Numerous fables of folk origin, particularly connected with ethics and morals, have been current in India from times immemorial. In course of time these orally transmitted stories come to be collected and presented as books containing ethical and moral stories. Brihatkatha of Gunadhya, the Panchatantra of Vasubhaga and Vishnusarma, Samaraichcha Kaha of Haribhadra Suri, Katha-Sarit-Sagara of Somadeva etc., are instances of such works. Basically these are non-sectarian. Many a times they involve animals, birds etc. appearing as characters in the stories. It is interesting to note that the earliest representations of such secular stories, particularly based on the Panchatantra of Vasubhaga are found on the monuments of the latter half of the Chalukya period. Even Sanskrit verses are coated from that work expressing the synoptic implication of the stories. In the present chapter we will consider the stories from the Panchatantra and other sources as depicted in the early Chalukya context.

The stories in Panchatantra are classified under five chapters, namely Mitrabhedaprakarana, Mitrasampratiprakarana, Kakolukiyaprakarana, Labdhapranasaprakarana, and Aparikshitakarakaprakarana. The stories depicted in the sculptures are as follows:

**Mitrabheda Prakarana**

It covers the stories of ‘the wedge pulling monkey’, ‘the Heron and the crab’, ‘the plover who fought the ocean’ and ‘the Geese and the tortoise.’
The Wedge – Pulling Monkey

The story of the wedge pulling monkey is narrated in the Vishnusarma’s Panchatantra, Durgasimha’s Panchatantra, Tamil Tantropakhyana and Somadeva’s Katha-sarit-sagara.

Vishnusarma’s Panchatantra

The son of a rich merchant orders a temple to be built in a forest. One day, when the workers had gone to the city for lunch, a band of monkeys came there. A carpenter who had begun to split a big wooden log had thrust a wedge into the cleft at the top. One monkey saw the wedge stuck in an odd place, sat upon the log, and started pulling the wedge seizing it with both the hands, while its private parts entered the cleft (Fig. 11.4). When the wedge was removed its private parts were jammed in the cleft and the monkey died.¹

Durgasimha’s Panchatantra

A king who wanted to build a tower, sent the workmen to fell some trees in the forest and bring them. A group of monkeys came to that place. One of them which was annoyed at the felling of the fruit trees went to a log that was half split and pulled out the wedge which was inserted into the slot. The two split portions of the log came together and pressed the legs, which were placed in the gap. Unable to come out, the monkey died due to pain.²

Tamil Tantropakhyana

In the city of Singvishu, a king wanted to build a tower. Workmen were sent to the forest to fell some trees and bring the wood. An ape came there and pulled off the wedge that had been inserted in a log. The two halves of the log then came together and enclosed upon the ape’s legs that had been placed in the inter slice. The ape was unable to extricate them and died screaming with pain.³

The Katha-Sarit-Sagara

In a certain town, a merchant had begun to build a temple, and had accumulated much timber. The workmen thereafter seeing through the upper half of a plank, placed a wedge in it, and leaving it thus suspended, went home.
That time a monkey came there and sat on the plank, the parts of which were
separated by the wedge. And he sat in the gap between the two parts and in
sheer mischief pulled out the wedge. Then he fell with the plank, the wedge of
which had been pulled out, and was killed, having his limbs crushed by the
falling plank.4

**The Plover who Fought the Ocean (The story of Tittibha)**

The story of strand birds and sea is narrated in the *Panchatantra* of the
Vishnusarma and Durgasimha, Sanskrit *Tantropakhyana*, Tamil
*Tantropakhyana*, Tantri and Tantai.

**Vishnusharma’s Panchatantra**

On the shores of a sea once lived a plover and his wife. In course of time
the lady plover became pregnant and was ready to lay her eggs. She asked her
husband to find a suitable spot where she might lay eggs. The plover replied
that the place where they lived had been inherited from their ancestors and she
could lay her eggs there itself. But the lady plover did not agree and sent her
husband to search for another place. The plover answered that the ocean knew
his strength and would not show such enmity because it would be like a simple
witted man defeating the fire and entering it. The wife laughed at it and asked
how he could fail to appreciate his own strength and weakness. The plover
advised the wife not to feel anxious since no one could humiliate them.

The sea thought that it was an insult to him and so swept of the eggs by
his waves. The strand birds were aggrieved and so they went to the Assembly
of the birds and presented their case. The same case was referred to Garuda
and then in turn by Garuda to Vishnu. God Vishnu came in person to the sea
and restored the eggs to the strand birds5 (Fig.11.5).

**Durgasimha’s Panchatantra**

A few differences are found in the Durgasimha’s panchatantra. The
names of the plover fair birds are ‘Candaparakarama’ and ‘Madhuralape’.
Garuda in the company of all the birds goes to Lord Vishnu and then there are
about fourteen stanzas in praise of Lord Vishnu. Such stanzas are not found in any other version of the *Panchatantra*.\(^6\)

Durgasimha narrates that – Vishnu called Varuna and told him to bring back the eggs carried away by the ocean. Varuna obeyed him and returned the eggs.

In the Sanskrit *Tantropakhyana*, the names of the strand birds are Uttanapada and Priyamvada. In the Tamil *Tantropakhyana*, they are ‘Siccalikan Uttirapada’ and ‘Piradavati.’ In *Tantri* they are Suparnapada and Priyambada.

**The Katha-Sarit-Sagara**

There lived a certain cock *tittibha* on the shore of the sea with his hen. When the hen was about to lay eggs she expressed her desire to the cock to go away from that place, for she feared that the sea may carry her eggs off with its waves. The cock bird replied that the sea could not contend with him. On hearing that, the hen insisted that there was no comparison of strength between the cock and the sea and that people must follow good advice, otherwise they would be ruined. The cock announced that he would not go away through fear of the sea. The sea overheard his boastful speech. After some days, the hen bird laid the eggs, and the sea carried off the eggs with his waves. Then the hen bird started mourning. Thereupon the *tittibha* called together all the birds and mentioned the insult he had received and went with them and called on the lord Garuda for protection. Garuda was angry and appealed to Vishnu who dried up the sea with the weapon of fire and made it restore the eggs.\(^7\)

**The Geese and the Tortoise**

The story of the Geese and the Tortoise is narrated in the *Panchatantra* of Vishnusarma and Durgasimha, Tamil *Tantropakhyana*, Sanskrit *Tantropakhyana*, Tantai and Tantrai.
Vishnusarma’s Panchatantra

In a lake lived a tortoise named Kambugriva. It had two geese named Sataka and Vitataas as its friends. Due to famine the lake began to dry. So the two geese thought of flying to another lake. They informed their departure to the tortoise. There upon the tortoise requested them to rescue it from the jaws of death. The two Geese brought a stick and requested the tortoise to take hold of the stick in the middle of its teeth. The two geese, holding the two ends in their bills, began their flight. But the geese advised it to take a vow of silence or else it would lose hold on the stick and would fall to the ground from a great height. The tortoise promised to keep silence. When the geese were thus carrying the tortoise painfully over a neighboring city, the people looked at the flying and the hanging tortoise and started criticizing. The tortoise opened its mouth to know as to what the people were talking about. The very movement it lost its grip over the stick and fell to the ground and died.8

Durgasimha’s Panchatantra

The story narrated by Durgasimha is similar to that narrated by Vishnusarma. It is said that the tortoise which took journey over many cities, villages and the people and at last he fell down in the city of ‘Alakapura’. The name of the city is not given in any other version of the Panchatantra. Durgasimha states that hunters killed the tortoise. He mentions the tortoise’s name as Vachala.9

In the Tamil Tantropakhyana

The names of the swans and the tortoise are not given, but the name of the jackal is given as ‘Parikshaka’. The name of the lake where they were to go was ‘Manasankisi’.10

In Tantri

The names of the swans are Chakranga and Chakrangi. There are two tortoises named Durbuddhi and Kacchapa. Similarly there are two Jackles
named Noham and Babyan. The former lake is ‘Kumudvati’ and the name of the lake where they had to go is ‘Manasa sara’ in the Himalaya.11

The Katha-Sarit-Sagara

Once there lived in a lake a tortoise, named ‘Kambugriva’ with two swans as his friends- ‘Vikata’ and ‘Sankata’. The lake dried owing to drought and the swans wanted to go to another lake. Thereupon the tortoise requested them to take him too. Then the swans told him to grip a stick in his teeth held by them and warned the tortoise not to open the mouth while traveling through the air, lest he fell and be killed. The tortoise agreed and took the stick in his teeth, and the swans flew up into the air, holding the two ends of it. When they came near the lake some men saw this and started chattering. The tortoise, curious to know what was happening, opened his mouth and fell down to the earth and was killed by the people.12

In the Buddhist Jataka

The story of the tortoise finds its place in Buddhist Jataka tales. There was an arrogant talkative king in Banares. The Bodhisatva being his spiritual adviser wanted to teach him a lesson. During this the tortoise and wild ducks story happened. The tortoise after breaking the silence falls in the courtyard of the King. The King went there with Bodhisatva who explained him the causes of the tragic death of the tortoise. The King thought it was a lesson for him since he was the most talkative and arrogant enough. He reprimanded himself and mended his manners.13

Kakolukiya Prakarana : It covers the story of Narayanabhatta.

The Story of Narayanabhatta

Durgasimha narrates the story of Narayanabhatta which is as follows:

Narayanabhatta lived in a Agrahara named Nambinarayana. With the intention of bathing in the river Ganga and making gifts in Kurukshetra, he filled a bamboo staff with pure gold so that others cannot see it and on one midnight left his house. Dhurtasikhamani, who was a rogue, saw him and suspecting that he might posses some gold or money, enquired him of his
destination. Narayanabhatta told him that he was going to bathe in the river Ganga. Dhurtasikhamani told him that he too would go with him. Both of them went to the city of Champanagarama. They went to the house of a Brahman to rest. While sitting in home they saw the wife of the Brahmana covering her eyes with a piece of cloth and breast feeding her son. They enquired about the Brahmana why she was doing so. The Brahmana told them that she was a devoted wife who would not see the face of any other man. Since the child was a male she would not see its face also. That was why she had covered her eyes. Then the Brahmana went to the king’s palace and did not return early. His wife who was pretending to be faithful, indulged in erotic activities with the servant who was taking care of cows in her own house. Narayanabhatta was surprised and left that house the next day and continued his journey.

On his journey he reached the river Narmada and bathed there. Then Dhurtasikhamani who was with him became hungry and he asked Narayanabhatta to beg alms. Dhurtasikhamani asked Narayanabhatta how he could go to that village where there were dogs. Narayanabhatta believed that wicked man and gave him his staff filled with gold, asking him to bring it back safely. Dhurtasikhamani was happy because his desire of stealing gold was fulfilled, and took to heals with the staff. Narayanabhatta waited for him throughout the night but in vain. He then proceeded on journey.

On his journey Narayanabhatta reached a lake in a thick forest. On its bank he saw a large heron giving a religious discourse to several birds, fish and other water creatures. When the heron completed its discourse, he asked the audience to disperse saying that it would observe its vow. The water creatures started going one after the other. Narayanabhatta saw the heron eating one by one the fish which had remained behind.

Then Narayanabhatta reached the city of Ujjain. In a garden on the outskirts of the city he saw two thieves in the guise of ascetics. There the deceitful ascetic dropped the box containing gold as also the implements used before. Narayanabhatta wore the garb of an ascetic and stood in penance. The
watchmen come to the garden and asked the thief who was in the garb of an ascetic whether he had seen any man coming there. Then he pointed towards Narayanabhatta. The watchmen came to Narayanabhatta, saw before him the box containing gold as also the implements used for house breaking, arrested him and brought him before the king. The king believed that Narayanabhatta was a thief and issued orders of punishment. The Narayanabhatta said:

Balachumbitanari cha trinachoracha Brahmanah
Dharmam karoti sakunih tapaso nasti sansayah

There is no doubt in the blindfolded breast-feeding woman, the Brahmana who stole a piece of grass, the heron giving religious discourse and the ascetic.

The king asked him what he meant by that. Then the Narayanabhatta narrated the incidents of the blindfolded lady breast feeding her baby, of Dhurtasikhamani who did not steal a piece of grass but took away the staff containing gold, of the heron giving religious discourse and eating the fish which attended it and of the thief who was in the garb of an ascetic. The king searched the cave of that thief and found several articles stolen from the town. He punished the thief and rewarded Narayanabhatta with great wealth.

Labdha Pranasa Prakarana: It covers the story of the Ape and Crocodile.

The Story of Ape and Crocodile

The story of Ape and Crocodile is narrated in Vishnusharma's and Durgasimha's Panchatantra, Tantri.

Vishnusharma's Panchatantra

Vishnusharma's version of this story differs from that of Durgasimha in the following aspects. It does not mention the name of the Nagada Kingdom, Krishnavardana, Kakudbaly and 'Sukathe' the wife of the crocodile. It mentions the ape's name as Valivadana and crocodile's as 'Krsaka'. The she-ape is mentioned only in the Durgasimha's Panchatantra. It does not mention the sexual desire for the beautiful she-apes in the island at mid-sea and the old
becoming young after eating the sweet fruits of the island. The name of the fruit tree is given as *Eugenia Jambolana Lam*. The crocodile tells the ape vividly about the hospitality of his wife and that she is anxious to see him and welcome him. Hence in these versions of Vishnusharma, the object of inviting the ape is different.16

**Durgasimha’s Panchatantra**

This is the frame story of the fourth *Tantra* called ‘*Vachana Prakarana*’ in Durgasimha’s *Panchatantra*. The story runs as follows:

In a beautiful forest in the kingdom of Nagadha, there once lived an ape called ‘Krishnavadana’ on the sea-shore which was full of fruits. Once just for fun, Krishnavadana threw down in the water, the fruits of that tree.

A crocodile named ‘Krarkacha’ who was moving in the sea ate those fruits and was happy. He developed friendship with the ape and thus spent much of his friendship with him only. ‘Sukatha’, the wife of the Krakacha, was much worried as her husband almost forgot his home. One day she told her husband that she had a longing for eating the monkey and so insisted on having the heart of the ape.

Krakacha went to ‘Krishnavadana’ and said “Friend, I am just thinking of how to repay your debt. There is a very beautiful island in the midst of the sea. There are a few pair of apes in that island whom I know very well. They are tired of living without a mate, and I have told them that I would bring you there. Not only this, many kinds of sweet fruits are there. I desire to take you there instantly”. On hearing this Krishnavadana was ready to go with crocodile.

When the ape enquired about the island, as they were in the mid-sea, the crocodile told the fact. Krishnavadana said that he was happy to help her but his heart was on the branch of the tree. Thus he persuaded the crocodile to return to the tree. When they reached the seashore, Krishnavadana jumped up and climbed the tree. He never returned to the crocodile even though Krakacha
spoke of so many attractive things. Thus the ape saved the life by duping the crocodile.\footnote{17}

**In Tantai**

A crocodile lived with his wife in a river. He developed friendship with an ape who lived on a fruit tree on the bank of the river. Once crocodile gave to his pregnant wife, the fruits received from the monkey. The wife was so pleased by eating those fruits and desired to eat the heart of the ape. To satisfy her longing, the crocodile devised a plan. He went to the ape and proposed to carry him on his back to the sea. In the mid-route however, the crocodile disclosed the object of the journey. Then the ape realizing the calamity thought of a plan and replied that they should go to the starting point, as his heart was suspended to the branch of the tree as it is invariably done by all the apes.

The crocodile agreed and arrived at the place. The ape showed the suspended pockets and told that unfortunately they could not be detached. The ape advised the crocodile to climb up to take them with the co-operation of other crocodiles. The crocodiles were tied by their necks and hauled up and they died.\footnote{18}

*Labdha Pranasa Prakarana*: It covers the story of the Loyal mongoose.

**The Loyal Mongoose**

The story of the loyal mongoose is narrated in the *Panchatantra* of Vishnusharma and Durgasimha and Sanskrit *Tantropakhyana*.

**Vishnusharma’s Panchatantra**

In a certain town lived a Brahmana. His wife gave birth to a son. On the same day a mongoose also gave birth to a baby. One day she laid her son in the cradle, asked her husband to take care of the child and went out with a water pot for bringing water. Then the Brahmana also went out for begging alms. Then a black snake crawled out through a hole. Seeing it the mongoose fell upon the serpent, fought with it and tore it into pieces. When the mother returned she saw mongoose’s bloody mouth. Imagining that the mongoose
might have killed her child, she threw that water pot on the mongoose in a fit of anger. As a consequence, the mongoose died instantly. She then realized her mistake and started feeling sorry for having killed the mongoose which had saved her son’s life. Then the Brahmana returned. She told him that without doing what had been told to him and by going out with greed, he had committed the sin of killing son of mongoose.  

**Durgasimha’s Panchatantra**

The narration of this story is similar to the previous story with some variations. Here the Brahmana came to know that the king was making donations. He tied the mongoose with a long rope near the baby’s cradle and went to the king to receive the donation. When he returned, he saw the mongoose mouth smeared with blood and smashed its head thinking that it had killed his son. In haste, he went inside and saw the child sleeping happily in the cradle and the dead serpent lying in several pieces, below. Then realizing his fault, he returned to the mongoose, and sprinkled water to save it but in vain.  

**Sanskrit Tantropakhyana**

The reason for the wife of the Brahmana going out of the house is not specified. A merchant took the Brahmana with him to his house to receive his blessings. The mongoose waited on the threshold after killing the snake. A crow had brought the flesh and the bone of a jackal and was sitting on a pillar near the door. The flesh and the bone fell near the mongoose. When the wife of the Brahmana returned, seeing the flesh and bone, she thought that the mongoose had killed the child and so she killed the mongoose.  

**The Bharanda Birds**

Vishnusharma narrates the story of the Bharanda birds. In a lake lived Bharanda birds with a single belly and two necks. One day, while wandering on the seashore one of its faces found a fruit, which was as sweet as nectar. It started thinking whether that fruit was grown in the *Parijata* tree or *Kalpavriksha*, or else, it had fallen because of indistinct fortune. While it was
saying thus, the other face asked for a portion of the fruit for itself so that it could taste it. The first face laughed at it and said that since they had a common belly, a common satisfaction, why should it eat separately. Then it gave the remaining portion saying that the second face might enjoy it. The first face spent the day happily by embracing and kissing after eating the fruit. But, the second face was distressed from that day.

The next day, the second face found a poisonous fruit. It told the first face that it had found a poisonous fruit and that it would eat it because it was insulted by the latter. Then the first face warned it not to do so because both of them would die if it ate the poisonous fruit. When it was saying this the second face felt insulted and ate the fruit. The Bharanda bird died.22

The Heron and the Crab

The story of Heron and the Crab is narrated in the *Panchatantra* of Vishnusarma and Durgasimha as also in the *Tamil Tantropakhyana*.

Vishnusarma’s Panchatantra

An old heron lived on the bank of a pond. Once it thought of an easy way of catching fish for his food. Then it started to find some solution and it stopped the eating of fish even within its reach. A crab, living among the fish, asked the heron the reason for neglecting its meal. While heron replied that a number of fishermen passing near the pond saying that they would cast net in that pond the next day or the day after, that this would destroy fish and drop the heron’s food supply, and that this was the reason why it was indifferent to food that day. Hearing this the water dweller approached the heron and requested it to find out some way to save their lives.

Then heron told that it was a bird and it could not fight men. However, it referred to another bottomless pond to which it could transfer them. The fish were very happy. They gathered around the heron, each one requesting to transfer it first. Then the heron had brought the fish under its power as it could
eat them comfortably. It lifted some fish in its bill, flew a certain distance carrying them to a rock, and ate them.

One day the crab, worried by the fear of death requested the heron to save it too from the jaws of death. The heron was tired of eating fish and it wanted to taste the crab. It picked up the crab and flew in the air. The crab realizing that the heron avoided water and was planning to land on a rock, asked where the pond without bottom was. The heron laughed and told that all the water dwellers were laid at rest on the rock and it was now the crab’s turn to lie at rest.

Then the crab looked down and saw heaps of fish skeletons, and realized that the heron had eaten those fish and thought of an appropriate course of action. Before the heron dropped it on the rock, it caught the heron’s neck with its claws. The heron tried to escape, but its head was cut off by the crab’s strong grip. The crab returned to the pond and narrated the story to other water – dwellers.23

Durgasimha’s Panchatantra

In Durgasimha’s Panchatantra, the reason given by the heron is different. It told at there would be drought for twelve years. This is the reason why it was not eating any fish. There is the mention of three years drought in the Tamil Tantropakhyana.24

Sculptural Representations

The Wedge-pulling Monkey

Galaganatha Temple, Pattadakal (Fig. 11.1)

The southern Tulapitha of the Galaganatha temple at Pattadkal depicts the story of wedge pulling monkey25 (Fig. 11.3).

In this panel one end of the wooden log is kept on a support and the other rests on the ground. The wedge is fixed at the top end of the log. The monkey is sitting on the log spreading its legs on either side. Its tail is hanging
down. It is holding the wedge with both the hands. Here it has almost pulled out the wedge. The top of the wedge is away from the log and is very near the monkey’s face.

**Mallikarjuna temple, Pattadakal (Fig. 11.2)**

On a pillar in the *gudhamandpa* of Mallikarjuna Temple the story of wedge pulling monkey is depicted\(^26\) (Fig. 11.4). It is in semi-circular frame. It shows a log of wooden kept in a slanting position on a support. The wedge, fixed into the cleft near the top, is being pulled out by the monkey seated on the log. Its lifted up tail partly rests on the log. The private parts of the monkey seem to be in the left.

The intention of the artist probably is to suggest that having removed the wedge the monkey had its private parts caught in the cleft and subsequently died.

**Tittibha Prakarana**

**Virupaksha Temple, Pattadakal (Fig. 11.5)**

On a pillar (No. 5) in the *gudhamandapa* of the Virupaksha temple at Pattadkal depicts the story of *Tittibha* is depicted.\(^27\)

This panel depicts two scenes. It proceeds from the right to left. At the extreme right, the panel shows the meeting of birds, headed by Garuda and Vishnu. Vishnu is sitting on the floor with four hands. In front of Vishnu is Garuda paying respects to Vishnu. Behind him five birds are shown.

The second scene is depicted at the extreme left of the panel. Here Garuda holding ‘*Chakra*’ is threatening the ocean, and the ocean is returning the eggs. The ocean is shown in the form of waves. A couple emerging from it stands for the Ocean king and his wife. The Ocean king is holding eggs in the stretched out hands.
On a pillar (No. 2) in the gudhamandapa of Mallikarjuna temple at Pattadakal the story of Tittibha is depicted (Fig. 11.6).

The story is depicted in two panels. The upper panel depicts the birds and Garuda in the presence of Vishnu. At the extreme left Vishnu is seated in padmasana. He holds chakra and sankha in the upper right and left hands respectively, his right hand rests on the thigh, while the lower left points towards Garuda to whom he is giving audience. Garuda sits before Vishnu with hands in anjali-mudra paying respects to Vishnu. Behind him are seen three birds facing one another.

The lower panel depicts Garuda holding chakra and threatening the ocean and the ocean returning the eggs. Garuda is pointing his left hand towards the ocean with chakra in his raised right hand in the act of discharging it. On the extreme right of the lower panel is the ocean in the form of waves. The Ocean king and his wife are emerging from the waves of the ocean. The ocean king is holding out the eggs with both hands. His wife is standing in anjali-mudra praying to Garuda. At the extreme left of the panel are shown there birds curiously watching the incident.

Remarks

In both the depictions sequential synoptic method is followed where in birds with their leader Garuda appealing to Vishnu and Garuda carrying chakra threatening the ocean from the two episodes. The carrying away of tittibha eggs by ocean becomes insignificant for the artist so far as the narration is concerned. The only difference is whereas in one instance a single panel narration is done, in the second two panels and below the other are made use of.

The most interesting aspect of the depiction is the Garuda holding chakra threatening the Ocean to dry him up. In none of the Indian versions of
the story does this occur. It is only in the Javanese version of the *Panchatantra* that Garuda himself threatens the ocean on behalf of Vishnu.

**The Storey of Geese and the Tortoise**

**Durga Temple, Aihole**

On the Southern *devakoshtha* of the Durga Temple at Aihole depicts the story of Geese and Tortoise\(^29\) (Fig. 11.7).

The story is depicted twice in the *Valabhi* part placed underneath the kapota. The first depicts the two geese with their heads turned towards centre and holding the fore legs of the tortoise in their bills.

In the second, the two geese turn their heads towards centre, holding a stick in their bills. The tortoise is hanging down from the centre of the stick (Fig. 11.8).

**Svarga Brahma Temple, Alampur**

On a pillar in the *gudhamandapa* of the Svargabhrama temple depicts the story of Geese and the Tortoise\(^30\).

The story is depicted in two panels (Fig. 11.9). In the first panel two geese facing each other hold a creeper in their legs. The tortoise hangs down from the creeper.

In the second panel two geese hold a stick in their beaks. The tortoise, seen in between them appears to hold the stick, but actually does not.

**Remarks**

The repetition of the same theme in two places possibly suggests their relation with each other. Perhaps the first one represents the geese making an earlier attempt to carry the tortoise in their legs. The second one follows the tradition recorded in literature in which tortoise bites the stick carried by the geese in their beaks. The first representation occurs only in this place and not repeated anywhere else.
The Story of Narayanabhatta
Svargabrahma Temple, Alampur

*Tulaphita* of the Svargabharama temple narrates the story of Narayanabhatta\(^{31}\) (Fig. 11.10).

The episodes of the story are depicted on the blocks of *Tulapitha* from left to right along with label inscriptions.\(^{32}\) The first block contains a lady breast-feeding her child. It carries an inscription reading *Balaschumbita narina*\(^{33}\). The second block depicts a Brahmana with umbrella and a man with a stick in his hand. The inscription above reads *Trinachorasha Brahmanah*. The third block depicts a heron on the bank of the lake twice. Another heron stands in water with raised head swallowing a fish. Below are two more fish in the lake. The inscription above reads *Dharmam karoti sakunih*\(^{34}\) which means the heron is giving religious discourse. The last panel shows an ascetic tied with a rope hanging upside down. The inscription above reads *Kshapanako nasti samsayah* meaning that, 'no doubt he is a religious mendicant.' The story is that of Narayanabhatta, a Brahmin from Nambinarayana Agrahara, narrated in the *Panchatantra*.

**Remarks:**

The four scenes here depict the four experiences of Narayanabhatta in the course his journey to the river Ganga for taking a sacred bath. The depiction is suggestive in the sense that the artist confines himself to present only the experiences of Narayanabhatta instead of the narrative detail of the story. Interestingly the third block presents the example of the continuous narration in which the heron appears twice.

The Story of the Monkey and the Crocodile

Mallikarjuna Temple, Pattadakal

On a pillar (No. 7) in the *gudhamandapa* of the Mallikarjuna Temple the story of the monkey and the crocodile is represented\(^{35}\) (Fig. 11.11).
The story is depicted within a half circle. There are three episodes. The first shows a monkey seated on a crocodile's back, moving towards a tree. The second depicts the monkey on the tree branch. It shows him as if he has just jumped from crocodile's back. The third depicts a crocodile alone moving away from the tree.

**Remarks**

Artist has chosen the episodes almost after half the story. The crocodile has already revealed its evil intention and the wise monkey has told the crocodile that its heart is kept on the tree where he lived. Hence the crocodile is carrying back the monkey to the tree to fetch its heart. No sooner than the crocodile arrives near the tree the crocodile jumps on to the tree branch. Now he has revealed the truth to the crocodile. The disappointed crocodile returns to its place.

The Story of the Loyal Mongoose

*Mallikarjuna Temple, Pattadakal*

On a Pillar (No. 11) in the *gudhamandapa* of the Mallikarajuna temple the story of the loyal Mongoose is depicted (Fig. 11.12).

The panel depicts four episodes. In the extreme left is a baby in a cradle. In the next is a mongoose attacking a snake. The snake with open hood, is cut into two. The third shows a Brahmana seated before fire. At the centre, a lady is hitting at the mongoose with a pestle. Below is a pedestalled mortar. In the last scene, at the centre, is the Brahmana holding the umbrella in the right hand and expressing shock at the sight by raising the left hand. The umbrella in his hand suggests that he has arrived from outside, probably after begging alms. The Brahmana in front of fire appears to be cremating the dead mongoose after remorse.

**Remarks**

In the known versions of the story either the Brahmana's wife kills the mongoose by throwing the water pot at it or the Brahmana himself kills the
mongoose. But in the sculptural representation it is invariably the lady killing the mongoose with the pestle. The incident of cremation of the mongoose depicted in this relief is novel as it does not figure in the known versions of the story.

**The Story of Bharanda Birds**

**Galaganatha Temple, Pattadakal (Fig. 11.13)**

The Southern *Tulapitha* of the Galaganatha temple at Pattadakal represents the story of Bharanda Birds. The bird with two faces is depicted on a square block. One face is bent towards the ground. It suggests the bird eating something. While the other is turned backward not being aware of what the first face is doing.

**The Story of Heron and the Crab**

**Visvabrahma temple, Alampur**

On the *tulaphitha* of the Visvabrahma temple is depicted the story of Heron and the Crab.37

The episodes of the story are depicted on the blocks of *tulapitha* from the right to left (Fig. 11.14). The first block contains the heron holding a fish in its beak. The head of fish is inside its beak. The bird heron is shown with two necks.

The second block shows the crab pressing the neck of the heron with its claws. Behind the bird are shown several fish (Fig. 11.15).

**The story of Yasodharacharita**

Yasodhara, the king of Ujjain married queen Amritamati. One night the kings elephant-keeper Astavakra was singing melodiously. Hearing Astavakra’s melodious voice the queen fell in love with the cripple. She accepted him as her paramour and their affairs continued unabated till the day the king suspected her behaviour. The king followed her one night without her knowledge. He found that she went to the cripple, the elephant keeper and began apologizing to him for her delay. Then he started to lash on the back
with a leather belt and kicked on her neck. The queen declared unswerving love for the cripple and soon both fell in each other’s arms. The king witnessing all this returned to the palace with a heavy heart. The next morning when he playfully beat the queen with a lotus the queen fell down unconscious as it were. Then the king indirectly disclosed how much he knew about her. The queen decides to do away with the king and his mother and ultimately does so.  

**Sculptural Representation**

On a pillar in the *gudamadapa* of the Mallikarjuna temple the above story is synoptically depicted (Fig. 11.16).

The panel proceeds from left to right. In the first, an elephant is shown tied to a pillar, while the elephant-keeper is lashing Amritamati who is kneeling in front of him apologizing. In to next half of it, the king is shown seated in his court holding stack of lotus bud in his right hind and the arm of the women in his left. The queen has collapsed to the ground unconscious, as suggested by her posture, her hands being supported by an attendant on either side. Flanking the king are female Chauri-bearers. Their hands are in *vismaya*, being placed on their chin, the gesture of astonishment.

**Observations on Panchantantra Episode depicted**

The narratives related to *Panchatantra* chosen to depict in sculpture are few. Some of them repeat twice. There seems to be no particular preference in choosing the theme. But the few varieties available reveal what stories from the *Panchatantra* were then popular. The technique of narration varies. There are mono-scenic representations like the story of the monkey and the wedge story found in the Galaganatha and Mallikarjuna temples at Pattadakal. The story of ‘monkey and crocodile’ found in the Mallikarjuna temple follows technique of continuous narration. The story of Narayanabhatta found in the *tulapita* of Svargabrahma temple at Alampur depicts different episodes of the story in different blocks separated from each other and as such may be described as sequential narration in separated blocks. The story of the ‘loyal mongoose’
shown in a single panel is both continuous narration and sequential narration in the sense that the events of the story follow proper sequence.

Observations on Yasodhara Charita

So far as the Yasodhara story is concerned, it is known essentially as a Jaina theme. Vadiraja wrote a Sanskrit work on this theme and it was rendered shortly later into Kannada language by Janna with some variations. But it is interesting that this particular theme occurs as a narrative in a Saiva (Mallikarjuna) temple at Pattadakal. Obviously the source could not have been any Jaina work but a secular folk story popular among the people about the infidelity of women. It may be noted that Haribhadra Suri’s *Samarichcha Kaha* suggests that the story indeed was secular in origin.\(^3^9\)

The *Panchantarana* depictions of the early Chalukya period present only a few stories and the repetition is infrequent. The number of stories represented increases during the Rashtrakuta period as seen in the table given below.

In respect of technique of narration again variety is seen. Some are mono-scenic, some compartmented and some continuous in narration technique. Obviously the artist had his choice.

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Notes and References


21. Ibid., pp. 208-209.


24. Ibid., pp. 221.


30. Ibid., p.32.

31. Ibid., p.45.


33. Ibid.

34. Ibid.


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