

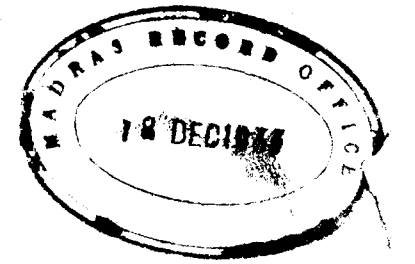
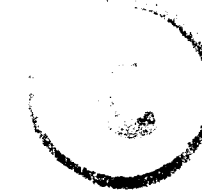
Madras Archæological Series

No. 12

THE KANNADA INSCRIPTIONS OF KOPBĀL

BY

C. R. KRISHNAMA CHARLU,
Superintendent for Epigraphy, Southern Circle, Madras



PUBLISHED

BY

HIS EXALTED HIGHNESS THE NIZAM'S GOVERNMENT

Printed at the Baptist Mission Press, Calcutta

1935

Price Rupees Three

THE
KANNADA INSCRIPTIONS OF KOPBĀL



JAINA SCULPTURE FOUND AT KOPBAL AND DEPOSITED IN
NAWAB SALAR JANG'S COLLECTION AT SURUR NAGAR,
HYDERABAD, DECCAN

Frontispiece

*Reproduced by kind permission
of Nawab Salar Jung Collection*

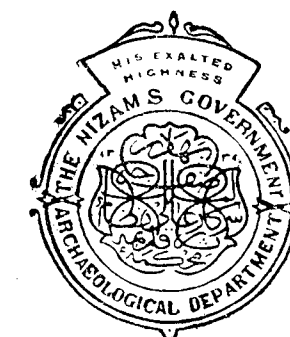
Hyderabad Archæological Series

No. 12

THE KANNADA INSCRIPTIONS OF KOPBĀL

BY

C. R. KRISHNAMA CHARLU,
Superintendent for Epigraphy, Southern Circle, Madras

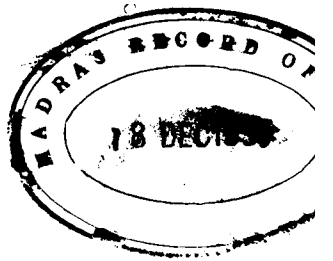


PUBLISHED

BY

HIS EXALTED HIGHNESS THE NIZAM'S GOVERNMENT

Printed at the Baptist Mission Press, Calcutta



RESOLUTION

Proceedings of the Government of His Exalted Highness the Nizam in the Judicial, Police and General (Archæological) Departments.

No. $\frac{3}{4}$ Miscellaneous.

Dated, Hyderabad, Deccan, 13th March, 1935.

SUBJECT

The Canarese Inscriptions of Kopbāl.

READ :—

1. Letter No. 104-912-791 dated the 10th September, 1931, from Mr. C. R. Krishnama Charlu, Superintendent for Epigraphy, Southern Circle, Madras, to the Director of Archæology, H.E.H. the Nizam's Government, Hyderabad, Deccan.
2. Letter No. F. 16-6-34 F. dated the 16th March, 1934, from the Additional Deputy Secretary to the Government of India, Department of Education, Health and Lands, New Delhi, to the Director of Archæology, H.E.H. the Nizam's Government, Hyderabad.
3. Letter No. 1122 dated the 29th December, 1934 (25th Bahman, 1344 Fasli) from the Director of Archæology, H.E.H. the Nizam's Government, to the Secretary to Government, Judicial, Police and General (Archæological) Departments, Hyderabad Deccan.

OBSERVATIONS :—

In June, 1931, Mr. G. Yazdani, Director of Archæology, made a survey of the inscriptions of Kopbāl and found two Brāhmī and eight Canarese inscriptions. On examination the Brāhmī inscriptions proved to be the minor edicts of Aśoka and they have since been edited by Prof. R. L. Turner and published as Monograph No. 10 of the Hyderabad Archæological Series. The Canarese inscriptions have been studied, with the permission of the Government of India, by Mr. C. R. Krishnama Charlu, Superintendent for Epigraphy, Southern Circle, Madras.

The identification of the historical town, Koppam or Kopaṇa, referred to in several inscriptions, has been a matter of doubt and controversy among scholars ; but Mr. Krishnama Charlu in the light of the present inscriptions has proved conclusively that it is identical with the modern town Koppaḷa (Kopbāl). From the Canarese inscriptions of the place, Kopbāl appears to have been reputed as a *tīrtha* in Śaka 803 (881 A.D.). In the Canarese work *Kavirājamārga* of the 9th century A.D., the place is called Mahā-Kopaṇanagara which description clearly establishes that it was also a great town at that period. In subsequent centuries it became an important centre of Jaina religion, so much so that other centres of that religion were compared in glory to Kopaṇa (or Koppam).

As these inscriptions have not been studied before and as they throw considerable light on the history of the place, His Exalted Highness the Nizam's Government desire to express their deep appreciation of the able and scholarly manner in which Mr. C. R. Krishnama Charlu has edited these inscriptions and they trust that the monograph which Mr. Krishnama Charlu has compiled will be useful to students of Canarese epigraphy.

ORDER :—

That the monograph be published with this resolution as No. 12 of the Hyderabad Archæological Series.

(By Order),
Sd. ZOOLCADER JUNG,
Secretary to Government,
Judicial, Police and General Departments.

Copy forwarded to :—

1. The Chief Secretary, His Exalted Highness' Peshi.
2. The Secretary to His Excellency the President of the Council.
3. The Secretary to Government, Political Department.
4. The Secretary to Government, Finance Department.
5. The Secretary to Government, Public Works Department.
6. The Director, Archæological Department.
7. The Director, Government Press, for publication in the *Jarida*.

Bahadur R. Narasimhacharya, also thinks that Koppāla (Kopbāl) is the ancient Kopaṇa, which is called 'Kopaṇa-tīrtha' in a record of about A.D. 1283, engraved on the pedestal of the Chaturviṃśati-Tīrthakara image in the Chandra-nātha-basti of the village and edited in the sequel.¹

From the foregoing facts it is gathered that Kopaṇa was not only a great *nagara* and place of literary celebrity in the 9th century A.D., but also that it was reputed as a great Jaina *tīrtha* in this and the subsequent centuries. It appears to have been looked upon even as the **original tīrtha** (*ādi-tīrtha*) and this regard for it seems to be reflected in the fact that the glory of Śravaṇa-Belgoḷa in the Mysore province, another great Jaina centre of South India, was compared to that of Kopaṇa, just as any great Śaiva centre of the South would be compared to Kāśī (Benares) and called Dakṣiṇa-Kāśī.

In the inscriptions of the Chōḷa king Rājendradēva, mention is often made of the defeat of the Western Chāḷukya king Āhavamalla Sōmēśvara I at 'Koppam on the bank of the great river'. The earliest inscription of the king referring to the battle, at Koppam, between himself and Āhavamalla hitherto known was that of his third year at Tiruvallam.² But this event finds mention also in a record of his second year (A.D. 1054) found at Mañjakkuppam in the Cuddalore *taluka*, South Arcot District.³

The identification of 'Koppam' has been a matter of doubt and controversy and the latest view on this point is summed up and expressed by Dr. Fleet, who has attempted to identify the place with the village called Khidrāpūr and Khēdrāpūr, about thirty miles towards east-by-south from Kolhāpūr and situated on the right bank of the Kṛishṇā.⁴ The two items of importance about Koppam that are mentioned in the Tamil records, as noticed by him, are (1) that it was *seppa-mā-tīrtha*, 'a proper great *tīrtha*', and (2) that it was on *pērārran-garai*, 'the bank of the great river'. He thinks that we have good reason to take 'the great river' to be the Kṛishṇā. In this connection, he draws particular attention to a stone tablet at the temple of Koppēśvara at Khidrāpūr with an inscription dated in Śaka 1136 (current), Śrīmukha, Chaitra, sūrya-parvan, Monday, (=Monday, 22nd April, A.D. 1213) and recording a grant made to the 'holy first self-existent one, the holy god Koppēśvara'. He also opines that the epithet 'Svayambhū' applied to the deity of the place would point to its being a great *tīrtha*. The mere mention of the god as Svayambhū would not suggest that the locality was a great *tīrtha*. The god at Yewur was also known by this name. As a further aid to his identification he emphasizes the fact that the temple is still called Koppēśvara. In giving his reasons for identifying the site of the temple with the historical

¹ *Mysore Archæological Report*, for 1916, p. 83.

² *S.I.I.*, Vol. III, No. 55.

³ *S.I.I.*, Vol. VII, No. 827.

⁴ *Ep. Ind.*, Vol. XII, pp. 296 ff.

Koppam Dr. Fleet unfortunately fails to note the omission of any reference to it in this inscription, as a *tirtha* which was the primary attribute of Koppam. It has also to be observed that the Yewur inscription (B) refers to the 'Īśvara of (the village) Koppa', the deity by propitiating whom Śaṅkarārya obtained a son and consequently named him Koppa, who later became an officer of the Western Chālukya king Jayasimha II (*Cir.* A.D. 1050). This is a reference to a past event made in an epigraph of A.D. 1077. It is neither improbable nor impossible that the god Koppēśvara of the Khēdrāpur Inscription was founded by a certain Koppa—may be even the above-mentioned officer of that name or his grandson of that name who was the son of Ravidēva of *Cir.* A.D. 1077 (*Ep. Ind.*, Vol. XII, p. 271), and was on that account called Koppēśvara. Moreover, there is nothing of great antiquarian or monumental interest at Khēdrāpur to point to its reputation as a great *tirtha* of the past, beyond the sole reason adduced by Dr. Fleet that 'the present temple of the locality seems in fact to have been built on the site of an earlier temple of the Chālukya period'.¹

Further, Dr. Fleet's evaluation of the references to 'Koppam' in the Tamil Inscriptions of the Chōla king Rājēndradēva does not carry conviction. While considering and interpreting the attribute '*seppa-mā-tīrtta*' applied to Koppam, in one of these records² and *sepp-arun-tīrtta*, in another³, he thinks, with the concurrence of Dr. Barnett, that of the two the former is the more likely passage in the Maṇimaṅgalam record also, on the analogy of the expression '*seppa-mā-naḍai*'⁴ 'proper high conduct'. But a close examination of the Maṇimaṅgalam epigraph shows that the reading is *sepp-arun-tiratta*. There is no difficulty in explaining this passage as has been done by Dr. Hultzsch but it is, on the other hand, difficult to see what that 'something is which is not in the text but the translation introduces here', as remarked by Dr. Fleet. If the reading *seppa-mā-tīrtta* of the Voḷagerahaḷli Inscription (Bn. 108) is accurate it must be corrected into '*seppu-mā-tīrtta*' in the sense of the 'great famous *tirtha*'.⁵ But I think the text here must be taken as *sepp=amar-tīrtta* and rendered as 'the *tirtha* possessing reputation'.⁶

So much for the references to Koppam in Tamil inscriptions considered by Dr. Fleet. The following further references to the place may also be noticed here:—

- (i) *sepp=aru[n]-kittik-Koḷappat=tagavaiyin*,⁷
- (ii) *sepporun-tiratta Koppat-tagavaiyil*,⁸

¹ *Ibid.*, p. 298.

² *Ep. Carn.*, Vol. IX, Bn. 108.

³ *S.I.I.*, Vol. III, pp. 60, 63.

⁴ This citation seems to be a mistake for *seppam=āṇa-naḍai* of Winslow's *Tamil-English Dictionary*: see *seppam*.

⁵ This is the suggestion of Mr. A. S. Ramanatha Ayyar of my office.

⁶ In Tamil the sign for medial long *ā* and the symbol for *r* and *ra* are almost alike.

⁷ *S.I.I.*, Vol. V, No. 489, l. 2.

⁸ *Ibid.*, No. 644, l. 19.

- (iii) *śerr=arumaṇik-Koppattu Āhavamallanoḍu*,¹
- and (iv) *Koppattu vandaḷi Chāḷikki vand=eydiya paribavam*.²

Of the above readings, the first is the most helpful and suggestive one. The name given here as 'Koḷappa' is evidently a mislection for 'Koppaḷa' and gives us the most direct clue to the identification of the place in question with the modern Koppaḷa or Kopbaḷ. The passage means 'in the battle at Koḷappa (*i.e.* Koppaḷa) of fame difficult to describe'. The second of the readings, *i.e.* *sepporun-tiratta* is apparently a variant of the expression *sepp=arun-tiratta*, and refers to the strength of the place which is difficult to describe. The significance of this attribute can be realized if we recall the fact that Sir John Malcolm describes it as being without exception the strongest place he had seen in India.³ The place has, throughout the historical period, been known to be a place of great (natural) strength and it is not unlikely that on this very account Āhavamalla had one of his main strongholds here.

The other fact that we have to consider in relation to the historical references to Koppam is that it was situated on the bank of the great river (*pērāru*). I think the river meant here is neither the Kṛishṇā nor the Tuṅgabhadra as hitherto conjectured by scholars like Fleet and Rice but that it is the river '*Hirēhaḷḷa*' meaning the 'great river' on the right bank of which the village is situated. Thus, it will be seen that the historic Koppam, the scene of the Chōla-Chālukya fight, is none other than the modern Kopbaḷ. It may not be out of place here to state that the locality with its great antiquity requires a more thorough investigation than has hitherto been made possible.

We may now proceed to study the several Canarese inscriptions of the place but it is our painful duty to record here the fact that this study has had to be based upon very insufficient and partly conjectural data. For we have not got before us all the inscriptions that are either reported or expected to exist within the limits of the village and for some epigraphs belonging to the early period, we have had to depend only on eye-copies or photographs which on comparison with the mechanical impressions of pillar or rock inscriptions are invariably found to be defective and in places misleading and undependable. It is noteworthy that Prof. Turner too has had to study the Aśōkan inscriptions also under similar handicaps.⁴ It is, however, gratifying to note that Mr. Yazdani has done every thing possible under the existing conditions to secure all available data and epigraphs for the preliminary study of the antiquity of the place that is presented in this monograph.⁵

¹ *Ibid.*, No. 647, l. 2f.

² *Ibid.*, l. 33.

³ *Journal Hyderabad Archl. Society*, 1916, p. 93.

⁴ *Hyderabad Archl. Series*, No. 10, pp. 15 and 17.

⁵ Since sending this monograph to the press Mr. Yazdani has kindly afforded facilities for fresh estampages of the several inscriptions being taken by my assistant Mr. R. S. Panchamukhi, which have greatly contributed to the improvement of my original readings. Mr. Panchamukhi has also made some useful suggestions in connection with them.

No. 1.

The inscription is engraved on the Chandrabāṇḍi Rock¹ and refers to the tomb (*nisidhhi*) of Gurugaḷa Bhaṇḍappa, the disciple of **Chandrāsēnadēva** of the prosperous **Kopaṇa** (*i.e.* Kopbāl).

The characters of the record may be assigned to about the 13th Century A.D.

TEXT.

- 1 Śrī-Kopaṇada
- 2 Chaṇḍrasēnadēva-
- 3 ra guḍḍa Gurugaḷa
- 4 Bhaṇḍa[pp]ana ni-
- 5 sidhhi

No. 2.

This inscription also, like the foregoing one, is engraved on the Chandrabāṇḍi Rock. It is dated in words in the **Saka year eight hundred and three** (=A.D. 881) and states that the glorious **Sarvanandi-Bhaṭāra**, the disciple of Ēkachattugada-Bhaṭāra, belonging to the Kuṇḍakunda line (of Jaina religious preceptors) came to stay here, became a benefactor to the village (*ūr*) and the holy spot (*tīrtha*), made penance for a long time and completed the vow of renunciation (*sanyāsa*).

The first four lines of the record are in Canarese prose and the last two consist of a Sanskrit verse in the Āryā metre. The latter expresses a wish that the glorious Sarvanandindra may 'dispel the drought of sin by the clouds (or waters) of his ceaseless teaching of the *sāstras* and of his eminently pure conduct'. The reading in the photograph appears to be '*jaḷa-dhāraś*' in which case it would refer to the waters of his pure conduct. At the end comes the usual invocation of prosperity: 'Maṅgaḷam'.

Kuṇḍakunda, Rao Bahadur R. Narasimhacharya says, was an old Jaina teacher of about the 5th century A.D.²

¹ For a description of the scenes carved on this rock, in close proximity to the epigraph, see Mr. Yazdani's note in the Appendix to *Hyd. Archgl. Series*, No. 10, page 20. The 'roll' that is referred to here is evidently a palm-leaf manuscript book from which the āchārya reads and expounds the philosophy of the Jainas. The 'desk' observed here is apparently in the style of the popular Hindu reading-stand called 'vyāsapiṭha'. The persons listening to the exposition need not necessarily be a 'King and queen' as suggested by Mr. Yazdani, but must be the disciple Bhaṇḍappa mentioned in the inscription and his wife. The sculpture in the ornamental niche here must be that of a Jaina tirthankara, whose venerable position is indicated by the fly-whisks on either side of the figure and the triple umbrella over its head. The figure in the plain niche to the left of the ornamental one must be that of the teacher of Chandrasēnadēva in whose august presence (through image) the latter expounded his teachings to his disciples. It has also to be observed that the rock-face just above this group of sculptures and the inscription is dressed into the shape of an arch, the coping of which is right over the highest point of the arch of the ornamental niche mentioned above.

² *Mys. Archgl. Rep.*, 1916, p. 83.

TEXT.¹

- 1 Svasti [1*] Śrī-Saka-varisha² eṇṭu-nūra-mūṇaneya varisa³
- 2 dāndu Kuṇḍakund-ānvayada Ēkachattugada-Bhaṭārara śishyar
- 3 Śrī-Sarvvanandi-Bhaṭārara = ill = iḷdu [ū]rggan = tirtthakkam = upakāri-gaḷ = āgi
- 4 pala-kālan = tapamgeydu sanyāsanana = nōntu muḍipidar [1*]
- 5 Anavarata-sāstra-dāna-pravimala-chāritra-jaḷa-dharaiś-chitram
- 6 durita-nidāgha-vinghātana kuryyāt Śrī-Sarvanandindraḥ [11*] Maṅgaḷam [11*]

TRANSLATION.

Ll. 1ff. Hail! In the prosperous **Saka year eight hundred and three** the illustrious **Sarvanandi-Bhaṭāra**, the disciple of Ēkachattugada-Bhaṭāra, belonging to the Kuṇḍakunda lineage, having alighted here, having become a benefactor to the village (*ūr*) and to the holy spot (*tīrtha*), having made penance for a long time, and having vowed renunciation, completed (the *vrata*).

Ll. 5ff. May the glorious Sarvanandindra wonderfully effect the destruction of the drought of sin by the clouds (or waters?) of (*his*) ceaseless teachings and (*his*) absolutely pure conduct!

Prosperity!

No. 3.

This epigraph, like the two previous ones, is engraved on the Chandrabāṇḍi Rock. It reads 'Śrī-Apparasan Ajannā'... which expression is followed by some syllables not quite clear. The characters belong to the 6th century A.D.

TEXT.

Śrī-Apparasan Ajannā....

No. 4.

This inscription too is engraved on the Chandrabāṇḍi Rock. It records the erection of the Jaina tomb (*nisidhi*) of *Paṭṭanasvāmi* Pāyakaṇṇa, the son of Chokka-Voḍeya Nāki-Setṭi, the lay disciple of... Bhaṭāra of the Sēnagaṇa of the Mūla-saṅgha. The characters may be assigned to about the 13th century A.D.

TEXT.³

- 1 Śrīmatu Mūla-saṅghada
- 2 Sēna-gaṇa...[dē]va-bhaṭāra-
- 3 ra-vara [guḍḍa] [Cho]kka-vo-

¹ From a photograph supplied by Mr. Yazdani and an estampage prepared by Mr. Panchamukhi. The photograph shows some letters imperfectly; *e.g.* *ū* and *mu* in line 3, *nō* in line 4, and *ma* in line 5.

² Read *varsha*.

³ From a photograph supplied by Mr. Yazdani and an impression prepared by Mr. Panchamukhi.

- 4 deya Nāki-seṭṭiya maga
5 pa..ṭṭaṇa-svāmi Pāya[ka]-
6 [ṇṇa]na nishidhi¹ [11]

No. 5.

The inscription is engraved below the canopy-shaped boulder to the west of the Palkiguṇḍu. It seems to record that **Vardhamānadēva**, the favourite disciple of Dēvēndrakīrti-Bhaṭāraka had the image of **Chhāyā-Chandranātha-svāmin** carved (here). The characters are modern and probably belong to the beginning of the 18th century A.D.

Close to the inscription on its proper right is carved the standing figure of the Jaina teacher with the triple umbrella overhead, in a niche shaped like a pointed arch. Outside the niche on either side of it is the representation of a fly-whisk.

TEXT.²

1. Śrī[ma]ch -Chhāyā-Chandranāthasvāmi³ ..nā[tha]
2. Śrīmad-Dēvēndrakīrti-Bhaṭṭārakara
3. avara-priya-shiṣya⁴raha Varddamānadēvaru⁵ tiddisidaru⁵ ||

No. 6.

The inscription is engraved on the Palkiguṇḍu Hill in close proximity to the Aśōkan Inscription, which is partly seen on the left side in the accompanying photograph. It states that **Chāvayya** had the foot-prints of the venerable **Jaṭāsīṅganandi-Āchārya** carved (here). Above the inscription, on the right side are seen the foot-prints of the teacher.

The characters of the record may be assigned to about the 10th century A.D.

TEXT.

1. Jaṭāsīm[ga]namdi-Āchāryyara padava
2. Chā(m)vayyam māḍisidōm [11*]

No. 7.

The inscription is engraved on the roof-rock of a cave to the south of the Palkiguṇḍu boulder.

¹ Read *nishidhi*.

² From a photograph supplied by Mr. Yazdani and an impression prepared by Mr. Pancharukhi.

³ Read *nāthasvāmi*.

⁴ Read *śiṣya*.

⁵ Generally *tiddisu* means 'to correct' or 'to set right'. But here it seems to be used in the sense of 'carving'. Mr. Pancharukhi suggests that the expression must be read as *tirthisidaru*=attained salvation.

It belongs to the reign of (the Western Chālukya) king **Vikramāditya**, who, from the characters of the record, must be taken to be Vikramāditya (V) [A.D. 1009-1017]. It registers that the illustrious (saint) **Simhanandi-tammaḍiga!** observed (probably the vow of *sanyasana*) for one month at Inḡinimarana and that (during this period) Śrī-Simhanandi-Anṇa, Matisāgara-Anṇa, Naralōkamitra and Brahmachāri-Anṇa attended upon him as his disciples. Sāmikumāra worshipped the Jina-bimba (during this period). When Simhanandyāchārya died, Kalyānakīrti who belonged to the Nāgadēva-basadi of Bichchukunde and who belonged to the Deśiga-gaṇa and the Koṇḍakunda lineage and possessed great powers of continence and fulfilled the (religious) observances like the *chāndrāyana*, administered the Jina-śāsana (*i.e.* the law of the Jinās) and through him several effected the *karma-kshaya* (the destruction of the evil effects of human actions). After him came (to the pontifical seat) Ravichandrāchārya of Indōḷi. He was followed, in order, by Guṇasāgara-Munipati, Guṇachandra-Munindra, Abhaynandi-Munindra, and Māghanandi who was reputed as a *gaṇadīpaka* (*i.e.* the illuminator or light of his gaṇa).

The epigraph also records the fact that the teacher **Kalyānakīrti** built the Jinendra-*chaitya* at the spot where (his predecessor) Simhanandyāchārya had performed his austere penance and departed this life and also consecrated the image of Śāntinātha at (the village) Bichchukundi.

Though the inscription was engraved in the reign of Vikramāditya (V), it seems to record past events, commencing with the penance of Simhanandi.

Portions of the record which is in Kanarese are in verse. The first two and the last three verses (lines 8-11) are in the Kanda metre while the third is in the Śārdulavikrīḍita.

TEXT.

- 1 Svasti [1*] Śrī-Vikramādityana prathama-rājyadamdu Śrī-Simhanandi-tammaḍiga! Inḡinimara[ṇa]m....
- 2 omdu tiṅgaḷim sādhisidōr Śrī-Simhanandi-Anṇanu[m] Matisāgara-Anṇanum Nāra-lō-
- 3 kamitranum Brahmachāri-Anṇanum nālvarum vinayam[ge]ydōr Sā[m]i-kumāranu |
- 4 Posatu Jina-bimbamam pūjise divijarb=Bichchukundeyoḷ=niṇṇisi jagakk=esediḷda Nāgadēvanā basadiya Ka-
- 5 lyānakīrtti kīrttise nōntam | Eṇ gahanamo niṇṇisidan=uttumg-ā drieramēge Simhanandyāchāryyam band=Inḡinimara-
- 6 ṇarige ydoḍa saṅgaḍe Kalyānakīrtti Jina-śāsanamam[11*] Modal=indim=alavaṭṭa Deśiga-gaṇa-Śrī-Koṇḍakund-ānvay-ā-
- 7 spadam=āchāryyar = avāryya - viryyar = anagha[r*] chāndrāyaṇ - ādhī-isaro=podav=īldant=avarim[ṇ] baḷikke palarum
- 8 karma-kshayanige ydar=āvudan=enberibaḷi kitta sanda Ravichandrāchāryyar=Indōḷiyōḷ 1 Guṇa-

- 9 sāgara-Munipatigaḷ(1)Guṇachandra-Munīndrar=Abhayaṇandi-Munīndrar=
ggaṇadipakar=enisida Māghaṇandigaḷ negaḷdar=irbaruṁ kra-
10 madindaṁ 1 Kaḍu-tapam=Ingiṇi-maraṇadoḷ=oḍalaṁ tāve nōntu Sim-
haṇandyāchāryyar muḍipideḍe[yol] beḍeṁgaṁ paḍedire māḍisi Jinēn-
dra-chaityālayamaṁ [11]
11 Atisayade Śāntināthana pratishṭeyam Bichchukundiyoḷ māḍi mahōnnata
dharmma-kāryyadim vasumatiyoḷ Kalyāṇakirtti-Munipar negaḷ-
dar [11]

No. 8.

The inscription is engraved on a slab standing in the Venkaṭeśa-guḍi of the village. It belongs to the reign of the Vijayanagara king Kṛishṇadēvarāya and records the gift of the village Hiriya-Sindogi in the *simā* of Kopaṇa, by Bhaṇḍārada Timmappayya, son of Bhaṇḍārada Apparasaṃyā. Kopaṇa-*simā* is stated to have been assigned to the donor for *nāyakatana*, by the king.

The record is dated in the Saka year 1443, Vṛisha, Vaiśākha, śu. 1, which, according to L. D. S. Pillai's *Indian Ephemeris* corresponds to Monday, 8th April, A.D. 1521. As the week-day is not cited in the record the English equivalent is not verifiable.

The text given below is based on estampages supplied by Mr. Yazdani and those prepared by Mr. Panchamukhi.

TEXT.

- 1 Śubham=astu [1*] Svasti [1*] Śrī-jay¹-ābhduḍaya-Śā-
2 livāhana-Śaka-varuṣa² 1443-neya³ Uruśu-
3 saṁvatsarada 'Vaiśākha śu 1-lū Śrīma(m)n-mā-
4 hārājādhirāja rāja-paramēśvara Śrī-vīra⁵-Kṛushṇa-
5 rāya-mahārāyaru⁶ pruthvī-rājyaṁ⁷ gyai[vu]ttam yiralū
6 Bhaṇḍārada Apparasaṃyanavara makkaḷu Bhaṇḍārada Ti(m)mma-
7 [ppa]yyanavaru Kopaṇada Che(m)nna-Kēśavadēvarige samarppisida grā-
8 mada dharmma-śāsanada kramav=eṁteṁdare [1*] namage⁸ Kṛushṇa-
rāya-mahā-
9 rāyaru⁹ nāyakanake pālisida Kopaṇada sime-oḷaga-
10 ṇa Hiriya-[Simdo]gi-grāmavanu dēvara⁹ amrutapaḍi aṁga-

1 Read *ābhyu*.2 Read *varsha*.3 Read *Vṛisha*.4 Read *Vai*.5 Read *Kṛishṇa*.6 Read *prithvī*.7 Read *geyyuttam=iralu*.8 Read *nāyaka*.9 Read *amṛita*.

- 11 raṁga-vaibhōga¹ mās-ōchchhāha-mumtāda dēvara sēvege Hiriya-
12 Simdogiya-grāmavanu samarppisidev=agi ā Simdogiya-grā-
13 make āvar=obaru tappidavaru tamma.² mātru-pitruḷaṇu Vāraṇā-
14 siyalli vadheya māḍida pātakakke hōharū [1*] sahasra-kapileya-
15 nu vadheya-māḍida pāta[ka*]ke hōharu eṁ[du] koṭṭa Simdogiya-
16 grāmada dharmma-śāsaṇa³
17 to 21 contain the usual imprecatory verses and are much damaged.

No. 9.

The inscription is engraved on the pedestal of a Jaina image found at Kopbāl but now deposited in Nawab Salar Jang's palace at Surūr Nagar, Hyderabad (see the frontispiece). The image is evidently the one found in the Chaturvīṁśati-tīrthakara *basti* at Kopbāl and noticed by Rao Bahadur R. Narasimhacharya, M.A., Retired Director of Archaeology in Mysore, in his Report for the year 1916, page 83, where also he gives a brief purport of the inscription which is published here for the first time.

The inscription records that Bōpaṇṇa, who was born to Emmeyara Pṛi[thi]-Gauḍa and his beloved wife Malauvve of the prosperous Kopaṇa-tīrtha, who was the favourite lay disciple (*priya-guḍḍa*) of the illustrious *rāya-rājaguru*, *maṇḍalāchārya* Māghaṇandi-Siddhānta-chakravartī, had the image of the twenty-four Tīrthaṅkaras (*chauvīsa-tīrthakara*) made on the occasion of fulfilling several religious observances and presented it to the *basadi* constructed by Māḍaṇa-Daṇḍanāyaka, belonging to the Dēsiya-gaṇa of the Mūla-saṅgha.

An examination of the sculpture will show that in the aureola going round the image are represented twenty-three *tīrthāṅkaras* in miniature. The main figure is clearly that of Pārśvanātha. The two lower figures evidently represent the attendant Yaksha and Yakshiṇī, respectively called Dharaṇīndra and Padmāvatī; cf. *Ind. Ant.*, Vol. XXXII, Pl. iv, where, however, the subject is treated slightly differently.

TEXT.⁴

- 1 Svasti[1*] Śrī-Mūla-saṅgha-Dēsiya-gaṇada Māḍaṇa-Daṇḍanāyaka
māḍisida ba[sadi]ge rā-
2 ya-rājaguru maṇḍalāchāryarappa Śrīmad-Māghaṇandi-Siddhānta-
chakravarttigāḷa pṛi[ya-guḍḍagaḷu] Śrī-Kopaṇa-
3 tīrthada Emmeyara [Pṛithi]-Gauḍana priyāṁgane Malauvvege puṭida
suputraru Bōpaṇṇa . tam . . . mja-
4 li-mukyavāgi e[lla]-nōmpigeyu Chauvīsa-tīrthakara māḍisi koṭaru [1*]
Maṁgaḷa mahā-śrī śrī śrī

1 Read *mās-ōtsava*.2 Read *mātri-pitri*.3 The rest of this line contains the commencement of the imprecatory verse: '*dānapālanayōr*'.

4 From a photograph supplied by Mr. Yazdani.

This inscription is engraved on the pedestal of another Jaina image originally found at Kopbāl but subsequently deposited in Nawab Salar Jang's Collection at Surūr Nagar, Hyderabad. The record has already been noticed by Mr. R. Narasimhacharya in his *Mysore Archaeological Report* for the year 1916, page 83, along with the previous inscription. It registers that this is the image of the **Pañcha-Paramēshthins** made by **Dēvaṇṇa**, the son of Āchannaya, who was the *kuḷāgri-sēnabōva* of **Erambarage**, the capital city, and who was the lay disciple of **Mādhavachandra-Bhaṭṭāraka** of the Ingaḷēśvara branch or school of the Pustaka-gachchha belonging to the Dēsiya-gaṇa of the Mūla-saṅgha, on account of the religious observances called the **Siddhachakrada-nōm̐pi** and the **Śrutapañchami-nōm̐pi**. An explanation of these observances is given by Mr. Narasimhacharya in the same report thus: "Siddhachakra-nōm̐pi is a *vrata* or observance in honour of the Siddhas, while Śrutapañchami-nōm̐pi is a *vrata* observed on the fifth lunar day of the bright fortnight of Jyēshṭha in honour of the Jaina scriptures".

It is noteworthy that the image embodies the five elements that enter into the sculptural composition of the Pañcha-Paramēshthins, i.e., the five Jaina *gurus* who are enumerated as the *Jinas*, the *Siddhas*, the *Āchāryas*, the *Upādhyāyas*, and the *Sādhus*, in the above-said report. Kittel, however, mentions them variantly in his *Kannada-English Dictionary* as the *Sarasijavāsa*, *Arha*, *Āchārya*, *Upādhyāya*, and *Sarvasādhu*.¹ In the sculpture the main figure must be taken to represent the Jinas while the four subsidiary or attendant figures must be taken to indicate the other four subjects of the Pañcha-Paramēshthi group. It will, however, be observed that there is not much of difference in the treatment of these latter figures so as to bring out their different characteristics, except that the figures in the lower pair have each a canopy over the head while those in the upper pair have none. It should also be observed that unlike in the Chauviśa-tīrthakara image which shows a triple umbrella over the head of the chief figure, the Pañcha-Paramēshthi sculpture depicts only one umbrella over the Jina's head. Here are also missing the lotus-designs that flank the triple umbrella of the former sculpture. From the palæography of the inscriptions borne by their pedestals the two images cannot be said to be separated by a long interval of time. For a varied treatment in sculpture of the Chaturviṃśa-tīrthakara and Pañcha-Paramēshthi subjects reference may be made to *Ep. Carn.*, Vol. II, 1923, Plate XLIII, figure 1.

The Siddhachakra is described by Dr. Burgess (*Ind. Ant.*, Vol. XXXII, p. 464) as "a square brass plate, found in the shrines. It has a sort of spout in front, to allow water to run off; the centre is carved as a *patera*-flower-shaped, with a centre and eight petals. In the centre and on four of the

alternate petals are small images as in the Ōmkāra¹; the centre is occupied by the *Arhat*; the back petal by the *Siddha* image; the right hand by the *Āchārya*; the left by the *Sādhu* or *Muni*; and the front, next to the spout, by the *Upādhyāya*. The other four places in the circle are filled thus: on the left of the Siddha is *Tapas* (ascetic practice), on the right *Darsana* (worship), on the left of the *Upādhyāya* is *Charita* (conduct) and on the right *Jñāna* (knowledge)". The Jaina symbolical figure of the Ōmkāra is supposed to embody the initials of the names of the five sacred orders which enter into the composition of the Pañcha-Paramēshthins (*loc. cit.*). The same five images as are represented in the Ōmkāra are also represented in another object of Jaina worship called the Pañchatīrtha. Another common object of their worship corresponding to the Chauviśa-tīrthakara image representing the twenty-four Tīrthankaras is the Chauviśvaṭa (i.e. *Chaturviṃśa-paṭṭa*), which is a slab, usually of marble, carved with representations of the twenty-four Tīrthakaras.

TEXT²

- 1 Svasti [1*] Śri-Mūla-saṅga Dēsiya-gaṇa Pustaka-gachchha Yīṅgaḷē-
- 2 svarada baḷiya **Mādhavachandra-Bhaṭṭārakara** guḍḍa Śrīma-
- 3 d-rājadhāni-paṭṭaṇam **Erambarageya** kuḷā[gri]-sēnabō-
- 4 va Āchanna[yavara] maga Dēvaṇṇanu Siddhachakrada nōm̐pi Śru-
- 5 ta-pañchami-nōm̐pige māḍisida **Pañcha-Paramēshthigala** pratime
- 6 [Maṅgaḷam]

¹ See *ibid.*, p. 464.

² From a photograph supplied by Mr. Yazdani.

¹ For a description and praise of the Pañcha-Paramēshthins see Guṇavarma's *Pushpadantapurāṇa*, Madras University publication, 1933, *āśvāsa*, I, verses 1-7.

APPENDIX.

In an exhaustive note on the antiquity of Kopāṇa forwarded to me by Mr. Yazdani, Mr. N. B. Sastri of Kopbaḷ states that Mr. Rajapurohit notices in the *Chāvundarāyapurāṇa* and Ranna's *Ajītapurāṇa* that Kopāṇa is stated to have been situated near a hill or hillock and mentions a local tradition that the place once boasted of no less than 772 *basadis*. He brings to notice the existence of an inscription on a pillar in the Śiva temple in a well called Īramma's well, to the north-east of Bāchanakallu, which forms the southern boundary of Kopbaḷ. The transcript furnished by him mentions a gift of land made to the *basadi* of Sāntaladēvi by [La]khkhayya who was the betel-pouch keeper of Śrī-Gaurādēvi and among the boundaries of this land occur the names of *mānya*-lands belonging to the Arasiya-*basadi*, Tirthada-*basadi*, and Timmabbarasiya-*basadi*. An accurate estampage of the inscription has now been examined and the record may be ascribed to about the 13th century A.D. He also states that in an inscription at Upina-Bētagēri, a village 15 miles to the south-west of Kopbaḷ, reference is made to a Jinalaya of Kopāṇa. This inscription would repay examination. It is not known if this is the same record of Bētagēri as is noticed by Mr. P. B. Desai.¹

A statue of a Jina found at Kopbaḷ and recently removed to Nawab Sālar Jang's Museum at Sarūrnagar is reported by Mr. Sastri to contain on its pedestal an inscription² which mentions Kopāṇa as a *tīrtha*. Mr. Sastri notices also a number of signatures of pilgrims, painted in white and red colours on the roof of the cave mentioned in No. 7 above. Clear photographs of these and an *in situ* examination in necessary cases would enable us to determine their age. They seem, however, to be important, since Mr. Sastri ascribes some of them to the 7th and the 8th centuries A.D. Mr. P. B. Desai, however, thinks that these belong to the 8th or 9th century A.D.³

Near Kopbaḷ is reported to be another hillock called **Indrakīla**, which is also known as ARJUNA'S ROCK, near which is the site known locally as the 'PĀNDAVAS' CAMP'; this is evidently the 'Pāṇḍavavatthara' of Mr. Yazdani's Note on the place, already referred to. Local tradition believes that Arjuna fought here a duel with Śiva on which account the deity here is called Malimallappa and the hillock is named after him. Like so many other southern local versions and appropriations of the Epic incidents, this is also a pure local fiction. A replica of this episode is also current in connection with **Bezwada**, where, too, Arjuna is claimed to have fought with Lord Śiva in His Kirāta-form, and consistently enough where also is a hillock called **Indrakīla** and the chief local deity is called 'Malleśvara'.⁴

Mr. Sastri mentions the existence of an inscription of the Yādava king Simhaṇa or Siṅghaṇa (A.D. 1210-1247), in a *basadi* in the centre of the fort at Kopbaḷ. Opportunity will be taken to study this record in detail along with other epigraphs that have not so far come to our notice. Attention may, when opportunity occurs, have to be given also to the 'twenty inscribed rocks or stones', which, according to Mr. Sastri, are built into the southern side of the fort.

It is also interesting to learn from Mr. Sastri's note that 'six or seven years back, when a well was dug in the compound of a house here, four or five layers of earth were *clearly* excavated and *in the last two layers*⁴ pots and other earthenware were found'. We are not told if these finds have been preserved for purposes of comparative study and examination, but considering the fact that Kopbaḷ has a great antiquity to boast of, it is reasonable to hope that Mr. Yazdani will be able to explore the place and excavate likely spots and unravel all the monuments of this ancient historical site.

¹ See *Kar. Hist. Review*, Vol. I, No. II, pages 29 and 30. Here is reported the existence of a mutilated inscription of king Nṛpatuṅga at Kopbaḷ; but this has not been examined so far.

² A photograph of the statue is reproduced in the frontispiece to this work and the inscription is published as No. 9. above.

³ See *A.R. on Epigraphy*, 1910, p. 71 f. and *ibid.*, 1916, p. 149, para 77 and *A.S.R.*, 1915-16, p. 94 f. and plate LIV.

⁴ The italics are ours.

INDEX

Abbreviations used in the Index

<i>ch.</i>	..	..	..	..	..	..	chief.
<i>dyn.</i>	..	..	..	..	..	..	dynasty.
<i>f.</i>	..	..	..	..	..	..	female.
<i>m.</i>	..	..	..	..	..	..	male.
<i>ri.</i>	..	..	..	..	..	..	river.
<i>s.a.</i>	..	..	..	..	..	..	same as.
<i>tn.</i>	..	..	..	..	..	..	town.
<i>vi.</i>	..	..	..	..	..	..	village.

A	PAGE
Abhayanandi-Munīndra, <i>Jaina religious preceptor</i> ,	9
Āchannaya, <i>m.</i> ,	12
Āchāryas, <i>Jaina gurus</i> ,	12
Āchārya, <i>Jaina guru</i> ,	13
Ādi-tīrtha, <i>epithet</i> ,	3
Āhavamalla, <i>Western Chālukya king</i> ,	5
Āhavamalla Sōmēśvara I, <i>Western Chālukya king</i> ,	3
Ajītapurāṇa, <i>Jaina work</i> ,	14
Apparasan, <i>m.</i> ,	7
Arasiya-basadi, <i>Jaina temple</i> ,	14
Arha, <i>Jaina guru</i> ,	12
Arhat, <i>Jaina guru</i> ,	13
Arjuna, <i>Puranic hero</i> ,	14
Arjuna's Rock, <i>hill</i> , same as Indrakīla,	14
Āryā, <i>metre</i> ,	6
Asokan Inscription,	1

B	PAGE
Bāchanakallu, <i>boundary</i> ,	14
Barnett, <i>author</i> ,	4
Basadi, <i>a Jaina shrine</i> ,	11
Bezwada, <i>tn.</i> ,	14
Bhaṇḍappa, <i>m.</i> , <i>Jaina disciple</i> ,	6 fn.
Bhaṇḍārada Apparasaṃyā, <i>m.</i> ,	10
Bhaṇḍārada Timmappayya, <i>m.</i> ,	10
Bichchukunde, <i>vi.</i> ,	9
Bijapur district,	2
Boppaṇṇa, <i>m.</i> ,	11
Brahmachāri-Aṇṇa, <i>m.</i> , <i>Jaina teacher</i> ,	9
Burgess, <i>author</i> ,	12

C	PAGE
Chalikki, <i>dyn.</i> ,	5
Chandrasēnadēva, <i>Jaina teacher</i> ,	6
Chandrabāṇḍi Rock Inscription No. 1	2 fn.
Chandrabāṇḍi Rock, <i>Inscriptions on</i> ,	6, 7
Chandranātha-basti, <i>Jaina temple</i> ,	3
Chandrasēnadēva, <i>m.</i> , <i>Jaina teacher</i> ,	6 fn.
Chāndrāyaṇa, <i>a vow</i> ,	9
Charita, <i>righteous conduct</i> ,	13
Chaturviṃśa-tīrthakara, <i>Jaina teachers</i> ,	12
Chaturviṃśati-Jinamuni-saṅgha, <i>Jaina school</i> ,	2
Chaturviṃśati-tīrthakara, <i>image</i> ,	3
Chaturviṃśati-tīrthakara-basti, <i>Jaina temple</i> ,	11
Chauviśa-tīrthakara, <i>the twenty-four Tīrthan̄karas</i> ,	11, 12
Chauviśa-tīrthakara, <i>image representing the 24 Tīrthan̄karas</i> ,	13
Chauviśvaṭa (i.e. Chaturviṃśapaṭṭa), <i>object of Jaina worship</i> ,	13
Chāvayya, <i>m.</i> ,	8
Chāvundarāyapurāṇa, <i>Jaina work</i> ,	14
Chenna-Kēśavadēva, <i>god</i> ,	10
Chhāyā-Chandranāthasvāmin, <i>m.</i> , <i>Jaina preceptor</i> ,	8
Chokka-Voḍeya Nāki-Setṭi, <i>m.</i> , <i>Jaina disciple</i> ,	7
Cuddalore tāluka,	3

D	PAGE
Dakshiṇa-Kāśi, <i>epithet</i> ,	3
Darśana, <i>Jaina worship</i> ,	13
Desai, <i>author</i> ,	2n., 11

	PAGE
Dēsiḡa-ḡaṇa, <i>Jaina sect</i> , ..	9
Dēsiya-ḡaṇa, s.a. Dēsiḡa-ḡaṇa, ..	II, 12
Dēvaṇṇa, m., ..	12
Dēvēndrakīrti-Bhaṭṭāraka, m., <i>Jaina preceptor</i> , ..	8
Dharaṇīndra, <i>Yaksha</i> , ..	11
Dolmens, ..	I, 2
Dolmens of the Pulney Hills, <i>wk.</i> , ..	I

E

Ēcha-Daṇḍādhiśa, son of Bamma-Chamūpa and elder brother of Gaṅga-Daṇḍādhiśa, <i>Jaina ch.</i> , ..	2
Ēkachattūgada-Bhaṭṭāra, <i>Jaina preceptor</i> , ..	6, 7
Emmeyara Prīthi-Gauḍa, m., ..	11
Erambarage, <i>city</i> , ..	12
Erraguḍi, <i>vi.</i> , Asoka inscriptions at, ..	I

F

Fleet, <i>author</i> , ..	2, 3, 4, 5
---------------------------	------------

G

Gadag, <i>vi.</i> , ..	2
Gaṇadipaka, <i>epithet</i> , ..	9
Gaṅga-Daṇḍanātha, <i>general of the Hoysala k. Vishṇuvardhana</i> , ..	2
Gaṅgavāḍi—96000, <i>province</i> , ..	2
Garuḍa, golden, <i>emblem of the Śilāhāra king Gōvaṇarasa</i> , ..	2
Gaurādēvi, <i>f.</i> , ..	14
Gaviṃaṭh and Palkiguṇḍu Inscriptions, <i>etc. of Asoka, wk.</i> , ..	I fn. I
Gōvanarasa, <i>Mahāmaṇḍalēśvara</i> , <i>chief of the Śilāhāra race</i> , ..	2
Guṇachandra-Munīndra, m., <i>Jaina religious preceptor</i> , ..	9
Guṇasāgara-Munipati, m., <i>Jaina religious preceptor</i> , ..	9
Guṇavarma, <i>author of Pushpadantapurāṇa</i> , ..	12 fn. I
Gurugaḷa Bhaṇḍappa, m., ..	6

H

Halgēri, <i>vi.</i> , ..	2n.
Hire-Haḷḷa, <i>vi.</i> , ..	I, 5
Hiriya-Sindogi, <i>vi.</i> , ..	10
Hospet, <i>vi.</i> , ..	2
Huḷḷa-Sēnāpati, <i>chief Minister of the Hoysala k. Narasiṃha</i> , ..	2
Hultzsch, <i>author</i> , ..	4

	PAGE
Imgiṇimarāṇa, <i>vi. (?)</i> , ..	9
Indi tālūka, ..	2
Indōḷi, <i>vi.</i> , ..	9
Indrakīla, <i>hill, called also Arjuna's Rock, at Bezvada and at Kopbaḷ</i> , ..	14
Ingālēśvara, <i>branch or school of the Jaina community (?)</i> , ..	12
Iramma's Well, <i>inscription at, in Kopbaḷ</i> , ..	14

J

Jaṭasiṅganandi—Āchārya, <i>Jaina teacher</i> , ..	8
Jayasimha II, <i>Western Chālukya king</i> , ..	4
Jīmūtavāhana, <i>mythical king of the Śilāhāra race</i> , ..	2
Jinas, <i>Jaina gurus</i> , ..	12
Jina-śāsana, <i>law of the Jains</i> , ..	9
Jinēndra-Chaitya, <i>Jaina temple</i> , ..	9
Jñāna, <i>Jaina knowledge, represented in drawing</i> , ..	13

K

Kalyāṇakīrti, m., <i>Jaina religious preceptor</i> , ..	9
Kaṇchiga, <i>ch. of the race of Seḷaras</i> , ..	2
Kanda, <i>metre</i> , ..	9
Karma-kshaya, <i>Jaina doctrine</i> , ..	9
Kāśi (Benares), <i>city</i> , ..	3
Kavirājamārga, <i>Kanarese work</i> , ..	2
Kēśavadēva, <i>god</i> , ..	10
Khidrāpūr (Khēdrāpūr) <i>vi., identified with Koppam</i> , ..	3
Kielhorn, <i>author</i> , ..	2
Kirāta-form, of god Śiva, ..	14
Kittel, <i>author of the Kannada-English Dictionary</i> , ..	12
Koḷappa, <i>a mislection for Koppaḷa</i> , ..	5
Koṇḍakunda, <i>early Jaina teacher</i> , ..	9
Kopaṇa, <i>vi., identical with Kopbaḷ</i> , ..	2, 3, 6, 14
Kopaṇa-Mahātīrtha, <i>sacred spot</i> , ..	2
Kopaṇa-simā, <i>territorial division</i> , ..	10
Kopaṇa-pura, <i>tn.</i> , ..	2
Kopaṇa-tīrtha, <i>sacred spot</i> , ..	3, 11
Kopbaḷ (Koppaḷa), <i>vi.</i> , ..	I, 2, 5, 11, 12
Koppa, <i>vi.</i> , ..	4
Koppa, m., ..	4
Koppaḷa (Kopbaḷ) <i>vi.</i> , ..	3, 5
Koppam, <i>vi.</i> , and battle-field ..	3, 4, 5
Koppēśvara, <i>god</i> , ..	3, 4
Kṛishṇā, <i>vi.</i> , ..	3

	PAGE
Kṛishṇadēvarāya, <i>Vijayanagara king</i> , ..	10
Krishna Sastri, <i>author</i> , ..	2
Kulāgri-sēnabōva, <i>title</i> , ..	12
Kuṇḍakunda, <i>early Jaina teacher</i> , s.a. <i>Koṇḍakunda</i> , ..	6, 7
Kupaṇapura, <i>tn.</i> , ..	2

L

Lakhhayya, m., ..	14
-------------------	----

M

Mādaṇa-Daṇḍanāyaka, <i>general</i> , ..	11
Mādhavachandra-Bhaṭṭāraka, m., <i>Jaina religious preceptor</i> , ..	12
Māghanandi, m., <i>Jaina religious preceptor</i> , ..	9
Māghanandi-Siddhānta Chakravarti, <i>rāya-rājaguru, maṇḍalāchārya</i> , m., <i>Jaina religious preceptor</i> , ..	11
Mahā-Kopaṇanagara, <i>city</i> , ..	2
Malauvve, <i>f.</i> , ..	11
Malcolm, Sir John, <i>general and author</i> , ..	5
Malimallappa Hill, near Kopbaḷ, ..	I
Malimallappa, <i>deity</i> , ..	14
Mallēśvara, <i>god</i> , ..	14
Maṇimaṅgalam, <i>vi.</i> , ..	4
Maṇjakkuppam, <i>vi.</i> , ..	3
Maskanhāl, <i>vi.</i> , ..	I, 2
Maski, <i>vi.</i> , Asoka inscription at, ..	I
Matisāgara-Aṇṇa, m., <i>Jaina disciple</i> , ..	9
Mōrimaṭṭinakhapi, <i>ancient site near Maskanhāl</i> , ..	I
Mōriyar-aṅgaḍi, <i>dolmens called, at Kopbaḷ</i> , ..	I
Mōriyas (Mauryas), <i>dyn.</i> , ..	I, 2
Mūla-Saṅgha, <i>Jaina religious school</i> , ..	7, 11, 12

N

Nāgadēva-basadi, <i>Jaina temple</i> , ..	9
Naralōkamitra, m., <i>Jaina disciple</i> , ..	9
Narasiṃha, <i>Hoysala king</i> , son of Vishṇuvardhana, ..	2
Narasiṃhacharya, <i>author</i> , ..	3, 6, 11, 12
Nāyakatana, <i>tenure</i> , ..	10
Nṛipatunga, <i>Rāshṭrakūṭa king</i> , ..	14 fn. I

O

Ōmkāra, <i>symbolical figure of the Jains</i> , ..	13
--	----

P

Padmāvati, <i>f. Yakshiṇī</i> , ..	11
Palkiguṇḍu Hill, at Kopbaḷ, ..	I, 8

Pañcha-Paramēśṭhins, <i>Jaina gurus</i> , ..	12, 13
Pañchatīrtha, <i>object of Jaina worship</i> , ..	13
Pāṇḍavavattthara or the 'Pāṇḍavas' Camp, ancient site near Kopbaḷ called, ..	14
Pārśvanātha, <i>Jaina Tīrthaṅkara</i> , ..	11
Pāyakanna Paṭṭaṇasvāmi, m., <i>Jaina disciple</i> , ..	7
Pushpadantapurāṇa, <i>Jaina work</i> , by Guṇavarman, ..	12 fn. I
Pustaka-gachchha, <i>Jaina sect</i> , ..	12

R

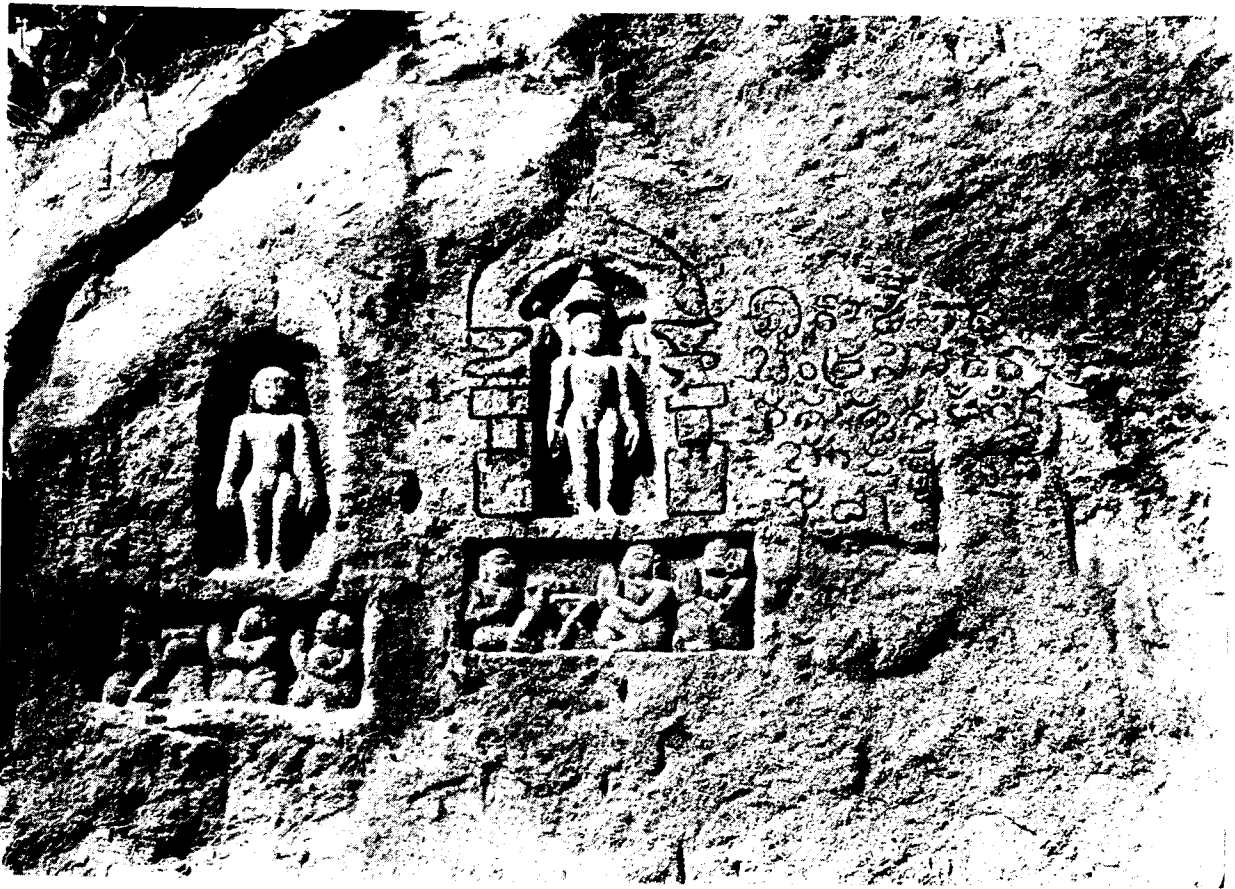
Rājapurōhit, <i>author</i> , ..	12
Rājēndradēva, <i>Chōḷa king</i> , ..	3, 4
Ranna, <i>author</i> , ..	14
Ravichandrāchārya, <i>Jaina religious preceptor</i> , ..	9
Ravidēva, m., ..	4

S

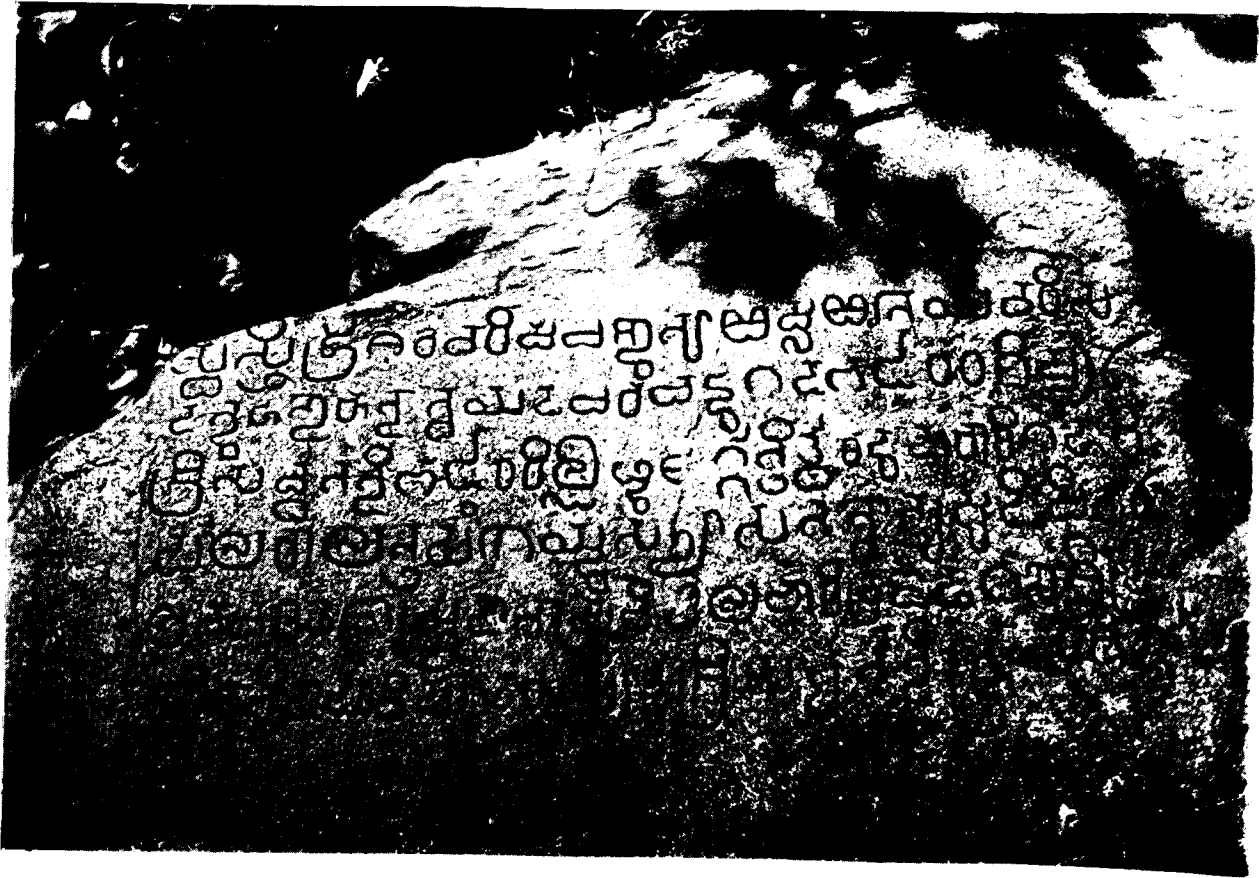
Sādhu or Muni, <i>Jaina guru</i> , ..	12
Sādhus, <i>Jaina gurus</i> , ..	12
Salotgi, <i>vi.</i> , ..	2
Sāmikumāra, <i>Jaina disciple</i> , ..	9
Śaṅkarārya, m., ..	4
Sāntaladēvi, <i>f.</i> , ..	14
Śāntinātha, <i>Jaina deity</i> , ..	9
Sanyāsa, <i>Jaina vow</i> , ..	6
Sarasijavāsa, <i>Jaina guru</i> , ..	12
Śārdūlavikrīḍita, <i>metre</i> , ..	9
Sarūrnagar, <i>vi.</i> , s.a. Surūr Nagar, ..	14
Sarvanandi-Bhaṭṭāra, m., <i>Jaina religious preceptor</i> , ..	6, 7
Sarvanandīndra, m., <i>Jaina religious preceptor</i> , ..	6, 7
Sarvasādhu, <i>Jaina guru</i> , ..	12
Sastri, N. B., ..	14
Seḷaras, <i>dyn.</i> , ..	2
Sēna-ḡaṇa, <i>Jaina sect</i> , ..	7
Siddhachakrada-nōmipi, <i>religious observance of the Jains</i> , ..	12
Siddha, <i>Jaina guru</i> , ..	13
Siddhas, <i>Jaina gurus</i> , ..	12
Siddhachakra, <i>object of Jaina worship</i> , ..	12
Śilāhāra, <i>dyn.</i> , ..	2
Śiṃhaṇa or Śiṃghaṇa, <i>Yādava king</i> , ..	14
Śiṃhanandi-Aṇṇa, m., <i>Jaina disciple</i> , ..	9
Śiṃhanandi-tammaḍigaḷ, m., <i>Jaina saint</i> , ..	6

	PAGE		PAGE
Simhanandyāchārya, <i>Jaina religious preceptor</i> (same as Simhanandi-tammaḍigal),	9	Upādhyāyas, <i>Jaina gurus</i> ,	.. 12
Śiva, <i>god</i> ,	.. 14	Upina-Bēṭagēri, <i>vi.</i> ,	.. 14
South Arcot district,	.. 3		
Śravaṇa-Belgoḷa, <i>Jain centre</i> , in Mysore,	.. 3	V	
Śrutapañchami-nōṃpi, <i>religious observance of the Jains</i> ,	.. 12	Vardhamānadēva, <i>m., Jaina disciple</i> ,	.. 8
Surūr Nagar, <i>vi.</i> ,	.. 11, 12	Veṅkaṭēśagudī Inscription (No. 8),	2 fn. 3
Svayambhū, <i>epithet of Śiva</i> ,	.. 3	Veṅkaṭēśagudī, <i>temple</i> , at Kopbaḷ,	.. 10
		Vijayāditya, <i>Western Chāḷukya king</i> ,	2 fn. 1
T		Vikramāditya V, <i>Western Chāḷukya king</i> ,	.. 9
Tapas, <i>penance, object of Jaina worship</i> ,	.. 13	Vishṇuvardhana, <i>Hoysala king</i> ,	.. 2
Timmabbarasiya-basadi, <i>Jaina temple</i> ,	.. 14	Voḷagērahaḷḷi Inscription,	.. 4
Tīrtha, <i>sacred spot</i> ,	.. 1, 2, 4, 6	Vyāsapīṭha, <i>reading stand</i> ,	6 fn. 1
Tīrthada-basadi, <i>Jaina temple</i> ,	.. 14		
Tiruvallam, <i>vi.</i> ,	.. 3	Y	
Turner, <i>author</i> ,	.. 1, 5	Yaksha, <i>demigod</i> ,	.. 11
		Yakshiṇī, <i>demigoddess</i> ,	.. 11
U		Yazdani, <i>author</i> ,	1, 5, 6n, 7n, 8n, 14
Upādhyāya, <i>Jaina guru</i> ,	.. 13	Yewur, <i>vi.</i> ,	.. 3, 4

ILLUSTRATIONS



(a) No. 1—CHANDRABANDI ROCK JAINA CANARESE INSCRIPTION



(b) No. 2—CHANDRABANDI ROCK JAINA CANARESE INSCRIPTION
SAKA 803



No. 3—CHANDRABANDI ROCK CANARESE INSCRIPTION



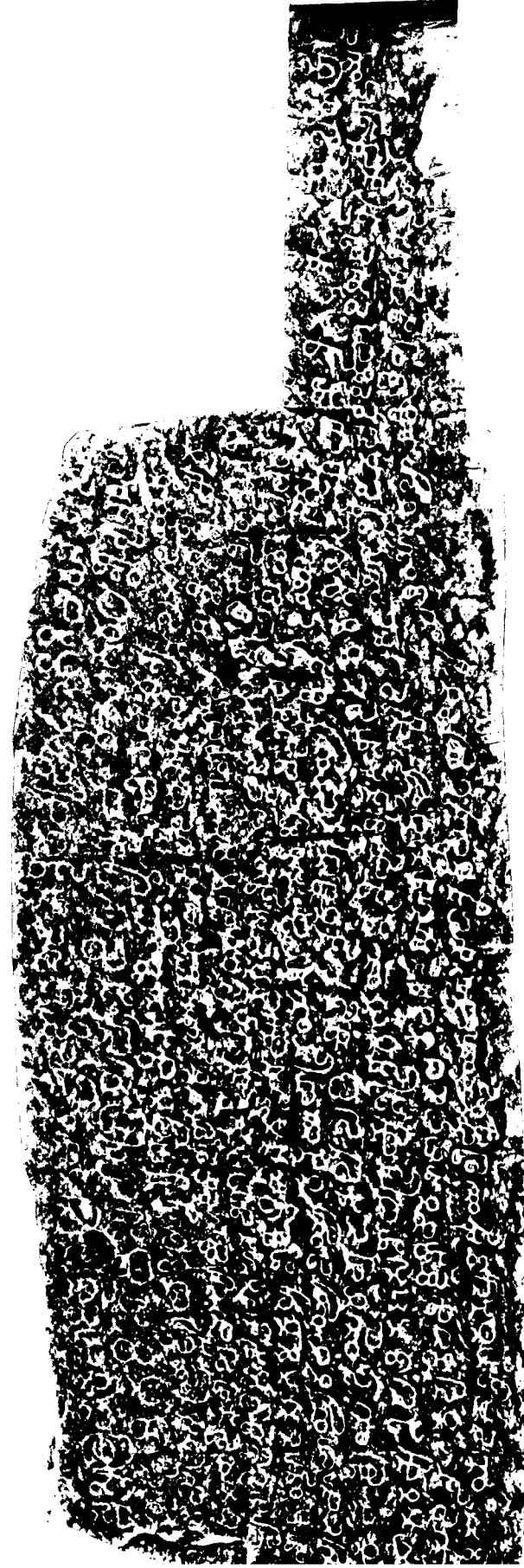
(a) No. 4—CHANDRABANDI ROCK JAINA CANARESE INSCRIPTION



(b) No. 5—CANARESE INSCRIPTION ON THE CANOPY-SHAPED BOULDER
TO THE WEST OF THE PALKI-GUNDU



No. 6 -PALKI-GUNDU CANARESE INSCRIPTION



NO. 7—CANARESE INSCRIPTION FROM A CAVE TO THE SOUTH OF THE PALKI-GUNDU



JAINA SCULPTURE FOUND AT KOPBAL AND DEPOSITED IN
NAWAB SĀLAR JANG'S COLLECTION AT SURŪR NAGAR,
HYDERABAD, DECCAN

9540

Publications of the Archaeological Department, Hyderabad-Deccan

MEMOIRS

1. AJANTA: Colour and Monochrome reproductions of the Ajanta Frescos based on Photography with a critical study of the paintings and an authoritative account of the stories depicted therein by G. YAZDANI, M.A., Part I. Comprising 16 Colour and 24 Monochrome Plates (20" × 16"). Price 8 Guineas net or Rs. 120.
2. Do. Part II. Comprising 18 Colour and 32 Monochrome Plates. Price 8 Guineas net or Rs. 120.
3. BIDAR: A comprehensive account of the monuments of Bidar with 9 Colour and 103 Monochrome plates and 18 architectural drawings by G. YAZDANI, M.A. Price 3 Guineas net or Rs. 42. (In Press.)
4. CORPUS OF TELUGU INSCRIPTIONS of His Exalted Highness the Nizam's Dominions by Dr. P. Srinivaschar, M.A., Ph.D. Price 2 Guineas net or Rs. 27. (In Press.)

A FEW EXTRACTS FROM REVIEWS ON THE AJANTA VOLUMES :—

‘ . . . This magnificent publication, which is to be completed in four parts, ranks with the finest examples of modern work in reproduction, besides providing a literary estimate, full and authoritative, which enables the reader to understand, as well as to admire, these celebrated relics of fifth-century Buddhist art in India . . . ’

‘ . . . This magnificent publication, only made possible by the generosity and enlightenment of an Indian potentate, comes happily at a time when the need for a central museum of Asiatic art in London is being strongly urged by competent authorities . . . ’

Times Literary Supplement.

‘ . . . This publication is of exceptional importance, for though the famous frescoes have been described in detail before, and have, in particular, formed the subject of two fairly modern detailed studies of very high merit, the illustrations of Mr. Griffith's and Lady Herringham's volumes were executed from hand copies. No human copyist can rival the camera in accuracy, and any one who compares the present superb reproductions with the older ones will agree with Lady Herringham's admission: "in reality, the technique of the original work is so sure and perfect that none of us were good enough executants to repeat it" . . . ’

Burlington Magazine.

Publications of the Archaeological Department of Hyderabad

ANNUAL REPORTS

Annual Reports for 1323-1342 F. (1914-33 A.C.) seventeen volumes, each volume Rs. 5.

HYDERABAD ARCHÆOLOGICAL SERIES

- No. 1—The Asokan Edict of Maski. Edited by Rao Bahadur H. Krishna Sastri. With 3 Plates. Re. 1.
No. 2—The Daulatabad Copperplates of Jagadekamalla. Edited by D. R. Bhandarkar, Ph.D. With 4 plates. Re. 1.
No. 3—The Kakatiya Inscriptions of Palarpet and Upparpalli. Edited by L. D. Barnett, Litt.D. Rs. 2.
No. 4—Pakhal Inscriptions of the Reign of the Kakatiya Ganapatideva. Edited by L. D. Barnett, Litt.D. Re. 1.
No. 5—Munirabad Inscription of Tribhuvanamalla (Vikramaditya VI). Edited by Rao Bahadur H. Krishna Sastri. Re. 1.
No. 6—The Kotagiri Plates of the Reign of the Kakatiya Queen Rudramamba, A.D. 1273. Edited by Professor S. Hanamant Rao and revised by Rao Bahadur H. Krishna Sastri. With 6 Plates. Re. 1-8.
No. 7—Bodhan Stone Inscription of the reign of Trailokyamalla (Somesvara I), A.D. 1056. Edited by Rao Bahadur R. Narasimhacharya, M.A. Re. 1.
No. 8—Inscriptions of Nagai. Edited by Mr. C. R. Krishnama Charlu. With 8 Plates. Rs. 3.
No. 9—Inscription of Shitab Khan. Edited by the late Mr. K. V. Lakshman Rao and revised by Rai Bahadur Dr. Hirananda Sastri. With 5 Plates. Rs. 3.
No. 10—The Gavimath and Palkigundu Inscriptions of Asoka by Prof. R. L. Turner. With 18 Plates. Rs. 3.
No. 11—Inscriptions of Kukkanur and Kallur. Edited by Mr. C. R. Krishnama Charlu. In Press.
No. 12—The Kannada Inscriptions of Kopbal. Edited by Mr. C. R. Krishnama Charlu. Rs. 3.

MISCELLANEOUS

- Rapport Preliminare sur L'interpretation des Peintures et sculptures D'Ajanta, by Monsieur A. Foucher. Re. 1-8.
Guide to Golconda Tombs and Fort. Rs. 2.
The Antiquities of Bidar. By G. Yazdani, M.A. With 15 Plates. Rs. 2.
The Guide to Ajanta Frescoes. With 10 Colour and one Monochrome plates. Rs. 3.
The Guide to Ellora Cave Temples. With 8 plates. Rs. 2.
The Art of Painting at Ajanta (URDU). With 10 Colour and one Monochrome Plates. Rs. 2-8.

MAPS

- Golconda Survey Map, in two sheets. Rs. 2.
Bidar Survey Map. Re. 1.
Gulbarga Survey Map (mounted on cloth). Rs. 2.

PICTURE POSTCARDS

1. Set A; Picture Postcards of Ajanta (21). Re. 1-12.
2. Set B; Picture Postcards of Ellora (21). Re. 1-12.
3. Set C; Picture Postcards of Daulatabad Fort (6). Annas 8.
4. Set D; Coloured Postcards of Ajanta Frescoes (10). Rs. 3.

Publications of the Hyderabad Archaeological Society

THE JOURNAL

1. Vol. I 1916 (two parts). With 48 Plates. Rs. 5.
2. Vol. II 1917. With 7 Plates. Rs. 2.
3. Vol. III 1918. With 7 Plates. Rs. 3.
4. Vol. IV 1919-20. With 7 Plates. Rs. 3.