CHAPTER VII

ADMINISTRATION AND LIFE OF THE PEOPLE

Section 1: An Epoch-Making Period

The age of the western Chalukyas was an epoch-making period. For the period witnessed building up of a powerful empire in western part of Southern India which laid solid foundation for future empire. The period also saw the organisation of a strong military force for the stability and defense of the empire, inculcating a new spirit of freedom and soldierly qualities among the people, marvellous workmanship in art and architecture, network of educational centres, successful functioning of the guilds made possible by strong economic foundation, rise of cities which entered into commercial and diplomatic contact with outside countries and contributions to learning and literature. All these prosperous conditions and benevolent administrative organisation made the people happy and contented.

We will not be making an exaggerated statement if we say that the age of the Chalukyas constitutes a fundamental epoch in the history and culture of the Kannada land and its people, on account of emergence of a homogeneous territorial entity or province in the plateau and in the plains south of the Godavari including the
western coastal belt. This territory forming a part of Bharatavarsha evinced its characteristic features. This united province which for the first time earned the comprehensive name Karnataka, comprised of several smaller tracts that existed previously under various names like Karnataka, Kuntala, Lata, Karhata, Vanavasa, Tuluva, Alvakbeda, Comantaka, Koorkana, Punnata, and Mahishana. This unification and integration was brought about through his extensive conquests and annexations carried out by Pulakesi II, who raised a small kingdom to the status of a big empire.

This unification brought in its wake several wholesome results like promotion of the heroic spirit and organising capacity among the subjects whose loyalty and devotion were now "pinned on a single sovereign ruler". "Within a short time after this the Kannada people were able to erect in self-defence as well as to assert their political aspirations."

Not only the enormous strength and striking power of the Karnataka forges again renown throughout India, but the period became one of great achievements in the spheres of social and religious life, language and art. "Consciousness of corporate living permeated through the social groups and communities who cherished profound sense of self-confidence and self-result."
Thus the foundations of all that was memorable, great, splendid and elevated in Kannada land and its people were firmly laid during this period. From this time onward, Karnataka proceeded on the path of all-round prosperity and sprang to unprecedented grandeur as seen from later history.

Section II: Social and Economic Life

Social Orders:

The social organisation although partaking of the traditional set up was a highly developed and solid one. The system of caste, however, prevailed.

The social orders conformed to the system of ‘varna’. However, a contemporary smrti work of Pitamaha (7th cent. A.D.) quoted by Saritishandrika mentions 18 classes of people. The washermen and leather workers were outside the pale of Varnashrama.

Later poets like Harihara also refer to people as belonging to 18 groups or Samajyas. The inscriptions of the Chalukyas give the names of 16 guilds or professions like cobbiers, stone-cutters, nascend, singers, actors, garland-makers, flower-sellers and the four varnas.

Hsiuen-Tsang mentions that the Brahmans had a place of honour. Brahmans, ......... "Purely living....... these
keep their principles and live continently, strictly observing ceremonial purity." Itsing also supports this fact and says that they were the most honourable caste. The Chalukya inscriptions refer to Brahmins who were learned. For instance, Dhrayavasara knew Vedas, Vedangas, epics, Puranas, Nyaya and sacred writings. He also performed sacrifices. Another brahmin by name Parasamvara Sarvakratuyajin was known as 'ghavyasar' who studied ghatika, or Sanskrit Academy. Jayadvita another learned brahmin was the preceptor of 400 brahmains, well versed in Vedas and 3 vidyas.

The Kshatriyas formed the next important class in society. According to Huen Tsang this class held "Sovereignty for many generations and its aims are benevolence and mercy". Pulakesi II is an instance in point. The third class of people belonged to traders and agriculturists, the former class referred to inscriptions as Parada (harada) or merchant.

The Lakshmesvar pillar inscription mentions the guild of braziers (Kanchugara, telliga) Architects and Temple-builders.

The organisation of the family and system of marriage were based and followed directions of the norms of the Dharma shastras. The position of women was not only one
of honour, but highly useful to society. Many of the women were great poets and some others made themselves good fighters also.

The spirit of the people in general may be known from the inscription of Kappa Arabhatta. This præasti on a slab in the fort of Badami is in praise of a great person named Kappa Arabhatta who must have been a historic figure. Although details about him are lacking, the poems show that he must have been the beloved of his good relatives and friends, despised the evil and the wicked, whose influence was more in the age of Kali. He was stated to be good for the good, sweet and courteous to the courteous but the worst enemy to those who did harm.

Life of the people in towns and cities and villages was, one of prosperity. The capital city was marked by pomp and decorum of the palace and the court. The towns with Pattanasetti as its head were flourishing. The villages had its amenities of rural life with its village councils which looked after works of public utility. Yuan Chwang describes the inhabitants in the following words: The inhabitants were proud, spirited, war-like, grateful for favours and revengeful for wars, self-sacrificing towards suppliants in distress and sanguinary to death with any who treated them insultingly. The people were fond of learning and they combined orthodoxy and
heterodoxy.²

From a study of available material, we can observe that the people of this age enjoyed all the benefits of corporate life. The paintings at Ajanta show that women used for dress the saree, kuppusa and stitched petticoats. Their ornaments consisted of kadaga, kankana, causara, nupura, katisutra, muktali, aguttu, tali and a few others.³

Belief in astrology, astronomy, and other superstitions were common.

Among the chief festivals which were popular were the Mahanavami, dipavali and ear festivals or rathôtsava. They were observed with pomp and brilliance.

Hunting, horse-riding, and animal fights formed the main amusements.

That the people possessed high spirits and attitudes is indicated by an inscription on a rock near the bibasa on the way to Mahakûta. It states that 'death is preferable to dishonour for the former gives instantaneous pain while the latter gives mortification day after day. Kappe Arabhatje to whom a reference has been made already may be taken to represent the spirit of independable love of freedom which the people had in these times⁴.
A striking feature of the social and economic life of the people was the organisation of corporate life to which reference has already been made. Here we may proceed to describe some of the salient features of corporate life in Karnatak. Group organisations in political, social and economic matters had been formed. Some of them were called by the name 'Aryasanghas' or Assembly of monks. There were thousands of Buddhist monks and hundreds of viharas in Pulakesi's kingdom.

Villages and towns and cities formed their own corporations which were entrusted by the Central government in the work of associating the subjects with administration of the kingdom. These organisations were the assemblers in villages and guilds in towns and cities.

The system of organising assemblies or panchayats in villages may be traced to the Kadamba times. The village developed into a self-contained unit with an assembly in council looking after law and justice, the Nadagouda or Cavunda i.e. the headman looking after revenue collection, the accountant looking after accounts, the talavara or watchman doing police duty and the eighteen castes with their hereditary trade or handicraft in order to provide for all the agricultural and other needs of the village.
Similarly in towns the municipal bodies and trade guilds fostered a state of civic consciousness. Since the time of the Kadambas, all important towns had a corporation and town mayor or called Pattanaswami. The kings often granted special constitutions to the towns according to which the citizens had to conduct themselves in the affairs of the city. Details of town administration by guilds have been described already. To be brief, these associations of merchants regulated the economic life of the town and were the centre of activity in the city thus performing social and religious functions also. Every guild had an executive the strength of which varied with its membership and activities. They had their own police forces banners, umbrellas and chickories. Their banks were noted for stability and public confidence. The functions of the guilds became efficient and very powerful and during the progressive in Vijayanagar days to the extent of conferring on some of the highest government officials the ruva and dignity of the Prithvisetti (Mayer of the Earth) and perform other authoritative functions.

The corporate activities in Karnataka show how kingly authority had been harmoniously blended with democratic principles.
Dress and Ornaments:

According to Huen-Teang, the Kshatriyas and Brahmans led a pure, simple and frugal life. He says that the "dress and ornaments of the kings and grandees were extraordinary, garlands and tiaras with precious stones are their head adornments and their bodies are adorned with rings, bracelets and necklaces". He says further: "The inner clothing and outward attire of the people have no tailoring, as to colour, a fresh white is esteemed and motely is of no account; the men wind a strip of cloth round the waist and upto the arm pits and leave the right shoulder bare. The women wear a long robe which covers both shoulders and falls down loose; the hair on the crown of the head is made into a coil, all the rest of the hair hanging down." This description is supported by Itsing also. The description of dress by the foreigners fits in well when we observe the figures of male and female, in rock-cut temples. The figures depict the use of variety of ear-rings, necklaces, armlets bracelets, girdles, rings and elaborate head-dresses and coiffures. The folds of the dress of a female are delicately carved.

Several ports were situated in the Chalukya dominions. According to Kosmos Indikaplen atus, a trader from Alexandria, Kalyana, Mangarouth (Mangalore) and male were prominent ports.
The articles of export consisted of silks, aloes, clove-wood, sandal-wood, pepper, sesamewood. The region of Male contained five ports. Male kingdom has been identified by Dr. Salétore as western part of Tamadaks.

(iv) Food habits

Huen-Tsang says that "it is impossible to enumerate all the kinds of fruits and one can only mention in a summary way those which were held in esteem among the inhabitants and he especially mentions that "the pomegranates and sweet oranges are grown in all the other countries... here is much rice and wheat, ginger, mustard, melons, pumpkins... onions and garlic and little use: and people who eat them are ostracised".

About common food, the Chinese pilgrim writes, "milk, ghee, granulated sugar, sugarcandy, cakes and parched grain with mustard seeds are the common food and fish, mutton and venison are occasioned dainties". Tsoing adds that "all food... is excellently prepared. Ghee, oil, milk and cream are found everywhere. Such things as cakes and fruits are so abundant that it is difficult to enumerate them here... None of the people of all five parts of India eat any kind of onions". Inscriptions, however give scanty information on this, but say of millet, rice, sugar, oil, turmeric...
Regarding the drinks that were commonly used, a contemporary work known as Pulastya Sārīti mentions eleven intoxicants and sura, as the twelfth one. Hiuen-tsang further observes that, "the wines from the vine and sugar canes are the drinks of the Kshatriyas; the Vaishyas drink a strong distilled spirit; the Buddhist monks and brahmans drink a syrup of grapes and of sugarcane; the low mixed castes are without any distinguishing drink."

How true is the picture of Hiuen-tsang in many respects, about the food habits of the people of Karnataka even at the present times!

Section III: Religion, Religious faiths and beliefs:

(1) religion and Religious faiths:

The religious history of the Chalukyas of Badami is marked by variety. Their land was open to all the great religions of India and the world apart from the religions and sects that sprang up or flourished on the soil of Karnataka. The foreign influences in this region may be partly attributed to the innate goodness of the people and partly to their readiness to accept and tolerate what is new and good. The hospitality and courtesy of the people have been very much responsible for the great variety which marks the life of the community. Vedic region, meditation, performance of sacrifices, devotion to
God Siva or Vishnu and Dravidian forms of worship and also the worship of Sakti followed sometimes by animal sacrifices have been common among the people of this region. An instance of the refined concept of the Mother goddess may be seen in the worship of the 'Saptamatrikas' (Seven mothers of mankind). Siva, Skanda, Ganapati were well known. In Karnatake, Skanda was known as Kartikeya, Sambhav Mahasena and Shanmukha. In south India this god was known as Subramanya and Muruga. A large devotional and theological literature has grown round Skanda in Tamilnad. Inscriptions of the Chalukyas contain references to the above gods and goddesses.

In the same way the Chalukya kings and all the people in their dominions worshipped with reference to the duty of Banashankari. This goddess is known by several names like Tankaamberi, Yellama, Chamundeswari etc. Even to this day several people from different parts of the country visit the shrine and offer their obeisance particularly during the car festival occasion in the month of Pushya every year. This deity represents the worship of the female element or Sakti whose benign influence is prayed for by kings and people intimes of severe distress, trouble by enemies and wicked people and success in war also.
The following slokas from the Skanda Purana indicate the powers and influence of this deity and the faith of the people as well:

Khadgam ghantam trishulam lipivishadatara
bibhram dakshahastaihi

Patraam sirsham sukhsetam dasarukamanishke vasaahastaihi tri-

Sinhitham taramangada manmakutam dyatayantim

Vande Purnendu bimb Pratirudhiria mukhia Sankhama
Sankareshtam

Vande Vandrau Vrindaravallaria banashankarim
Sankarim Jagatam devim Adisakhim maheswamin

Nauli shantam bhagavatih shakhaivphiritatapasam shkarakaerim
Subhakarim bhaktadhrita varapradam

The shrine of Banashankari is situated six miles from Badami. Only 2 miles from this shrine is another great centre of religious activity even to this day viz., Mahakuta where Siva Shrines are to be seen.

Worship of Ganapati and Visnu, the latter in the forms of Venkataraman or Ranja was also held in great esteem as indicated by the temples in the vicinity of Badami.
In the same way in subsequent periods Jainism and Buddhism with their common doctrine of ahimsa became successful religions. However, Jainism lasted longer than Buddhism. After the 8th century A.D. onwards we notice the rise and influence of different sects and leaders like those of Sankara, Ramanuja, Madhava, Acharya, Narayanasamy (like Vijnanacharya Raghavendra Swami Purundar dasa etc.) and Basava. From the 14th century A.D. onwards Islam and Christianity exerted their influence on the people of this country. Thus "Karnataka has been either the birthplace or nursery of several faiths and sects." It has made its unique contribution to Indian culture by the characteristic variety of its religious life in general and by the indigenous character of some of its faiths and practices in particular.

The Chalukya kings extended their patronage to Jainism, Buddhism and other faiths as well. The Chalukya kings were the votaries of the vedic religion. The Trinity cult viz., Worship of Brahma, Vishnu and Mahesvara was in vogue. A remarkable feature of the period is the absence of sectarian spirit. The kings exhibited remarkably the principle of religious tolerance and universal patronage to the several sects and faiths which existed in their dominions. They continued the spirit of toleration and gave ample patronage commenced since the days of the Satavahanas, the Kadambas and the Ganges.
which produced a catholic outlook on the life of the people.

The early Chalukyas were the votaries of the sacrificial religion and devotees of God Vishnu. The inscriptions of the Chalukya kings frequently speak of the attainment of prosperity by them through Bhagavan Narayana. The kings adopted the varaha lancesha on their seals. Invocatory and introductory verses in the Chalukya inscriptions read as follows:

Jayati avishkritam vishnoh varaham kahobhitarnavas
Dakshinonmasta domeshtragra vishrayata bhaynam vapah

'Victorious is the Boar, the manifested form of Vishnu which dispersed the waters of the ocean and bore up the peaceful earth on the tip of its strong right turn). Inscriptions describe how they performed a number of sacrifices including the Áyamedha. Brahmín scholars wrote works on sacrificial ritual.14

Upto the end of the 4th century A.D. Vaishnavism was popular. The kings bore the title, 'Parama bhágavata (devout worshipper of Vishnu), Chrivallabha, Sri Prithívallabha and Prithívallabha. This attitude of kings show their devotion to Vaishnavism. Belief and worship of avatars (in incarnations of Vishnu) and the conception of Lakshmi, Prithvi and two consorts of Vishnu, found often repeated in inscriptions show the king's belief in Vaishva-vism.
Similarly the bas reliefs at Bādami (III cave) describe Vishnu reclining on a serpent with Lakṣhmī sitting at His feet, the Boar (Varaha) and Narasimha (Man-lion), incarnations of Vishnu and also a few sculptures of rock-cut temple at Bādami describing Varaha and Narasimha avatāras, prove the popularity of Vaiṣṇavism in this period.

Panduṛanga Palli or modern Poondharpur has been a place of note since the 6th century A.D. God Viśṇhala has been held in great veneration since then. The learned brahmin Jayadvīta was the preceptor of 400 brahmins at Pandherangapalli. Temples enthroning the Hindu triad—Brahma, Viṣṇu and Mahāśiva were built and gifts were freely made to brahmins. It will be apt here to cite the observation made by Dr. Fleet. Says he, “The Kuladevata or family god of the Chālukyas was Viṣṇu; and the principal element that the seals of their grants and other coins always bear is a boar, derived from one of the incarnations of Viṣṇu. But, in spite of this fact, in early times, they displayed a considerable amount of tolerance in matters of religion and patronised the Jaina and saiva equally with the Vaiṣṇava faiths. And in the later generations they devoted themselves almost entirely to the saiva religion particularly in the linga form of worship. The first cave at Bādami is a saiva cave with Natarāja, Harihara, Mahisasurmardhini. In the inner shrine there is a linga. The Mahākūta temple also belongs to this period. Pulakēśi I, Kirtivarma I and
Mangaleśa were the worshippers of Śiva. Vikramaditya I has been styled as Parama-Maheswara or devout worshipper of Śiva. Temples with the image of Śiva at Pādāmi, Pātadakal, Aihole and Mahākūta are the finest. They all obtained rich endowments from the kings. Mangaleśa made endowments to God Maheswara. It is stated that Mahasamanta Bappuvarasa came all the way to pay homage to the God (Vegadaka vandu).

Jainism also flourished. Revikirti the Jaina poet "received highest favour from Pulakeśi II". The Aihole record speaks of the poet in the following manner:

"Satyārāya Paramasvatvā Prāsada." The temple of Jinaendra now called the Meguti temple shows the great respect which Jainism received at the hands of Pulakeśi II.

Even Vinaśāditya, Vijayāditya and Vikramāditya gave large gifts to Jaina temples.

In this connection, it is apt to note the observation of Dr. R. R. Desai. Says he that at Aihole we may find the earliest survival of Jaina faith depicted on the stone in Meguti temple at Aihole. "It enlogises the military exploits of the renowned Western Chalukya monarch, Pulakeśi II. Its author, an adherent of Jaina doctrine and probably an ascetic of the monastic order of Yakaniyas as suggested by Dr. Upadhye. With the generous support of the king, he
founded a jaina shrine and wrote the Prasasti, a standing monument to the Catholic outlook of the rulers and the respectable position enjoyed by the followers of the jaina Law in the kingdom. Rāvīkīrti's claims to the literary art could not have rested on this single piece alone and he must have tried his hand also on other works which unfortunately remain unknown.

The religious life of the people and kings was admirably marked by the spirit of toleration. At Aihole we may see the figure of a 'tīrthankara'. Similarly at Badami we may observe the figure of the Buddha in the form of 'Padampani'. Vikramaditya II's rich donations to Rājasimhasvara temple at Kanchi is another instance in point. Hsiian-Tsang mentions an old image - 'Pusa' of marvellous efficacy and another image of Buddha, 70 feet high in the capital city which is now lost.

Several of the paintings and sculptures in the Chālukya dominions were influenced by the methods used in Ajanta and Ellora. Five cave temples were constructed at Badami: one for Buddhists, one for Jains and three for Brahmanical deities. Installation of Brahma, Vishnu and Mahāsvara in one of the cave temples shows establishment of unity of gods. Śaiva and Vaisnava sculptures are found at Aihole and Pattadakal. The Dāśavatāra cave temple at Badami depicts a carving of Harihara in lower
(ii) Monastic life:

Hsiuen-Tsang gives a very detailed description of life of monks in monasteries. Care was taken to maintain cleanliness. According to It-sing, 'The Indian lecture halls and dining rooms are never furnished with large couches, but there are only blocks of wood and small chairs on which people sit while hearing a lecture or having meals. Such is the proper manner.'

(iii) Religion and Social Life:

The social life of the people who largely influenced by their religious spirit and form. The urge behind are their activities was essentially religious in the sense that they yearned to please God or acquire merit by good deeds in their personal and social life. At least this was true of the majority of people although there were a few given to wicked actions. As may be gleaned from the various epigraphs and the literature of later periods the people possessed and practised certain ideals. For instance tyaga or renunciation and bhoga or enjoyment
have been practised in their perfect balance. It will not be an exaggeration if we say that they followed the spirit of “seeing life as a whole”\(^2\). In one of the later literary work we come across the following: “they indeed are men who are the abode of remuneration, enjoyment musical talent, bearing and culture and love of company”\(^3\). In another work of a still later period we may discuss that the ideal of an integrated life—a life comprehending both tyāga and bhōga, Karma and Jhana was held in esteem and practised. Indeed the people of this land have lived upto an ambitious and high principles in their social and religious life.

Another remarkable feature of social life of the people is the spirit of accommodation and the feeling of affinity among people of all sections and levels of society. The manner in which the people of a village or town get together in times of a festival or fair and render unstinted service and cooperation in corporate activities is indicative of the spirit behind it, which has become part of the traditions of the people.

The spirit of service and sacrifice permeated the entire civic life of the people. Besides this they had a natural attitude of doing good to others either by the social urge for fame or the religious urge for merit (Punya). The tanks they built, the facilities of drinking
they provided for, the temples they built and endowed the educational centres they formed, the shady-trees they planted, the relief measures they gave during times of famine and similar activities of philanthropy and charity were the hall-mark of their high culture. Without discrimination of high or low, rich or poor they had a very common belief to give their best for the welfare of the land. Even the poorest man had a second nature of being hospitable and cordial.

The social virtues mentioned in the foregoing pages were fostered by the intellectual and moral leadership of the community which in turn was promoted by the educational centres. Education was more intensive than intensive and helpful in training the best manner the intellects of the age. This helped them to render the highest service to society.

The social and religious institutions which kept up the springs of culture alive centred round the temple Recital of Puranas, Hari Kirtanas, Poems were heard by the people with diversion. Faith in god and in goodness among the largest number in society prompted their best behaviour.

People also had certain defects in the sense that they were highly emotional and were unsteady in nature. Often their activities were sporadic. A sustained and
systematic building up of an individual and collective life were rare. Worship of several gods and goddesses for material gain or for fear was common particularly in villages. People also believed in a strange fatalism which is the wrong notion of devotion to God more the people inactive and docile. These shortcomings were partly due to geographical factors of this region. But apart from these the people contributed a good deal to culture by their lofty ideals, spirit and actions.

(iv) Spirit of toleration:

The kings not only showed religious tolerance but also a flexibility of religious temper. It is worthwhile to note that in the region of Kirtivarman, he made endowments to a jaina temple at Adur. He also saw to the commencement of construction of Vaishnava cave (no. 111) at Baddami. Even the feudatory princes in different parts of the empire followed their rulers in this direction.

The Rastrakuta kings followed the same spirit of sympathetic toleration towards all faiths and sects.

(v) Bhakti cult:

The Bhakti cult was an important aspect of the religious life of the people. It has also enriched the various faiths and religions, which we have noted already. However, we may note with greatest sense of pride that
the Bhakti cult became a dominant phase of the people of this area from and after the ruler Chalukya kings as is clear from the great impetus that Vedic religion, Jainism, Buddhism and other faiths received at the hands of the rulers.

Section IV: Construction of Temples:

(i) Temple

Let us now make a brief survey of how the religious fervour and the charitable disposition of kings and peoples found that expulsion in the construction of living monuments like the temples etc. and now endowments were made for the maintenance and proper functioning of the temples.

According to the Mahakuta Pillar inscription, both Pulakesi I and Kirtivarman made an endowment in favour of God Makuteswara whose temple is at Mahakuta, in modern Bijapur district.

Vijayaditya built the magnificent temple of Siva in the name of Vijayeswara, called at present Sangameswara temple at Pattadakal in Bijapur district. He was tolerant towards Jainism and donated villages to Jain teachers. According to the two spurious grant edited by Prof. Kielhorn, the king had a jaina teacher from whom he took advice. His younger sister Kunkumamahadevi built the jain temple called Anssejeyabasadi at Lakshmeswar.
An inscription at the Mahakuta temple records the gifts of the courtesan Vinapoti who is described as 'the Souls darling of Vijayaditya.

The Annigeri inscription of Kirtiwarma II in front of the Banashankari temple refers to the construction of a shediya or stone chaitya. This chaitya may not belong to the Banashankari temple. The purpose of the inscription is to record the building of a shediya or chaitya, jaina temple by Kaliyamma who was holding office of the headman at Jebulgeri. It also refers to the erection in front of it a sculpture by a certain Kondisularam-kuppa. His other name was Kirtiwarma Gosaai. So the latter is the name of his master Prabhumasamy as stated in the last line.

Kirtiwarma II also made a grant in honour of God parameswara or Siva at the Ramesvaratirtha on the Jungabhadra.

According to the Badaali inscription of Vijayaditya, Vinayavati endowed a gift of incomes and taxes for worship in the temple which is now called Jambulinga temple and is enshrined with a linga only.

Prof. R. S. Panchamukhi is of the view that temples dedicated to trinity i.e. Brahma, Vishnu and Maheswara, are common in erstwhile Bombay-Karnatak area. In some
cases, trinity of Īśvara, Viṣṇu and Adiśya or Sun God is found. Still in some other cases, the figure of Venkatesa with discus and conch in his hands in place of Viṣṇu in the trinity is found.

Such temples at Badami denote popularity of the trimūrthi cult.

In the region ruled over by the western Chalukyas we find several Jaina centres. For instance, Adur which was known as Gangi-pandivuru next to Aihole was a famous Jaina centre, in the 7th century. Jaina caves exist in Aihole and Badami. It is a well-known that the Jaina sanctuary at Aihole was established by Kavikirti, a prominent officer and poet under Pulakesi II. This shows the spread of Jainism in Karnataka in that early period and the patronage given to it by the Chalukya kings.

Another Jaina centre was Puligere or Lakshmeswar. It was famous for Jaina cultural heritages as is proved by the stone copies of inscriptions relating to the creation of Jaina temples in the place. Next to the famous place of Sravanabelagola, this village is well known for Jaina rituals and traditions.

Another Jaina resort is Koppal. It is full of Jaina relics indicating that the place must have been a strong hold of Jaina influence in the 7th and 8th centuries.
It was a resort for jaina monks. Jain saints like Sarvanandi and Jatasinganandi—acharya find mention in the records. Koppal is said to have contained 772 basadis and jaina remains are found in plenty in the adjoining area.

Adur, Puligere and Okkunda near Palaiga, Koppal Kisuvolel were the centres of jaina culture.

The British Museum plates of Pulakesi I describes the construction of an excellent and large jaina temple in the city. It reads, Having acquired the district of Kuhundi through his favour—while governing it, he who was a glorious as Mahendra, in his piety caused to be made an excellent and large and very charming temple, a shrine of Jinendra in the east quarter in the city which was named Alakftaka and was included in (that district) and which was the chief town of (acircle of) 700 villages and which was the glory of the whole district; and which abounded in sali and vrihi rice and groves of sugar cane and chick-peas and priya-sugar plants and varga beans and Udraaka-grain and Syamaka grain and wheat and many other kinds of grain and which shone like the lotus which is the fan of the lovely women which is that district and which was the full of husbandmen who abounded in wealth and grain. “This describes grant of field and charter to the jina shrine by Sri Satyaśraya”.
The Virūpaksha temple is well known for its depiction of scenes from the Rāmāyana inside the temple. (CIz 11)

A pillar known as 'Lakshmi Kamba' or Pillar of the Goddess Lakshmi is found in the house of Pareppa Pujari. It is a monolith pillar. It records that a large stone temple of the God Lokeswara was built by the queen-consort (Mahādevi) of Vikramāditya II the son of Vijayaditya. The queen belonged to the Haihaya family. The pillar inscription also states that some lands measured by nivartaman were granted to it.

The temple of Lokeswara or Virūpaksha was built to the south of the temple of God Vijayāśwara. It was built by Vijayaditya. This latter temple still exists and is identified by the inscriptions inside it as well as by its position though it is now called the temple of Sangamēśwara. Some stone tablets have been found on the south side of the door leading into the shrine. They contain some emblems. In the centre a linga and priest either right a figure of Śaṅkara or Sarasvati with the Sun above it and on their left a cow and a calf with the moon above. The inscription is that of a Śinda house of the time of Uhaūvanda.

(xeiv) The Bādami inscription in the temple of Mahakuta records that one of Vijayāditya's concubine Vināpūtī caused a pedestal of rubies and a silver umbrella to be made for the idol and granted a field for its support.
She is said to be the 'heart's darling of Vijayaditya'.

Vināpōti's grandmother was Reva manabhal. Her daughter was Kunchipoli whose daughter was Vināpōti. Vināpōti is said to have bestowed the entire gift of a hīranyagarbha and having made a pedestal for the God with rubies and having set up its silver umbrella gave the field called Kangaluru (of the measure of) eight hundred..." (line 4).

(ii) Aesthetic traditions:

The aesthetic tradition and culture of Karnātaka comprised all the fine arts from architecture and sculpture to literature and music. Even the Chālukyas of Badami exhibited great aesthetic sensibility. They produced an original style of architecture and modes of sculpture. Chalukya period is noted for saiva and viṣṇu temples and Charityas and basadis.

The Chalukya style is mostly influenced by the early dravidians style and therefore the features of the latter apply to the former in many respects. James Fergusson classifies south Indian architecture into two styles: Dravidian and Chālukyan. Of the dravidian type in Karnatak he includes Kailas, Elura, Pattadakal and Dharwar temples. Under Chalukya style he includes all the remaining monuments of Ittagi, Gadag etc. Including different modes of temple, construction under one style is not scientific because every form of art has its
Architecture in Karnataka received its inspiration from Dravidian in its beginning, but in course of time it developed into a distinctive form which may be called Chalukya style of architecture. As the most outstanding monuments in these styles were built during the regime of Chalukya kings under their patronage and mostly in their territorial units their mode of temple building deserves a distinctive name.

The Chalukya style is marked by the following features: The temple consists of five parts known as Visnava, which includes the sanctum santorum or Central shrine and the Sukanasi, Mahamantapa, Gopura and the Mahadvara Hajara and dvaramantpa. The stone used was Kaggellu or granite. "The ground plan is four cornered and the top structure above resembles a Buddhist stupa. Generally there is one garbagudi with a chief image. On the whole it is the prominence which is given to the lofty tower on the main gate rather than the tower or dravida style from the rest. In the imitation of the dravida mode the Chalukya temples added a feature of their own which later on became a conspicuous trait of the Hoysala style. "In the Pure Dravidian temple, the carvings are simple and rarely over-ornate, but the Chalukya artists were fond of superb decoration."
The temples of the Chalukya style are scattered over the area over which they held sway mostly in north Karnataka in places like Badami, Aihole, Pattadakal, Ittagi etc.

These temples have been admired by critics of art. The temple of Ittagi is noted for mostly architecture unmixed with sculpture. Says will Durant "only a Hindu Pictist rich in words could describe the lovely symmetry of the shrine at Ittagi." Here writes meadows Taylor, "The carving on some of the pillars and of the lintels and architraves of the doors, is quite beyond description. No chased work in silver or gold could possible be finer." James Ferguson observes "at Ittagi is a large śaiva temple which must be regarded as one of the most highly finished and architecturally perfect of the Chalukya shrines that have come down to us."

"In the Virupaksha temple at Pattadakal which is a place remarkable for some of the finest and most interesting structural temples in India. These influences of style is also found on some temples outside India i.e. Java.

(iii) Music: Although the material in regard to Karnataka music of this period is scanty, we may say that a distinct type of music blending the āryan and dravidian styles made its distinct development in this region.
It is known as 'Karnātaka Saṅgeeta' or also called as 'Dakshinādī' owing to its origin in the south. In addition to the recital of poetry (gāmakālā) and the devotional songs developed distinctly in this land, Dance which was allied to music also became well developed. From an inscription at Pattadakal we learn about the existence of a very well known actor called Nata Saṅya in 800 A.D. He was noted as very highly scientific dancer and actor. His name was 'Achalan'. He had studied Bharata's Nātyasāra in detail. He also knew the technique of drama and acting. He was a reputed dancer and actor. He is regarded as the first dancer and actor of Karnātaka and called 'Natasāvya' or one to whom actors paid homage. All these developments are reflected in the Kannada literature of the period and subsequently periods.

The theatre was represented by folk plays based on epic and historical themes which are today called as Baylāta and Yakṣagāna.

(iv) Art and Architecture

The Chālukya period also witnessed development and progress of a new style of architecture. Their earliest temple at Uttarāśvara and Kaliśvara at Yer were built of brick. The Chālukyas developed temples in the 6th century A.D. showing some trace of dravidian style. They are the temples of Pattadakal, Naguti and jain temples at Aihole.
Referring to the Virūpakṣha temple, Ananda Gosamara-
swamy observes "The Virūpakṣha temple was most likely
built by workmen brought from Kāncipuram and in direct
imitation of Kailasanatha at Kanchipuram. The main
shrine is distinct from the Mandapa, but has a pradakshina
passage; the pillared passamandapa has solid walls, with
pierced stone windows. The square śikhara consists of
clearly defined storeys, each of considerable elevation.
The chaitya motifs are much used and there are many
sculptured lintels slabs and monolithic pillars; the
sculptures include representations of Śiva, Nāga, and
Nagins and Ramayana scenes. Like other early dravidian
temples it is built of very large closely jointed blocks
of stone without mortar. It is one of the best structures
in India"30.

The Pāpanatha temple is a modest structure. It is
notable for sculptures of Rāmayana. The heroes of this
great epic are engraved in prakrit form like Rama, Sita,
Lakṣana, Jātayu, Sugrīva, Bali, Angayān, Ravana, Suppanaki,
Kara-Dusanaś Bhimāsenas, sīri Baladeva, Kalan, Vibhishanaś
and Kumbhaśrman. (No cxiv)31.

One inscription in the front or east face of the
temple is in praise of one Revadi ovaśja, who it is said
'made the southern country' or 'the builder of the most
celebrated temple in the southern country. It is doubted whether he built the temple. The inscription tells about the readministration of the artisans of the locality into their caste, and also gives several titles of the builder of the temple. Among them is the name of Sarvasiddhi Acharya also. This name is again mentioned in No. exiv. These artisans might well be the members of some celebrated guild of architects or builders.

The inscription reads 'Hail'. Chattera-Revadi-Ovajra of the Sarvasiddhi Acharyas who was acquainted with the secrets of Sri Silamudda...must have been the name of some particular guild of stone masons. He made the most beautiful temple of the southern country.

Aihole is also famous for the Durga temple. In this temple there are some features of Kadamba style of architecture. Dr. A. P. Karmarkar says that the Papamatha temple almost contemporary with the Virupaksha is in a different style with a true Aryavarta sikhara and with well-wishes of corresponding form; this temple may fairly be described as a cross between the dravidian and Aryavarta styles.33

(v) Sculpture:

Sculptural designs are mainly found in the caves at Ajanta, Aihole, Pattadakal and Badami34. The Durga
and Virupaksha temples at Aihole, the Kameswara cave at Ellora, the façade and capitals of the pillars in caves nos. I and xxiv at Ajanta contain marvellous specimen of sculpture. E.B. Havell observes that the Daśavatara sculptures at Ellora are the finest of Hindu sculpture. The figures of Vishnu Viratrupa and Vasanavatara are also specimens of exquisite sculpture. At Badami the image of Narayana at Aihole form the finest representations of sculpture.

E.B. Havell, referring to the image of Narayana says, "it is an unusual representation of Narayana in the snake world of cosmic ocean, seated in the pose of royal ease on the coils of Ananta, but with four arms bearing only the chakra and war trumpet. Two graceful nāgins, the snake goddesses whose magic powers and seductive charms play a great part in Indian folk-lore, flit light as butterflies round the deity bringing their offerings. The playful rhythms of their sinuous serpentine bodies, drawn by a most accomplished hand, fill the whole sculpture with the scene of supreme delight which is said to belong to Vishnu's Paradise."

(vi) Painting:

The Chalukya period was also at its best in painting. The caves built by the early Chalukyas indicate
the truth of this statement. Representations at Ajanta, Ellora, and those of the Chalukya kings at Kānchi exhibit the most important mass of ancient painting extant in the world. Some paintings show the portrait of the Buddha and the Boddhisattava. Some others depict social life. In cave No. I one may come across a love scene. Cave II depicts a woman in sitting posture. Another portrait in the same cave shows a king and a woman. Cave II depicts a standing woman.

Referring to paintings at Ajanta caves Mr. Ferguson points out that "he had never seen anything in China, approaching its (Ajant perfection. Similarly Dr. Smith, Griffiths have nothing but all praise painting at Ellora and other places. "The frescoes of Ajanta are the only glorious heritage of Indian art between the first century B.C. and 700 A.D. we may infer on the strength of the extensive dominions of the Chalukyas that artists from this part may have made their little contribution to the amazing art of Ajanta. There is no doubt that many of the Paintings were done under the patronage of the Chalukya rulers, specially of Pulakesi II (7th century A.D.) who is himself represented in one of the frescoes."

"The Chalukya painters continued the best traditions of the Gupta period. The Durga temple at Aihole is
noted for dvaramantapa or Assembly Hall, Sanatun Samerum with its vimana. The dvaramantapa is supported by pillars from the front to the end of the temple. The pillars contain figures of dancing poses and design similar to the pearl necklace. The temple resembles the abode of Goddess of the gods.

Chalukya art supersedes the stupas in execution and design. The sculptures show the images in lively, playful mood, and clear cut features. The images of gandharva and kinnara figures at the top of the stupa are really superb. They show the sculptor's skill at art, at its best 39.

Some scholars are of the opinion that art at Aihole shows the fulfilment of characteristic features of early Egyptian art and Grecian art as well.

Prof. G.C. Ganguly 40 is of the opinion that Kailas temple at Ellora partakes many of the features of the temple at Pattadakal. In fact the Parashurama temple at Bhuvaneswar built in A.D. 750 resembles the Papanatha temple of Pattadakal. All authorities on art and architecture are of the opinion that the Chalukya style of architecture has won a high place in Indian art. In the opinion of two French scholars, namely Rambek and Digelieg have considered Chalukya period of Architecture as the golden age of Indian art and architecture.
It is noteworthy here to recall the words of Henriek Zimmer. He says that one wonders whether any other age in the history of human art, may be found other than that of the Chalukya art. He states that he himself is struck with wonder and admiration. He further says that the architects and artists who worked at the Chalukya centres of art showed any sign of timidity or pains in completing their structures. He speaks highly about the sculptures of men and women and says that they look like angels in Heaven.

Spectators and visitors are filled with delight and a sense of beauty at the monuments of the Chalukya period. They are found scattered throughout the length and breadth of the country - Badami, Mahakuta, Pattadakal, Aihole, Benasbantakari, Lakkundi, Haveri, Jadanapur, Neeralgi, Hakanaballi, Hanagal, Galagamath, Harigar, Sankapur, Anavatti, Itagi, Gadag, Dambai, Belgaum, Cekak, and other places.

Section VI: Education and Literature:

(1) Education

Several educational agencies promoted intensive study. In each period Sanskrit was taught in the Ashram or Patashala. The rise of Jain and Buddhist forms of
religion made the study of Prakrit: A number of Viharas and monasteries came into existence. The Jaina centres gave a large impetus to the study of Kannada besides Sanskrit and Prakrit, from the 4th and 5th century A.D. Higher education was imparted at several centres which have been called by different names like the Agrahara, the Brahmasthala, the Matha and the Ghatika. Says Morazs "The most important of the establishments was the agrahāra, consisting of a community of learned brahins, whose profound scholarship attracted students from different places. It was here that people of diverse races and religious assembled. The agrahāras may therefore be said to have constituted the real universities of medieval India, stadium general or the schools of universal learning." A large number of agrahāras existed and received munificence of the state and the public. The Agrahāras was mostly a village situated in the midst of natural surroundings. It formed an entire unit by itself and resembled the modern residential universities. Facilities of lodging and food were provided freely.

Ilagund was one of the earliest agrahāras. Balligame was another. Badami, Aihole, Talakadu, Gokarna and in later times saletagi Balligame and others were some of the agrahāras which flourished. These centres taught the Vedic knowledge, purāṇa, saritī, darsana, language, literature, poetries, dramaturgy and other fine arts."
Specialisation in these subjects, development of faculties like retentiveness, debates and ready wit were a few of the striking features of the agraharas. Some agraharas also had mathas of Jains and Buddhists. Though there were religious differences among these centres there was perfect cooperation and goodwill in matters of offering service in education and learning. Agara, Bramhapuri and Chetika were predominantly Brahmin centres. But the Jains and Naive institutions grew up in bustling and busting established in many parts of the country. They contributed in bringing out studies in Kannada literature, besides sanskrit and poetical and similar sciences. Their work in the propagation and building up rich libraries in several centres of Karnatak was a really stupendous and splendid achievement.

The Chalukya empire was very well known for several centres of learning which augmented its progress. The country thronged with a number of agraharas, Buddhist viharas, mathas and temples which not merely imparted learning but produced many brilliant persons in literature. In addition to these, the Mahajanas were noted for marvellous service in the field of promotion of learning and other services because they were autonomous institutions.
The Badami Pillar inscription in the Jambulinga temple while recording installation of Gods Brahma, Vishnu and Maheswara in the capital city describes Vatapi as an adhisthāna which is adorned by several thousands of excellent dvijas endowed with the knowledge of 14 sciences (vidya) and was highly esteemed by the great kings headed by Satyārāja and Vinayavati, his mother. This institution is regarded as a religious college built of stone.

Third part of an inscription of Marasimhadeva mentions certain terms which bespeak of the value attached to high learning. While referring to a grant to one Sevagaya of the lineage of the Nulasangha, he is stated to have performed the most austere penances. He was the symbol of holy learning. He was free from sorrow. He was the house. Pupil (An̄ga vanin) and lived with the teacher. He overcame those that opposed him in argument. He had attained singleness of speech and other qualities.

It reads as follows:

Khyāta mahāprabhava Bhāratagānyukta bahuprakaraṇa
matinolēla menō nātisevyaṇa munthe ethēkha-
margadindē teradelludagratala senāchara
masbudidendu pelvadinnatane nattarkae natarolaggalāsi
bhuvanantaralade..
(11) Literature:

Growth of Sanskrit language and literature:

Karnataka saw one of its best and most glorious periods of history in arts and literature.

Inscriptions mention that the crown prince was given education in many of the sanskrit treatises like the code of Manu, the Puranas, the Ramayana, Mahabharata and Ithihasas. This is enough to infer that the study of sanskrit literature was held in great esteem by the kings. Further, some of the inscriptions like the Sahakuta and Aihole inscriptions are very fine examples of composition of a literary piece in sanskrit. The Aihole inscription speaks of the abilities of the poet Navikeerti which were in no way inferior to those of Bana, the greatest sanskrit poet of king Harsha. The style of composition in these inscriptions is similar to that of even Kalidasa and Bharavi. Navikeerti's knowledge of the basic concepts of poetics, figures like end rhyme, alliteration, paradox, hyperbole and metaphor is evident from the inscription he composed.

Another noteworthy literary piece of the period is a play, known as Kaumudi mahotsava. The play has been edited by Samakrishna Kavi. The learned editor surmises that it is by Vibhika. The play describes city of Pataliputra, role of Rajyansvarman to recover the lost
throne after avenging the murder of his father by the general, Chandasesa, the minister's plan to recapture the lost throne. The play has not only a political plot but also a love plot relating to the love of Keertimati, a princess of Surasena. According to some writers this work was composed by a poetess, Queen Vijja or Bijja or Bijjaka, the daughter-in-law of Pulakesi II, and wife of Chandraditya. She is also believed to have composed several verses in Kavyadarsa of Dandin. The relevant portions referring to this queen read as follows:

The Queen, Vijaya of Karnataka is veritably the double Sarasvati! After Kalidasa, she is the sole abode for the sweet style, Vaidarbhi. Similarly the greatness and the abilities of the poetess is also available in a few other stanzas.

Vijayabhattarike is identified with Vijayana or Vijjika. She describes herself as a dark Sarasvati. Usually the Goddess of learning is depicted as white. Her style of writing is compared with that of Kalidasa by the critic Rajashekara. The verses composed by this authoress prove that she deserves this high estimate.

Some scholars do not agree with authenticity of Vijjika's authorship on the ground of echoes from Bhavabhuti. This cannot be conclusively decided in the absence of reliable information.
The achievements and talents of another great sanskritist, Achalada has already been mentioned. Another inscription dated 729 A.D. refers to the grant of a village to a teacher of Pujyapada's Jainendra Vyakarana, a system of Sanskrit grammar by king Vijayaditya when he was camping at Raktapura (Lakshmíswar). (De: Hist. of Skt. Lit. P. 477). This indicates that sanskrit grammar was being studied and encouraged by the kings. However, scholars are not agreed upon the author who composed this treatise on grammar.

Pujyapada is also credited to have written works on Jaina philosophy also other notable poets of the age were Umasvati (Tattvarthasutra) (C. 800 A.D.) Samanta bhadra (Gandhahasti-mahabhashya) (not extant).

Works in Kannada were also composed. Purulaccharya wrote a monumental work called Chudasani. Another work composed in the last years of the period was Tattvartharaja - Varttika by a Jaina logician Akalanka. It is also the author of Ashtasati, Nyayavinischaya and Siddhivinischaya. Akalanka has been assigned to A.D. 676 by some writers on the basis of other works. We may conclude that vedic texts and rituals were prescribed well in this period.
In Kannada literature we may mention the names of Lakula, Kalamakha, Mahavrata and Saiva-Siddhanta. It is believed that Saiva-agamas took their origin in this period. Even Vaishnava agamas were composed. The Panchadatra school has been assigned to this period. Pauranas were produced. For instance the Bhagavata Purana which has a south Indian origin.

Section VII: (1) Important Cities and Towns

It is evident that Baddami, Pattadakal, Aihole and Mahakuta were very prominent cities. Even political and military importance may be attached to them.

Towns and surrounding: Hieun-Tsang observes "so much for their habits. The men are fond of learning and study both heretical and orthodox (books) there are about 100 sangaharamas with 5000 or so priests. They practise both the Great and small vehicle (Mahayana and Meenayana) There are about 100 Devas tend in which very many heretics of different persuasions dwell. Within and without the capital are fine stupas to mark the spots where the tuous Buddhaes walked and sat. They were built by Ashoka Raja. There are, besides these, other sturas made of brick or stone, so many that it would be difficult to have them all. Not far to the south of the city a sanghama in which is a stone image of known - tatsu (Bodhisattva). Its spiritual powers extend (far and wide)
so that many of those who have secretly prayed to in bare obtained their wishes......

Bêdêmi was the Capital city (Appendix)

Pattadakal and kisuvelal, according to a later record were the names of Pattadakal itself. The record places this town in kisukad 70. It says that at a particular time Pattadakal was the seat of government and the chief town or capital. The district of which pattada kisuvelal was the capital included the whole of the narrow strip between the hills and Malaprabha; from opposite Aihole on the north-east to the ford near Banashankari on the south-west, greater part of the kisukad district lay on the south of the Malaprabha.

Kisukad 70 comprised three important towns - pattadakal Arasi bidi and Sudi. Among these, the most ancient was Pattadakal. The date of kisuvelal is carried back to 602 A.D. At this time it must have been an ordinary village granted to God, Makuteśwaraṇaṇaṇa along with 9 others. It was called kisuvelal is found in Pattadakal inscriptions. It must have risen to importance after A.D. 696 as indicated by epigraphs.

Aihole, was another prominent town. It was called in ancient times Ayyavole. It is on the right bank of Malapahāri or Malaprabha river in Hungund taluk of the Kaladgi district. In Sanskrit the town was called
Ayyapura. The term 'ayya' also refers to a member of the Lingayat community, and the term 'pole' means river. In the 7th century A.D., it was a very important town. Afterwards it became an antiquarian spot famous for archaeological remains. Dr. Fleet rightly says that 'inscriptions still remain to be noticed in detail.'

Besides these several towns which are mentioned in Chalukya inscriptions are places of historic importance as is pointed out in Ptolemy's Geography. 44

(ii) Buildings: Huien-Tsang observes, "as to their inhabited towns and cities, the quadrangular walls of the cities are broad and high, while the thoroughfares are narrow, tortuous passages. The shops are on the highways and booths (or tuns) line the road . . . . As to the construction of houses and enclosing walls, the country being low and moist, most of the city walls are built of bricks, while walls of houses and enclosures are wattle of bamboo or wood. Their halls and terraced belvederes have wooden flat - roofed rooms and are coated with chunam and covered with tiles - burnt or unburnt. They are of extraordinary height and in style, like those of China. The houses (thatched) with coarse or common grass are of bricks or boards, their walls are ornamented with chunam; the floor is purified with cow-dung and straw with flowers of the season. The houses of the laity are
sumptuous inside and economical outside. The most enduring buildings were those dedicated to the gods and the houses, though commodious inside did not display magnificence.

(iii) Monuments: Monuments in honour of great persons were erected. One sculpture (Keertanam) in front of a Chediya or a Chaitya in Annigeri belonging to the reign of Keertivarman II is available. Similarly, statues in public places to perpetuate memory of greatmen were also erected. An inscription relating to Kappe Arabatta has already been referred to. Incidentally, it is to be said that it is the oldest example of tripadi (three-lined stanzas in Kannada). Two other inscriptions commemorate a mani (youth) of Badavi who was accomplishing what was resolved upon and what he spoke. So high ideals were cherished in this age.
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