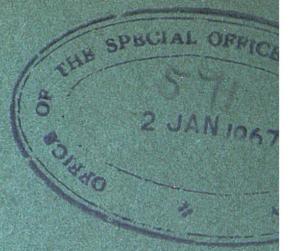


Hyderabad Archæological Series



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

1935

Price Rupees Three

THE
KANNADA INSCRIPTIONS OF KOPBĀL



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

Frontispiece

*Reproduced by kind permission
of Nawab Sālar Jang Bahadur*

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RESOLUTION

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

No. ¾ Miscellaneous.

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

SUBJECT

The Canarese Inscriptions of Kōpbāl.

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 Baihman, 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 Kōpbāl 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 (Kōpbāl). From the Canarese inscriptions of the place, Kōpbāl 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*.

THE KANNADA INSCRIPTIONS OF KOPBĀL.

The village of **Kopbāl** (locally called **Koppāla**) is stated by Mr. G. Yazdani in his valuable note on the place published in the Appendix to Professor R. L. Turner's excellent Monograph¹ on the Aśōkan Inscriptions of the locality, to be situated on the left bank of the stream Hire-Haḷḷa, which is an important tributary of the river Tuṅgabhadrā. It is noteworthy that it is only 54 miles—as the crow flies—from Maski, the site of another inscription of Aśōka and 94 miles west of Eṛṛaguḍi,² yet another site of the inscriptions of this great monarch in the Deccan. It is a great loss to the history, of the village and its surrounding territory, relating to the Mauryan period, that the Aśōkan inscriptions of the place are only fragmentary and do not preserve the names of the country and its officers who are addressed in the matter of the edicts. Otherwise too the village was known very prominently in historical times, since there are a number of references to its importance as a *tīrtha*—in some it is even called a 'great *tīrtha*'—in certain inscriptions of the 9th century A.D. and the subsequent period.³ But that the place was a human settlement in very early times is clearly established by the existence of dolmens in the local Malimalappa Hill to the west of the Pālkiguṇḍu Hill which bears the Aśōkan Inscription. Mr. Yazdani, draws special attention to the unusual existence of the dolmens here on a hill top, while generally they are found either at the foot of the hills or in fields near them.⁴ But dolmens are known to exist on hill-tops and hill-sides also (See A.S. Memoir, No. 36: *The Dolmens of the Pulney Hills*). Another noteworthy fact is that these dolmens are locally called **Mōriyar-aṅgaḍi**, *i.e.*, the shops of Mōriyas (Mauryas). If this name has its origin in a genuine historical tradition, the dolmens must be traced to Mauryan times. In this connection, it is interesting to note that a site containing several primitive stone chambers and circles, near the village of Maskanhāl in the Muddēbihāl *tāluka*, of the Bijapur District, is known locally by the name '**Mōrima-tṭinakhaṇi**' which evidently had some association with the Mōriyas (Mauryas).⁵

¹ *The Gavimath and Pālkiguṇḍu Inscriptions of Aśōka*: Hyderabad Archæological Series, No. 10. It would have been a happier heading for the monograph to call it 'The Kopbāl Edicts of Aśōka' so as to bring out the importance of the village Kopbāl which otherwise too possesses great antiquarian importance. Gavimath and Pālkiguṇḍu are only minor localities in the village of Kopbāl and the names have no historical significance attached to them.

² The statement extracted from *India in 1928-29* that Eṛṛaguḍi is 94 miles west of Kopbāl (*ibid.*, p. 7, f.n. 3) must be revised, since Eṛṛaguḍi is to the east and not 'west' of Kopbāl. (*Vide*: map published in Plate XVIII of the same monograph.)

³ For a recent notice of this place, see *Karnatak Historical Review*, Vol. I, No. II, p. 29 f.

⁴ *Hyd. Archgl. Series*, No. 10, p. 21.

⁵ The existence of these prehistoric antiquities was brought to the notice of the Director-General of Archæology in India, by me in 1932 and the Supdt. Archl. Survey of India, Western Circle is engaged in further exploration of the site.

The apparent traditional connection of the dolmens of Kopbāl and of the stone burial-chambers and circles of Maskanhāl, with Mōriyas (Mauryas) probably lends a clue as to the age of these monuments and to the system of burials adopted in their (*i.e.*, Mauryan) times and also suggests that it would be hazardous to assign all such monuments, as a class, to pre-history, whereas they should be considered, in some cases at least, to belong to the Mauryan times.

From the Kannaḍa Inscriptions of the place itself, Kopbāl appears to have been reputed as a *tirtha* in Śaka 803 (A.D. 881).¹ In the Kanarese work '*Kavirājamārga*'² of the 9th century A.D. the place is called **Mahā-Kopaṇa-nagara** which description clearly establishes that it was also a 'great town' at this period. That the historical 'Kopaṇa' is identical with Kopbāl is proved by the fact that the place is called Kopaṇa in the inscriptions³ of the village edited below. In and about the 10th century A.D. the place appears to have been the headquarters of a branch of the **Śilāhāra** family (called variantly as Seḷaras). An undated inscription (B) from Sālōtgi in the Indi *tālūka* of the Bijapur District, ascribed by Dr. Fleet to about Śaka 867 (=A.D. 945) refers to the benefactions of Kañchiga who was a native of **Kupaṇapura** and a member of the race of the Seḷaras.⁴ Another undated inscription (C) from the same village assigned by the same scholar, to about the 11th century A.D. is a record of Mahāmaṇḍalēśvara Gōvaṇarasa, 'who belonged to the Śilāhāra race, who traced his descent from the mythical Śilāhāra king Jimūtavāhana, whose banner was a 'golden garuḍa', and who was the 'lord of the city of **Kopaṇapura**'.⁵ Prof. Kielhorn and Mr. Krishna Sastri, who edited these records jointly, opine that Kopaṇanagara, or as it is called in these inscriptions, Kupaṇapura and Kopaṇapura, may be identical with Kopbāl in the Nizam's State on the Railway line from Gadag to Hoṣpet. An Epigraph of Śaka 1032 (A.D. 1110), belonging to the time of the Hoysaḷa king Viṣṇuvardhana, states that through the benefactions of the Jaina Gaṅgaṇa-Daṇḍanātha, a general of the king, the province of Gaṅgavāḍi—96,000 'became famous like Kopaṇa'.⁶ It is also learnt that Ēcha-Daṇḍadhīśa, the son of Bamma-Chamūpa, who was the elder brother of Gaṅga-Daṇḍadhīśa, built many Jaina temples at the **ādi-tīrtha** Kopaṇa.⁷ Huḷḷa-Sēnāpati, the chief minister of the Hoysaḷa king Narasiṃha, son of Viṣṇuvardhana, is stated to have granted gold for the benefit of the Chaturviṃśati-Jinamuni-saṅgha at Kopaṇa-*Mahātīrtha*.⁸ Rao

¹ See below: Inscription, No. 2. Mr. P. B. Desai notices that the Halgēri record of the Western Chalukya king Vijayāditya (A.D. 696-733) takes the earliest mention of this great Jaina sanctuary as far back as the 7th century A.D. (*Karn. Hist. Review*, Vol. II, p. 48).

² *Pīthike*, v. 37. Dr. Fleet thinks that this work must have been written between A.D. 814 and 877 (*Ep. Ind.*, Vol. XII, p. 148).

³ See below; (1) The Chandrabāṇḍi Rock Ins., No. 1, and (2) The Veṅkaṭēśaguḍi Ins., No. 8.

⁴ *Epigraphia Indica*, Vol. IV, No. 6, p. 59.

⁵ *Ibid.*

⁶ *Epigraphia Carnatica*, Vol. II—Revised Edition, Kan. Texts, No. 127, p. 55.

⁷ *Ibid.*, No. 384, p. 172.

⁸ *Ibid.*, No. 345, p. 148.

Bahadur R. Narasimhacharya, also thinks that Koppaḷa (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 Chandranātha-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 Rājēndradēva, 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 *tāluka*, 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 *sep̄pa-mā-tīrtta*, 'a proper great *tīrtha*, and (2) that it was on *p̄ērāṅṅān-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 Archaeological 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 *tīrtha* 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 *tīrtha* 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-tīrta*' applied to Koppam, in one of these records² and *sepp-arun-tīrta*, 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-tīrta* of the Voḷagerahallī Inscription (Bn. 108) is accurate it must be corrected into '*seppu-mā-tīrta*' in the sense of the 'great famous *tīrtha*'.⁵ But I think the text here must be taken as *sepp=amar-tīrta* and rendered as 'the *tīrtha* 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[n̄]-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) $\text{ṣeṣṣ} = \text{arumaṇik-Koppattu Āhavamallaṇoḍu}$,¹
 and (iv) $\text{Koppattu vandaḷi Chajikki vand} = \text{eydiya paribavam}$.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.* ṣeṣṣorum-tiratta is apparently a variant of the expression $\text{ṣeṣṣ} = \text{arun-tiratta}$, 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 (pēṛāṟṟu). I think the river meant here is neither the Krishṇā nor the Tuṅgabhadrā as hitherto conjectured by scholars like Fleet and Rice but that it is the river '**Hirēhalla**' 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 Chōḷa-Chāḷukya 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.

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

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

TEXT.

- 1 Śrī-Kopaṇada
- 2 Cham̄drasēnadēva-
- 3 ra guḍḍa Gurugaḷa
- 4 Bham̄ḍa[pp]ana ni-
- 5 sidhḍhi |

No. 2.

This inscription also, like the foregoing one, is engraved on the Chandrabāṇḍi Rock. It is dated in words in the **Śaka 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 Sarvanandīndra 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 '*jala-dhāraīs*' 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 'vyāsapīṭha'. 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 tirthaṅkara, 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 Cham̄drasēnadēva 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-Śaka-varisha² eṇṭu-nūṛa-mūṛaneyya varisa-²
- 2 dandu Kuṇḍakund-ānvayada Ēkachattugada-Bhaṭārara śiṣhyar
- 3 Śrī-Sarvvanandi-Bhaṭārar = ill = iḷḍu [ū]rggan = tīrtthakkam = upakāri-
gaḷ = āgi
- 4 pala-kālan = tapaiṅgeydu sanyāsanān = nōntu muḍipidar [1*]
- 5 Anavarata-śāstra-dāna-pravimāla-chāritra-jāla-dharaiś-chitram
- 6 durita-nidāgha-vighātaṁ kuryyāt Śrī-Sarvanandīndraḥ [11*] Maṅgaḷam [11*]

TRANSLATION.

Ll. iff. Hail! In the prosperous Śaka 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 Sarvanandīndra 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 Chandrabandī Rock. It reads 'Śrī-Āpparasan Ajannā' . . . which expression is followed by some syllables not quite clear. The characters belong to the 6th century A.D.

TEXT.

Śrī-Āpparasan Ajannā . . .

No. 4.

This inscription too is engraved on the Chandrabandī Rock. It records the erection of the Jaina tomb (*nīsīdhi*) of *Pattanasvāmi* Pāyakanna, 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 [ṇna]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 Dēvēndrakirti-Bhaṭṭāraka had the image of **Chhāyā-Chandranāthasvāmin** 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. Śri[ma]ch -**Chhāyā-Chandranāthasvāmi**³ . . nā[tha]
2. Śrīmad-**Dēvēndrakirtti-Bhaṭṭāraka**
3. avara-priya-shiṣya⁴raha **Varddamānadēvaru**⁵ 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 **Jaṭāsiṅganandi-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. **Jaṭāsiṅ[ga]nāndi-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. Panchamukhi.

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. Panchamukhi suggests that the expression must be read as *tīrthisidaru* = 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-tammaḍigaḷ** observed (probably the vow of *sanyasana*) for one month at Imginimaraṇa 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, Kalyāṇakīrti who belonged to the Nāgadēva-basadi of Bichchukunde and who belonged to the Dēsiga-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 Jinas) 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, Abhayanandi-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 **Kalyāṇakīrti** built the Jinēndra-*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 Śārdūlavikrīḍita.

TEXT.

- 1 Svasti [1*] Śrī-Vikramādityana prathama-rājyadaṁdu Śrī-Simhanandi-tammaḍigaḷ Imginimara[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=niṛisi jagakk=esediḷda Nāgadēvanā basadiya **Ka-**
- 5 **lyāṇakīrtti** kīrttise nōntam | Ēm gahanamo niṛisidan=uttuṅg-ā driyamēge Simhanandyāchāryyam band=Imginimara-
- 6 ṇaṅgeydoḍa saṅgaḍe Kalyāṇakīrtti Jina-śāsanamam[11*] Modal=indim̄t= aḷavaṭṭa Dēsiga-gaṇa-Śrī-Koṇḍakund-ānvay-ā-
- 7 spadam=āchāryyar = avāryya - vīryyar = anagha[r*] chāndrāyaṇ - ādhi- isaro=podav=iḷdant=avari[m] baḷikke palarum
- 8 karmma-kshayaṅgeydar=āvudan=embembaḷi kitta sanda Ravichan- drāchāryyar=Indōḷiyōḷ 1 Guṇa-

- 9 sāgara-Munipatiḡaḡ(1)Guṇachandra-Munīndrar = Abhayaṇandi-Munīndrar =
 ggaṇadīpakar = enisida Māghaṇandigaḡ negaḡdar = irbarum kra-
 10 madindam̄ 1 Kaḡu-tapam = Inḡiṇi-maraṇadoḡ = oḡalam̄ tāve nōntu Sīm-
 haṇandyāchāryyar muḡipideḡe[yoḡ] beḡemḡam̄ paḡedire māḡisi Jinē-
 dra-chaityālayamaḡ [11]
 11 Atisayāḡe Śāntināthana pratishṡeyam̄ Bichchukundiyoḡ māḡi mahōnnata
 dharmma-kāryyadim̄ vasumatiyoḡ Kalyāṇakīrtti-Munipar negaḡ-
 dar [11]

No. 8.

The inscription is engraved on a slab standing in the Venkatēsa-guḡi of the village. It belongs to the reign of the Vijayanaḡara king Kṛishṇadēvarāya and records the gift of the village **Hiriya-Sindoḡi** in the *simā* of **Kopaṇa**, by **Bhaṇḡārada Timmappayya**, son of Bhaṇḡārada Apparasayya. **Kopaṇa-simā** is stated to have been assigned to the donor for *nāyakatana*, by the king.

The record is dated in the **Śaka 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-jay ¹-ābhhdhudaya-Śā-
 2 livāhana-Śaka-varusha ² 1443-neya ³ Uruśu-
 3 samvatsarada ⁴ Vayisākha śu 1-lū Śrīma(ṡi)n-ma-
 4 hārājādhirāja rāja-paramēśvara Śrī-vira ⁵-Krushṇa-
 5 rāya-mahārāyaru ⁶ pruthvī-rājyam̄ ⁷ gyai[vu]ttam̄ yiralū
 6 Bhaṇḡārada Apparasayyanavara makkaḡu Bhaṇḡārada Ti(ṡi)mma-
 7 [ppa]yyanavaru **Kopaṇada** Che(ṡi)nna-Kēśavadēvarige samarppisida grā-
 8 mada dharmma-śāsanada kramav = em̄teṡdare [1 *] namage ⁵ Krushṇa-
 rāya-mahā-
 9 rāyaru ⁸ nayakatanake pālisida Kopaṇada sime-oḡaga-
 10 ṇa **Hiriya-[Simdo]ḡi**-grāmavanu dēvara ⁹ amrutapaḡi am̄ga-

¹ Read *ābhyu*.

² Read *varsha*.

³ Read *Vṛisha*.

⁴ Read *Vaiś*.

⁵ Read *Kṛishṇa*.

⁶ Read *prithvī*.

⁷ Read *geyyuttam = iralu*.

⁸ Read *nāyaka*.

⁹ Read *amṛita*.

- 11 raṅga-vaibhōga ¹ mās-ōchchhāha-mumtāda dēvara sēvege Hiriya-
 12 Simdogiya-grāmavanu samarppisidev = agi ā Simdogiya-grā-
 13 make āvar = obaru tappidavaru taṅma. ² mātru-pitruḡaḡanu Vāraṅā-
 14 siyalli vadheya māḡida pātakakke hōharū [1*] sahasra-kapileya-
 15 nu vadheya-māḡida pāta[ka*]ke hōharu em[du] koṭṭa Simdogiya-
 16 grāmada dharmma-sāsana || ³
 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 Chaturviṅśati-tīrthakara *basti* at Kopbāl and noticed by Rao Bahadur R. Narasimhacharya, M.A., Retired Director of Archæology 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 **Bōpaṅna**, who was born to Emmeyara Pri[thi]-Gauḡa and his beloved wife Malauvve of the prosperous **Kopaṅa-tīrtha**, who was the favourite lay disciple (*priya-guḡḡa*) of the illustrious *rāya-rājaguru*, *maṅḡalāchārya* **Māḡhanandi-Siddhānta-chakravarti**, had the image of the **twenty-four Tīrthaṅkaras** (*chavvīśa-tīrthakara*) made on the occasion of fulfilling several religious observances and presented it to the *basadi* constructed by **Māḡaṅa-Daṅḡanāyaka**, belonging to the Dēsiya-ḡaṅa of the Mūla-saṅgha.

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

TEXT.⁴

- 1 Svasti[1*] Śrī-Mūla-saṅgha-Dēsiya-ḡaṅada **Māḡaṅa-Daṅḡanāyaka**
 māḡisida ba[sadi]ḡe rā-
 2 ya-rājaguru maṅḡalāchāryarappa Śrīmad-Māḡhanandi-Siddhānta-
chakravarttigala pri[ya-guḡḡagaḡu] Śrī-Kopaṅa-
 3 **tīrthada** Emmeyara [Priṅhi]-Gauḡana priyāḡgane Malauvveḡe puṅḡida
 suputraru **Bōpaṅna** . tam . . . ṅja-
 4 ḡi-mukyavāḡi e[ḡḡa]-nōṅpigeyu Chauviśa-tīrthakara māḡisi koṭaru [1*]
 Maṅḡala mahā-śrī śrī śrī



¹ Read *mās-ōtsava*.

² Read *māyī-pitṅi*.

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 Archæological 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 Āchaṇṇaya, who was the *kulāgri-sēnabōva* of **Erambarage**, the capital city, and who was the lay disciple of **Mādhavachandra-Bhaṭṭāraka** of the Ingaḷēsvara 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-Paramēshṭhi 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-Paramēshṭhi 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-Paramēshṭhi 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

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

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 Chauvīsa-tīrthakara image representing the twenty-four Tīrthankaras is the Chauvīsvaṭa (i.e. *Chaturvīmśa-paṭṭa*), which is a slab, usually of marble, carved with representations of the twenty-four Tīrthakaras.

TEXT²

1 Svasti [1*] Śrī-Mūla-saṅga Dēsiya-gaṇa Pustaka-gachchha Yimṅalē-
 2 svarada baliya **Mādhavachandra-Bhaṭṭārakara** guḍḍa Śrīma-
 3 d-rājadhāni-paṭṭaṇam **Erambarageya** kuḷā[gri]-sēnabō-
 4 va Āchaṇṇa[yavara] maga Dēvaṇanu Siddhachakrada nōmpi Śru-
 5 ta-paṁchami-nōmpige māḍisida **Paṁcha-Paramēshṭhigāḷa** pratime
 6 [Maṅgaḷaṁ]

¹ See *ibid.*, p. 464.

² From a photograph supplied by Mr. Yazdani.

APPENDIX.

In an exhaustive note on the antiquity of Kopaṇa forwarded to me by Mr. Yazdani, Mr. N. B. Sastri of Kopbaḷ states that Mr. Rajapurohit notices in the *Chāvunḍarāyapurāṇa* and Ranna's *Ajītaḥpurāṇa* that Kopaṇa 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 Iramma'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 Sāntaladevī by [La]khhayya who was the betel-pouch keeper of Śrī-Gaurādēvī 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 Jinālaya of Kopaṇa. 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 Sarūnagar is reported by Mr. Sastri to contain on its pedestal an inscription² which mentions Kopaṇa as a *ūriṭha*. 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.¹

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 'PĀṆḌAVAS' CAMP'; this is evidently the 'Pāṇḍavavattara' 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 'Mallēśvara'.³

Mr. Sastri mentions the existence of an inscription of the Yādava king Siṃhapa or Siṅhapa (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 Nṛipatuṅga 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

ch.
dyn.
f.
m.
ri.
s.a.
tn.
vi.

chief.
dynasty.
female.
male.
river.
same as.
town.
village.

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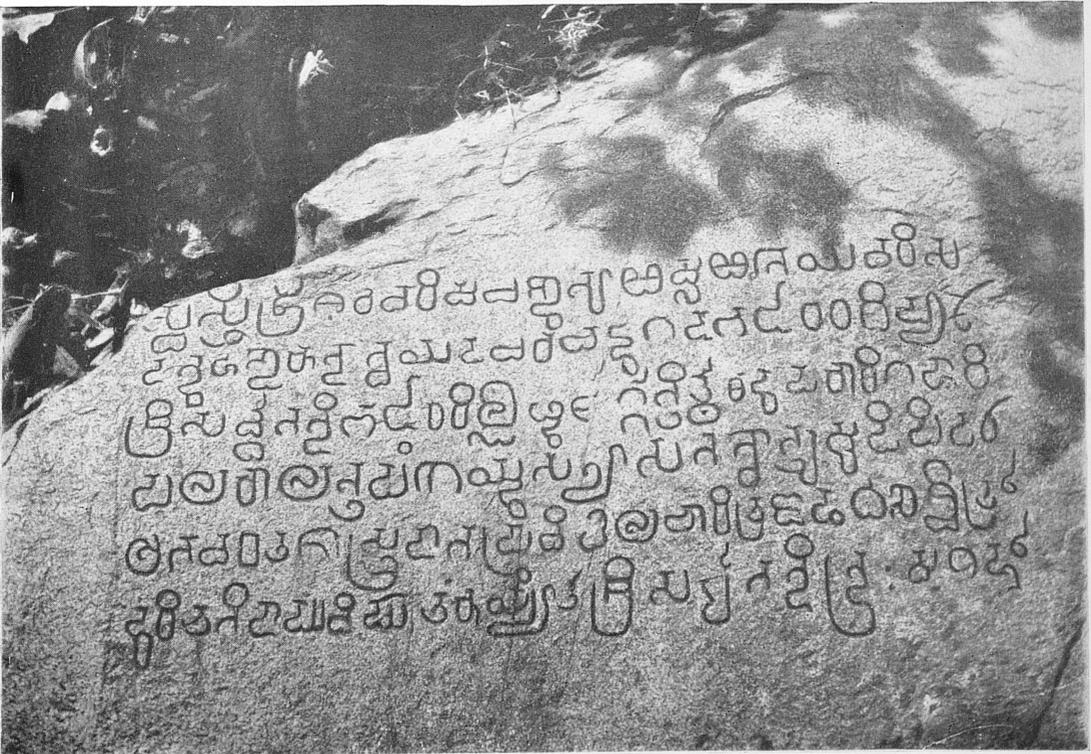
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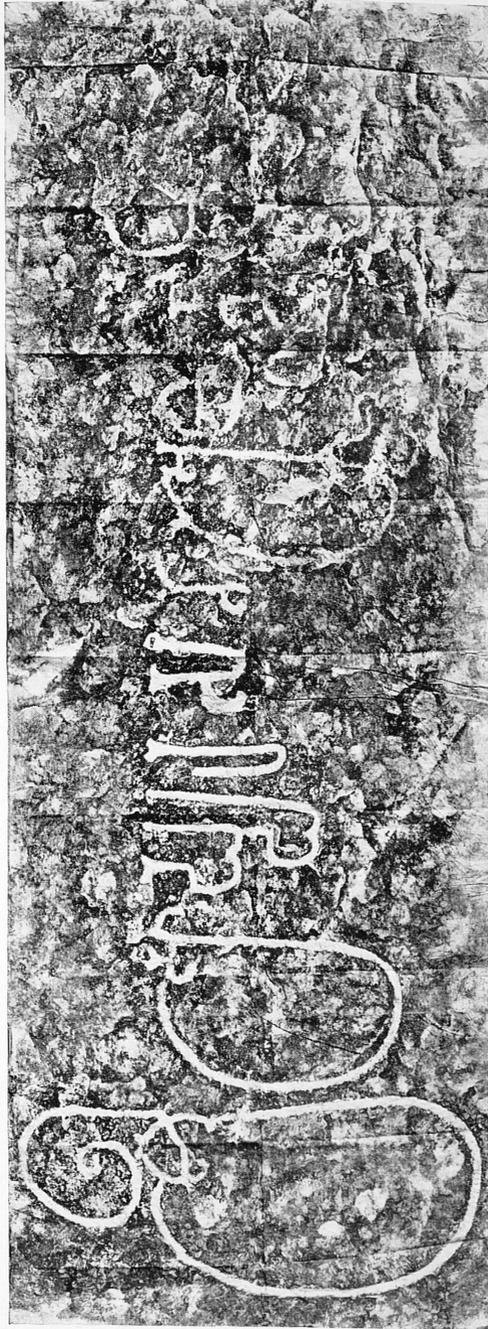
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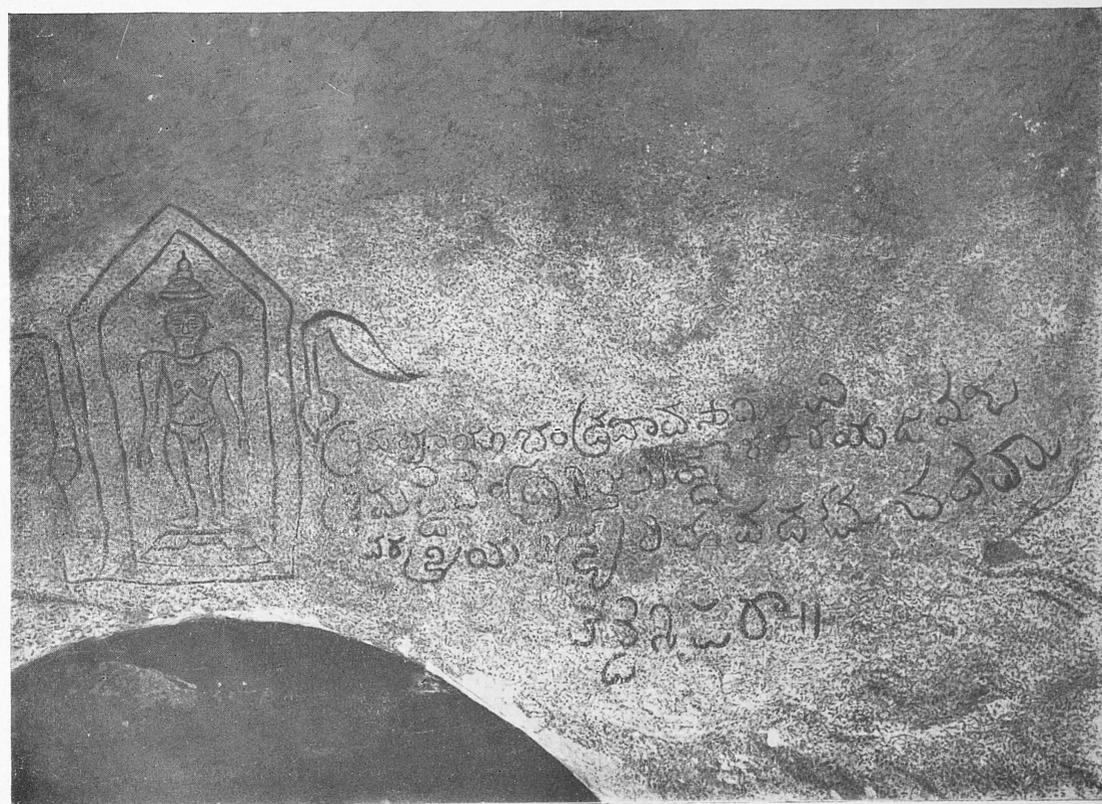
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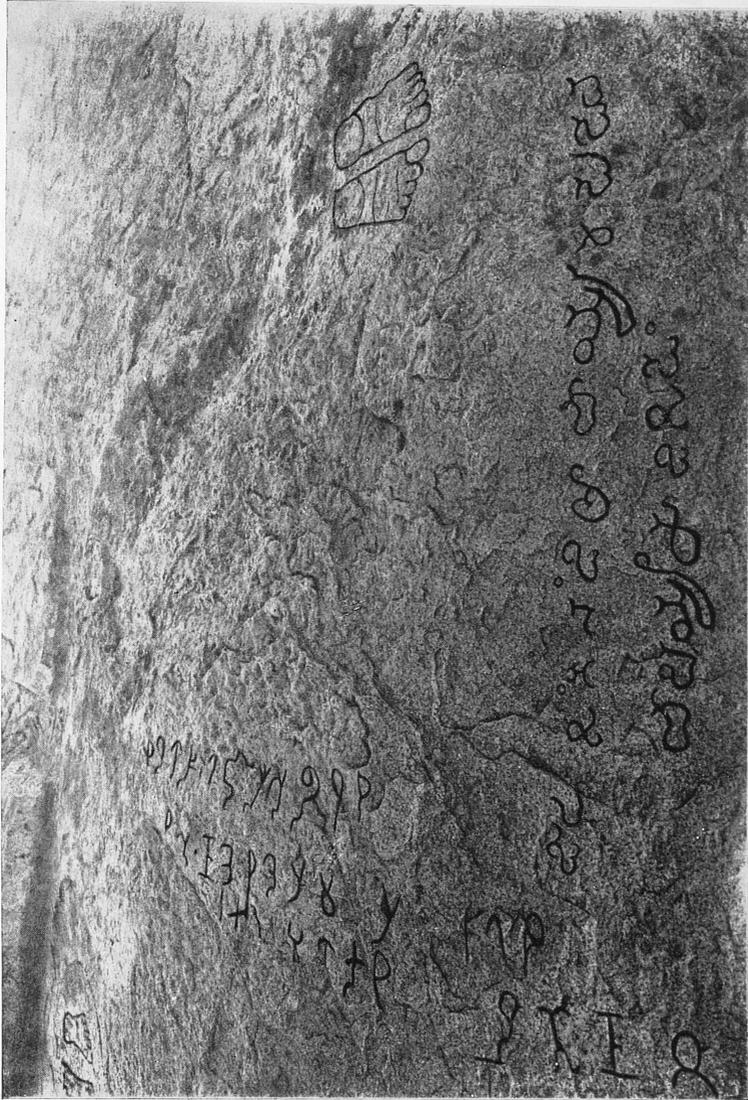
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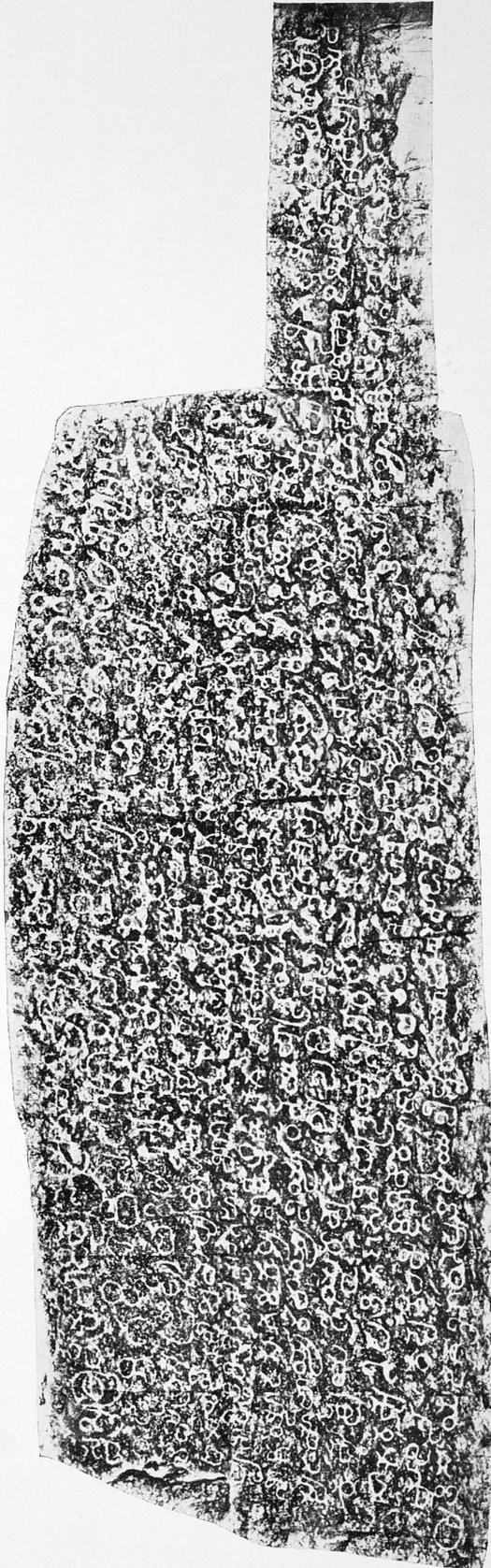
(a) No. 4—CHANDRABANDI ROCK JAINA CANARESE INSCRIPTION



(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



NO. 8—KANARESE INSCRIPTION FROM THE VENKAṬĒŚA-GUDI



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