A descriptive Account — Continued —

(2) Item 2

.
Vindhyagiri or Indragiri is the larger of the two hills (Pl. xx, a) of Sravanga Jelgoa. It is 3,347' above the sea level and about 470' above the ground. This hill is one rocky mass (Pl. xli, a) dotted with boulders and basties here and there. A flight of 500 steps, cut in rock, lead a pilgrim to the summit, and after wading through the torana and autatalavas climbing endless series (about 500) of steps, he reaches the summit and stands before the great colossal, panting for breath with exhaustion and with exhaustion and with excitement. This (Pl. 1) is not only the pinnacle point of the hill, but a point where everything seems to come to an end and everything seems to begin. A detailed description of the monuments of this hill may be started from this point.

A detailed description of the monument of this hill may be started from this point.

Much has been written about this world-renowned Samanta image. It is one of the proudest possessions of India and has very few parallels in the world. It is known (Pl. xxxviii) in a fine-grained granite in situ and is said to be larger than any of the statues of Ramesses in Egypt. It has stood in the open air for about a thousand years attracting men and women from different parts of the world. The connoisseurs who come here are invariably struck

1. For example. Vide Jaina Antiquary, vi (1940) P. 31 etc.

2. It is of a fine quality. It has a uniform texture and is almost free from foliation, feldspar and biotite.

MAR., 1947-56, P. 36.
by the serenity of the face and the size of the image, though each carries his own idea about the physiognomical proportions of this colossus.

The colossus seems to have always eluded the conjecture and the scales whenever any attempt was made to estimate its exact height. While Buchanan estimated it to be about 70' 3", Sir Arthur Wellesley put the height to 60' 5".1 Browning,2 a chief commissioner of Mycenae, is mentioned to have erected a special scaffolding to measure this image in 1805, and his scale led him to believe that the image was 57'.3 Another measurement made in 1871 confirmed more or less the measurement of Browning.4 According to a Sanskrit work of the 16th century, composed by and supposed to have been based on actual measurements of Āntarājā Pandita, the height is said to be 54' 3".4 Recently, while giving a chemical treatment to the image, the Mycenae Archaeological Department made another effort towards this and gave its estimate of the height of the image as about 53'.5

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4. Narasimhachar, who came across a palm-leaf manuscript of this work, has quoted 16 stanzas from it - *EA II*, Introduction, p.23.
As we have observed elsewhere, the image was observed to the later part of the 10th century. It was finished by unknown artists under the patronage of Bālā in the kingdom of Bālamaṇa. Probably to conceive and to carve a monolith of this size as much thought should have been lavished as the labour, the selection of the site, the stone and the size stand as a testimony to this. As it is difficult to measure the image, it is equally difficult to estimate the time, money and the labour involved in its work. It is not known whether the image was worked in situ or was finished and taken to the summit of the hill, but it is almost universally believed that the image was hewn out of a huge boulder found in situ.  

(Bahubali is not one of the twenty-four Jīrñākāras.) According to the traditional accounts repeated in literary works and inscriptions, he was one of the sons of Adinātha, the first Jīrñākāra. His elder brother was Bharata. There was a struggle over the kingdom between the two brothers, in which fight Bahubali won, but he generously handed over the kingdom to the defeated brother and retired to the forest to perform penance. He ultimately became a Kēvala, and Bharata erected an image in his memory at Paudenapura which was 623 bow-high.  

2. MG II, 85 234 (85). This is celebrated in a number of literary works, i.e., when the Gomata image was erected at Kārkal, Chandrama-Kavi wrote, Kārkalāda-Gomata-vāra-charita in wherein a vivid picture of this story is given.
The essence of this tradition is the spirit of sacrifice or renunciation at the hour of victory—a principle which underlies the very basis of Jainism. Such a person naturally received an exalted position and was taken as a model for a pious life. It is this inherent principle which inspired the later followers to exalt him almost to the position of a Tirthankara.

Whatever may be the reason and the legend attributed to exalt the position of Bāhubali, the worship of his images is not uncommon now. The best examples are found in Karnataka— at Giravāna Belgola (Amrakal and Venur). But the problem which baffles everyone is the name Jammata by which those images have been popularly known in this part of the country. Though Bāhubali is the real name of the Kevali, he was also known as Bhujabal, and Jammata in Jaina texts; but, how the name of Jammata was given to Bāhubali is not exactly known.

Scholars have already focussed their attention on this problem, but mostly the discussion has taken place in Kannada and is unknown to those outside Karnataka. The views of these scholars may be summarized here:

1. Attention to this problem was first drawn by late Kashtrakavi M. Govinda Rai in his article "Why are the Bāhubali colossi called Jammata?" in ING, IV, Pp. 270 ff. Later Dr. A.N. Upadhye published an article on the "Materials for the Interpretation of the term Jammata" in ING, XVI, Pp. 319 ff. These are the easily accessible papers on this problem written in English.

(cont'd)
(1) The late ऋष्ट्रकृष्णी Govinda Fai pointed out that the word गूढळा appears for the first time in गौपा, भाषा written by ऋष्ट्रकृष्णी-सिद्धांतेन चक्रवर्ती. He further showed that it has been derived through 'Prakrit forms of this word - वृज्ञ-गूढळा'. But this derivation

But the problem received greater attention and was exhaustively discussed by the scholars in Karnataka in the issues of Kannada Sahitya Parishat Patrike, समैलके, विवेकाभ्युदयव, etc. Govinda Fai himself continued his discussion and made certain revisions in the opinions (expressed in IV) in his other articles "Karnatakali-गूढळा-वृज्ञ-वृज्ञ-वृज्ञ" in विवेकाभ्युदय (Special issue, 1951.) Pp. 33 ff. Dr. A.M. Upadhye and the late Prof. K.C. Kundanagar discussed this problem in their article "Gumaha-Vamsha" in Kannada in Kannada Sahitya Parishat Patrike, 25-2, Pp. 113 ff, and the latter author continued it in another article "गूढळा-जब्द-यूप्तपति" Ibid., 33,2, Pp. 102 ff. Prof. F.N. Brikantaiah gave his own interpretation in समैलके, Pp. 256 ff, which Santara ja Sastri furthered this argument in विवेकाभ्युदय VII, c,18. Apart from these, other scholars are mentioned to have discussed this problem in श्राणिन (श्राणिन, II, c-9) and Hindi (जैन-सिद्धांत भाषकार), VII, 1.) languages.

( contd )
was disproved by Dr. A.N. Upadhye and Prof. K.G. Kundangar. This led Bai to revise his ideas and derive the word from Kamatha, which also received a similar disapproval from K.G. Kundangar.

(2) Pandit Bajabalal Sastri I. and Sri. Santarama Sastri derived the word on the basis of certain formulae of grammar. The former derived it from "Kumaras--suggadau", while the latter derived it from "Gumma--gummadau--mubeh". However, Bai did not agree with those derivations.

(3) Dr. D.R. Sonara tried to derive 'Gomma' from Brahma. But this was disapproved by Prof. T.R. Srikantaiah. The latter tried to derive the word through 'Kumarindini', the goddess of Chavundaraya and through a telugu word 'Gumadi'. But, actually, this derivation is far from satisfactory and calls for the justification of some of the hypothesis on which it is based.

(4) Prof. B.Kulkarni has given an altogether different interpretation very recently. He does not bother himself with the evolution of the word and does not seek shelter under any grammar. His argument is that the image should have got the name Gomata as it stands on gomata or gomate, meaning a hillock. He further substantiates this by a number of examples found in different parts of Karnataka.

But the most recent article in which another interpretation has been given is by Prof. K.S. Kulkarni in his article "Gomata-vondu viveshava" (Kannada) in the JNU, VII, (1965) pp. 287 ff.
The above summary of the arguments of the various scholars makes it clear that there is no agreement among them regarding the origin of this word. But it is undeniable that this name was first coined during the time of (Nemichandra-Siddhananda) and has something to do with the size of the image of (Bahubali). In this respect, Kulkarni's argument is very convincing though it is difficult to agree with all the explanation he offers.1

The image, as seen above, is estimated to be about 5½ ft. (Fitting the Dignabara order, Bahubali is represented naked, and he stands in the kanyakama attitude, with hands held loose on either sides, and with chest erect. Fitting this image, the hands do not touch any part of the body. At the foot of Bahubali are the ant-hills from which emerge the serpents. A plant rises on either side of the base and curls round the legs and climbs up to the thighs and then on to the hanging hand and terminates at the upper part of the arm.2 It is called mukta-plant by the Jains and kādu-kāland by the local people.

1. Prof. Kulkarni, while substantiating his argument, gives some other reasons also. He says that non-Jains who were unaware of the name of Bahubali could have given their own name to it (p. 291). He further says that common men, who were struck more by the size and appearance than by the beauty of the image called it ψάρμη - a fear-causing image (Pp. 293 ff.), e.g.,


2. The posture reminds us of the description of Jinaisenaharya - PP. LXXVI, 107-110 and 171-72.
The best part of the image is the face (Pl. xiii, e) which is exquisitely worked out by the artist(s). There is a certain amount of conventionalism here also. The curly hairs, the long ears, the beautifully modelled lips, the bow-like eyebrows, the long shapely nose, the compassionate look — all have contributed to the success and the failure of the work. To conform with the impelling convention the artist was forced to sacrifice his own liberty here. But within the scope that was allowed to him, he played with his chisel and the hammer (in finishing the curls of the hair, in moulding the mouth, chin and the neck and the other parts of the body and exhibited his skill) along with the face, the other parts of the body also share his failure and success. The shoulders are extremely well-finished but appear too heavy and big (Pl. xii, b) for the body. Likewise the portions above the waist and below, the thickness of the arms and the legs, raise many questions. But these defects are nothing compared to the virtues the image possesses. The overall serenity that dominates the face captivates any one, while the size of the image excites awe and wonder! It is worked in granite; it stands in the open; it satisfies the convention and the canons; and with all these, its claim for being a great work of art cannot be gainsaid. Ferguson remarked, "nothing grander or more imposing exists any where out of Egypt, and even there no known statue surpasses it in height, though, it must be confessed, they

1. The late Dr. M.N. Krishna has discussed this problem in his article "The Art of Gommates". He said that "the image could come in for much criticism especially from the point of view of anatomy. Proceedings of the Eighth All India Oriental Conference, Pp. 680-91."
do excel it in the perfection of art they exhibit”,¹ but proper evaluation of the image is better made by Suppan, a 12th century Jain poet, in these words: “when an image is lofty, it may not have beauty; when possessed of loftiness and real beauty, it may not have supernatural power; loftiness, real beauty and mighty supernatural power being all united in it, how worthy of worship in the world is the glorious form, comparable to itself, of Jina-Jina?”² This remark, indeed, is a fine expression of the mind of the men who worked on the image, and the real magnitude of the work becomes really meaningful when one judges it bearing in mind all these aspirations of the men of the day.

The Attendants and the Mails:

By the side of the image of Gomasta and in front of the ant-hills are two chauri-bearers who are a contrast to Gomasta not only in height but also in workmanship. While Gomasta is the greatest work of the Gaugas, these two images are the most artistic representations of the Hysalas on the hill. While in Gomasta simplicity is conspicuous, it is conspicuous by its absence in these images. These two images are about 6' in height. The one to the right is a male chauri-bearer, the other to the left is a female chauri-bearer. As with other Hysala images these are profusely ornamented with a muni-makuta, sīra-sukra, bāresa, udarabanda, kutilbandha, kundala, akāndasāla, channakīrā and some other ornaments. The ornaments in both the images are identical. They hold chāmara and bīja-phala in their two hands.³

¹ Ferguson, op. cit., II, 78.
² EC II, SS 234 ( 86 ).
³ EC, II, Pl. XXIV, 1 and 2.
Though the author and the dates of these images are not known, they were probably prepared by some one in about the 16th century: enclosing the image of Jomata and those images of the Chauki-bearers in a railing. Probably this railing was also erected in the 16th century.

Among other interesting things within the railing are a scale-written on the rocks and a circular stone basin, called, *lalita-arøvara*. The latter is to the left of the colossus and is meant to receive the water used for the sacred bath of the image. When the basin becomes full, the excess of water passes through a covered drain to a well in front of the statue and from there to a cave X near the gate-way called *Gullakai-ajji bagilu.*

The *Juttalaya*

There is a *suttalaya* (*Pl. xv, a*) around *Jomata* with a porch in the (front) (north). It is rectangular on plan, measuring (32' 3" x 23' 10") the outer walls of the structure is built of huge granite blocks, and some of these blocks on the southern side carry sculptures of drummers, dancers, warriors and horsemen, and the corners of the caves bear the seated *ūrthaṅkara*s.

The front porch has three distinct units: (a) the outer projected portion which extends towards *Gullakai-ajji mantap*, (b) the corridor outside the door-way, and (c) the inner portion of the porch with the ceilings carrying the *Ashtadikālakesa*.

2. It is in between *Kandabāgilu* and the outer enclosure.
(a) The outer projected-portion extends in three stages from the corridor towards north. It has sixteen pillars in all. The pillars have small upāṇīpas, on which rise the oblong pāthas and the shafts of sixteen sides. The capitals are in the form of thin discs with ripples while the idāls have floral designs. The brackets are four-square-roller-designed and sculptured. The basement of the pillars are almost invariably sculptured, mostly with the figures of swans, but here and there are the lions and drummers. There are nāgabandha-notifs at the upper corners of the basements. The ceilings of the porch contain nīlam-pādas. The caves of the porch are made up of large, flat, sloping slabs (Pl. xv, a) as in the eastern portion of the Pāravennātha Dēst on Chandragiri.

(b) The corridor is also rectangular and extends from east to west. Excepting two central pillars, the rest of the pillars are similar to the pillars of the projected portion of the porch. But as in the latter they do not possess abacuses. The two central pillars are oblong and cylindrical with cushion-capitals. The basement of the sixteen sided pillars have nāgabandha-terminations and sculptures of wrestlers, lions, elephants, soldiers, cancers. Here also the ceilings contain nīlam-pādas.

On either side of the door-jamb are two dvārapālas. These are also elaborately dressed. But these are extremely bulky, and graceless, and, being carved in granite, they stand in contrast, in worship and decorative details, to the Hoysala works. The dvārapāla on the eastern-side bears in his four hands1: ankuśa, nāga-pāda.

1. From here onwards, always the weapons or mādās of the four-armed images are enumerated in this order: right upper, left upper, left lower and right lower.
gada and abhava-mudrā. The other dvārapāla on the western-
side bears a nāga-sīlahā, pāśa, abhava-mudrā and sāda.
They are about 7 feet from foot to the top of the kirtīka. The sides of these dvārapālas are the inscriptions slabs. The door-jambs are simple and possess not a line of carving.

(a) The inner portion of the porch is also projected on either side towards the south. Here are two types of pillars — the central 12 pillars have cylindrical shafts over oblong basements; the rest are similar to the sixteen sided pillars of the outer porch. But on the shaft of some of these pillars are the octagonal-patiala. But the most interesting aspects of this portion of the porch are the ceilings in the central apākṣa. The central ceiling has the panel of Indra (Pl. xv, b) in a large convolution. He has held a pāśa and a vādha in his upper two hands, while his lower two hold a kālapa. He is flanked by the drummers and the musicians. The rest of the panel is carved with intricate scroll designs, kirtiśikhas and ashtadikākās at eight corners. The panel depicts Indra conducting the annointing ceremony for the eight monarchs. These apart there are ashtadikākās on either sides. These are Agni (south-west), Vāma (south), Mārūta (south-west), Varuna (west), Vāyu (north-west), Uśā (north), Isān (north-east), and the dīkarāma-panel of the eastern side (Indra) is missing now. Each of these ceilings is beautifully carved. They are either square or octagonal, interspersed with cross-bands, nail-moulds and elaborate scroll designs. The panel which accommodates

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1. **RD II, Pl. XXV, No. 3.**
2. **Ibid., J6 234 (25), etc., and J6 240 (30), etc., respectively.**
the images is actually projecting from the base and is, in almost all cases, twelve sided. As observed elsewhere, these panels were prepared by Saladeva in the 12th century. They are some of the best representations of the Hoyamba craftsman on the hill. Narasimhachar, while discussing these panels, said that the "ceilings are artistically executed, and, considering the material used, namely, hard granite, the work redounds to the credit of the sculptors". While the evaluation of the artistic merit was accurately done by Narasimhachar he misjudged the substance of which these images are made. It is not granite, as he thought it to be, but pot-stones which was a favourite medium of the Hoyamba sculptor.

Other parts of the juttalaya

At the back of Gomasa there are some tall pillars which are octagonal in shape. A flight of steps leads one to the roof and into the open roof of the juttalaya. There in a brick and mortar parapet, which contains [niches with large unshapely yakshas and yakshis in them.] On the three sides of Gomasa runs a corridor in which are housed the images of Akshikarana, Sathinabhi and Yakshas. The images vary in size, but a majority of them are about 3' 8" high.

2. The pot-stone is slightly whitish, and the expert opinion on this stone is that it is of slightly inferior quality. But it is almost similar in quality to pot-stone used in the construction of Akkana cost. The present author is indebted for this conclusion, to Mr. Jaganna, M.A., Ph.D., Reader in the Dept. of Geology, Karnataka University, Dharwar.
Most of them were erected during the Hoysala period—mostly in the 12th and 13th centuries. A detailed list of these tirthahkaras was given in his study by R. Narasimhasayy, but here these have been restudied and some important and interesting facts have been noted. A detailed study of these images will be made while examining the iconography of these image, but they may be noted here in brief: (the names mentioned within the brackets indicate earlier identifications).

Eastern-side (From North-Eastern corner)

I. Kushmangini (Kushmangini) \(^1\)
II. Chandranatha (?) (Chandranatha) \(^2\)
III. Purusvanitha (Purusvanitha) \(^3\)
IV. Tirthankara (?) (Tirthankara) \(^4\)
V. Vrishabhanatha (Vrishabhanatha) \(^5\)
VI. Padmaprabha (Padmaprabha) \(^6\)
VII. Ajitanatha (Ajitanatha) \(^7\)
VIII. Vasupujya (Vasupujya) \(^8\)

1. No. 1 - App. II. It bears an inscription ED., II, SB 135 (104).
2. No. 2 - App. II.
3. No. 3 - Ibid.
4. No. 4 - Ibid.
5. No. 5 - Ibid. It bears an inscription Ed., II, SB 137.
6. No. 6 - App. II.
7. No. 7 - Ibid.
| IX.  | Śrīyāmśunātha  | (Vimalanātha ).1 |
| X.   | Anantanātha   | (Anantanātha ).2 |
| XI.  | Vimalanātha (?) | (Nāsinātha ).3 |
| XII. | Saṃbhavanātha  | (Saṃbhavanātha ).4 |
| XIII. | Supravānātha  | (Supravānātha ).5 |
| XIV. | Pārvanātha     | (Pārvanātha ).6 |

South side (From South-Eastern Corner)

| XV.  | Vrīshabhanātha | (Saṃbhavanātha ).7 |
| XVI. | Srītalānātha   | (Srītalānātha ).8 |
| XVII. | Abhinandananātha | (Abhinandananātha ).9 |
| XVIII. | Chandranātha | (Chandranātha ).10 |
| XIX. | Pushpadanta    | (Pushpadanta ).11 |
| XX.  | Munisuvrata    | (Munisuvrata ).12 |

1. No. 9 - App. II.
2. No. 10 - Ibid.
3. No. 11 - Ibid.
4. No. 12 - Ibid.
5. No. 13 - Ibid.
6. No. 14 - Ibid.
7. No. 15 - Ibid. It bears an inscription - SP 169.
8. No. 16 - App. II.
9. No. 17 - Ibid.
10. No. 18 - Ibid.
11. No. 19 - Ibid.
12. No. 20 - Ibid.
XXI. Sumatinātha (Ugrārājānīnātha). 1
XXII. Mahāvīra (?) (Vimalanātha). 2
XXIII. Aranātha (?) (Kunthanātha). 3
XXIV. Vimalanātha (Dharmānātha). 4
XXV. Rāminātha (Rāminātha). 5
XXVI. Abhinandana (Arhinandana). 6
XXVII. Vrīshobhanātha (Sāntinātha). 7
XXVIII. Tīrthaṅkara (?) (Araṇātha). 8
XXIX. Tīrthaṅkara (?) (Malinātha). 9
XXX. Tīrthaṅkara (?) (Muniavrata). 10

Western Side (From South-Western corner)

XXXI. Pārāvanātha (Pārāvanātha). 11
XXXII. Kunthanātha (Jñātanātha). 12

1. No. 21 - Ibid.
2. No. 22 - Ibid. It bears an inscription - SB 180.
3. No. 23 - App. II.
4. No. 24 - Ibid.
5. No. 25 - Ibid.
7. No. 27 - App. II. It bears an inscription - SB 194.
8. No. 28 - App. II.
9. No. 29 - Ibid.
10. No. 30 - Ibid.
11. No. 31 - Ibid.
12. No. 32 - Ibid.
1. The name of the Tirthankara is mentioned in the inscription which is engraved on the pedestal of this image. It has been earlier recorded as SB 19. II, SB 106, but Narasimhascar has wrongly put it under ins. 30. SB 36.

2. No. 33 - App. II.

3. No. 34 - Ibid.

4. The name of the Tirthankara is given by the inscription engraved on the pedestal of this image as Sumatinātha. It has been recorded as SB 106. Narasimhascar attributed to 19 (see above, n.3. 1) to this image, which led him to identify this as well as No. 3 wrongly. Hence, it is to be noted that 3 19 is actually on the pedestal of this image.

5. No. 35 - App. II.

6. There is an inscription on the pedestal of this image which says that Narasvi-setti caused the twenty-four Tirthankaras to be made. This inscription has been recorded as SB 19. But it is wrongly put by Narasimhascar under image No. 37 (30 II, introduction, s. 42) which led him to identify the image wrongly.

7. No. 36 - App. II.
XXXVII. Mallinātha
XXXVIII. Saṁbhavānātha

1. There is no inscription on the pedestal of this image. Narasimhachar attributed 36 197 to this image, whereas, actually it is under image no. 55 (See note no. 1, above). \(\text{\textsuperscript{1}f}, \text{\textsuperscript{2}f}, \text{\textsuperscript{3}f}, \text{\textsuperscript{4}f}, \text{\textsuperscript{5}f}.

Introduction, P. 22.

2. No. 37 - App. II.

3. There is an inscription on the pedestal of this image. It is earlier recorded as Sa 198, but Narasimhachar wrongly put it under image No. 39 (Introduction P. 23). His image No. 39 probably never existed.

There is another interesting aspect regarding this inscription. It says that this image of Mallinātha was caused to be made by Mahādeva-Deśṭi of Kelale, but actually the image itself is not that of Mallinātha. There is no \textit{leśchana} on the \textit{kāṭha}. Secondly, the weapons of Yaksha-Yakshini correspond exactly to the image No. 18 above, which is identified as Saṁbhava. Here, obviously, the inscription is carved on a wrong pedestal.

This inscription should have been actually engraved on the pedestal of the previous image (No. 37) which possesses the \textit{leśchana} of Mallinātha.
XXXIX. Yakshi. (Kushmangi). 2
XXXIXa. Donadharacharana – over which two inscriptions have been engraved, which have already been noticed. 3
XL. Bāhubalī (No. 41, Bāhubalī). 4
XLI. Chandranātha (No. 42 Chandranātha). 5

(No. 43: A small seated marble figure with an inscription – SB 202). 6

Harasimhachar recorded that an image of Mallinātha between image No. 39 and this image. 2
An image obviously did not exist at any time, and the learned scholar probably based his opinion on the strength of the inscription which he attributed to this image. As we have seen above, the inscription is on the pedestal of the previous image (XLVIII). There is no space between his image No. 39 and his image No. 40 (our No. XXXIX), and hence there is no scope to suppose that an image existed when he visited the spot.)

1. There is an inscription engraved on the pedestal of image No. XXXIX which was not noticed earlier (See No. 40, XXII, Introduction p. 23. The inscription has been brought to light in this study – Vide., No. 19 – App. I.
2. No. 39 – App. II.
3. SB II, SB 199 and 200.
4. No. 40 – App. II.
5. No. 41 – Vide. There is a marvadi inscription – Vide., FC II SB 201.
6. The image and the inscription cannot be traced now.
The Yakesha-Stāba and Guileśā-aiji-Mañṭap.

In front of the porch of Gomata is a maṇṭap. It has an upper storey. The ground floor is open, while the upper storey has the brick and mortar walls. The structure is crowned by a crude cīltamara.

The ground-floor of the maṇṭap is a conglomeration of many pillars, a Yakesha-Stāba, a slab of inscription and an image. There are four pillars of large size at the four corners, and covering them at the outer edges are another twelve pillars. The former are square with two octagonal bands; while the latter are bell-shaped with cushion-capitals.

But the most interesting part of this maṇṭap is a huge stūbha which is situated in the centre of this structure. It is actually obscured by the maṇṭap and the surrounding pillars and other objects. Only the upper portion of the stūbha is visible now, and the latter measures hardly about 9' above the ground level. But, actually, the major portion of the pillar is hidden in the pit below the ground. When an effort was made to get into this pit, it was realised that it was not only a finely worked out stūbha, but a rock-cut work in situ. This pānāstābha, as observed elsewhere, was prepared along with the Yakesha image which sits on it by the minister Beladēva in the 15th century. The pillar is on a square-śāshtāma of about 9' x 9'. Upon the śāshtāma rises a round shaft of three feet in diameter about 20' in height. About 10' of the shaft is hidden in the pit, while the upper fluted portion of it, is visible now. This pānāstābha bears the image of an Yakesha at the top which forms a part of the upper storey of this structure now.
Of the other objects of this mendap mention may be made here of an inscriptional slab which is loosely kept on front of the mānastāmbha. This belongs to the Vijaya-nagara period and must have been placed sometime later. Against this in the south is the image of (Pl. xii) Gullekā-ajjī. The date and description of this image have been given elsewhere, and it is probably enough to note here that even this image, was added to the mendap sometime later. Like the inscriptional slab the image is also loosely kept in this structure.

The lower mendap has caves which imitate the caves of the porch of Gomāṇa. Over this, mendap rise rise the brick and mortar walls of the upper floor where image of the Yakeha is enthroned. It is a well finished kṣyama image (xiii, o). Over the upper floor rises a sikhara which is formed of three stepped rows of cornices, a śatvāra, and a dome which is square at the base. There are the stucco works of Jina, etc., on the four sides of the śatvāra. On the four sides of the dome are the semicircular arches (partly destroyed) with the kālīmukha motifs. The stūpa or jñālā is now missing. The tower is in broad agreement with the tower of Sagara-Jinālaya both being later additions to their respective original structures.

Siddhara Vasti.

To the east of the Gullekā-ajjī mendap is a stone structure called Siddhara Vasti. It is a small stone structure of (double cells) and is rectangular on plan. It

1. EG II, 38
consists of a garbhagriha and a peron.) The temple stands on a platform of (about 2' high.)

The garbhagriha is square, measuring 10' 2" X 10' 6". The image which is placed in the cell is called locally as Siddhaparameshṭi. It is about 4' in height (including the prabhāvalī but excluding the pītha) and is worked out of granite stone. Though it is almost same all cases the images installed in the garbhagriha are made of pot-stone, this image is made of granite and thus forms an unique example in the Śravana Belgalō basties. We have other examples of granite works, but they are hewn out of rock and do not form independent granite images. The image under observation differs in workmanship from other images found in the bastie of Chandragiri and in the town. Its nose and the mouth are small and graceless, its waist is extremely narrow, and its arms and legs are comparatively thin.

The porch in the west is also square, measuring 10' 3" X 10' 10". Two square pot-stone inscriptive pillars stand on either side of the door-jambs, and they belong to the early-Vijayanagar period. In workmanship these remind us of the pillars of the epitaph erected in the Kohānavami mandap on Chandragiri.

The platform of this basti agrees with the platform of the porch of Somāta. The outer walls are plain, and they are built of huge granite blocks as are the enclosure walls of Somāta. There is a brick and mortar parapet on the walls the stucco images on it.
The Vodeyar Mantap.

To the north-west of Gommaṭa, about a few feet to the north-western corner of the suttālaya wall is a structure called the Vodeyar mantap. It is a simple structure with an inscription in the centre and four pillars at the corners. The pillars are in agreement with the pillars of the porch of Gommaṭa. The sculptures on the adhisthāna of these pillars agree with the sculptures found on the walls of the second enclosure.

The Second Enclosure.

Covering the Gommaṭa's suttālaya, Jādhāra basti, Gullēkāli-ūjji mantap and the Vodeyar mantap there is another enclosure. It is also built of huge granite blocks. Its main entrance is at the north-eastern corner but there is also another doorway called Kančhigubbi-bāgilu, at the western side. The north-eastern doorway of this enclosure also forms the main entrance to the veranda. The veranda is rectangular on plan and measures at extreme points 195' (from south to north) and 125' (from east to west). The doorway is impressive, like the doorway of Akhanda-bāgilu. It has also porches on either side, and the pillars in the porch are sixteen-sided like the pillars in the porch of Gommaṭa. There are dvarapālas on either side of the door-jams, and they hold identical weapons in their four hands: nāga-chabba, māna-sāda, nāga-sāda, and māna-chakrī. There is a nāga on the pedestal of the western dvarapāla but both of them have māna-kundalas and nāga-kalpas. But these granitic sculptures exhibit a crude workmanship, typical of the post-Hoysala and Vijayanagar period.

The door-jams are cut into five vertical divisions. The central pilaster is star-shaped while the rest contain
scroll-designs. But the best part of the door-frame is the lintel, but even here the work is not of very high order. It has a seated Tirthankara in the centre, and he is flanked by the attendants. (In the lower portion of this panel is a warrior fighting with lions) and this panel reminds us of the Neyesale group. There is another panel with plantain buds; in this are the dancers and Yaksas holding different weapons in their hands. The corner-panels have curious sculptures such as two men with a single head etc.

The enclosure wall proper is a massive structure; it resembles a fort-wall. It is made up of granite blocks; on the outer portion, the measurement of the wall is 14' 8" (from south to north); 106' 7" (from east to west) and 103' 3" (from north to south).

The outer face of the wall, as said above, contains some sculptures. On the Eastern outer wall are seen long floating fishes, sejant-repant lions, men fighting lions, hoises (swans), the sun, a naga, long serpents, short fat fishes, a monkey eating a fruit, a tortoise, a drummer, two standing monkeys facing each other. On the southern outer walls there are only a few sculptures - a monkey with its kid and a palm tree; but the different blocks of these walls are meticulously numbered and erected in a proper order. They also contain the direction as "da" meaning Naksahin or south, indicating that they belong to the southern wall. The eastern outer wall contains the following sculptures: The inter-twined snakes, the sun, the moon, a fish, the bodies of an elephant and a bull with a single head (which indicates the elephant’s head if viewed from the angle of the elephant, and the bull’s head if viewed
from the angle of the bull), an erotic couple, etc. Some of the blocks contain the numbers, and the direction 'Ea' (meaning Easchma or east) is indicated, but they are not serially numbered and meticulously arranged as in the southern wall. There is a small doorway which has three Tirthankara images on the lintel of the outer-door.

The inner face of the enclosure wall contains many interesting sculptures. The stone slabs or blocks which project from the wall contain the figures of the Tirthankaras, either in the Devatasa or the Parvankaśana attitude. Some isolated scenes from the episodes and the purānas are also found here. They are: Rama, Lakshmana and Sīta attended by Hanuman, Kāliya-mardana, a sport of Balakrishna. There are also animals and birds carved here and there. These are swans, horses, deer, a cow and a calf, snakes, fishes and elephants, etc. Apart from these, there are also some interesting scenes: a makara with a rider on its back, two monkeys fighting for a fruit, a war scene in which a horseman rides over a foot soldier, an elephant tossing off a sun holding the latter with the trunk, three fishes with a single face, a deer with a human head trying to disturb a contemplating Tirthankara, two monkeys threatening each other, acrobats sitting on their heads, two acrobats forming a circle, two acrobats with a single face, two acrobats, monkeys forming a circle, etc. These sculptures are carved here and there and seem to have been done with no prior plan or pattern. Even their workmanship is not of a high order.

The Gullekā-ajjī Bāgila.

The doorway in the north-eastern corner of the enclosure leads to the so called Gullekā-ajjī Bāgila through a series of twenty-one steps. This name to the
doorway came to it due to the mistaken belief of the local people that a small image on the boulder near this doorway is that of Gulekani-ajji. As we have seen above, that image of Gulekani-ajji is actually situated in the māntapa facing the porch of Somata. This doorway is in between akhanda-bāgilu and the outer enclosure examined above. Its door-jambs are carved. On the lintel is an image of Gajalakshmi. On either side of the lower portion of the door-jambs are the ṛāraṅgālas. The northern ṛāraṅgāla bears in his four hands a nāga-pāda, nākuśa, nāga-gada and abhaya-mudra. The southern ṛāraṅgāla bears in his four hands a nāga-pāda, nākuśa, abhaya-mudra, and nāga-gada. There are two pillars at the back of the door-jamb which are also sculptured. They contain the images of Tīrthamārakas, a huntsress, a dancer, a horseman, stick-playing damas, a lady looking into the mirror, and animals such as a cow feeding its calf, a monkey eating a fruit, and birds such as swans etc. The workmanship of sculptures of these pillars and of the door-jambs are in agreement with those of the nyāna and the walls of the outer enclosure, examined earlier.

Akhanda-Bāgilu.

Another series of steps from the doorway called "Gulekani-ajji bāgilu" leads to another doorway called Akhanda-bāgilu. This (Pl. xii, a) is the most impressive of the doorways found on the hill. It is supposed to have been prepared during the time of Chavundaraya. The name of the door is supposed to have come to it from the fact that it has been worked out of a single boulder. But actually, today, two portions of the doorway are clearly marked - the lintel and the upper panel along with the left door-jamb form one section; and the sill and the right door-jamb form
another. If the doorway is worked out of a single rock, it demands the admiration for the amount of labour invested on it; but if it is worked out of two huge boulders joined together, it demands greater admiration for the architectural skill in which they have been joined. The door-jambs are about twelve feet high. The jambs are plain and there is a panel of Cajaalekshai above the lintel, which is about 7' high. In the centre of this panel is a seated Lakshmi who is flanked on either side by the elephants. The elephants pour water over Lakshmi from the кумбес held in their trunks. The prabhāvali consists of two κανώνει at the top, two yālis at the bottom, and in between are two lions standing on their hind legs.

On either side of the doorway are the porches. These are called the bastis of Sharata and Bāhubali. These images are actually hewn out of the same boulder(s) out of which the Akhanda Kāmilu is made. These two images and the steps that lead to the 2yāgada kāmaka were caused to be made by Marīyāna-देcPCcCāryaka for the purpose of beautifying the sides of the entrance to the holy place.¹ The two images along with their attendants and prabhāvalis are very well executed.

The porches that extend on the northern sides of these images are open. They are supported by the sixteen -sided pillars.

Jāṅkara-gundū.

By the side of the eastern cell of Akhanda-Kāmilu

¹. ५५ ली, ३६ ए. ३६ and ३६ ए. ३७ (११५).
is a boulder with a relief work on it. There are rows of seated Jinas and some of these have labels below them which mention their names. The boulder is called Siddhara-śākana or the boulder of the Liddhas. Incising the figures of Jinas and Yakshas seems to be a common practice among the Jains. Such works are found at Guitral, Kulagumalai and elsewhere.

**Tyāgada Brahmādeva Mantap.**

This mantap is situated to the east of the Vaegai Basti and at the foot of the steps leading to Akhanda-śākala (Pl. xv, c). The ground has been levelled by piling up huge slabs of stones. On this the adhīsthāna of the mantap proper is erected. It consists of three horizontal cornices and it is in the indented-square form. In the centre of the platform stands an open pavilion, and in the centre of the latter is the Tyāgada-kembha. The pillar is about 11' high. The upapitana of this pillar also is in indented square form with twelve sides, with elephants in four corners and lions at the eight middle corners. The adhīsthāna of the pillar is square and contains two inscriptions; over the adhīsthāna rises the shaft of the pillar. The latter

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3. The adhīsthāna of the pillar: 2' X 2', the carved shaft about 6' high and fluted upper portion about 2' high; total height 11'.
4. MO II, SB 261 (109) and GÚ E62.
in round, but its ( Pl. x, b ) elaborately carved with intricate and dexterous scroll-designs. On each of the four sides, there are four large convolutions, each one of them containing floral and creeper designs. The upper portion of the pillar is fluted and plain. The pillar is "said to be supported from above in such a way that a handkerchief can be passed under it". There are four pillars at the four corners of this open porch. The latter are square with two octagonal bands on the s.e.f. Ina, bear the upper-storey of the mantapa.

The upper-storey was probably added later. Its walls are of brick masonry. Within the cell is an image of a Yaksha. Above the cell rises a tower which is also of twelve sides. The dome is square at the base and possesses a crude Tirthankara figures. The dome is terminated by a kula. The scroll-designs on the door-jamb of this cell and the tower are probably of post-Vijayanagar period.

Odegal Basti.

To the north-east of the Tyagada-kamba is an impressive structure called Odegal Basti. It is ( Pl. xii, c ) not only the most imposing temple but the only structure of its kind on the hill. It stands on the sloping rock-bed overlooking the town, the Chandragiri and the fields, gardens and the tanks. It stands on a lofty platform. The latter reminds us of the platforms erected for the bastis in the north-eastern corner of the enclosure on Chandragiri. A flight of steps in the north leads us to the top of this platform.

1. Ibid., Introduction, p. 24.
Unlike all the temples of Śrāvaṇa Belagola, Udaiyal Basti is twelve sided on plan. The corners of the platform correspond to the corners of the temple. The architects have tried to give an added effect to the indentations by cutting each angle into a number of minor angles. The wide, twelve-sided platform and the twelve-sided temple remind us of the stellate plan of the Hāysaḷa order. Unlike the latter, Udaiyal Basti is built of huge granite blocks and bears no decorative sculptures on the wall; but, like the Hāysaḷa temple, it is a kriyātāchala structure, with three garbhagrihas (on east, west and south), three sukhanāla, and (the latter opening into a) common navarāṇa. There is a pillared-perch in front of the navarāṇa. The temple faces north.

All the garbhagrihas and the sukhanāla are identical on plan. They are square and measure 10' 6"/10' 6" and 10' 8"/10' 8" respectively. All the three garbhagrihas contain the tīrthāṅkara images, seated in the pārśvanātha upon the sime-pitha. The images proper are about 4' 3" or 4' 4½". Of the three, the image in the central cell has an elaborate parikāra with the sukkodā, chaugī-bearers, vālīa and kirtimukha face. The parikāra is almost identical with those found in the garbhagrihas of Kattale Basti, Chavundaraya Basti, etc., on Chandragiri. But there are minor differences in the workmanship of the sukkodā, kirtimukha.

For instance, the graceful convolutions containing the reaper or floral designs or Yakshas are absent here. The three tīrthāṅkara are very well finished and appear more impressive than any of the images found on Chandragiri, but none of the images possess leṇḍhanas or the attendant Yakshas and Yakshis. Karasimhaśāchar has identified them with Ādinātha (central), Nānānātha (left) and Sāntinātha (right).
The door-jams of the three cells are alike, but the door-jams of the central shrine contain some carvings.

The navecosra is also square, measuring 27' x 27'. It has a stone platform in the centre at the four corners of which are four cylindrical pillars. These pillars remind us of the pillars of the Maheswari temple on Chandragiri. The central ceiling has nimma-sadma design. Adjoining the navecosra in the north is a porch. The latter is also square, measuring 18' x 18'. It is open on the sides and it contains twelve octagonal pillars.

As stated earlier, the outer walls are plain and contain neither carvings nor niches. The eaves hardly project from the walls. Above the eaves runs a plain brick parapet. Situated as it is on a commanding position on an elevated platform, this tribhuvaka temple would have been the most imposing of the temples of the Sravanasabelgola, had it possessed sikharas on the cells and had its walls been decorated with the architectural devices and sculptures. But standing midway between the rectangular Andal and the stellate Kalyan orders, it has amalgamated the traits of both orders. It is an interesting structure and it has its own characteristics. There are props attached to the high platform now, and the temple is said to have derived its name, from these props (Odegal). It is a pity that the author of this most interesting structure is not known, and the date of its erection remains uncertain, though it could be placed in the later part of the Nayanar rule.

Chavisa-Tirthankara Basti.

To the north-west of the Odegal Basti is a small temple called Chavisa-Tirthankara Basti. It faces east. It
is the simplest of the structures on the hill. Its walls are made of brick-masonry, and its stone pilasters hardly project from the walls. It is rectangular on plan and consists of a garbhagriha, a sukhambāśī and a porch. The garbhagriha is squarish, measuring 7' X 8' 8". In the centre of this cell is a granite pedestal over which is a pot-stone panel (2' 10") of twenty-four Tīrthāṅkāras. In the centre of the panel stands a tīrthāṅkara in the kāyotsarga and is flanked by the Tīrthāṅkāras in the same āśāna. Only on the top of this central Tīrthāṅkara is the sukhāda. The prabhāvalī has a kārttimukha at the outset, and the rest of the panel bears the images of twentyone Tīrthāṅkāras who are seated in the pūryaṅkāmaṇa. The entire group consists of twenty-four Tīrthāṅkāras. There are only two Yānamas in this panel and they hold an ankuśa and a phala. Though the images are incised on a pot-stone slab, they exhibit poor workmanship.

The sukhambāśī which adjoins the navaratas is also squarish, measuring 7' X 7' 8". The porch which adjoins it is closed on the north and on the south. All the adār-jambas are plain and short.

Channāṇa Basti.

Between Chatāṇa Tīrthāṅkara Basti and Channāṇa Basti on the western portion of the hill are (21. xii, b) a tank and a pillared hall. The former was probably prepared by cutting the boulder and it measures about 40' X 140'. It has a flight of steps in the east. The latter is an open hall of 15 aṅkānas in which are twentyfour pillars. It is rectangular on plan. The pillars are extremely simple, either square or square with octagonal bands. This hall as well as the basti were erected by Channāṇa in the 17th century.
Chanmanpa Basti is more or less isolated from the rest of the monuments on the hill and it stands about 200 yards to the west of Gigel Basti. It is not only separated from the rest of the bastis in space but in style also. The whole structure is clumsily conceived and executed. It has a rectangular carhaapika measuring 16' 1" x 10' 9". To the east of the carhaapika is an open porch. The carhaapika and the porch are at an height of 3' 8" from the basement. Covering these there is an outer porch. The latter is extended in the north, east and west. Eight huge pillars, square with octagonal bands, support the roof. At the base ment of the two central pillars in the north are crudely finished images in gilt - a male and a female, believed to be Chanmanpa and his wife.

The carhaapika door-jambs contain some scroll designs. There is a Yaksha on either side - the one to the east stands with legs crossed, bearing in his four hands an akṣuka, pāda, sāda and abhaya-mudrā; the other to the west bears an akṣuka, pāda, abhaya-mudrā and sāda. In the carhaapika is an image of the eighth Sīrthākara - Jhandranātha seated in the Parvānhācāra. He sits on a sīrthā pitaka, under the usual makoka and is flanked by a Yaksha and a Yakshi. The moon जागीर of the eighth Sīrthākara is engraved on the pitaka.

The workmanship of the entire group is poor and crude. There is more horror than serenity on the face of Jhandranātha. But one remarkable feature of this group is that all of them have been wrought out of a single granite boulder that projects into the arbhaaxha from the south. We have already seen that such rock-cut works are abounding on Vindhyagiri.) The colossal image of Gomata, the yaksha manastambha in Gullekā-ajjī mantap, the Sarata Jēhubali on
either side of Akhanda-bāgila, the relief works on Siddha-rajaguru, fall in this group. Of all these, the rock-cut work of Channapatna Basti is the latest and also the least artistic. Over the garbhagriha rises a sikhsa. It is made of brick masonry. As with the rest of the temple, it is also crude.

To the north of the basti is a mūnastābha. It rises over a square pedestal (9' X 9') of about 3' high. The adhisthāna of the mūnastābha is oblong and it contains the sculptures on all the four sides. The southern face has a sculpture of a kāshi who holds lotuses in her two hands. The western face has another sculpture of a kāshi (Kushmandini?) who is seated in the sukhāsana. Over her left lap sits some one (her son ?) while to her right is a standing figure holding an aṅkuśa, pāda, rope (?) and veśra (?). The northern face has the sculpture of a kāshi (Uçkha ?) riding on a horse (his weapons are not clear). The eastern face also contains the sculpture of a kāshi who is seated in the parvēkāsana holding in her four hands an aṅkuśa, pāda, mustaka and rosary.

The shaft of the pillar is sixteen-sided. The top portion of the pillar is fluted, and bear the cushion moulds, an expanding abacus and a wide phalaka. Over the latter is a pavilion in which are placed Chaukba-Jinas. The mūnastābha may be about 30' high above the platform. It broadly resembles the mūnastābha of Pārśvanātha basti on Chandragiri. In the north-west of the mūnastābha is a natural pond. It renovated (?) by Channapatna who built the basti and the mūnastābha.
The Fort Wall.

The monuments which are situated on Vindhyagiri are enclosed by a huge fort wall. The main entrance of this fort is to the north of Religal Pass. There is also another small gateway to the north-east of the same cauite.

After crossing the fort wall, one enters across a passage with a series of 300 steps cut in the rock-bed. There are two toranas on this way; the top-most torana is much simpler, while the one at the lower portion of the hill is better worked out. In the first two pillars, the pillars carry a lintel. The lintel has a panel of pot-stones with elaborately carved vālin on either side and an image of Yaksha seated in the sukhāsana. He holds in his four hands (from right bottom), labha-hasta, abhaya-hasta, ankura, (from left top), evamsa-hasta, bāda and shalla.

Almost at the foot of the hill, by the side of the step-way, is a modern structure which is called Brahma-deva mantapa. There is no image in this temple, but a coarse block of stone daubed in kusum and vermilion is worshipped. The structure does not deserve any description.