures with their novel treatment of traditional themes as well as their extremely low price left no patrons for the traditional painters. In recent years, however, there has been a move to revive this traditional art of Mysore.

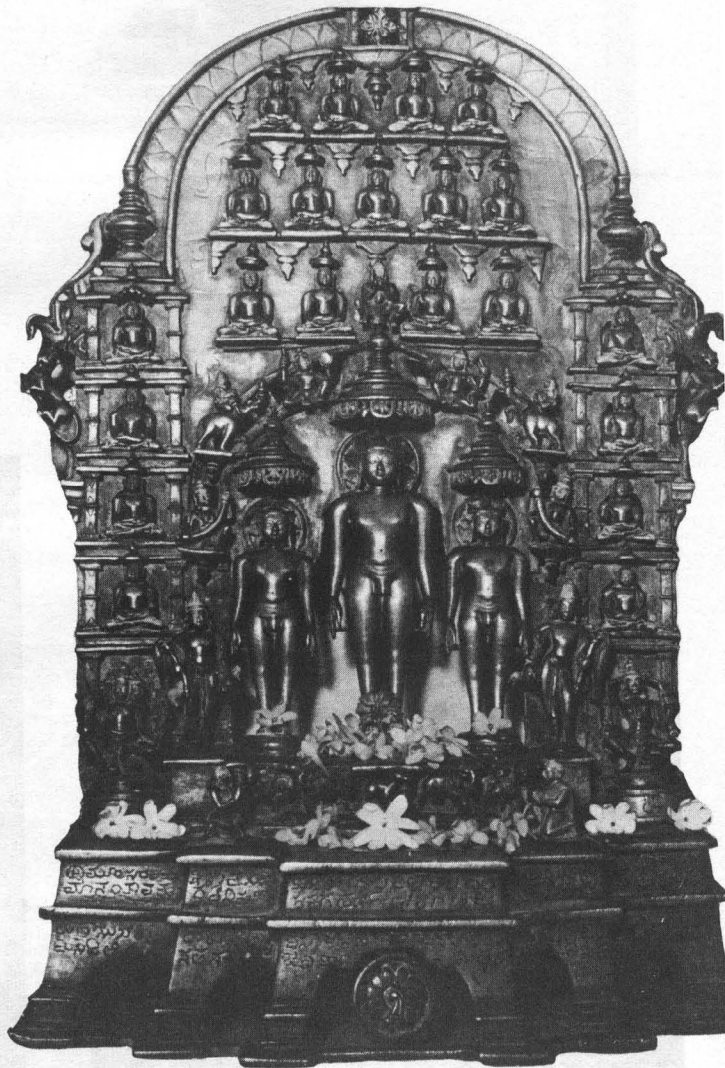
It is evident from these and other art objects, that in Karnataka, the art forms patronised by the Jains—be it architecture, sculpture or metal icons—tended to be more austere than their contemporary counterparts in the service of other religions. The religious ethos of the Jaina community, with its ascetic outlook and abstract approach, moulded its artistic expressions accordingly.

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1. Metal image of Tirthankara
c. 10th century
Karnataka
Private Collection

2. A metal image of the Chovisi of Rishabha
c. 12th century
Deccan-Karnataka Style
Private Collection



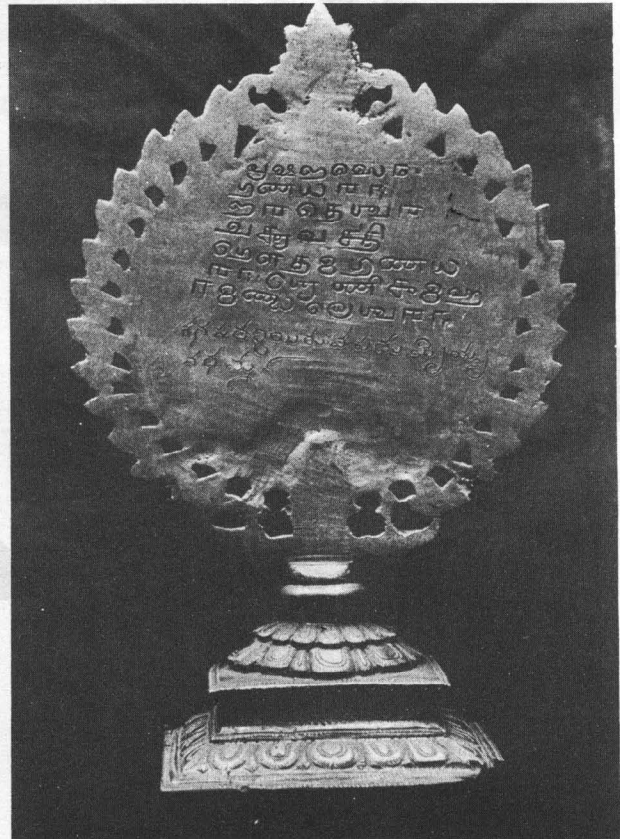
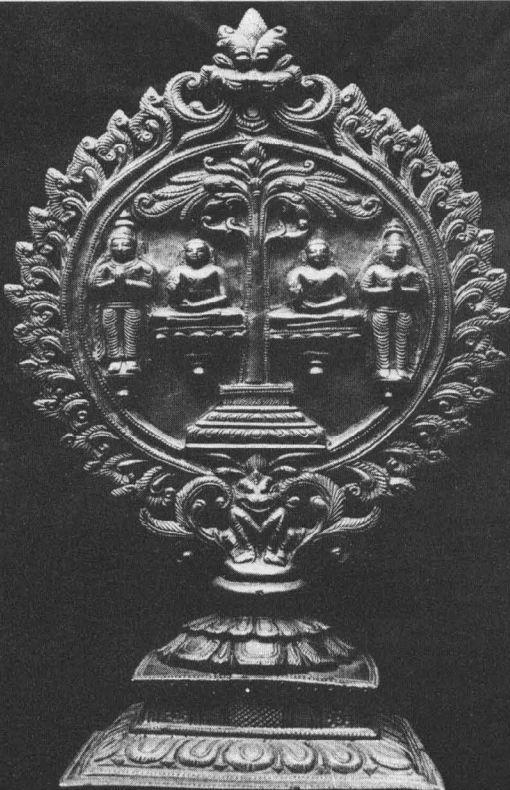
3. Metal image of the Chovisi of Rishabha
Inscribed A. D. 1216 at Malkhed
Deccan-Karnataka Style
Jain Temple, Ajmer

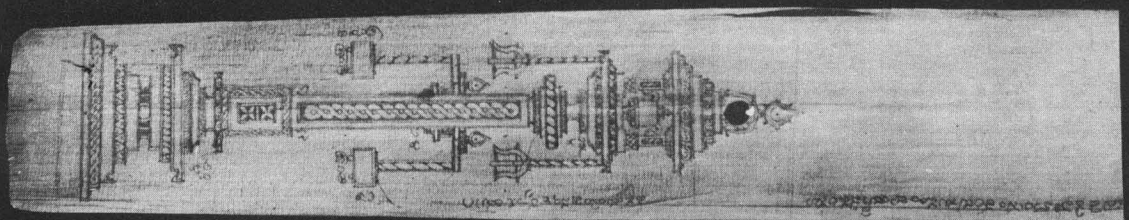
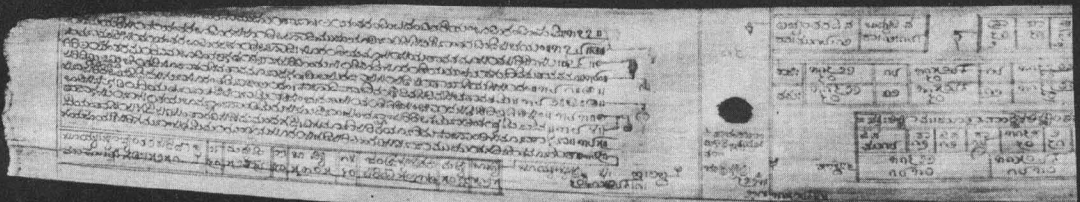
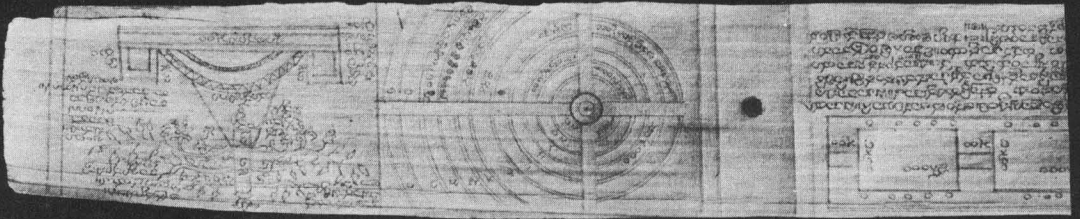




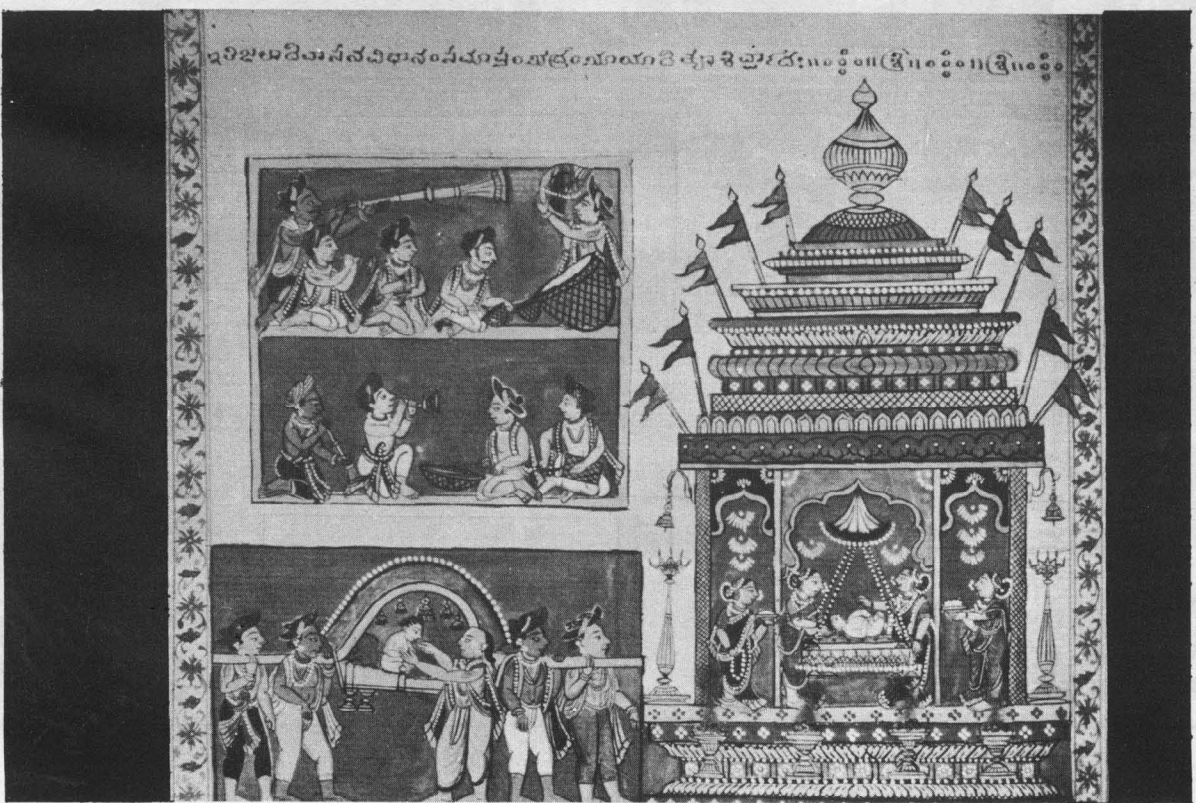
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4. Metal icon of Parshvanatha
Inscribed A. D. 1718, Probably Kolhapur
Deccan-Karnataka Style
Private Collection
5. Metal Plaque depicting Ganadharas
19th century, Tanjore School
Collection: Jain Matha
Shravana Belgola
6. Inscription on the reverse
of metal plaque depicting
Ganadhara image
7. Folio from a palm-leaf
manuscript of the Trilokasara
c. 15-16th century
Karnataka
Collection: Jain Matha, Shravana Belgola
8. Folio from a paper manuscript of the
Pratistha-Tilaka
A. D. 1739, Probably painted at Kolhapur
Collection: Laxmisena Matha, Kolhapur

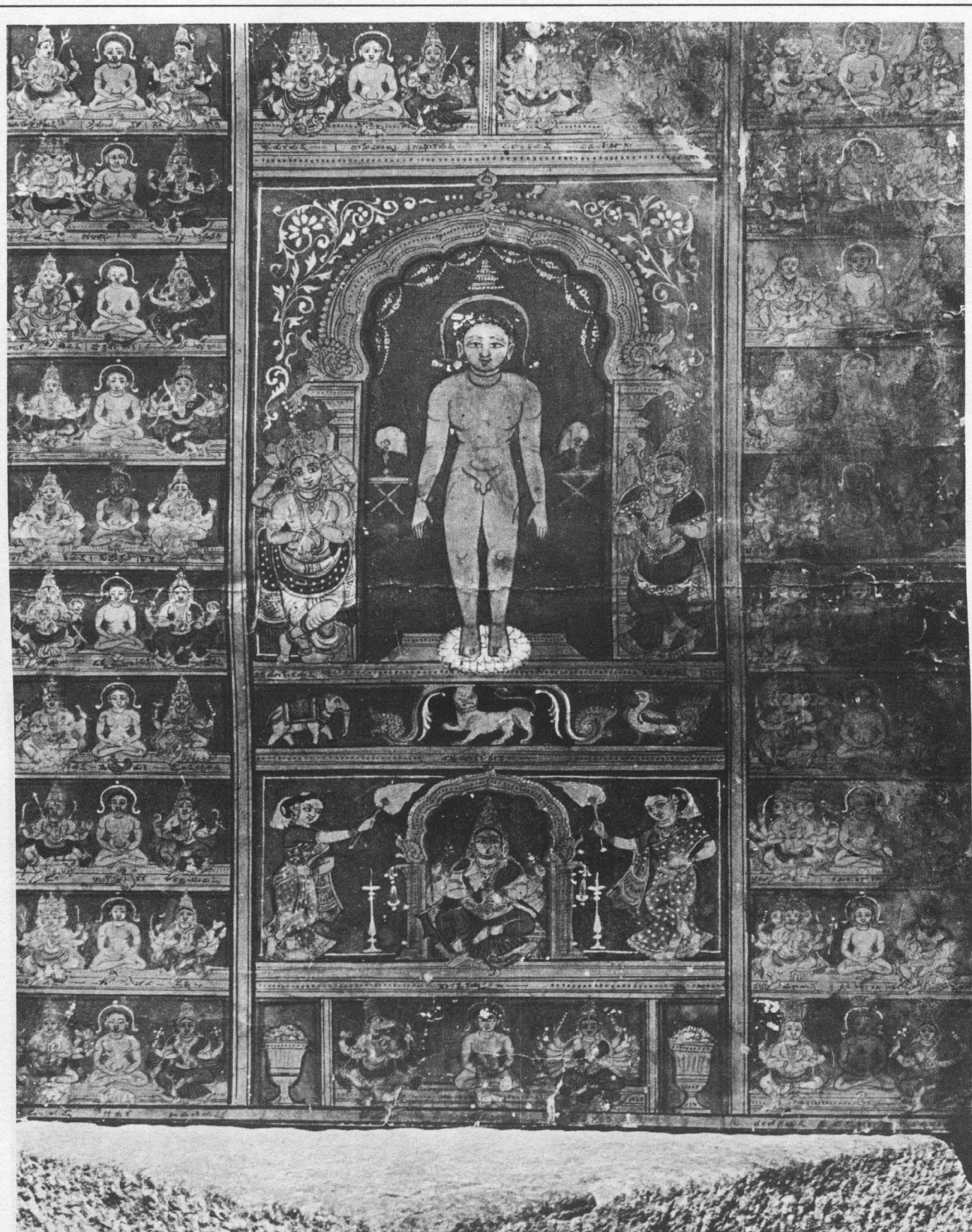




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9. *Chovisi of Mahavir*
Gouache on paper
c. 1895, Mysore School
Private Collection: Shravana Belgola

BĀHUBALI

(A SOLILOQUI)

(While on way to the forest)

LAKSHMI CHANDRA JAIN

I have turned my back
On the world of conflict
Of passion, of hate, of anger,
Of greed, of deceit...
It hurts to think that
I should have been the epicentre,
The cause primaeval, of all this strife
‘ STRIFE ’, did I say ?
Ah, it was the very doom,
The enveloping gloom
Thickening and thickening
Around the arena.

Gleamed only the Cakra,
Standing steadfast in attendance.
To think of it is to fall
In the bottomless crevices...
To think that the Cakra was hurled
By Bharata, my brother
My elder brother
My dear elder brother,
Respected and revered,
More so, in the absence of
The father Tīrthaṅkara
Ādinātha
Whose Samavasaraṇa the holy refuge
of the afflicted,
Breathes and instils peace, par excellence.

Did your omniscience mirror
 The events, father ?
 Dart by dart—
 The fiery flow of gazes.
 Splash by splash—
 The surge of shifting walls of water,
 Grip by grip—
 The wraps of warriors' entangled frames.

How I lifted him lightly
 On to my shoulders !
 That was the **MOMENT**—
 Moment of what ? Revenge ? **NO**
 The moment of disenchantment,
 And of deliverance !
 That was the point
 Of the parting of the ways.
 That was the moment of final victory
 And of final defeat.
 That was the moment when cosmos
 Shrank into the size of a peanut
 And Space vanished
 Into the haze of a vapour !
 Though I laid him down
 Ever so gently
 On the ground,
 My humility prided in
 The pinnacle of power it had mounted.

What made my brother accept, I wonder,
 The three contests
 Of foregone conclusions ?
 My build, my power, my prowess
 Were there for all to see.
 The invincible army of the Cakravarty
 Was there, too, for all to see.
 Denying him the use of his unmatched power
 On the battle field,
 Granting me the use of my superior might
 In combat, face to face
 Was the destiny's way of
 Inflicting a cruel joke.

Methinks, Bharata could have said
 ' NO '
 To the chagrin of the
 Old wise ministers of
 The warring camps
 Who joined hands to champion
 The cause—
 Not of Bharata, nor of me, Bāhubali,
 But of Tīrthaṅkara Ādināth, our father
 Whose sermon of non-violence
 Would have lain bleeding mortally
 Under the clank of swords
 And the trample of tuskers !

So what ?
 War being war
 My brother could have said ' NO '
 But he did not.

The scales stood heavily tilted,
 Against him.
 The dice stood heavily loaded,
 Favouring me,
 I clashed.
 And clashed,
 And clashed.
 To humble him down
 I used my strength
 Shamelessly !
 To vent his fury
 He summoned his Cakra
 Aggressively.
 Safe in the thought, perhaps,
 That I could not smother him
 Safe in the thought, perhaps,
 That he could not obliterate me—
 The two, in whose veins flows
 The blood of the Tīrthaṅkara;
 The two, whose cheeks
 Are washed with the same
 Salt of tears
 In shared remorse !

When I lifted him aloft the shoulders,
 When he hurtled his Cakra on me...
 That was the moment
 Of the dawning of the Truth—
 “It is not the futility of the act
 But the multiple injury of the intent
 That is violence!”

To atone for the sin,
 To light a lamp.
 In the dark recesses of the mind
 I now seek the solitude of the forest.
 I long for the light that will defy
 The gory glitter of the Cakra
 The light that will cover in effulgence
 Not only the mind and the heart
 But will also dispel the crafty darkness
 That shelters itself
 Under the base of the lighted lamp,
 Under the two bare feet
 That will be compelled to occupy
 The land that belongs to the Cakravarty!
 Will the Light also be his gift?
 Only the father Tīrthaṅkara—
 The omniscient one—
 KNOWS.

OBEISANCE

B. K. KHADABADI

Here at Śravaṇabeḷgoḷa in the South of Karnatak,
On mount Vindhya of far antique fame,
Look ! There stands for the past thousand years,
Lord Gommaṭeśvara all alone, in profound meditation !

Here He stands as the silent proclaimer as it were
Of Gommaṭarāya's signal service to Jinadharmā !
He, the living emblem of the enlivening art
Of sculpture of massive medieval India !

Who can gauge the depth of His silence ?
Or rather read easily the mystery of His smile ?
Who can scale the acme of His satiety ?
Or rather reach the bounds of His self-denial ?

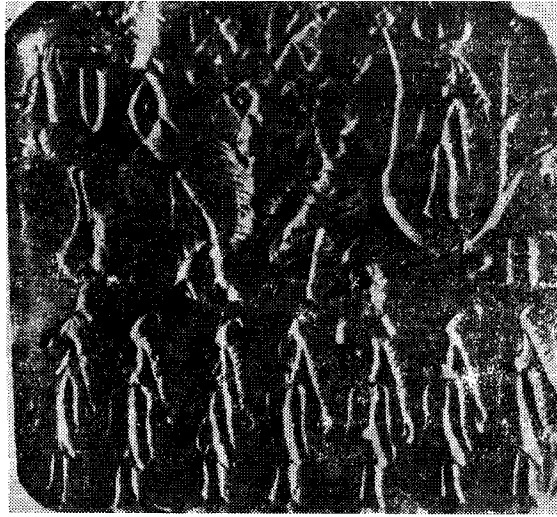
Many a man and woman— Indian and foreign,
Move here daily and gape at the wonder of the world !
They but later return serene and musing
With their passions stilled there and there alone !

Once but in twelve years for Lord Gommaṭeśvara
Is held the peerless Holy Great Bath
With varied pitchers— of molten gold and silver too !
And reminds us of the Rāya's egotism once then annulled

Gommaṭeśvara though standing here silent ever
With serpents and creepers encircling closer,
So very instantly removes from the visitor's heart
Darts like rage and revenge, pride and greed !

‘ A Thousand Salutations ’ to Lord Gommaṭeśvara,
Who goads our souls to the right track !
‘ A Thousand Cheers ’ to the great Gommaṭarāya,
Who consecrated His colossus a millennium back !

■ ■



‘SINDH FIVE THOUSAND YEARS AGO’

“Not only the seated deities engraved on some of Indus seals are in yoga posture and bear witness to the Prevalence of yoga in the Indus valley in that remote age, the standing deities on the seals also show *Kāyotsarga* posture of Yoga.” Further that “The *Kāyotsarga* posture is peculiarly Jain. It is a posture not of sitting but of standing. In the *Ādi Purāṇa*, Book XVIII, *Kāyotsarga* posture is described in connection with the penances of Ṛṣabha or Vṛṣabha. A standing image of Jain Ṛṣabha in *Kāyotsarga* posture on a slab showing for such images assignable to the 2nd Century A.D., in the Curzon Museum of Archaeology, Mathura is reproduced in figure 12. Among the Egyptian sculptures of the time of the early dynasties there are standing statues with arms hanging on two sides. But though these early Egyptian statues and the archaic Greek kouroi show nearly the same pose, they lack the feeling of abandon that characterises the standing figures on the Indus Seals and images of Jinas in the *Kāyotsarga* posture. The name Ṛṣabha means ‘bull’ and the bull is the emblem of Jina Ṛṣabha.

—Prof. Ram Prasad Chanda, *Modern Review*,
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Kṣemaṁ sarva prajānāṁ prabhavatu baḷavān dhārmikō bhūmipālaḥ /
Kāle kāle ca vṛṣṭiṁ vitaratu maghavā vyādhayōyāntu nāśam //
Durbhikṣaṁ cauramārī kṣaṇamapi jagatāṁ māsambhūjjīvaloke /
Jainendraṁ dharmacakraṁ prabhavatu satataṁ sarvasoukhyapradāyi //

May all the people be happy. May the King be just and good,
righteous and powerful
May God Indra shower opportune and ample rains
May there not be famine and disease. May the country be free from,
all the troubles of theft and robbery.
May the Jaina religion preached by the Tīrthaṅkaras from Śrī Rṣabha
onwards eternally prosper and may the *Dharmacakra* (wheel of
righteousness) influence the minds of the people constantly.



