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APPENDIX I

SHAHAJI'S COURT IN BANGALORE

Jayaram Pindye, The author of *RMVC* and *Parnal Parvat Grahana Khyan*, hailed from Nashik in Maharsstra. He came to meet Shahaji, as the news of his patronage to literature had spread far and near. He writes that shahaji after accomplishing his work of consolidating his small kingdom spent his leisure time either in the midst of the learned or hunting. Though his earlier life was full of stress and strain, Bangalore provided him the much needed leisure and enjoyment in his last days.

His court "*Sabhamantap*" was called "*Navagaji*" glittered in the sunlight, yet giving a cooling effect to the eyes. The interior was decorated with beautiful carpet of fish and tortoise. The hall was adorned with the paintings of *Martha Kshatriyas*.

The city was prosperous was defended by a deep moat, strong rampants and high towers adequate with numerous cannons. It was a well guarded city. Bangalore presented a very beautiful sight with its stately mansions, lofty and beautiful temples with lovely gardens, broad roads and the cool fountains.

Shahaji lived like a king, but without a crown, enjoying all the benefits of royalty like, patronising poets, authors, listening to classical music and solving puzzles (samasyas). His court was adorned by writers, singers and linguists.

The *RMVC* gives a list of 35 scholars hailing from different corners of India. To name a few, Raghunath Vyas, Thakur Shivdas, Narayan Bhatt, Guru Dwarkadas, Balabhadra Kavi. Poets from Gujrat, Punjab were patronised in the Bangalore court. Shahaji's eldest son Sambhaji from Jeejabai, Vyankoji from

Tukabai mohite and Koyaji son of his mistress, all of them had a good knowledge in fine arts, were adept in languages like Sanskrit, Prakrit. Koyaji had a daughter called *Nayakin* who got her music lessons from *kavishwar*.

Shahaji is described as protector of cows and Brahmins [Go Brahman Pratipal] patron of vedic culture (Vaidic Sanskriti Sangopan) preserver of temples, nourisher of Sanskrit, Marathi, Hindi languages (Sanskrit, Marathi, Hindi Bhasa Samvardhan) Despite the abundance of empty honorific titles, assumed by these petty potentates or those showered on them by sneaking favourites, there is no gain saying that Shahaji encouraged learning in this nascent period of Maratha nationalism.

Already voices of renaissance were resounding in Maharashtra with the authority of devotional poetry by Jhaneshwar and other pioneers.

APPENDIX II

The Advent Of Adilshahi army into Karnataka Extracts from the the eleventh canto of Kantheerava Narasaraja Vijay

VERSE 28 The troops of Ranadhooli Khan marched creating ear splitting clamour like the kin of the ultimate universal destructive cloud of death or the passing whiff of the spouting conflagration from the third eye of lord shiva.

29 Then , the Khans all, proud riders in mail and armed to the teeth, filled full with fervour, villians, one and all.

30 Seven or eight thousand horseman charging at random, with hue and cry, skies resounding with neighing of horses and the clamour of crowds.

32 In litters modest and palanquins proud, when their modest spouses hied, the muslim lords made haste, weaving through the thick lines of cavalry.

33 Who can count the decorated carts, with curved top fronts radiating brightness and drums resounding.

35 Innumerable carts harnessed heavy with cannon, meet the armed forces of the khan. I fail to describe the scene.

36 The turnout of thousands of carts filled with arrows, black gunpowder in leather bags, defies description.

37 Loads of lacs of missiles, defended by the well armed guides, in series of lines.

38 Who will deem insufficient the large casks of *Gangasagar* (or the liquor .tasteful) carried by mules , bent double by the weight.

39 It is difficult to describe the sight presented by the heavily laden bullock carts of merchants carrying mail coats for soldiers, in wide spaces(possibly cleared of crowds)

40 Axes,hand cleavers, hoes, sharp crowbars and sickles held in hands,bamboo screens, huge baskets, plenty of day labourers and casual workers innumerable,

41 Threshers, iron smiths, throngs of vendors of different kinds of pancakes,baskets of sugar, pots of ghee and of other provisions for the soldiers.

42 All the might of Ranadhooli Khan's army contingents thus amply supplied, marching with bubbling enthusiasm and grand display made a bid to invade the Karnataka kingdom. Hear me describe the pomp.

56 the invading khan entered the rough country side ,captured cattle,created panic among the people,made large promises to those who sought surrender and marched ahead .

57 " I will smash the valour of Bangaloreans in no time ", so saying , he led his army unit to Shivganga and encamped there.

58 Then was heard the frightening fury of the Khan's attack .Meanwhile,Bangalore declared he would give a good fight ; he had cobbled a good fighting force.

59 If trees and shrubs are cut down , the battle will rage in the open . Hence the soldiers of the Turks (muslims) scaled the fortress.

60 The Khan then charged raining arrows , with force and fury , after getting up in the fortress.

61 Meanwhile , the *Gowda* got bewildered ,and in full faith ,allowed his son to be imprisoned . In anguish , he made over the fort to the Khan.

62 He surrendered the important places like the fort of Ramagiri to the villan, in violation of a soldiers faith. He left for *Kunigal* territory,where he was offered refuge.

63 The respected lords and ladies of *Ballalapura, Kolala, Bijjavara* in great grief,paid in full the demands of the Khan, and departed forthwith.

64 Those from *Chikballapur*, from the neighbouring *Holavanahalli, Hosakote, Yalahanka* lost face and left with the Khan.

65 The cheifs of *Bouvaloory, Hosavur, Kaggondi, Devandapuri, Sulibale, Sidlaghatta* also left.

66 Thereafter,soon,under the orders of the *Badshah*(sultan),Bangalore was ceded to Shahaji .then the Khan proceded on the sultans service.

After the defeat of Kempegowda, his feudatories surrendered to Ranadulla Khan bringing tributes with them. Lords and Ladies of *Ballalapura, Kolala, Bijjavara* felt depressed left, for their respective places.

Citizens of *Chikkaballapura, Holavanahalli, Yalahanka, Hosakote* lost face and accompanied the khan with all their forces.

The chieftains of *Bavaluru, Hosavuru, Kaggondi, Masti, Devandapuri, Soorabale, Sidilighatta* also accompanied.

Ranadhooli Khan summoned his army and the commandants and explained the tactics of war of Mysoreans as follows.-

The warriors of Mysore are quite unlike their compeer of neighbouring states. They are born to reap military honors. By day, and by night, try to be like them.

While marching on the road ,with oar, dagger, sword, you should stride nonchallantly secretively, with all possible caution

The strategy hinted in above verses warns the soldiers to fight with alertness like *guerillas*. That the soldiers of Mysore were adept in battle , another Bijapur general, Mustafa Khan has advised his soldiers in the sameway.

" In sudden bloody attacks, the Mysoreans are experts; we should be alert bending low, all the while guarding our front and fort."

"*Kaggole Kalaga*" in the parlance of those times among the kannada speaking people, is a surprise bloody attack and surreptitious escape; these are the main ingredients of guerilla warfare. This poem predates Shivaji's time of exploits, whose war tactics are famous and bespeak of guerilla warfare, called *Ganimi kava* in Marathi.

APPENDIX III

The Yadwad Sculpture - Proof of Reconciliation between Shivaji & Mallamma.

As mentioned earlier the *Yadwad* sculpture stands out as proof of reconciliation between Shivaji & *Mallamma*. The sculpture is carved on a slab of 3 ft high and 2 1/2 ft breadth, the top portion of it is semi circular. The slab is divided into two parts. In the upper half there is a profile of a rider on a horse back. The features of his face are worn out, but he is shown holding a sword in his right hand and shield in the left. His dress is the typical Maratha dress of those days, a long coat with a waist band and a pagota on the head. He wears a necklace. Since the face is worn out, his beard and moustache are not clear. The rider is flanked by three attendants holding in their hands the insignias of royalty like umbrella, staff and suryapan (abdagir). They are also in typical Maratha attire. Between two of the attendants there is a dog with forelegs raised trying to buck. The rider has been identified with Shivaji on the basis of his dress, beard and moustache and the presence of his favourite dog 'Vaghya' which followed him always and the existence of the monument at Yadwad because here it was that Shivaji was stationed on his way from Karnataka expedition. Even at Raigadh where Shivaji's Samadhi is situated there is his dog carved. (See visual 4)

The lower panel is divided into three horizontal divisions. In the left one, there is a person supposedly to represent, one attendant of *Mallamma*. She is shown holding a bow and arrow. Her hair is tied in a bun at the back of the head. She wears her saree tightly in a 'Virakachche'. It looks as if she is wearing an armour. In the right panel there is a man identified as an attendant, probably of Shivaji's. His dress is similar to that of the right hand he holds a pitcher, may be of milk. The central panel is significant as it describes the

reconciliation between Shivaji and Mallamma. Here a man is seated on a low seat. His nose is prominent and his expression in the eyes would remind one of Shivaji's. The man looks about fifty year of age. (If Shivaji's date of birth is 1628 then 1678 he is fifty years of age). He is shown dressed in dhoti and uparana. He has grown a belly which is visible from the portrait, which is not the case in any of Shivaji's other portraits. His beard and moustache are very clear. A small child is seated on his left thigh, his left hand clasping him, while in his right hand he is holding a cup containing probably milk, which was to be given to the child. The person to the left is Mallamma, the child's mother. She is dressed in a saree, her *pallav* covering her head. She is holding something in her right hand as if offering something to the man seated. In her left hand also she is holding some object which is difficult to identify. There is another woman in the central panel, an attendant to the right of the man seated, holding a pitcher in her right hand and a cup on the left and offering it to the seated man. At the top of this panel, few letters in Kannada are found, but they are illegible.

Strengthening this identification there is a sculpture in a village called *Lakmapur*, a mile from *Dharwad*. At the entrance to the village is a sculptured slab depicting a warrior, carrying in his hands a sword and shield. Near this slab is found a mutilated cannon, which the local people say, Sambhaji son of Shivaji is said to have left. Whether this is true or false, the fact remains that the people still remember the Maratha invasion of three centuries back. Thus the Yadwad sculpture "dramatised not only Shivaji's chivalrous nature, but its grateful appreciation by a noble heroine." (G.S. Dixit P 24, The description of the sculpture at Yadwad and at Lakmapur is taken from G.S. Dixit's article "New Portrait of Shivaji" from A.G. Pawar Felicitation vol pp 21 to 24).

According to 'Shivaji Mallammaji Samarotsav' Tarabai greatly helped in

the foundation of the hero stone. On the border of her kingdom in honour of *Mallamma* and she was informed about it. Mallamma seemed to have felt happy. **Prof Chitnis** feels that these sentences might have been inserted later on because since Mallamma was still alive, it cannot be true that Virgal which is normally built in honour of the dead could have been constructed in *Mallamma's* life time. After Mallamma's death the author or someone close to *Mallamma* must have inserted it. But the source clearly speaks of "*Mallammaji Yanchi Virakaladyotak*", meaning herostone in honour of *Mallamma*, a symbol of her heroism. Hence it need not be only after death, but when she was very much alive. *Virgal* are normally after the death of a hero as a mark of her or his heroism. There may be exceptions like the above one. *Virgal* might mean a stone describing the achievement or commemoration of heroic deed after the death of a person or when the person is still alive.

The genuineness of the Yadwad sculpture can be proved on the following points -

1. The presence of the Sculpture in Yadwad itself, where Shivaji had encamped before giving a battle to Mallamma.

2. Although the face of the rider on the horse is completely worn out so that the beard and moustache cannot be seen, but the profile looks like Shivaji's, his gait and personality, the dress, the head gear of the rider points towards Shivaji. In addition, the presence of his favourite dog convinces that the Rider on the horse is none other than Shivaji.

3. The middle panel in the lower part is true to Shivaji's likeness. His face is quite clear, with his prominent nose, beard, moustache. Only his dress is dhotar, the dress of the masses. G.S. Khare has no doubts in identifying him as Shivaji.

4. It seems the sculpture is rightly put up by *Mallamma* as a mark of reconciliation between her and Shivaji. *Tarabai*, according to **SMS** is supposed to have established *Virgal* in appreciation of *Mallama's* heroism on the border of her kingdom. This may be one of them.

5. No other Maratha ruler seems to have come to *Yadwad* in this period, except Shivaji as confirmed by **SMS**.

6. The encounter between Shivaji and Mallamma, the subsequent reconciliation with her, the presence of *Yadwad* sculpture all these convincingly prove the point that Shivaji on his way back from Karnataka expedition, stationed at *Yadwad*, fought against *Mallama* at *Belavadi* in which Shivaji's forces were defeated and later the reconciliation was brought about.

APPENDIX IV

Appraisal of SMS

Tarabai of Kolhapur, the queen of Rajaram supposed to have announced in her court to write a true account of her great predecessor -- Shivaji. One of the work belonged to **Shesho Srinivasa** who wrote '*Shivaji Mallammaji Samarotsava*'. he was an officer in the Belavadi Kingdom . The work has two sections. The earlier one deals with Mallamma's early life education , Marriage with Ishprabhu of Belavadi, birth of their son. description of Belavadi Kingdom, its Administration etc. The second part deals with the battle between Shivaji and Maallamma and subsequent reconciliation. It further traces the friendship between Tarabai and Mallamma from the days of Sambhaji [1680 -- 89] till the death of Mallamma in 1739 AD.

The Shivaji Mallammaji Samarotsava has many defects . Prof. K.N.Chitnis points out a few.

1. That it is not in its original form. since it is a copy of the original.
2. It's copy might have been done during the British period. since it states that the copies belong to Belavadi Petha, Sampagaon taluka, Belgaum district. (The administrative divisions of the British period)
3. The original writer Shasho Shrinivas might have been under the patronage of Belavadi, hence the work is too favourable to Belavadi.
4. The writer must have written the work not immediately after the incident but sometime later, based on his memory.
5. The dates are wrong.
6. That it looks like the work written as a commemorative in honour of Hulimutt.

7. That there are many interpolations, especially the latter part, where the copies must have added the death of Mallamma in order to complete the story. In order to justify the date mentioned in the MS on page 76 . Formerly the date of the source was fixed between 1700 to 1708, because it contained reference to the death of Sambhaji (1700) and the death of Rajaram (1708). But the source doesnot refer to the coming of Shahu, nor the coup of Rajabai. Thus the copies by adding the death of Mallamma has pushed forward the date of the source to 1739. Though Samarotsava has many defects, it is too much exaggerative and partisan to Belavadi, which is usual with any Bakhars or biographies in India. But as long as facts are true and are coroborated by other sources, one can consider them as authentic.

The incidents mentioned in this work are very convincing e.g. Shivaji's visit to Hampi, his decision to stay back for good, in his later years in Hampi, his meeting with Mallamma, though exaggerative, it tries to project Shivaji in his true character as confirmed by the other sources. For example in the Bakhars, when Shivaji went into ecstacy at Srishaila. The fact that he repented for his or his men's mistake towards Mallamma and asked for forgiveness are all true to his nature. These qualities only enhance his greatness.

Prof.Chitnis's feeling that Tarabai might have felt unhappy after hearing SMS, being read by its author Shesho Shrinivas to her, since it highlighted the failure of her great predecessor, may not be true, because the work only brings to the fore the magnanimity and true greatness of Shivaji. So, instead, Tarabai must have looked at the situation, from this point of view and honoured Mallamma, who had been earlier honoured by shivaji.

Despite defects in language and exaggerations, the facts in the work donot go against the characteristics of Shivaji.

APPENDIX - V

RAJARAM IN KELADI NRIPA VIJAYA :

1. Rajaram had been defeated by the *Yavanas* (Muslims), who were considered brave in warfare. *Channammaji* gave him protection. This raised her prestige among the royalty of the time. It took place thuswise - I will give in detail the history of the *Arers* (Marathas called *Arers* in the Northern regions of Karnataka, the word is derived from "Aryas", because they speak Marathi, which is an Aryan tongue) the reason for the dispute between *Rama Raya* (*Rajaram*) and the Turks (Muslims)", was the new rising power of Marathas against *Turks*.

2. The *Poet Linganna*, gives the history of the *Rajput*, *Moghuls* and the Muslim kingdoms of the Deccan. Much of this is hearsay, some from tales of travellers and a little from diplomats or their relatives. But the story of Rajaram, who was on the run from the pursuing bands of Moghul myrmidons took place in his own kingdom and is of historic value.

3. After tracing the descent of the *Bhosles* to the royal family of *Udaipur Ranas*, the poet *Linganna* describes the rise of Shivaji and his establishment of the Maratha *Swarajya*. After his sudden untimely death, Sambhaji ascended the throne. After the murder of Sambhaji by Aurangzeb and the capture of the wife of Sambhaji and his minor son, the Emperor's daughter prevailed upon him to spare them, as she had loved Sambhaji. She refused matrimony and considered Shahu, son of Sambhaji as her own son.

4. Sambhaji's junior brother Rajaram ascended the throne and bravely encountered the forces of Aurangzeb. The ministerial commander of the *Moghuls Abdul Khan* was ordered to capture the Maratha king, with his huge

army of elephants, horses, cannon and foot soldiers. They laid siege to *Panhala*. Rajaram realised that it was no longer safe for him to stay any longer. He escaped from the blockade but a *Turkish* (*Linganna* uses the word "Turks" for "Muslims" presumably because the former constituted the major portion of the fighting forces, the same word is still current even now in the countryside). Search squad followed him closely. The fugitive with a few faithful followers, by a devious route reached the region of *Rani Channammaji* and sought refuge in her kingdom in piteous terms. He explained his perilous condition and the urgent necessity of reaching the extreme Southern tip of India, where his relatives were ruling. In hearing this the heart of this generous lady melted. She decided to give shelter to the supplicant according to ancient Hindu tradition at any cost. She called a meeting of her ministers and decided to allow Rajaram to pass through her territory in disguise. He passed through *Shimoga* after *Gajnoor* across the river. He footed woodland trails to *Borenidallii*, *Aduvalli*, *Kalas* and *Khandya*. Reached *Chandigad* through *Vasudhare*, according to the Queen's instructions. The Moghul army invaded her dominion with a great flourish.

Rana Mast Khan and other *Vazirs* sent word to the Queen that she had harboured their enemy and that he should be surrendered to them. *Channammaji* pondered over the matter and admitted to them that Rajaram had passed through her dominion. It is now no longer in our Country. It is a fact he has left some of his clothes and valuables, where he rested, so saying, she produced before them Rajaram's garments, valuables and horses and handed them over to the Commandant, But he was not satisfied and reported to the Emperor that the Queen had delivered the goods but not the person of Rajaram, which she had hidden. He also sent Rajaram's possessions and the Marathas whom they had captured to the Emperor. The names of the captives are *Rupaji Bhosale*, *Santaji*

Jagdale, Manoji More and Sharjarao. Aurangzeb was furious and sent a big army with an elephant corps, cavalry and a large number of foot soldiers, under his son *Azamtara*, to conquer the state. *Azamtara* immediately invaded the state and marched near the *Madag* tank and pitched camp in the near by valley of *Bandi Timmaya*. He sent *Jan Nissar Khan* with a big force to proceed further. The latter captured the fort of *Anandpur*. Immediately *Azamtara*, in 1612 of Shalivahan era, in the year named *Shukla*, month *Vaishakh*, dark fortnight, arrived in *Venupur* (A.D. 1690). As he was about to capture the fort of that place, *Channammaji* departed thence and crossed over to the *Bhuvangiri* cross and sent plenty of foot soldiers to *Bidnoor* fort, which had been frequently attacked by Moghuls. She delivered a decisive blow to the enemy, when many soldiers met their end. She closed all the escape routes and smashed their fighting spirit. Thus through war and negotiations, she succeeded in stemming the Moghul invasion. Thus *Keladi* was protected, the refugee saved albiet temporarily from persecution and gained for herself acclaim from the princes and peoples of the time and of futurity.

But Aurangzeb, who had gone to *Brahmapuri* and *Galgali* came to know that Rajaram had slipped from capture by the skin of his teeth. He sent another huge army under *Zulfikar Khan*, son of his minister *Asatkhan*. This second expedition marched with much pomp and invested the fort of *Chand* (*Chandigad*). By this time, Rajaram had made good his escape to the *Rangini* fort. The Emperor was frantic. He captured many forts in Maharashtra, *Satara*, *Panhala*, *Vasant*, *Lakhani* and *Vandan*. But meanwhile Rajaram passed away. But his wife, the Queen appointed *Ramchandra Pant* as the Prime minister and began to rule, maintaining her sons, Shivaji and Sambhaji. But Shivaji proved false to his mother and inconsequence was put in prison, where he died. But the wife of Rajaram (Tarabai) continued to rule, with her son *Sambhaji*.

Aurangzeb was obstinate and bent upon ridding the empire of the Marathas. In this interval, *Piddinayak*, the *Talwar* of Bijapur had grown strong and began to seize the territories formerly belonging to the erstwhile Bijapur king (now under the Moghul rule). Aurangzeb stopped in his *tact* to crush *Piddinayak*. He captured *Sagangiri* of the Nayak. But his illness waxed, while en route to *Ahmedabad*, from where he intended to appoint strong deputies to different regions, in view of the developing differences among his heirs. He appointed Shah Alam for this region, Northern to Azartar and the *Bijapur* and *Bhaganagar* (Golconda) to *Kambaksh*. to his daughter he willed one fourth of the revenue from the conquered Maratha kingdom. Thence forward, the system of *Chouthai* or the Quarter came into vogue to benefit the Marathas.

APPENDIX - VI

“Aramane Koppa” (Hamlet adjacent to the palace)

Bidnur was once the thriving capital of the *Keladi* rulers. Now the remnants of the former glory are visible only in relics. *Nagar* or *Hale Nagar* (Old city) as it is called now was the former *Bidnur*, 17 k.m from *Hosanagar*, a taluka H.Q in *Shimoga* district of Karnataka. This township is full of relics reminiscent of a once busy and rich capital.

Rajaram was supposed to have hidden by Queen *Chennamma* of *Keladi* when the former asked for shelter being pursued by the Mughal army. There is a building called “*Aramane Koppa*”, some 7 km from *Nagar*, in the interior, amidst trees and bushes. (V-11). The locals believe that Rajaram was kept here in hiding. Though from outside, the house gives the impression of a normal or ordinary residential place, but it has all the features of entrance, living, hiding safely with escape routes, while in hiding. The features of the building show it was carefully built for royalty or nobility, to shield a person from the populace or outside enemies. Such other buildings might have been built in the days of yore with subterranean passages for Indian rulers to escape when pressed by superior forces.

The House is lengthwise with the main open *Verandah*, then a closed pavilion (V-12) which does not have windows and is dark. There is small cupboard in the wall, when opened, it reveals a double wall and enough space for a man to get into the secret passage. (V-13/14) Then there is the wooden pillared hall which is bright as it has windows to the sides. The left is god's room, which has a delicately carved wooden door.(V-15) It is said that below the place where God's are kept there was an exit to go out. But now it has been closed. To the extreme right of the pillared hall has a staircase, which

leads to another pillared hall on the first floor. (V-16) As soon as one enters into the pillared hall either in the ground floor or upstairs one is deceived into believing that there are no side rooms in the left corner of the entrants. There side rooms have exits from one to the other and the last room on the right side has a window which stands on 2 hinges on one side so that the entire window with the doors can be brought out allowing the escaper to jump out and escape. (V-17/18) The house looks outwardly like any other one, without giving any clue of its secrecy. Strange to say there is a small toilet upstairs on the first floor, enclosed with a small door.(V-19) Thus it appears as if this royal house was specially built for hiding and escaping. It is no wonder that Rajaram might have stayed here and escaped to *Jingi* via *Shimoga, Bangalore*. This royal house might have been a sprawling one, but now only the middle portion of the house is intact. The front and the rear parts being burnt in 1971 due to fire. This historical building has passed into the hands of descendants of the keepers, appointed by the then rulers of *Keladi*.

APPENDIX VII

Sculpture of Maratha Soldiers in Nandi pavilion at Bidnur.

In course of my visit to Bidnur Mr.Ashok Hedle attached to Keladi museum showed me two nandi pavilions on the outskirts of Bidnur Fort lying in the paddy fields.It is known that the battle between Queen of Bidnur and the Mugal army took place in the vicinity of Bidnur . The sculptures on the Nandi pavilion are a testimony to this .The sculptures are of soldiers on the horse or elephant backs. The head gear appears to be that of the Marathas.

The Bidnur Queen had to face the Mugal attacks due to her help and shelter given to Rajaram, The Maratha Chatrapati. The Maratha soldiers must have helped The Queen in stemming The Mugal tide. In memory of that the local people under the royal patronage must have carved these sculptures. It only affirms the intimate relations which the Marathas and Kannadigas held during that period.[See the visuals - 21 - 27].

APPENDIX VIII

THE LAVANI (FOLK SONG) OF Dodderi

The *Lavani* (folk song) of *Dodderi* is an important source material which corroborates Persian sources like *Masiri Alamgiri* and *Muntakhabullaba* about the *Dodderi* battle which took place between the Marathas and the Mughals.

The authenticity and the significance of the *Lavani* of *Dodderi* can be brought forth in the following lines.

The person who wrote the *Lavani* was familiar with the place of the incident, officers, chieftans, *Bharamappa Nayaka* was the most powerful of all the *Chitradurga* clan, the *Lavani* calls him fiery *Bharamendra* - fire to his foes. His minister was *Guntu Mallappa* and *Bommanna* was his commander. The scribe calls himself as the prodege of *Sampige Sidda*. (*Varakumar*) There is a temple of *Sampige Siddervara* in the fort of *Chitradurga*, who is a patron God of the chieftans. It was constructed during *Vijaynagara* period. The writer must have been in the court of the chieftan and it concerned the local history, the *Lavani* is prevalent among the people of *Dodderi*.

The *Lavani* does not mention the Marathas, since the chieftans of the *Chitradurga* were at logger heads with the Mughals. According to Persian sources the *Chitradurga* chieftan joined the Marathas to partake in the loot. But the *Lavani* gives a different reason for *Chitradurga* being pitted against the Mughals. It says the chieftan never paid tribute to the Mughals and planned to oust them from the Deccan. So sided with the Marathas. The *Lavani* clearly states the circumstances in which *Qasimkhan* died, trapped in *Dodderi* fort. He

did not want to face the angry *Badshah* for his ignominious defeat at the hands of the Marathas. Hence he took poison and committed suicide.

Although it is difficult to interpret all the words in the *Lavani*, yet it helps us in knowing the dress and ornaments of the contemporary soldiers.