CHAPTER VII
SOCIAL CONDITIONS

1. Corporate bodies

(a) The Ḡṛvatt-ṇkkalu:

The most frequent appearance is of the Ḡṛvatt-ṇkkalu, the Sixty Families. They seem to be a corporate body representing the class of agriculturists in a village, town or a city. Ḡkalu means a house-hold or a family. This body had the power to alienate land or a land-tax in conjunction with the ṣr-oḍeya or the headman of the village. It seems that this body, Sixty Families, was partially responsible for the land revenue of the village. Otherwise there is no reason why it should figure while land grants were made or revenue was apportioned for a grant. Thus, in the Hasarāmbi grant, the Sixty Families along with Sāvagavunda alienated land and revenue in the village. In the Kulvalli grant, Hampadevi requested the Sixty Families before she made a land grant, although the village was under her rule. In the Kittur inscription the body made grant of grain equal to a okkula in a kolagavatta (bhatta). In the Siddheshwari grant, Ketagavunda and the Sixty Families made a grant of grains. In the Bailur inscription the Sixty Families alienated the talassīga tax. In the Golihalli inscription, the Ḡṛvatt-ṇkkalu are mentioned along with several other bodies when a grant of arṣ-ṛiga for a homm was made in case of sales of articles, either by weight, measure or counting. Besides alienating land or revenue, they were entrusted with the
duty of protecting grants. The Somanakop, Sangamesvara
and the Kamadhenu A inscriptions mention that the Sixty
Families were to protect the grants, along with others.

(b) The Aliyatt-okkalum

The oil-men of a village also had a representative
body of their own called talligar-aliyatt-okkalum, the
Fifty Families of oil-men. The body figures whenever grant
of oil is made to a temple lamp. The inscriptions at
Vuttage C, Jinnur, Somanakop, Tambur (A.D. 1144), Managundi B,
etc., refer to the Fifty Families of oil-men. The body at
Managundi made oil-men coming from outside the village
also grant a small measure of oil to the temple lamp.

(c) The Ayur-nilvar

We now come to the body of betel-nut leaves dealers
called, Ayur-nilvar Maya Bhujagas or the Five-hundred
and Four Betel-nut-leaves Dealers Association. They figure
while grants of leaves are made to the temple. We find
their mention in many inscriptions, e.g., the Madakibonnihalli
inscription (A.D. 1136), the Madanabhavi inscription (A.D.
1136), the Devarambali inscription (A.D. 1107), etc.

(d) The Hanga-vaigara samuha

There seems to be another association of betel-leaves
dealers called Hanga-vaigara samuha, appearing in the Tambur
inscription of A.D. 1144. It makes grants of betel-leaves. It
seems that it represented a group of betel-nut leaves dealers.
(e) The Tamiligasetti-sarivam:

The Tamiligasetti-sarivam was an association of the dealers in betel-nuts and allied articles used for eating the betel-leaves. We meet with them in the Muttage inscription C, the Madukonginnall inscription, the Managundi inscription E, and so on. Generally they granted a visa for a bora.

(f) The Five-hundred:

There was another association called The Five-hundred. Thus the Golihalli inscription A refers to the Five-hundred avanis of Ayyavolu who along with several other bodies granted an aravisa for a honnu. Likewise the Madakabhavi inscription states that the Five-hundred granted an aravisa for a honnu. The Five-hundred also appear in the Kamaradau inscription B along with the Sixty Families and the Mummuri-dandas. The Siddapur inscription of A.D. 1153 mentions the Five Hundred as onig-andivam. It uses the word okkala in the sense of a family as it states that the associations granted at the rate of one paga for one okkala, i.e., family.

(g) We then come to the following bodies which are often met with in the inscriptions:

1) Mummuri - dandas
2) Ugara - munurvaan
3) Nakara or Nakara-sathyas damaka
4) Setti-sattu
No details as to their nature or composition are found. The last two appear to be associations of merchants.

(b) Gavaregaru and Gavare-gadigaru:

Gavaregaru and Gavare-gadigaru, met with in the Gollamali inscription & appear to be the basket and mat-makers and their associations.

We come to the following three categories of groups, viz.,

1) The Betu-Hittu
2) Paschamatha
3) Mahesvara jamangalu

(i) Betu Hittu-

The Betu Hittu appear in the Katnur, Tergaon and Bailur inscriptions. In the first, grants were made in the presence of the Betu Hittu. In the two others, the Betu Hittu themselves made the grants along with others. In the Mangadi inscription, we come across a hittina talara. In the Madenbhav inscription we meet with the following, viz., the talari (village police), the kamara (village blacksmith), the madigala (the village washerman), the teliga (village oil-man) along with the senabava (village accountant) and the pergade (village executive officer). In an extraneous record, viz., a copper-plate grant found at Kolhangur, we meet with the hittakara badagi (village carmener), the hittakara kamara, the hittakara akasaale (village goldsmith) and the hittakara talavari. From these passages it appears that the Betu
Hittus constituted,

1) the pergade,
2) the senabova,
3) the telari,
4) the kammara,
5) the baddgi,
6) the akkasale,
7) the madivala and
8) the kelliga.

The Belur inscription of Peimadideva quotes four
Hittus as: (1) Heggedavara Mallana (2) Akkasale Simgoja
(3) Kammara Daroja and (4) Madivala Soppaya.

(1) Pancha-matha:

As to the Pancha-matha, we do not get any details
as to what it represented. The word appears as Pancha-
matha-sthana also. The Pancha-matha appears as one of those
who make grants in a village or protect them. Sometimes
grants are made in their presence. Thus, in the Katnar
inscription (A.D. 1242) grants were made in their presence
along with Bstu-hittus and the gaudas. In the Tergaon
inscription (A.D. 1217), they make grants along with
the Bstu-hittus and others. In the Kâroli inscription
(A.D. 1098), the Pancha-mathas along with others en-
joined with the duty of protecting the grants. Pancha-
mathas-sthana appears in the Môni gaat inscription also
(A.D. 1184). In an octaneous record, the word appears as Pancha-mate
and from the Balligrama inscription (A.D. 1120), it can be made out that he
and from the Bhattiga inscription (A.D. 1120), it can be made out that the
Pancha-mathas were represented by the temple-establishment of Hari.
Pancha-mathas were represented by the temple-establishment of Hari,
Kamadana, Vithariga and Patta. Pancha-matha, may therefore
stand for the collective representatives of these five mala}
(k) Mahēśvara Janāngalū

We do not get any details about the mahēśvara-
janāngalū. We meet with them in the Kamadhenu inscription. They are assigned the duty of protecting the grantees made along with others. They appear to be the counterparts of janāgamas of the present days.

2. Marriages

We get a few references as to how marriages were celebrated in those days. The Nārēndra inscription states that when Chattripāla went towards the country of Bhumari of Thane, the latter came forward to receive him and then took him to his palace and gave his daughter with great affection. He gave five lakhs of gold coins to his son-in-law as marriage gift.

The same Nārēndra inscription further states that when Pemādīdeva (Vikramādiṭya VI) came to the borders of his country, Jayakēśa I went to receive him with great joy and then gave his daughter to him along with number of ornaments, accompanying maid-servants, treasury and countless wedding gifts.

Similarly, from the same Nārēndra inscription, we learn that when Jayakēśa's marriage with Mālalādevi was celebrated, Vikramādiṭya K II put on vibhūti, came forward to receive Jayakēśa and then taking him to the jewelled pāndal, which was lavishly decorated, washed his feet with water, and while the ground was shining
with kalasas (pots) kept on it, he gave his daughter to the marrying bride-groom. He gave innumerable elephants and horses along with gold to the son-in-law.

The Tamur inscription of 408 L. 1144 states that the monarch gave karli-chateyum turaga-vraja (detachments of elephants and horses), vara-vastu samast-kachan-abhasam-galasa (choicest articles and golden ornaments) and the Paladiye country under tribhoga tenure and blessed his son-in-law with these gifts. It also states that he put on his own head the water obtained from washing the feet of his son-in-law.

The 4o5e plates record the same gifts as sartham-vadi-gaja-vrajana sitan vitrya prithvi-nathah krt-artha-bhavat i. The Dodwad plates have vi-maya-kari-bhar-vibhavah datt-abha-kos's-adibhah i. The Sadasavagad plates confirm the gifts of das, kumjara, kosa and das, kumjara, kosa and dasa mentioned above.

The Narendra inscription states that Lakshana-danda-nayaka was sent to accompany Maitraladevi to her new house.

It is thus seen that marriages were celebrated with great pomp and show, that decorated pendals were erected for the purpose, that the marriage party on the bride-grooms side was properly received, that marriages were generally held in the house of the bride's father, that the feet of the bride-groom were washed by the bride's father, that this water was put by him on his head.
thereafter, that vibhūti was used as a sacred mark, that (pañcha) kalassas were placed on the ground and that numerous presents were given to the bride-groom. Lastly, some elderly person accompanied the bride to the new house of her husband who stayed there for some period. All these customs have survived to the present day.

3. Polygyry

Polygamy was commonly practised. Vījavāditya had two queens, Lakṣmādevi and Raspadēvi. Malalādevī and Kamalādevī are called pījya arād, which suggests that there were other arādās (queens). Hekiballā, the husband of Padmalādevī had another wife by name Lakṣmādevī. Lakṣma of Mīrākot had two wives, one Samāktabba and the other Padpadēvi. The Kalgaha inscription we meet with the passage Tikkalana huka' susi (L-17)

4. Courtesans

Courtesans formed an integral part of the society. We meet with occasional references to them. In Tambūr we find that there were lanes for courtesans described as bhr̥gavatvākāyata mātā śr̥gali śr̥galin 'lanes of courtesans that were shining like the rising ocean-banks of the sentiment of love'. In the Rāmli charter we find them described as engaged in their amorous activities (śr̥gara-varamga-ṛjojagadim). In the Manasgundā inscription we come across a reference to Yavanā vilāsana, active with their eye-brows. Likewise, in the Dharwar inscription we meet with a passage as Keralā-Pāḍyā-Pallava-ganika-janas.
The profession of prostitutes was not looked down as in the modern days. The courtesans were respectable members of the society. We find nobles, kings and others taking pride in calling themselves associated with the courtesans. Rachamalla, minister of Hakiballa, is called varangana-chittajan in the Tamur fort inscription.

Jayakshi, the ruler of Tamur is called varangana-Kamani. Birenji of Spinibhavi is described as vara-vadhu-jana-mara and also anya-vanita-dara. Others are called vara-vadhu-janakka kuri ala, vaaya-bhujanga, etc.

A fragmentary inscription at Tamur describes a courtesan by name Padmavati in glowing terms and describes the grant made by her to a Jain temple. She is called vara-vadhu-tillake, Jina-pada-nireja-vinama-bhami, dshtha-jana-adrare. Her gem was Nagachandra-munina. She is described as virtuous, an abode of dharma and an ornament to the ladies. Her mind was fixed on the lotus-feet of Jina-natha, her wealth was set apart for liberal patronage to the distinguished and her eminence exalted the great Kumma.

The following verse calls her krit-artho amongst satias (virtuous ladies):

\[ \text{Padmavati was, thus, an ornament to the class of} \]
courtesans, having brought honour to the profession and having been an example to ladies in general by her virtues.

5. The cult of pilgrimage

_Tirtha_ is a holy place and a place of pilgrimage especially on or near the bank of a sacred river.

_Kshetra_ is a sacred spot and a place of pilgrimage.

Visits to holy places and pilgrimages to sacred spots were popular during the days of the Goa Kadambas. The very first inscription of the Goa Kadambas, viz., the Gagadew inscription states that Shashtha visited many holy places and distributed gold coins to the learned in hundreds, in the manner prescribed in the scriptures (saka-valikas-vidhan) and also gave away the sixteen _dasa_. The principal _tirthas_ visited by him are mentioned as Prabhasa in Saurashtra, Gokama, Kollacura and Sthanaka. Likewise, Gahella II visited Gokama as learnt from the Marcella plates. Other _tirthas_ mentioned are Ganga, Gaye, Kedara, Varanasi, Kuruksetra and Prayag. All these are called mahaketras in the _Wadasabhavi_ inscription. The _Vinnabhavi_ inscription of A.D. 1146 states that Jagadekamalla performed tulapurna on the banks of Gautama Ganga (i.e., river Godavari) and that on this occasion danda-nayaka Bannamayya, performed the three _danas_ of eva-sahara, prithvi-dana and antaknagara and revalidated the agrahara of Gomayenabahi. In a copper plate grant of Yadava Kanharadeva, dated in
A.D. 1248 where in Tambravarti in the Venugrama desa was granted by Vallisetti, the latter was camping in the (Sandharapura) Paundarika kshetra on the banks of the river Bimarathi. This is the famous kshetra of god Vishala who is called Vishnu (in Sanskrit) in the plates. Another inscription at Hebali (A.D. 1248) in the Dharwar tal. mentions one hard-dasa as a regular visitor (variva) to god Vishala (Sandharapura), at Pandarageya. The Silcharamanathadeva temple at Sonnaligeyapuram is called abhinaiva-Sri sasila-yogya-ramiya kshetra in the Endarasingal and the Kotbagi inscriptions. Sri sasila and Kedara also appear in the Katnur inscription as holy places.

As to the minor holy places of local importance we find the mention of (1) Pannasore in the Mukkal inscription as nada-nada-tirtha, (2) Mandaya-tirtha of Halgundage in the Bhavatul inscription (3) Lakshmeshvara tirtha in the Narendra inscription, (4) the tank and the Sivalaya constructed by Mambara nasa at Gudkoti, as a stavarada tirtha.

The cult of visiting holy places at regular intervals (varív) was also popular. We have mentioned that Pandarageya sri Vishaladevavriva sri haridasagala above. The Madanbhavi inscription (A.D. 1138) states that Jayasakti II was visiting Mandura every Monday to worship the god Kalidevavami (Somavarada variva-agirda) during the chatur-masa period.

(1) Copper-plates in Rani Keladi Channamma Museum, Ball hangal.
(2) Extract from field-impressions.
6. Fair

As in modern days, we find people going to temples from different places and observe the devakāryas there. Thus in the Vāṇagandi inscription 4 we find that people from Wugada, Bunnavalli, Nusguvahili, Satīvāra and Nirugagara came to Manigandi for seeing the pavitra festival and having seen the devakārya and partaking of the prasāda of the god, made certain grants to the temple. Similarly merchants from Wūdungal, Ayyavale, Viyāvāra (all in the Bijāur district), Sonnaliheyvahār (Solapur), Kheda in the Gulvarga district and Nandīgave (perhaps in the Belgaum district) came to Manigandi for seeing the pavitra festival and being pleased at the worship, made certain grants to the god. This description would indicate that the fair at the time of the pavitra festival at Vāṇagandi was a big one where people from different districts assembled for seeing the devakārya.

7. Food service

Supply of food to the needy and to those who came hungry at the door was considered as a great virtue and people vied amongst themselves for giving food to such people.

Thus Devagawade of Hasurage is described as always giving food to those who came to him: saṅkatana yagnasamaṃ caiva abhirupenaśte asita
dhanake. His daughter-in-law is stated to have been
Likewise it is stated that none could excel Vallisetty of Kāmadhānu in supplying food, rich in taste and variety, (rasā-ākāra vividhā-āmā), to such people as came to his door being hungry. The classes of people that came to him are described as actors (nata), soldiers (bhata), naked medicants (naga), those that have missed their roads (bhanga-patha) songsters and musicians (kanta-gāvaka), the poor (āne), the low (hina), religious mendicants in ragged clothes and in matted hair (kampatika, jeta sharka), brahmās and jains (dvijadigama), logicians (tātika), etc. He used to supply food without hesitation (oṣadīṣada) and without considerations of high and low (kīrtana nirīdeśanade).

His wife Bīchiyakka was equally interested in anna-daṇa. The poet puts her activities as follows:

\[\text{Pada nala-bhāsankalāde} \]
\[\text{pada-tara-bhara-dana-sīkkuva pampa I} \]
\[\text{pada-danta-sidha-nidhanade} \]
\[\text{sada-mukhyā-1 Bīchiyakka-sana-baddi suval II} \]

Vēnasāktia-paitita, the āchārya of Kālīdevavāni temple of Nōmigati is stated to be gladly giving food to all those who, being hungry, came to him for it, without saying nay to anyone.

The twelve gāvundas of Amminbhāvi are described as āhara-sāmīgalu in the Amminbhāvi inscription of A.D. 1112.
Uttavārā Śaṅkara is also described at Uplana.

Somāvārīpūrṇa, the ācārya of the Dāmmāvāra temple at Dhārwar is described as anūdāvā śaṅkara-vināda.

Chāvena of Pulikara was unable to stand the sight of the hungry and so used to give food to them.

9. Reading of Purāṇas

In the Dēgave inscription we learn that the religious sense of Kanālādevi was aroused as she listened to the reading of purāṇas and dharma-sastras daily (sanātana-dharma-purāṇa-dharma-sastra). Likewise, Rākṣabala conceived of the idea of constructing a temple while he was engaged in hearing the dharma-kathás (omā deva dharma-katha-prasanga-bhāṣya-viśeṣa). We find arrangements being made for discourses on religion in some of the inscriptions (sastra-vyākṣa). This system of reading purāṇas or having discourses on religion was a sound one and kept up the religious feelings of the public. Even in the present days we find the system in vogue in temples and other public halls.

9. Life after death

The Theory that life existed after death and that one should do some charitable deeds for the good of the
departed had a hold on the public mind. We get occasional references to this belief in the Kadamba records. The Tanbur inscription of Jayasimha II (A.D. 1144) mentions that Madira Dandagaveya granted one mukha of wet land for the benefit of his departed son to god Chanda Sanka (sri Naradige-divemge parukha vinayarta-thav-agl). Likewise, the Tanbur fort inscription (A.D. 1175) states that Godihalla constructed a basadi for the well being of his expired father (tanvisa-paroksha-vinayarta-thav-agl basadiya medalsuuduktham-agl). The Narendra inscription B states that Jayasimha II made grants to the temple for the merit of his brother Udayamadeva (tanisa-tanisa-Udayamadeva-madavasa-punyarta-thav-agl). Likewise, a hero-stone was erected by the father for the benefit of his expired son at Kandli (A.D. 1132) (paroksha-vinayarta-thav-agl biru-kallebadh-w). The Dodwad plates refer to a pithi-parvval, i.e., a festival of manes.

10. Doctrine of rebirth

The doctrine of rebirth and its accompanying doctrine that good deeds lead to a fortunate future life were well inculcated on the minds of the people. Thus, the Tanbur inscription states that Boppa spent his earnings for good in his rebirth (sams-bhava).
Like the the Padakiruninjalli inscription states that Mallaladevi had propitiated god Siva in a special way in a previous life so as to get a virtuous and brave son like Vijayaditya; Thus:

The Tanbur inscription of Gûvaladeva III states that Châundâyya obtained a beautiful and virtuous wife Chandiyabbe due to the merit of his former lives.

Thus:

Likewise Châunda constructed a temple at Tanbur for khe-prasukha.
11. Suspicious marks on body

As in the present days, it was believed that some people had suspicious marks on their body indicative of prosperity or other good things. Thus, the Kamadhenu inscription A states that Sastayya, son of Mallisetti and Bhishyaka, had such marks on his body (śubha-lakṣaṇa-avitaṁ). Likewise, the Harisndra inscription 4 states that Mallaladevi had several suspicious marks on her body indicative of the prosperity of the kingdom (raja- śubha-sajas-aneka-lakṣaṇa-lakṣitaṁ).

12. Cow

The cow was held in immense veneration. Gift of a cow, in the course of delivery in particular (ubhaya-sukhi), was considered as of special merit. At the close of several inscriptions, we find it mentioned that the protection of the grants would equal the fruits of having given a thousand cows in charity, with their horns and hoofs covered with gold and jewels, to brahmins well-versed in Vedas. Likewise, a curse is uttered on those who violate a grant, that they would incur the sin of having killed so many cows in holy places. The Nijag inscription states that violation of grant would make one incur the sin of killing cows at the time of drinking water in the village tank. In the Amminbhāvi inscription we meet with a ga-sasarā-dāna. The Budarāgī and Kotbagī inscriptions provide in their grants for ga-prachāra.
13. River bath

Taking bath in a holy river or with river water was considered as adding up to one's merit. Shashtha II is stated to be taking bath daily with the waters of the river Ganges. The Kāmadhānu inscription states that by taking bath in the Urvē river flowing west-wards near Kāmadhānu, one would go to the Śiva-loka.

14. Religious observances and vows

Nōmpīs and vrataś had a grip on the mind of the people as in the present days. The Maṇaundī inscription states that Narasimha Patavardhana had obtained a wet land yielding four cart-loads of paddy as daṅkina (present) for Kīlapu nōmpī from Wallala-mahadevi. The Madakihonnihalli grant mentions that various nōmpīs, such as Jyesṭha-devī and Upalīga-Gauri were observed in connection with the god Gṛmeśvara of the village. Jyesṭha-devī appears in the Kukkanur inscription of Śankadeva (A.D. 1179) as the goddess Maha-māye. The temple of Maha-māye is still there and the inscription is kept in the temple. Jayakēśa II, was observing the Śomavara-vrata as learnt from the Madanabhāvi inscription.

15. Ornaments

A few references to ornaments found in the inscriptions may be noted. Thus the Nēve inscription mentions that panditaś (scholars), visiting the capital of Jayakēśa I,
were wearing golden earnings. In the same inscription we find that wives of hostile kings, who were made servants in the palace of Shashtha II, were wearing jingling anklets in their feet. Kinnaris were wearing tinkling bracelets. In the Dodwad plates ladies, who prostrated before Mahadevi, the queen of Jayakesh III, are stated to be wearing jewels in the hair on their head. In the Sanchi inscription, we get reference to necklaces worn by ladies. In the Tambur inscription we get the phrase samastake-sahan-abharam-galah. In a Tambur fragment we get reference to rings worn on fingers in the phrase unigara mudra.

Apart from epigraphical mention, if we examine the idols of gods and goddesses and the figures, both of men and women in the temples, we find an exuberance of ornaments worn by men and women in those days, more profusely than in the present days.

16. Aids to Beauty

As to cosmetics and similar articles we find the mention of yayaka (red lac) used on feet or of ladies. Amulas were put on face for beautifying it. Naiyakadevi is stated to be samagra-sara-sarvasva-bhuta. Toe-nails were painted by the alakshaka dye by ladies as stated in the Dodwad plates. Hand-mirrors were used at the time of toilet. This is revealed from the sculptures on the walls of the Naga temple where-in we notice round looking-glasses held by the dancing girls in their hands.
17. Dress

From the hero-stones, sati-stones and sculptures on the temple walls, we notice that men wore dhotis and turbans. Some of them used to have moustaches and beards and others shaved them. Likewise some of them had long hair on the head, generally tied in a knot. They also wore several ornaments. Ladies wore saris and bodice. They had various styles of tying their hair, in knots, braids and otherwise. They wore bangles and a number of ornaments. They put on the saffron mark on their forehead (केता नितल्के सिलक्रम).

18. Pets

Parrots were kept in cages and used as pets in houses. Likewise swans were popular and were also bred in pleasure tanks.

19. Hunting

Hunting as a sport (मर्गगाय-विनोद) is mentioned in connection with Gahalladeva I, who was specially fond of hunting tigers. Nāggāvinda Bommadeva of the Mungda Thirty is described as gaja-bentakara i.e., one who was a hunter of elephants.

20. Music, Dance and Drama

As our study is restricted to a very small area of mediaeval and ancient Karnataka we find a few references regarding music,
dance and drama. But they are sufficient to show that like other parts of Kamātaka, the Kadamba dominion was equally interested in these pursuits, affording liberal patronage as well as practising them. Recitals of vocal music were held both in the royal courts and other places. The mahājans of Kurukṣetra were interested in the patronage of vaśakā, gītā, vādyā and nṛityā. In the Kamādhenu inscription we get references to kaṁṭhakas and gāyakas. Sīnjarasa, the maneṣvaragade of vallaladevi, is described as the very Bharata enjoying musical concerts.

The Dādevā plates refer to the singing of the sweet-voiced damsels of vīrādharas and their playing upon the lute during saṅgītā-śabdas. Sābhaga danda-nātha, a minister of Pemādideva, was an expert in singing. Viṣṇudeva, a brother of Pemādideva, was likewise an expert in music, both instrumental and vocal. Īnāa, a local ruler of Kalkund, was a source of joy to the actors and the songsters. The Narahara inscription refers to dancers achāres and achāya and dancing (nārtaka-nārtaka and nāṭi-nāṭa). Viṣṇudeva was an expert dancer. The Saṅgītā-śrūṣṭikara recognises two styles in gītā, vādyā and nṛityā, viz, marga and desī, the classical and the popular local one. Viṣṇudeva was expert in both these styles of music and dance as stated in the Dādevā plates:

\[
\text{daśāya marga śadāṅga-chuṇhavita-jala-yute raga-}
\text{gamā-pravaha I}
\]
\[
\text{nṛitya maṁsa-harda pada-kara-vara-vinyasa-chitra-}
\text{hunukkan}
\]
\[
\text{vin-ōngadi vadyā-nāṭi-sayita-mati=Bharati-}
\]
Hirggavunda Chawunda was an expert in the various kinds of musical instruments such as tapa, vittata, (stringed musical instruments), ghana (cymbals) and susira (wind-instrument). Vijayaditya was expert in vina and munduka as quoted above. Besides the above references, we have the -

parmatti-surya-nirghosha of the Kadambas and the panchama-maha-sabda. The five great musical instruments were

1) the srinda or kumba 2) the tamata or haliga 3) the samkha 4) the bheri and 5) the jaya-grama. As to the drama, the Rughad inscription mentions that Narggavunda Narttanda constructed a nataka-sale as an adjunct to the Sasyakta-Batnaka chaityalaya. Construction of a nataka-sale would presuppose frequent performance of dramas. References to actors and actresses are found. Shaghara, the manevargade of Vallaladevi, is called the prangana (stage) for acting by the actress Vanishvanita. Indas patronage for actors is mentioned above.

21. Painting

A reference to painting is found in the marriage anecdote of Mayanalladevi, daughter of Jayakshi I, wherein paintings of Mayanalladevi and Kama of Anahilawad along with other paintings were shown to the two young people. The fact that they fell in love with the representations and then in actual life would show that the representations were true to life.

Another reference to painting is found in the Managudi B inscription, wherein the reflections of
elephants moving in the streets of that town are stated to have appeared like their paintings on the walls of houses.

22. Love of gardens, parks and lakes

The people had a special eye on the beauties of nature. Their sense of beauty was naturally evolved owing to the very country, they lived in. The Kadamba dominion comprised of the coastal tracts and the male-nādu country of the ur-ghat. This area is even now covered with forests ranging from ever-green and deep to the medium and shrub, coupled with high mountain ranges, deep ravines, jingling mountain streams and fast flowing rivers like the Kali, Hole, Melaprabhairini in her earlier reaches, etc. Various wild flower plant, trees and creepers, besides the developed ones like the jasmine, asoka, parijata, lotus, sampige, bakula, etc., abound in the locality. Extensive sandy beaches in the coastal tracts and the sandy banks of the rivulets, lakes and tanks attract any body’s attention, much more that of the sensitive mind of the mediaeval Kannadiga. No wonder, if we find exquisite passages describing the scenic beauties of the country, towns and villages they lived in.

A few passages may be noted:
With the surrounding pleasure gardens radiate
with chirping and choicest parrots, which enhanced
their beauty, with betel leaves gardens casting deep
shadows, Sasalu was very charming.

Sigigatti:

The poet says "How can I describe Hegadage (Sigigatti)
which shines forth in the whole country having put on
that elegant beauty, with surrounding fields of fragrant
paddy, clusters of trees, temples, sandy spots, lake-
banks and blooming flower gardens."