Chapter IV

SPORTS, GAMES, PASTIMES AND AMUSEMENTS

The importance of athletics was well recognised in medieval times. Sūmadēvasūri stressed the importance of physical exercise when he wrote:

Just as food is not well cooked in a vessel that is neither covered nor stirred so a man who has neither sleep nor exercise cannot digest what he eats.¹

Agni Purāṇa has elaborate rules as to when and how to take exercise. Thus, "a man should not take any physical exercise, so long as the food would remain undigested in his stomach, nor just after having drunk water or taken a full meal. A man should not practice gymnastics after the lapse of a quarter part of the day, nor bathe in cold water just after having come out of the gymnasium. Tepid water removes fatigue. A man should never try to suppress his breath. Gymnastic exercises remove cold."² etc. Thus we can say that in early medieval times, the importance of physical exercise was recognised by society.
It is possible that much of the mediaeval literature which contained reference to the popular games and pastimes disappeared due to lack of state patronage in the succeeding centuries. Hence when we quote references from purāṇas, smritis, manuals for kings, or occasionally inscriptions, we find that mention is made only of public contests in sports, under the auspices of kings and nobles for the benefit and encouragement of the upper classes. Mass culture finding expression in organised sports finds no mention in these sources. But we can visualise that the periodic sports held on the occasions of festivals or otherwise in Vijayanagara times, as described by the foreign visitors and attested to by literary sources, did not spring from a vacuum. The traditional sports and games were so astonishing to foreign travellers like Abdur Razzak, Paes and Nunis that they have left vivid descriptions. The Chālukyan times bear evidence to the glorious tradition of games and amusements. We find sports of elephants, rams, buffaloes and other animals and of birds like hawking (falconing), cock-fights and fight between pigeons. Wrestling and duelling were popular. Indian Polo, as described in Mānasollāsa and another ball-game
described in a Sravana Belgola inscription are surprisingly modern and original. Hunting (with its 21 types) was popular with the nobility. Besides there were other popular ball-games, swing, chess etc. A brief sketch of the various sports and games as described in the second part of Rampéllé (Pramodanādakaviṁūda), and amusements in the III part show to what a fine point these were developed in the 12th Century Karnataka. we can start with an account of a few organised popular sports of those times.

About Indian outdoor games, A.L. Basham writes:

Organised outdoor games were not common, except among children and young women, who are sometimes referred to as playing ball .......
A form of Polo introduced from Central Asia became popular among warriors in the middle ages, though it is little mentioned in literature and a kind of hockey was also played. But in general, ancient India did not put such stress on athletics as did the Mediterranean world.
This statement cannot be accepted as we have evidence in Karnataka of several organised sports played in specially constructed arenas and witnessed by big audiences as we shall presently see. *Mañavollāsa* describes a number of sports popular among the royalty and the nobles.

**Elephant Races and Fights**

Elephant-fight seems to have been an ancient game. A mural painting at Ajantā of Gupta period shows two elephants fighting. But the background provided by the artist is that of a forest and perhaps sketched by his imagination. We have positive evidence of the popularity of this game. In *Yaśastilaka*, the king himself is shown as taking part in the training and arming of elephants and one of his favourite recreations is the witnessing of elephant-races (*Karivināda*) in the race courses (*Pradhāvācharani*). *Akhyanakamanikāsa* narrates an interesting story about an elephant sport (*mattakunjara krida*). King Nanda mounted on an elephant moves about in the city when he happens to see a beautiful lady, Rōhini, wife of a rich merchant, standing in a balcony of her mansion. In order to see her again and again, the king goads his elephant
into what is known as "mattakunlafufilMfll trout" in front of the mansion so that at every turn of the elephant, he gets a chance to gaze at the beautiful lady. Inscriptions say that there existed perhaps a class of athletes who ran with elephants (Aneya-harikara). inscription gives a detailed description of a running race between elephants and men besides a fight between the elephants and horses which can be summarised as follows.

Sömeśvara first differentiates between the elephants which fight but do not develop rut and those that are in rut and can run but cannot fight. (Madahīna na dhāvantī, na vadhvantī matsīgajāh); medicines are prescribed to make the race-elephants stronger and furious. The constitution, temperament and qualities of these elephants are described. Medicines are recommended to make the elephants excited to a particular extent only. On the day of the sports, no food or water was given to these elephants. A proclamation was issued through beating a drum (dandima) that fat men, pregnant women, children and the crippled should not move out in the public throughfares as there was fatal danger from the excited elephants. Another proclamation
was made inviting runners for a race with infuriated elephants and proclaiming a reward of money. 12

The king was to invite the princes, subordinate kings, ministers, other respectable folk, along with queens, courtesans, servants and others. They seated themselves in the specially constructed galleries (āloka mandira). The king then called for the runners (parikāraśa Kannada harikāraś) and asked them to state the reasons for their participation in such a dangerous game. Some fought, out of jealousy, some for monetary reward and some wanted glory. The space of the arena (vāhyāni) which was 400 cubits in length and 240 cubits in breadth was divided into three parts. (1) Dravigbhumī or elephant's field, (2) Kripabhūmi or king's field and (3) Parvibhumī or runner's field. 13 The runner who could maintain his place in all the three fields before the elephant, was considered the best (uttama). 14 Similarly when a runner leaves the elephant in the previous bhūmi, he was considered to have won the race. But if the runner went off the track, (vithia hiti) or ran zigzag, he was considered to have been defeated. 15 It seems, criminals were made to run with these elephants. A thief with tied hands was to run in
front of the elephant; if he survived, he was declared free from guilt.16 The description of the game when the elephant is in the last stage of fury sounds macabre. When the elephant could not be controlled by a goad, it was brought to the arena with eyes covered. Kettle-drums (vīrasūdas) were beaten and the runner (parikāra) was made to stand before the elephant and the covering was then removed. The elephant rushed after the parikāra to kill him, at which juncture it was attacked by horsemen; the elephant then ran after the horses leaving the runner. Some of the horses were killed. The elephant then turned to spectators, killed some, threw stones at them and created a panic among men, animals, horses, camels etc. With great difficulty, it was brought under control with the help of she-elephants and horses.17

Fight between the Elephants

The strokes of different kinds by tusks are explained by Sūmēśvara. (kartari, dantāchāta, tālačāta, sūchāchāta, tadākāchāta, sandhita nirghāta etc.).18 This also appears to have been a gory game as one of the participants was killed. All the participants in these games were duly rewarded
with plenty of nice clotb, gold and gold ornaments.
Occasionally, the king is advised to mount the
elephant for the amusement of the people.19

Fighting with elephants was considered to
be an extraordinary feat of strength. King
Rakkasaganga is described to have been capable of
stopping a lusty elephant with his left hand.20
Krishna III, the Rāṣṭrakūta emperor bore the titles
of Anevedanga (a marvel with elephants) and
Vanagajamalla, (a wrestler against forest elephants.).21
Salagaunya was a common name (yalama - leader of a
horde of elephants).

Ball-Games on Horseback

Games on horseback played with a bat and
ball were common in medieval Karnāṭaka. Poet
Janna calls it Vahavilasa kenduka koli22 and
Akhyānakampanikāsa, as havayāyāli.23 In a Rāṣṭa
inscription of 12th century a play of bat and ball
is mentioned allegorically (prakenduka kridodhadanda)24
and Mānasollasa describes a game Vāśiyaśālīvinoda
called as Indian Polo.25 Another ball-game on
horseback is described in a Sravāṇa Belgola inscription26
which differs from that described in Mānasollasa.
G. S. Dikshit has compared both the games and has come to the conclusion that the one described in the Sravana Belgoḷa inscription resembles golf while the game described in Mānasollāsa resembles Polo. For the sake of convenience, he calls them Rāṣṭrakūṭa game and Chālukyan game respectively. The same terminology is retained here for distinguishing the two games in what follows.

In the Rāṣṭrakūṭa game, the player on horseback played with a stick (kōlu) and hit the ball (gīrīṣa) round a circular field and after completing the circle would send it inside the circuit (which according to Dikshit was probably a hole in the middle of the circular field). This completed one round. The opponent, perhaps competed in completing the round and whoever completed more rounds at one stretch, was presumably the winner. It is told of Rāṣṭrakūṭa Indrarāja that he would not be satisfied until he made at a stretch eight or ten rounds. The ball was taken round and round in a field which appears to have been circular.

The expert player is called elana bedān̄ga and the strokes ghārane or elana. As an expert,
Indrarāja did not mind the shortcomings of the equipment. Thus "the ball may be smaller than a black pepper seed, the stick may be smaller than four fingers' breadth, the horse may be bigger than a mountain and the circuit may be larger than the earth." Even under such conditions, he would not give up till he made eight or ten rounds. This exaggeration is meant to show Indrarāja's skill in this game.

Dikshit has tried to analyse the different strokes mentioned in the inscription. The strokes are divided by him in two groups. The first group of strokes could be made in four directions inside right and left and outside right and left. The strokes on the right side are called sukara and dushkara and on the left vishama and vishama-dushkara. It is stated that when made in four directions, they numbered 336. Since a player playing with one ball could not make so many strokes, it is possible that more than one ball was being used.

The second group of strokes which are described as difficult and astonishing — mandala-māle, trimandala, yamaka-mandala, ardhachandra, sarvatobhadra,
were used to describe the disposition of the troops in the army.

The defects of the player (or perhaps 'playing foul' in modern terminology) were going in a circle, rearing, turning round and retreating. These perhaps referred to the movements of the horse. Such defects could be avoided if the game was learnt from an expert.

In the Polo game described in रामायण, the field was four hundred hands square, and the game was played between two teams consisting of eight players each. The bat called गौड़ी was covered in red leather and the ball made of पुरिभ्रद्रक tree was similarly covered with leather. The dress of the players is also described which included tight coat and belts. The players stood near the goals. Putting his horse into the trot, one player moved with the ball towards the goal of the opposing team, followed by the other members. The members of the opposite team would try to intercept the ball and take it in the opposite direction. Thus the ball moved from one wing to the other. Instead of one goal-post as in the modern game, there were two,
one behind the other and the ball had to be passed through both. The strokes like scooping, hitting in the air and driving etc. are mentioned. The game of Polo in India shows perfection in the art of riding.36

Thus it can be seen that the two ball-games Rāṣṭrakūṭa and Chālukyan were quite different, the first being played between two individuals and the second in two teams on entirely different shaped play-fields with difference in goal posts. The similarity however was that they were played on horse-back with sticks and ball.

We can hardly agree with Basham's view that a form of Polo in India was introduced from Central Asia,37 because the purely indigenous words like ghriga, bidla, alepa, in Sravana Belgola inscription and details of the game of turaṇavāhyāli in Mānasollāsa show their Kannada origin and take the history of Polo at least 4-5 centuries back, from that suggested by Basham.

Archery

The terms like dushkara, Chitra-dushkara33
etc., appear to have been common in games as well as in warfare. The sports meant for building body and enduring hardship ultimately helped the person to become a tough warrior. Archery was a sport as well as a military science.

Footwork was as much important in archery as skill with fingers. The *Agni Purana* gives ten types of footwork. 39 *Mahabharata* describes various feats of archery of the king. One was *sraya-rkha* or piercing a moving fish through, by looking at the reflection in the water-pot placed below. 40 Another was constructing a date tree with arrows. 41 Pampa writes that *shāvā-lakshya* was arranged to test the proficiency of the Kouravas and Pandavas in archery. 42 The meaning of *shāvā-lakshya* is "Aiming (at the object) through reflection." An inscription refers to skill in archery of one *Breyāga*. When a *Pāda* aimed at his king, *Breyāga* at once shot an arrow at him which not only went through the enemy's skull but to the amusement of the spectators, hit one eye of the kite that was flying in the sky. 43 Archery was considered the best sport because it made a person's hand as well as vision steady. Thus *Agni Purāṇa* says, "The man who has made the vision both of his mental and
physical eyes steady, can conquer even the god of death.\textsuperscript{44}

**Wrestling**

Wrestling was very popular among the masses and the courtiers. The word malla or jatti frequently occurs in inscriptions and literature. The kings had the titles like Āhavamalla and Tribhuvanamalla. The term malla in course of time came to signify strength. Ākhyanaka mañikāśa refers to fighting with fists (amshti yuddha) and to wrestling (malla yuddha).\textsuperscript{45} Poet Pampa refers to mallasalaga or fight between wrestlers.\textsuperscript{46} Anantaśa Purāṇa of Janna mentions Jattikolaga or combat of wrestlers.\textsuperscript{47} An inscription of 1263 A.D. refers to wrestlers with wild elephants (Kādane malla).\textsuperscript{48} And another speaks about a hero-stone for a person dying in malla yuddha.\textsuperscript{49} There is reference to a wrestler from Deccan in Kathāsāraśīkārama who defeated all the local wrestlers in a contest held at Benaras on the occasion of a religious festival (Devavātra); but ultimately he was beaten by a young Brāhmaṇa who was summoned by the king.\textsuperscript{50} Wrestling bouts were part of the court-life in Chāluukyan times and the wrestlers enjoyed special royal patronage.
Port Janna who himself appears to have been a good sportsman refers to popular sports and games of those times. In his Ananta-Natha Purana he describes *jitiya, gowala* and *jagna-jitiya* who were getting ready for the fight. 51

Monasolasa divides the wrestlers in three categories. *jyestha, antaryestha*, and *gowala*; these roughly resemble our heavy, middle and bantam-weight wrestlers. 52 Upto twenty years of age, a wrestler was called *bhavishnu* and upto thirty he was called *pravudha*. After thirty years of age, he was not considered fit for wrestling. A wrestler was known by his powerful and tall build (*mahakaya* and *mahapura*). These wrestlers were given allowances for maintenance by the State. 53 *Bhavishnu* and *pravudha* wrestlers were fed on a special diet of black-gram, meat, curds, flour mixed with milk and clarified butter. The wrestlers, especially the *bhavishnu* were to be carefully guarded against women. 54 They were to practise several exercises to build their bodies. These were known as *samathanas, sthanaka*, and *vijanas* which consisted of various positions, and grips and were practised early in the morning. *Bharamana* or weight-lifting is recommended
along with long walk (krośamāna bhrāmāna), a kroṣa a day. They practised swimming as well.

In the evening, the wrestlers practised bahuvāllanaka arama or the exercise of lifting and clasping hands with a firm grip. It is interesting to find that they practised mallākham also, which is called stambhaarana or pillar-exercise. There was a supervisor over these wrestlers known as mallādhyakṣa. As per their skill, efficiency and stamina, they were classified as bhāri, samathēna-nirata, bahuvādhī, vañcāsaha, rakshana, dhakana, darsana, lagana and nivata.

The king personally selected the wrestlers among equals and heard their taking oath after their shaking hands or saluting. The wrestling bouts took place in specially constructed arenas called akkhaḍaṣka (modern akhāḍa). They wore tight dresses like shāllana and aridhākaṣṭha with their hair tied. After showing their respect to the king and worshipping the idol of Śrī Krishna which was installed beside the arena, the wrestlers started fighting. The various grips, and clasps they applied are then described. In the end, the one who did not tire out and who was
able to break one of the limbs of his opponents was declared successful. This type of wrestling is like boxing involving damage to limbs.

Pampa refers to *mallaśūlaga* or fight between wrestlers witnessed by King Virāṭa in which the wrestler sent by King Duryodhana kills all the famous wrestlers of Virāṭa. Hence wrestling seems to have been a dangerous game. The wrestling of today, which is milder, seems to have been a later development. The winners were rewarded with plenty of gold, clothes, vehicles and horses.

These state-patronised wrestlers seem to have attended to other duties also. The priest Srijhūti who was found guilty of breach of trust, was given three choices of punishment by the king, one of which was to receive thirty-three blows to be given by powerful wrestlers.

Duellng

Duellng (*āṅka*) was widely prevalent from ancient to recent times throughout the world. The duels were fought with fists (boxing) and also with equal different weapons. One *Surigaya āṅkāra*
(knife dueller) is mentioned in an inscription. Poet Jenna refers to anakalaca or duelling.

There was strict control of the state over the duelling as evinced from Mānasollāsa. Duels were fought between men and the duellers had specific appellations depending on the cause of the single combat, like pariṁbhūtanika (rivalry for women), matsaraṇika (greed or jealousy), bhūmāṇika (land), vidyāṇika (exhibition of prowess), vairāṇika (revenge), pravaschittanika (penitence for crime redeemed by death in single combat), and strangest of all, birudānīka (challenge thrown out by a swaggering desperado, riding a buffalo, and carrying a torch in broad daylight). The king is advised to discourage combats, and allow them only in exceptional cases.

The ways of their challenging for a duel are also noteworthy. Some heaped abuses and others beat their opponents, or cut their hair or threw the betel-spit on the opponents' face. Marco Polo has noticed the last mode of challenge in the southern region:

If it is an object with any man to affront another in the grossest and most contemptuous manner, he
spits the juice of this masticated leaf in his face. Thus insulted, the injured party hastens to the presence of the king, states the circumstances of his grievance, and declares his willingness to decide the quarrel by combat. The king thereupon furnishes them with arms, consisting of a sword and small shield; and all the people assemble to be spectators of the conflict, which lasts till one of them remains dead on the field. They are, however, forbidden to wound with the point of the sword.

Reverting to the account in Maṇamallāsa, after granting the necessary permission to fight the duel, the king ordered the arena to be constructed (khalaka). The entrances thereof were decorated with neem leaves and flags. There was a visitor's gallery (veekshana mandana). The combatants were made to take oath the previous day. On the following day, the king attended the arena with his followers. The combatants paid their homage to the king, sitting in the position of a tortoise and after getting the signal, they started fighting. The winner was rewarded with dress, gold ornaments, villages, gold coins or
lifelong pension; (jīvitaṃ vyātīta). Relatives of the deceased were also protected and helped monetarily by grants of gold etc. 70

Ami Purāṇa attests to state control over duels and gambling while it imposes five per cent of fine to be received by the king. 71

Since this was a game of personal jealousy, Manasollasa says that no stigma is attached to the king if these are fought (pañam nipples tēshāma cha, vyālapāman vyapāhati). 72 Blowing of Kāhalā was a special feature of this game. The duellers came dressed in gorgeous colours like green, yellow and black and wore necklaces of conches and belts of yellow metal. 73

Amusements with Birds

Cocks (tārakahūda), quails (lāvaka) pigeons (nārāyata) and falcons (svēna) were trained for entertainments in medieval times. In Yasastilaka, the King (Yasōdhara) asks Candā Karman to take the birds to the scene of the festival and give an exhibition of cock-fighting. 74 Poet Janna refers to
fight between birds like Kukkuta (cock) and Yāvaka or lāvaka (quail) as forms of amusement. 75

Bird-fight is mentioned in Purāṇa. 76 (Khasōdhaka .... Yuddha) and Hemichandra's Leelavati Prab-anda. 77 Nayasaṇa's Dharmārtha refers to mutual combativeness of animals and to cock fight. 78 An eleventh century inscription of Ratta King Kartavīrya condemns some of the royal amusements and unfair ram-fighting and cock-fighting. 79 We have to depend on Nānasollasa to know the details of bringing up and training of such birds for fighting and entertainment.

Cock-fighting

This seems to have been quite an old game and is still popular in the Shimoga and South Canara districts of Mysore State. Tāmraśūda-vinōda or cock-fight is described elaborately by King Saṃśvara; special characteristics of different kinds of cocks and the ways of bringing them up are also described by him. They were trained while still young and were well guarded against cats etc. 80 They were fed properly and given oil-bath. Mud with salt was applied to their heads. 81
Cock-fights were arranged in a special arena, beamered over-night with cowdung fixed with a board (table) or ratimandala with squares drawn on it. Two types of cock-fights are described, one played by reciting mantras. The liberator (mūkeśaka) of cocks stood near the table and music was played during the game. The notice of the challenge was stuck up to a post and held high and the king made his own cocks fight with those of his favourite queen. At a signal the fight started. The successful party snatched away the flag (with the challenge stuck to it) from the defeated party. 82

In the second type of cock-fight, a small arena (khalaka) was prepared of thirty cubits circumference and small sharp knives (kañabuṣika) were tied to the legs of the cocks. 83 If a cock was injured it was considered as defeated. If either of the cocks was killed or ran away, then the defeat was through misfortune. Members of the successful party then sat on the backs of the defeated party and put that party to shame by singing sarcastic trimadi or triplets. 84 G.K. Shrigondkar writes that the method is peculiar to South India and that sitting on the back is even today done in Gujarāth in the
game of 'miya miyadi' but not as a punishment for the defeat. According to Sômśvara, cock-fight was one game which gave scope for the exhibition of all the nine rasas. Instrumental music, songs and dance accompanied both the types of cock-fight.

Pigeons

The mode of sending messages through pigeons was quite popular in Mughal days, but we find this custom already prevailing in Chālukya times. Sômśvara says that in Sindhudēsa four classes of pigeons prevailed, Brāhmaṇa, Kshatriya, Vaisyā and Būdra of which only three were to be utilised. These were to be fed on grain, and reared in cages of gold, silver and wood.

The male bird was trained to carry letters. It flew up to thirty yōjanas a day (240 miles) and a message could be sent through a male bird tied to its neck which then flew to the place of its mate which was already sent there. The pārāvataś or pigeons are described as sacred (pavitra), beautiful (darmāṇīva) and useful for royal service (ṛājakaryōṇa-vōgin).

Falconry

Ferlshta records that Ahmedah Bahmani
Presented to the son of Devaraya II, among other things, dogs for the chase, and a leash of hawks; Perishta proudly claims that this introduced falconry in the carnatic. B.A. Saletore has, however, established that the title "Saluna" in "Ruluva Tipa Odayar" means a hawk to royal birds, and that falconry was well-known earlier in Vijayanagara. The chapter on hawking as described in Mānasollāsa proves that not only hawks were known but that falconry was developed into an elaborate game, very much earlier. After describing different kinds of falcons, Somesvara declares that the female falcon which is bigger in size provides better amusement. Falcons were caught by (1) hand (2) by nets, (3) by means of nooses, and (4) by means of a sticky substance. They were then trained with the help of a rope. After training, these were employed to provide entertainment. On the preceding day, they were neither given any food nor allowed to sleep so as to make them more furious. They were then taken to a place which was green with grass and had many birds like kapiñale, lāva, titika etc. By the strength of its wings it could fly in the sky very high to catch birds which could not be seen by ordinary eyes.
Buffalo-Fight

Inscriptions\textsuperscript{91} and literature\textsuperscript{92} refer to \textit{mahisya-yuddha} and \textit{nāša-yuddha}. Buffaloes from Vidarbha, Karhata, Jalandhara and Saurashtra were considered best. From the description of a dairy-farm at Karhata in \textit{Yasastilaka},\textsuperscript{93} we know that it was known for excellent buffaloes and Saurashtra is even today a breeder of good buffaloes. They were fed well on blackgram and curd and allowed to enjoy long cool baths.\textsuperscript{94} After five years they were ready for a fight. On the day of the fight, their bodies were besmeared with mud, and garlands of \textit{nimba} leaves were put around their necks; after allowing them to be in the company of she-buffaloes, the male ones were made to fight. They fought like elephants and the one wounded by the horns of the opponent and tried to run away was considered defeated.\textsuperscript{95}

Ram-fights

Ram fights were arranged on wager\textsuperscript{96} (\textit{panapūrvam}). Wine was given to them on the day of fight, and they fought bravely. Birohbark (\textit{bhūrīa patram}) was thrown on their face by which
they became still furious. The one defeated once could never be made to fight again. Ram-fights were common till recently and buffalo fights have survived in the form of Kambala in South Kanara District.

Angling

Mānasollāsa describes different kinds of fish and their abodes in rivulets, sea and lakes. They were to be given nourishing food when brought up in lakes etc. Various types of rods and strings for angling are also described.

Hunting

The game of hunting was as universal as it is now and provided innumerable occasions for themes on adventures in literature. Works on Niti and the Purāṇas recommended it. Agni Purāṇa says, "king should hunt in a forest of preserved games by way of taking physical exercises or by way of making himself inured to hardship." It further forbids excessive hunting for a prince.

Description of mrigavā vināda or mrigavā-vilāsa (hunting) was a conventional and favourite
topic of description for the poets and we get a
glimpse regarding paraphernalia and other details of
hunting of their times. Bilhana in his Vikramāṇa-
dēvasharīta devotes considerable number of verses
for the description of a hunting expedition of King
Vikramaditya. Pārvatīnātha Purāṇa provides a list
of the equipments of a hunter. Inscriptions tell
about heroes who lost their lives while fighting
with a bear or a tiger. Manasollasa devotes
282 verses and describes 21 varieties of hunting.
Hunting was usually a winter sport and Vikramāṇa-
dēvasharīta speaks of queens and courtesans
accompanying the king on such expeditions on horse-
back. Dogs formed a necessary part of this party.
Manasollasa also recommends the help of dogs especially
for bear-hunt.

The Atgur inscription of the time of
Rāṣṭrakūta King Krishna III, tells about a brave
hound, Kannaradēva, a subordinate of the Rāṣṭrakūta
King along with Būtuga and his servant Manālēr
fought heroically during the king's expedition against
the Chōlas. Kannara happy over the performance of
both, honours, Būtuga and Manālēr and grants a hound
Kāli, as per Manālēr's wish. Once during a bear-hunt,
Kāli fights with a big boar kills it and is killed. Hanaler, in memory of the faithful dog sets up a stone-memorial (vīrașal), grants land for its worship to a gorava (priest) with an imprecation that if the gorava enjoyed the land without worshipping the herostone he was guilty of killing the dog. Another hero-stone for a dog from Shilbūgal Taluka of 930 A.D. refers to a big tiger carrying off a young cow, and Mandikal Kamaladāna made a vow to kill that tiger and in one watch slew it with the help of his dog. The tiger and the dog died together. A brave dog Doka is mentioned in another inscription of J 975 A.D. of the same place, which had killed seventy five hogs; another dog killed twenty six hogs. Here is an illuminating example of man's love towards animals. Mānasollāsa tells us about extensive use of dogs during hunting. Breeds from Trigarta, Duddhavāta, Kamarāta, Āndhra, Vidarbha, Talanīra, and from the banks of Tāpi (Tapti), among others were known for their valour. After describing their specific features, the method of their bringing up and training are given. Usually, bitches were employed in hunting and the lessons started with hare-holes. A team was employed during a boar-hunt, when the boar (at bay) fiercely attacked
the dogs, the king had the bear battered with iron clubs (tömara), and speared and pierced through arrows (bhallanārāchā). 110

There were reserve forests, not far from the capital, full of trees bearing fruit, without fierce animals, and full of different kinds of deer like, Sārānga, (antelope) Harina (spotted deer) Ruru, Shambara (sambhar), Kuruṅga and birds like peacocks, wild fowl etc. Such a forest was beautiful, free from danger and enjoyable. It was to be away from bustle and from wood-cutting noise. It was to be guarded from fierce beasts like tigers by the watchmen riding on buffaloes. 112

Many modes of hunting are described by King Sōmesvara. One of them was hunting near water places. The king and the ladies of harem dressed in green and wearing dzripadına (trousers) sat in the pits near the watering places, concealed. After sunset on a moonlit day when the deer came for a drink of water, they could be hunted down with bow and arrow. Some deer were trained (both male and female) to act as bait. The bridles were put on them and at the sight
of the animals they came and informed the master. Whole herds were attached by the *dīpamrigas* (or decoying deer as Shrigondekar interprets it). These decoys freely mixed with the forest deer. At a signal they returned to their master and the forest ones were then killed. The main hunter concealed by the screens was ready with bow and arrows. The beaters then made loud noises to frighten the wolf, tiger, jackals, bears etc., which ran in panic and were shot at. This system is still followed in the case of rich big game hunters. Young leopards were caught in nets and trained to catch deer and the ways of training cheetas are described.

**Arenas, Sports fields etc.**

The description of different types of arenas and sport fields for different games shows how scientifically the games were played in those days. Poet Pampa speaks of an arena specially constructed for the exhibition of skill of Pāṇḍavas and Kauravas, with different weapons, after they finished their education. On the outskirts of the city in the northern direction, the square land was measured and stones, grass etc., were removed and a pukka arena
was constructed fully equipped with galleries (hājāra and hālavīga). He called it vyāvāsa rāṅga. An inscription of Chālukya Bhuvanaikamalla's reign refers to sendina vahali or ball play-ground. The lord of the capital granted revenue of twelve mattara from the play-ground for god Mahādeva. 116

The arena constructed for the running race between elephants and men was 400 cubit long and 240 cubits wide. The ground was made smooth and free from dust and raised towards the east. It had two entrances decorated with tōrana. There was a ditch around the arena. Two halls for the spectators, one inside the arena and another outside the ditch were constructed. The latter was ālokana sandira or spectator's gallery which was surrounded with net-work. 117

This precaution of ditch and net was due to the dangerous sport between maddened elephants and men and there was the probability of the former's attacking the spectators.

The field for polo was 400' x 400' with a fencing all round and with two entrances. According
to the current of the wind tents for spectators were pitched (darsana mandana) facing north or south. 118

Khulaka or the arena for duelling was high and round and strong; it was sixteen cubits in diameter and forty-eight cubits in circumference. Round the arena were thirty-two posts adorned with nimba leaves or flags, and staff bearers were posted round the arena. The visitors' gallery for this game (vikshana mandana) was canopied, raised, extensive and square. 119

The arena for wrestling bouts was known as akkhādaka and it had an altar for installing the image of Lord Krishna (devamandana); it had sixteen pillars all round. There was vēdiKA or raised seat for the king. In front, there was a pit thirty feet in circumference filled with fine moistened and sieved dust. 121

The arena for cock-fight was besmeared with cow-dung and a rati mandala or board was fixed on it and the arena was then divided into different zones, one for each deity.
For the second type of cock-fight the khulaka, (arena) free from dust, mud or stones was used. 122

The lavakas or quails were made to fight in a round arena on which a thin blue-board was placed which was known as akkhada and it was surrounded by curtains or mats (kiliña) of blue cloth. 123

Some times, these arenas had white pillars all around with gold work on them, and ground paved with mosaic or glass tiles. (kācha-kutta). 124

Spectators included common people also along with the invitees from the nobility. The word prēkshaṇāh specifically indicates commoners witnessing the race between elephants and men. The words, "Samātān gavāyān" signify that the public at large attended these sports. 125

Recognition, Awards etc.

It has been observed so far that most of these sports were organised at state-level and the king duly rewarded the winners with gold, cloth, land
and pensions and provided for even the members of
the family of those slain in a duel. The trophies
were the dhvaja-stambhas which were carried off by
the successful party. The public also gratefully
remembered the heroes who showed extraordinary
bravery. A big tiger having entered the Kēdagī wood
in front of the town Kuppātur, the bond servant
(besavaga) forcing it out with a great noise, hit
it savagely with a big club and killed it and in the
process died. The thousand of the village gave
him the name Rīpu mārī. A herostone of 1183 A.D.
speaks of Podaleya who went for a boar hunt and
pierced the boar and showed great bravery but died
in the attempt. Another vīragal of 1310 A.D.
tells us about Sokka - Ilingottu having gone for
boar hunting pierced the boar and died along with
his dog.

In the reign of Hoysala Narasimha II (1230
A.D.) a mahout Rāmeyyā was killed by the palace-
elephant in his effort to bring round the rushing
elephant, Aji-Vairīgharattā which had gone amuck and
was killing the people. A record of 1019 A.D.
tells about a death in mallayuddha or wrestling.
This survey shows the height the people of medieval Karnataka achieved in the field of physical culture. It being the age of strength and valour, physical attainments were much valued. The physical strength of King Rakkasa Ganga is described in three inscriptions. He could break in two, coconut trees, pull up areca palms and with his left hand stop a lusty elephant.  

Continuity of Sport Tradition

All these organised sports continued in Vijayanagara empire and later in the subordinate courts of Ikkēri etc. The foreign visitors have left a detailed account of state patronage of wrestling, of royal permission required for duelling, of big arenas where these sports were held and of the huge audiences of spectators who witnessed these sports. Peter Mundy (1637) spoke of elephant fights and buffalo fights at Ikkēri.  

Poet Hanjunda has mentioned the buffalo-fights and ram-fights and the wager thereon. Pietro Della Valle has stated that among Indians it was the custom for every one to manage and make use of one sort of arms.
Amusements

The third part of Manasollasa deals with several amusements distinguished from the sports and games described earlier. King Somesvara was a great musicologist and a gifted musician as would appear from his elaborate description of the chapter on music. There are several other amusements he recommends for the king and his harem and a few of them which correspond to pastimes described in contemporary literature can be mentioned here.

Swing-play was very popular in medieval as in ancient times and seemed to have been essential in a park or a palace, in private household or public places. Nayasena narrates a story in his Dharmasutra in which a king while going for a garden sport sees the beautiful daughter of the royal merchant Gunapala, playing, on the swing in the courtyard of her father's house and at once becomes enamoured of her. In another story, to pass time (pattu singa), twelve year old Anantamati goes to a park outside the city accompanied by her friends and maids and starts playing on the swing tied to a mango tree when she is abducted by a Vidyadhara. In Somadeva's time, sport of swings was part of the spring festivities.
and he gives a nice description of the play of lovers.

"May the swings, O best of kings, fulfil thy desires! They are beautiful with poles of areca trees, with fresh young leaves, and fitted with branching Asoka creepers with camphor wood boards attached to the ends. Charming they are with canopies and banners of silk set with flower-shaped gems. Who is not delighted by the oscillation of the swings, the women adding their weight? During the sport, mouth comes near mouth; eyes meet eyes; the heart is enraptured at the contact of the partner's high projecting bosom; hands move close to hands, and legs are entwined with legs." 141

Pārvatamātha Purāṇa describes the sport of swings by which the royal ladies entertained themselves 142 and Bilhana describes the dōlā kṛīḍā (sport of swing) of King Vikramāditya and his queen Chandalādevī in which other ladies of the harem also joined. 143

Mānasollāsa calls this, an dolāna kṛīḍā, a sport of the spring. It describes the poles and the wood of the plank for the swing along with fixing a mechanical contrivance which rendered the movement
easier. (Kītāma Kīlikēṇa dōlamam euvanritam). On the moonlit-night the king is advised to enjoy this game in the company of beautiful women and also with women accomplished in music and playing instruments.

Sports in a Park (Vanakrīda)

This is another sport which finds frequent mention in the classics of those times. The season for indulging in it was the spring time. Sōmēśvara’s detailed description of the groves and different trees which were to be grown in these pleasure parks, show that this sport was not merely a conventional one. On a holiday, the king started with his retinue for such a park which contained rare and beautiful sweet-smelling trees like nāgakēṣara, bakula, punnaga mango, Champaka, pātala, areca, coconut, nāranga (orange), jack fruit, plantain, kapittha (wood apple), āmalaka (myrobalan), bijapūra (citron), clove, sarala (teak), dates, kētaki etc. Besides there were many flower plants. Pārvanātha Purāṇa almost repeats the same description while describing a garden in which emperor Vajranābhi was relaxing with his retinue. The garden would be so beautiful that one would forget hunger and thirst by merely gasing at it, and which would
compete with the divine garden of Nandana. The king had a chosen party which included ladies of the harem, musicians, vītās, chētas and viṇūshaka. Dharmārīta speaks of nobility which attended this garden party in groups and which provided an occasion for the youngsters to display their skill in archery by getting the ripe fruits for their beloveds.

The ladies wore beautiful garlands, bangles and ear ornaments from the flowers and exchanged them. The king also participated in plucking the flowers and preparing the bouquets. While the king relaxed in the shade of a grove, the women fanned him with the plantain leaf. The king liked wearing a crown of flowers. The party enjoyed eating various kinds of fruit and drinking water of coconuts. Having relaxed the whole day, the king was advised to return to the palace in the evening.

In gardens, there used to be bowers of creepers known as latāgrīhas or ballī-mādas. Vaddārādhana mentions thirty two garden houses like ekasāla, dvīsāla etc. Incidentally it points to the love for outdoor life of the king and nobility of those times.
Another equally popular sport was water sport or jalakrida. Here also there is the unavoidable conventional description in literature. But of special interest, is the existence of dhara-rhina or shower houses which are described in Yasastilaka and other contemporary literature. Yasastilaka describes that king Yasodhara passed the hours of noon in the hot summer days in amorous sports, in his garden and indulged in water-sports with his palace ladies in the hall of mechanical showers (yantradharagriha) cooler than the Himalayas.

Various water-falls, mechanical clouds, streams of water gushing from the mouths of the statues of various wild animals, of fountains from artificial alligators are mentioned. Bilhana mentions that the king Vikramaditya spent the summer noons in the specially constructed shower houses, fitted with mechanical showers and glass tiles (sphatika kuttima).

Jalavantras or water machines are mentioned. The ladies spurted water on one other and on the king, with these jalavantras. Some used lotus leaves to guard their faces against these spurts. The water sport took place either in the tanks attached to the palace or in the lakes outside the city. The
warm summer afternoons made such tanks and shower houses indispensable for the royalty. Ākhyānakamaniḥ dramatizes a big step-well in the compound of a forest grove in which water was controlled by mechanical contrivance of dolls.\textsuperscript{161}

Mānasollāsa describes water-sports\textsuperscript{162} in the kṛđa-vāpi or sport-well in a river or an artificial lake; fancy fish without bones were to be caught along with sarāla and oṣakrayāka birds in these lakes. Accompanied by the women of the harem, the king came to the sport-well. He threw coins of pure gold and golden ornaments in the artificial well and made the women search them. Along with his queens he enjoyed looking at the eagerness of the girls to catch hold of them inside the water.\textsuperscript{163} After dismissing the girls giving rewards of gold coins and ornaments, the king indulged with his queens in amorous water-sport.

Sōmśvāra recommends water-sport in mid-summer when the sun is burning the earth and there are heat waves (uṣṇa marutāḥ).\textsuperscript{164} Naturally it was a most enjoyable pastime during such a season.
Games of Children

The game of 'Kanna muchohale' (hide and seek) is described by Trivikrambhatta while interpreting the word Nashtāchārya in his Valachampu. This game of Kannamuchohale is still popular in Karnataka.

Pampa mentions the play of marakotī (marakerase) of children becoming "monkeys" and climbing the tree while the others chased them, which is also an extant game. The game of pebbles is mentioned in the context of king Viraballāla's conquering fort Uchchaṅḍi which he tossed as if it were an ānekalk or tirakal. Tossing pebbles in the air is a favourite game with young girls in this region. A mechanical toy (keela kome) and doll's cradle (bombedotttilu) were promised to a young girl by her father in return for her offering milk to god daily. Doll's marriage is also described in Dharmānrita. One day some children brought a doll, dressed it in fine cloth, applied tilak of musk and put gold ornaments and garlands on it and calling it the bride-groom of the girl Anantamati, were playing the game of marriage. The game of ball (konduka) was a favourite pastime and is mentioned frequently.
Jugglers

The village acrobat was a favourite of the masses in medieval times. These Dombae or Kollatikas (acrobats) moved from place to place carrying their things on donkeys. They performed many acrobatics on the pole and lived on the favours of the king and the public. Kollatikas lived at the royal courts as well and Mānasāllāsa classifies them along with dancers and other entertainers. The best Kollatika was he who was lightly built, could glide and could bear heavy weight. An inscription of Honnihal (Bijapur District) tells about the gift of a village to Dombare.

Sivasara-Choudayya was an actor as well as a juggler. He defeated Achyuta a well-known actor of Nilagiri region. He used to move from village to village exhibiting monoacting and jugglery.

We find strong organisations of jugglers in Vijayanagara times where they gave grand performances of the acrobatics of an elephant, 30 fts. high in the air. And there were Brahmin jugglers called Vipra Vinōdins.
Indoor Games

Chess: According to Basham, the game of chess was learnt by the Persians from Indians and when Persia was conquered by the Arabs it quickly spread over the Middle East. The game was learnt by the Crusaders from the Muslims and soon spread over Europe. By the late middle ages, it had almost attained its modern form of chess. Thus, the world's most intellectual game is the product of three cultures each of which contributed something to its finished form. By the time, Alberuni came to India, Indian and Muslim modes of playing chess were quite different as noticed by him. Manasollasa describes the game of Chaturanga which seems to have been a favourite court indoor game.

Besides, Varāṭikā kṛida (game of cowries) phonidā kṛida (dice), prabhōlikā kṛida (game of riddles) and pāsha-kṛīda (different game of dice) are described in Manasollasa. Of these, the game of cowries was played on Āsvīna chaturdasi with the women of the harem, with sons and grand-sons. Yasātilaka corroborates the fact that this game of dice (also called dūtā or gambling) was played during the
festival of light (pradīpōtsava) and gives a nice description. "May the festival of lights bring delight to thee whose desires are fulfilled! It is enlightened by the flattering words of lovers, defeated in gambling and held fast by their mistresses excited by the game. It is charming with the varied adornment of the courtesans, engaged in sports. The regions of the sky resound with the deep auspicious notes of instrumental music."\(^{132}\)

Music, dance, drama and fine-art — debates or discussions, painting, and singing formed the entertainments (vinōda) of prince Meghakumāra.\(^{133}\) As already noticed king Sōmēśvara was a master of music. He has devoted a bigger part of book VII of Nāgasāla to music; he was an expert in dancing as well, and recommends that after getting absorbed as a spectator of a dance piece, the king himself should dance full of rasabhava (svayam vā nartanam kurvād rasabhāva samavītam).\(^{134}\) This royal participation was peculiar to South India and Chau-Ju-Kua noticed it in the Chola court in 1225 A.D. At a state banquet the Prince and the ministers along with the (company present) broke into music,
song and dancing. Sōmēśvara elaborately discusses the art of dancing and describes a dance called Jalasayana. It is interesting to note that a dance performance of the same name is described in Pārvanātha Purāṇa. Music and instrumental accompaniments were necessary for a dance.

Description of nāṭaka is found in literature and in inscriptions but it is doubtful whether it was used in the modern sense of a play. From the description of a nāṭaka given in Pārvanātha Purāṇa it appears that it was a music-cum-dance performance.

It will thus be seen that medieval Karnatak had developed organised sports and games; they constructed different arenas, with different dimensions for different games. This love of play and pastimes stemmed from a lively sense of well-being, down-to-earth joy of living, and a balanced view of life. This belies the usual cliche that the Hindus were more concerned with spiritual values than material benefits. The people approximated to the Greek ideal of development of body and mind, as the plebian exercises like Malkhāmb (Indian pole) and invention
of chess bear witness. Uninhibited love of dance and music bespeak a free open society, far removed from that of ours. Games played in groups, according to set rules, like polo or golf developed team spirit, sportsmanship and discipline. Training of leopards for hunt was copied by the Mughals. I could not do justice to the various kinds of hunt described in Mānasollāsa, and of some sculptured on hero-stones all over the region. Hunting (bāte) brought out the initiative, daring and combativeness of the Kannadigas of those times. They were also refined enough to tune in to nature, as seen in seasonal festivals, like those of the spring, or sports in the parks or woodlands (vanakṣida).
Notes

1. YAIC: P 112
2. AgP: P 1036
3. Bashan: P 208
4. Ibid Plate LXXVII
5. YAIC: P 90
6. ACMK: P 14
7. BG VII Hn No. 7 & 8
8. MS II V 542-47 P 201-203
10. Ibid V 206 P 189
11. Ibid V 523-29: P 193-200
12. Ibid V 530: P 200
13. Ibid V 547: P 201
15. Ibid V 566-67: P 203
16. Ibid V 572: P 203
17. Ibid V 632-42 P 208-9
19. Ibid 656-59: P 210
20. **BG** VII Sh 39 and 57
21. **SI** VI 16 P 178
22. **ANP** XI 27
23. **AUK** P 14
24. **JBBRAS** X VIII P 294
25. **MS** V 661 P 661-62 ff
26. **Ag** II SB 133
27. G.S. Dikshit: "Ball-games on Horseback in Medieval India" (Ball-games) *Journal of the Karnatak University: Humanities Number*, 1963; P 80 ff
28. **BC** II SB 133
29. Ibid
30. Ball-games: P 82 Fn 15
31. Ibid
32. **BG** II SB 133 II 88-90
33. Ibid II 142-145
34. **MS** V 800-827 P 222-24
35. Ibid V 793-794 P 222
36. **MS** II Int 35: Srigondekar has discussed
this game in his paper "Polo under the Chalukyas" in the IV Oriental Conference Proceedings, Allhabad 1926 P 373 ff

37. Basham P 208
38. Agg CCLIX P 898
39. Ibid P 895
40. MS II V 159: P 163
41. Ibid V 160: P 168
42. PB II 60
43. EC VI Tk 61 /
44. Agg CCL P 898
45. AKJX P 14
46. PB VIII 53
47. ANP XI 26
48. EQ VII 01 27
49. MAR 1928 No 100
50. R.C. Majumdar and others (Ed) Struggle for Empire, Bombay 1944 P 49
51. ANP XI 27
52. MS II V 880 P 229
53. Ibid 888 P 230
Ibis seems to be typical of Karnataka; Paes who visited Vijayanagara in the XVI century also refers to the breaking of limbs; Forgotten Empire P 261
71. AgP CCLVII P 932
72. MS II V 842 P 226
73. Ibid V 862-63 P 227
74. YALC 39
75. AUP VI 10
76. PP III V 55
77. LP IV 13
78. DA I 111 86
79. JBBRAS X P 234
80. MS II V 1021-29 P 241
81. Ibid V 1024-27 P 241
82. Ibid V 1101 P 247
83. Ibid V 1112 P 248
84. Ibid V 1131-32 P 250
85. Ibid Int P 39 Fn 1
86. Ibid V 1169 P 253
87. Ibid V 1286-88 P 263
88. Ibid V 1295-96 P 264
89. Saleore B.A. Social and Political Life in Vijayanagara Empire II Madras 1934: P 424 (Social & Political Life)
90. **MS II V 1330-1366 P 267-70**
91. **JBBRAS X VIII P 234**
92. **PP III 92; DA III 86**
93. **YAKO P 71-72**
94. **MS II V 1265-68 P 261**
95. **Ibid 1269-75 P 262-6**
96. **Ibid 1257 P 260**
97. **Ibid 1253-57 P 260**
98. **Ibid 1381-1431 P 271-75**
99. **AgP GXLII P 867**
100. **VG XVI**
101. **PP XII 75**
102. **BG VII Sk 150 and BG VIII Sb 253**
103. **MS II V 1433-1725 P 276-304**
104. **VG XVI 29-30**
105. **I II P 171**
106. **BG X M 162**
107. **Ibid M 85**
108. **MS II V 1299-1300 P 166**
109. **Ibid**
110. Ibid V 1326 p 266
111. Ibid V 1438 p 276
112. Ibid V 1443-44 p 277
113. MS II Int p 44
114. Ibid V 1714-1724 p 303-4
115. Pδ II 66
117. MS II V 515-24 p 198-99
118. Ibid V 662-66 p 211
119. Ibid V 846-47 p 226
120. Ibid V 967-73 p 236-37
121. Ibid
122. Ibid V 1038-45 p 242-43
123. Ibid V 1217-18 p 257
124. Ibid V 520 p 199
125. Ibid V 660 p 211
126. Ibid V 876 p 229
127. Ibid V 1133 p 250
123. EG VIII Sb 258.
129. EG VII Sk 159
130. EG IX KL 11
131. EG V 13
132. MAR 1928 No 100
133. EG VII Sh 4-39-57
134. M. L. Dames: The Book of Duarte Barbosa
London 1918 Vol I P 190-191
135. Social and Political Life II P 421 Fn 3
136. H. Deveerappa (Ed) Ramanatha Charita of
Nanjunda Mysore 1959 I iv, 78-81
137. Edward Grey (Ed) Travels of Pietro
Della Valle London 1892 II P 225
138. MS III of Gaekwad Oriental Series Baroda 1961
139. DA I 11, 10
140. Ibid iii, 29
141. YAIC P 156-57
142. PP 1044
143. VO XVI V 15 to 19
144. MS III V 187-194 P 188-91
145. Ibid
146. PP XY 12, DA II 28
147. MS III V 127-166 P 184-88
148. PP XI 12
149. MS III V 145 P 186
150. Ibid V 150 P 187
151. Ibid V 160 P 188
152. Ibid V 165 P 188
153. AKMK 70
154. VD P 45
155. YALQ P 37
156. VC XII 50-58, PP IX 166
157. YALQ 33
158. VC XII 50
159. Ibid 62
160. PP XI 118
161. AKMK 16
162. MS III V 234-79 P 195 to 200
163. Ibid V 252-57 P 197
164. Ibid V 255-36 P 195
165. M&R 1924 P 15
166. PB II 30-31
More details, however, are available about the women who ruled townships. Lakahmadévi, a senior queen (Piriyasai) of Vikramaditya VI ruled the town of Drōnapura. There was a great agrahāra at this place and a gift of garden was made to it by the sixty mahājanas. Similarly Maišala Mahādevī was administering Kāmmavallī in 1094 A.D. and made several grants. She is mentioned as Pattamahādevī (Chief Queen) of the Emperor. Hēvakabhbaraśi, wife of Dandanāyaka Vōvanarasā administered Posavūr and Mahādevī, daughter of Irlvabedanga Satyaśayaya and wife of Nolamba Ghaṭeyaṅkakārā ruled Maruvotāl, modern Kārōl in Hūmgund Tehsil, Bijāpur District. Queen Lalitāya Dévi, wife of Lakahmīdevaśa was ruling from Venugrama, Mattivāda, which was under her administration.

An inscription of Ingalgi, Gulbarga district, narrates an interesting anecdote about queen Jākaladévi, one of the several queens of Vikramaditya VI, while she was administering the township of Ingunige, situated in Áral 300. She was a fervent devotee of Jīna, and the Chālukyaan sovereign took a solemn oath that he would divert her from her vow of Jaina practices, but he could not succeed.

One day, a certain trader brought an image of
Lord Mahu-Mañikya (of Jina) and was paying his compliments, when the Chalukyan Emperor made his appearance. Impressed by the image, the Emperor said "This image of Jina is peerless in beauty. He is the traditional tutelary deity of your house. Do instal the image in the township of your authority. It will be a source of inspiration to the followers of your faith." Jākaladēvi did accordingly, and after installing the image built a beautiful temple, and requested her family teacher Malliṣhēna Bhattāraka to receive the endowment of 21 big mattara of cultivable land, a garden and a house, near the temple. The inscription proves the extent of the influence the queen exercised over the Emperor, as also the religious tolerance of the latter. It also shows that the King was a great connoisseur of things beautiful and forgot his earlier resolve.

Vennele Setṭikavve of Sāṭēnhalli, who is described as ruler of the town, Urodati, and Adhipōttame was a capable lady as described in an inscription of 1204 A.D. According to the inscription, she never bothered about the winnow, the basket, ladle, mortar etc., like ordinary women. She was an efficient administrator. She punished the ruffians and blotted out the fear of loot and rampage. She upheld the Benanju dharma. Besides, she used to arrange dharma-prasaṅgas or discussions on dharma occasionally.
This inscription, in addition to bringing to light a local lady administrator establishes that the Úrodeya, the town administrator was a security officer as well. Further we may note that the members of the trading community held a high position and that their women also participated in civic affairs.

Administrators of divisions

Bhuvanaikamalla's queen, Kānchala Mahādevī, is shown as ruling a certain division, from the capital of Mulugunda, in 1072 A.D. She made a gift in the presence of the king, with the consent of Bhaṭṭopādhyāya, on the occasion of the latter's victorious return from the expedition to Northern India. In 1136 A.D. Maiḷaladevi along with her husband, Jayakēśin II of Kadamba dynasty is referred to as governing from Bhōgur, which was the capital. One Lakkadēvi is mentioned as Mahā-prabhuvinī in an inscription of 1148 A.D. The badly damaged inscription cannot give more details. Mahāprabhu was the title held by Úrodeya or headman of a village. Hence it is not unlikely that Maiḷaladevi was administrator of a division. One Rēvakabbarasi is described as a pasāyite. The term pasāyite or mahāpasāyite quite commonly occurs in Kannada records, and it denotes an office, the precise nature of which it is difficult to determine.
As per Kittel, it might denote a master of robes. The record furnishes an instance of ladies holding responsible offices in the administrative set-up of the country.

But the outstanding administrator of a division was Jakkiabbe, who was commissioner (Hālgāvunda) for Nāgarakhanda seventy. Her husband Sattarasa Magārjjuna, who was holding this post died while serving Kali Viṭṭarasa. Then the king appointed Jakkiabbe, in her husband's place.25 She ruled admirably "in the pride of her own heroic valour" being skilled in capacity for good government. There were several Perggadea (head men) working under her, and she supervised their work and put through several deals. Dues were recovered and grants disbursed. Ultimately, finding herself physically weak, "at that time bodily disease having made inroads", says the inscription, she sent for her daughter and handed over the charge of her responsibilities.26 This inscription enlightens us about an able woman administrator of the time. This Nālgāvunda's post was an important one in the local self-government of those days. He was the chief executive of the nādu assembly; taxes for the villages of that nādu were fixed by the king by consulting him. Revenue administration was his important function. Irrigation of this particular nādu was also the Nālgāvunda's responsibility, besides administration of lands in the nādu.27
167. KG VI Cm 22
168. BP XIII 4 P 193
169. DA III 10
170. Kavicharite I P 398; Vd - 26
171. MS III V 967 P 120
172. Ibid V 973 P 121
173. SII XV 675 Honnahal
174. Siddayya Puranik: Sarasacharitamrita
    - (Sarasacharitamrita) Bangalore 1964 P 103
175. Amburassak's Account: Eliot's History of
    India IV P 118-19
176. T.V. Mahalingam: Administration & Social
    Life Under Vijayanagar, Madras 1940 P 144-45
177. Baslam P 206
178. Sachau I 183-85
179. MS III V 560-604 P 229-32
180. Ibid
181. Ibid V 713 ff P 243
182. YAO P 157
183. AKaK 14
184. MS III V 1401 p 181
185. PMSI p 143
186. MS III V 1396 p 181
187. PP V 24-29
189* Ibid XII 17 to 23
189. Ibid XVI 21 to 22