CHAPTER VI

PROFESSIONAL EDUCATION AND EDUCATION IN FINE ARTS

SECTION I: VOCATIONAL EDUCATION.
SECTION II: TECHNICAL EDUCATION.
SECTION III: MEDICAL EDUCATION.
SECTION IV: EDUCATION IN FINE ARTS.
"Work is Worship" is a message given to the world by the wise, and it emphasises the importance of work. Work is inevitable for all living creatures in this world. There is no scope for idleness. If this human body is to become heaven, it should be always engrossed in work. Thus, it is but necessary that work should go on without any break or halt. In the opinion of Basavesvāra, the founder of Vīraśaivism, all people irrespective of age, sex and social status should find themselves ever engaged in doing something, or other for the good of humanity. This is known as the philosophy of Kāyaka. There is no gradation in the work we do. All works are equal in status and of course, they should be done with a sense of dedication.

Basavesvāra has stated this same truth in one of his vachanas as follows:

"One becomes blacksmith by heating iron
one becomes a washerman by washing clothes,
one becomes a weaver by weaving cloth,
one becomes a Haruva by reading vedas!
is anyone ever born through the ear?....."¹

In the beginnings of the 450 A.D. the caste system was very popular and the vocational instructions were given to the sons by their fathers and were confined to duties of their particular calling in life. The caste system obviously played a very decisive role in early vocational education and training. Nilakantha Sastri observes that 'Industrial or technical education was largely carried on in the homes of the artisans under conditions governed as per rules and customs.'

The pursuit of vocational education and technical arts was mostly hereditary and domestic. The father brought up his children in his calling, and learning went side by side with performance.

Several scribes of inscriptions were holding their positions by inheritance, the father brought up his children in his calling, and learning went side by side with practice. The apprentice system of education was the usual method of training youngsters in industrial arts.

An inscription from Asunji says that the engraving work was a profession which was handed down to a son by his father.

---

2. ARSIE. 1933-35, 89, 1180 A.D.
Here the father had the titles like Madavadaribirudulekhaka and Madagajabiduvidalanasinham, and his son Subba had titles as Likhitajanasumitra, Mrudulalita vichitralikhita. It shows that father and son were famous for engraving inscriptions.

We may also note here the great vachanakāra Ādayya, who originally hailed from Saurāstra. He was born in a rich merchant's family of Saurāstra, as the son of Ghoradatta and Punyavati. His parents desired that he should stick to their ancestral calling; and accordingly, Ādayya came to Puligere, where he settled down as a merchant and carried on trade, while the home of the artisan functioned as the school for imparting instruction in the particular craft plied by him.

The collective interests of the craft as a whole in a particular area or region were administered by the guild organisation which was known by Śrēni.¹ Each guild laid down

2. EC. XI Dg 61, 1143 A.D.
its own laws for the administering the interests of particular craft, and these guilds were like so many industrial schools. Inscriptions refer to several guilds in the ancient and medieval Karnataka, like, craft guilds, merchants guilds, agriculture guilds, etc. Oil pressers guilds (Telikaraivattakku), 1 tailors guilds (chippigottali), 2 stone cutters guilds (kalkutagottall), 3 bell-metal smiths guilds (Kaṅchagāragottall), 4 goldsmiths guild (akkasāligaramottall), 5 iron smith guilds (kammāragottall), 6 potters guilds (kumbararokkala). 7

These guilds which followed traditional rules and customs, provided for an efficient system of technical education by their apprentice system. The laws relating to the apprenticeship are thus stated by Narada 8 as follows:

"If a young man wishes to be initiated into the art of his own craft, with the sanction of his relations, he must go and live

1. SII. XV 46, 1145 A.D.
2. EI, XII 37, 1110 A.D.
3. EI, XIII p. 189, 91, 725 A.D.
4. MAR, 1931, p. 92.
5. EC XI 37, 1040 A.D.
6. MAR, 1931, p. 92.
7. SII. XV 73, 1189 A.D.
with a master, the duration of his apprenticeship having been fixed. The master shall teach him at his own house and feed him. He must not employ him in work of a different description and should treat him like a son. If one forsakes a master, who instructs him properly, one may be compelled by forcible means to remain (at the master's house) and such a one deserves even corporal punishment and confinement. Though his course of instruction be completed, an apprentice must continue to reside at the house of his master till the fixed period, has expired. The profit of whatever work he may be doing there belongs to his master. When he has learnt the art of his craft within the (stipulated) period, the apprentice shall circumambulate him and return home after taking leave of him. If, however, a salary be fixed befitting his skill, the pupil should accept it and should not go to stay (i.e. accept appointment) in the house of another craftsman).
TECHNICAL EDUCATION

The most highly organised and efficient of the industrial classes were Virapāñchālas, the term Pāñchāla is held to cover five classes of artisans viz., blacksmith, carpenter, copper-smith, stone-cutter and goldsmith the above said five vocations came by hereditary. Even today villages have these types of vocations.

Those who did the iron work, were known as blacksmiths. Names of some black-smiths are found in various inscriptions. These people not only did the iron work, their usual profession, but also rarely engraved inscriptions. It is found in an inscription dated 1095 A.D. that it was engraved by Nagoja, son of Ramoja, a blacksmith. From this we can easily understand that Ramoja was a blacksmith and his son Nagoja, also continued the same work. But this Nagoja also engraved inscriptions along with his hereditary profession.

The carpenters worked with wood and they did the wood work pertaining to temples, chariots and agricultural instruments.

2. EC. VI Cm. 7 1061 A.D. and Ibid., VII SK. 307, 1016 A.D.
3. EC. XII Sp, 103, 1095 A.D.
They too engraved inscriptions along with their usual professions. For instance an inscription dated 1174 A.D. states that carpenter Bammoja, son of Bāłoja of Nareyangallu had engraved that inscription.¹

Those who worked with copper were known as copper-smiths. They were having their own guilds.²

Those who worked with stone were called stone-cutters since these people built temples and carved hero-stones.³

The study of architecture and other technical arts was considered as one of the eighteen vidyās (knowledge). On records technical education is referred as a vastuvidyā,⁴ Silpa vidyā,⁵ Kansavidyā,⁶ Vāstu prāsāda,⁷ etc. Pāmā in his Bhārata also mentions that vastuvidyā was one of the subjects of study pursued by the prince.⁸ We do not have any reference to any educational

1. KI, V. 38, 1174 A.D.
2. EI, XIII p. 189-91, 725 A.D.
3. Ibid., (11) 865 A.D.
4. IA, IX p. 74, 750 A.D.
5. EC, V BL 17, 1120 A.D.
6. SII, XI (i) 48 1002 A.D.
institutions were such subjects were taught. It is probable that these arts and sciences were practised in a hereditary way and came down from father to son as a family heritage.

There are several examples of works of father and son in one and the same temple. The Paṭṭadakal pillar inscription of Kirtivarman II refers to three generations of architects and sculptors (ṛūpane) who belonged to Śāndilya gotra, and took part in the construction of the temples of city.

An inscription from Aggere in Siddāpura taluka dated 1095 A.D. refers to one Channoja who speaks of his hereditary professions as follows:

"Śrimatebbaraganda magam maruœjanātana
magajakœjanātana magam rūvariberunda
Chāvundabaraṇagōtra, pavitra Chandojana
vammana Channoja mādida sāsana."

In the Kesava temple at Bēlur, so many sculptors worked in that temple. Dāsōja was by far the most eminent among them. His son Chāvana who also worked at the same temple.

1. EC- V BL 17, 1136 A.D.
2. EI- III p. 5 754 A.D.
3. KI- V. 13, 1095 A.D.
4. EC- V BL. 71, 1117 A.D.
Another inscription from Bijapur district refers to one Sangoja, son of a distinguished scholar Sorirāsī-Panditadeva, as an expert architect.

Thus, technical arts were mostly hereditary, the father brought up his sons in his calling, and learning went side by side with working.

It is observed that some disciples went in search of teachers who were famous in architecture and learnt it from them. For instance, an inscription from Pattadakal refers to Rēvāḍī Ōvajja, a grand-son of Silemudda and a disciple of Sarvāsidhī Āchārya who was a great architect at Pattadakal. He was one of the builders of the southern portion of the Pāpanātha temple there.

Āditya was another great sculptor of Virūpākṣha temple. He was a disciple of Sakarēśivādi. An inscription mentions him as the sculptor of the ceiling.

Another inscription dated 1062 A.D. from Mulagunda in Dhārvaḍ district states that Bamma was the disciple of Nāgavarma. The passage runs thus — "Purikara Nagarada Bammaṃ Sarasvatigaṇadāśi Kanḍa .... niruta yati (Saṭṭaṃ) Khanḍarisidām Nāgavaṃmmana chchāṭṭaṃ.

1. MAR. 1941, 1, 1172 A.D.
3. Ibid, No. 9.
4. SII. XI (i) 97, 1062 A.D.
That a teacher-pupil lineage is mentioned in several inscriptions with respect to sculpture makes one understand that there were some experts in sculpture.

A record from Aihole, dated 8th century A.D. mentions that Narasa was a great builder of houses and temples and that there was none comparable to him in the skill. He built the Huchchappayā temple there and was also responsible for the execution of some fine sculptures in this temple. Another inscription from the same place mentions that he was a disciple of Sribinjidi (vida) raddara.

Another great sculptor and architect was a Sarvasiddha Āchārya. He was the teacher of Revadi Ovajja. An inscription from Pattadakal describes him as follows -

"Svasti Śrisarvasiddi Āchāri Sakala guṇāśrāya anēka rūpa vāstupitāmahan sakala niśhkala sūksamati bhaṣhitana vastuprāṣāda yōgāsana sayana maṇīmukuta ratpa chūdāmani teṇkaṇadiseyā sūtradhāri.

Another record from Kadlevād, in Sindagi taluka dated

2. Ibid., p. 177. "Sribinjidi(vida)rddara chaṭṭan vimānaraṇjatan Sāstramahēsvaran Guṇa-ravi-rupasanghātan pramāṇabharan Naraśōbban."
1172 A.D. states that Sangoja, son of Soviyarasa Panditadeva was an expert architect (vāstuvidye).  

It is known from inscriptions that there were some teachers who were experts in architecture. These teachers gave training to their disciples in temples. Hence, it may be easily said that the temple itself was their educational centre.

We learn from inscriptions that some of these architects were learned, and experts in quick writing. In an inscription dated 1063 A.D. Poysalāchāri is described as learned (Vidyāvanta). In another inscription dated 977 A.D. Pemmadiyāchāri is referred to as quick writer (sīhralikhita). Several sculptors were well-versed in all śāstras. An inscription from Didaga in Channarayapatna talukā, states that Stotakāchāri was well-versed in all śāstras, was sought after to construct ornamental buildings and upper storeys; he was distinguished in giving advice. An inscription from Bājaṁbida states that Bammōja of Huligeri himself wrote and engraved the record dated 1118 A.D.  

Another record dated 1047 A.D. states that - ("I Śāsanakāharamān baredupōydaṁ Dharmōja") Dharmōja himself wrote the text and

1. IA- X p. 164, 750 A.D.  
2. EC. VI mg 13, 1063 A.D.  
3. Ibid., Vol. III Ng 183, 977 A.D.  
4. Ibid., V (i) Cn 265, 1206 A.D.  
5. SII., XX 76 1118 A.D.
Several scribes learn more than one script. An inscription from Hirehadagali in Bellary district dated 1057 A.D. states that Demarasa knew four scripts namely, Kannada, Telugu, Tamil and Sanskrit. Another inscription dated 1079 A.D. says that Nakularya was well-versed in four scripts.

The titles prefixed to the names of the architects indicate that the architects aimed at attaining excellence in their work.

Some of the titles borne by these architects were -

Rūvārisvara-svarabhaberunda
Dhareyarūvāri-Chakravarti
Birudarūvāri-mukhatilaka
Rūvāri-vairi-birudabherunda
Murulokadabirudu ... vāriggale
Birudara-badava-gondala-bādīva
Malavara ganḍa birudurūvārīgerī vajradāṇḍa
Birudu manthanisuvara gantaragala
Mattarisuvara manthanasala

2. SII IX (i) 118, 1057 A.D.
3. EC. V (ii) AK 99, 1079 A.D.
4. EC. XV BL 257, 1117 A.D.
5. KI. p. 51, 1186 A.D.
6. EC II Sb 143, 1131 A.D.
7. Ibid., VIII ii Sb 80, 1069 A.D.
8. SII. XI (i) 100, 1064 A.D.
9. EC. V BL. 17, 1136 A.D.
10. Ibid, V 239, 1140 A.D.
11. Ibid., VIII i Ng 27, 1302 A.D.
12. Ibid.
It is other strange that inscriptions do not make any reference to a treatise on architecture, not even the great architectural work *Mānasāra*. But in several inscriptions the architects have stated that they have built in accordance with the science of architecture.

An inscription dated 1099 A.D. from Kuravatti in Dharwād district states that there was a famous treatise on architecture, which was familiar to Gulagoja. The verse runs as follows -

"Gunapā......ryya  
Prāntalāstroktiyinde Kaluvesanaṁ;  
kshanayuktavāgiralu dhā  
raṇiyōlu Gulugōjanarevanendele Pōgalgum" ¹

The above mentioned statements makes it clear that science of architecture was well-known, and that it was followed in Karnāṭaka even before 11th century A.D. This proves that there were treatises written on sculpture and architecture and that the concerned people had studied them.

The ancient architects who were well-versed in architecture and sculpture were experts also in the art of drawing. A record dated 749 A.D. states that Viśvakarma was an expert in drawing ¹

1. SII. XI (i) 165, 1099 A.D.
and painting. The passage runs thus - "Sarvakulāntardati
chitrakalābhiṣṭena-viśvakarmāchāryepedam-śāsanam-liṅkhaṁ."

Another inscription dated 1082 A.D. found at Purigere states that
Ayyaṇa was expert in the woodworks and metal works, ivory works,
etc., the description runs thus -

"Parikara—puttāṇīdbavan—kanṭaṇa
Bammana—putranayyaṇaṁ
maravesodūppuṭṭageya—dantada
chitrada—śāstrayuktamāgire—besageyva"

An undated inscription of Sevuṇa Bhillaṇa makes reference to
a drawing school.

The sculptors had their own guilds. In epigraphs they are
referred to in various terms as Kallukatigottali, Kulāνvagottali, Kottali, and Sreni.

These guilds laid down their own laws in order to safeguard
the interests of the respective crafts. It also mentions the
schools for imparting instruction in respective crafts plied by them.

1. EC. VI Mg 36, 749 A.D.
2. SII. XI (ii) 127 1082 A.D.
3. Ibid., XX 179, Bhillaṇa Undated.
4. EI, XIII p. 332, 1110 A.D.
5. EC. IV KP 68, 1116 A.D.
6. SII. XV p. 93, 1185 A.D.
7. EI, XIV p. 188 725 A.D.
If one says that India was famous for its medical skill throughout the ancient period, it is no exaggeration. Ayurveda was one of the subjects of study in the agrahāras and the ancient universities of the times. It was regarded as one of the four upavedas, connected with Atharva-Veda. There were eight specialised branches of Ayurveda and one had to master all of them if one wanted to be considered proficient in medicine. The eight branches of Ayurveda were as follows.¹

1. Śalyatantra (Surgery)

The word Śalya was used generally to denote foreign bodies. Arrows were the common weapon that caused injury in battles and surgeons were required to treat the wounds caused by arrows. The arrows were sometimes dipped in poison to make them more potent. This surgical treatment was known as Śalyatantra.

2. Śālakyatantra

Śālaka included the diseases of organs above the clavicle such as the eye, the ear, the nose, the throat and the mouth. The

treatment given for diseases of these organs was known as Śālākyatantra.

3. Kāya-Cikitsā

This branch of study consisted of the treatment of the diseases related to the entire body.

4. Kaumāratantra (Paediatrics)

The Kaumāratantra was related to the treatment given to the diseases of children.

5. Agadatantra (Toxicology)

It was a treatment for the toxic effects.

6. Bhutavidyā (Psychiatry)

It was a study related to the mental disorders. It also included a study of the planetary positions and their impact on human bodies.

7. Rasāyana (Geriatrics)

Rasāyana was a study of dhātus (elements) aimed at preventing the old age making the old feel young and strong.
8. **Vājikarana**

It was the study of aphrodisiacs. It included the methods to be followed in order to increase sukra-dhatu.

In ancient India the physician was called Vaidya\(^1\) and Chikitsaka.\(^2\) The Chinese travellers, Huen-Tsang and I-Tsing who visited this country during the 7th and the 8th centuries A.D. respectively were very much impressed by the services rendered by the physicians and have praised their profession and their devotion to the treatment given to the sick.

In ancient gurukulas and universities, Chikitsa vidyā or Āyurveda was one of the subjects of study. In the Nalanda University, one of the most well-known Universities in ancient India, Chikitsa-vidyā was among one of the compulsory subjects for study. In the university of Takśhasila also the study of medicine was included in the curriculum even as late as 1000 A.D.\(^3\) In educational institution of Karnāṭaka medicine formed part of the study. An inscription of 1368 A.D. mentions the study of the Yajurveda as a subject including the Āyurveda\(^4\) in Vaddāradhane.

---

1. **EC.** XI Dg 74, 1074 A.D.
2. **EC.** V AK 8, 9, 10, 1286 A.D.
4. **EI.** XIII p. 273, 1368 A.D.
mention is made of the two brothers, Agnibuti and Vayubuti, who studied *Vaidya Śāstra* in addition to other subjects.\(^1\) Basavesvāra mentions two branches of *Vaidya Śāstra* namely, *mantra vaidya* and *śastravaidya*.\(^2\) He also makes references to *Gajavaidya*.\(^3\)

A Ganga record of 6th century A.D. refers to prince Satyavākya Nolaṁbadeva who studied medicine in addition to other subjects.\(^4\) In the Nallāla grant the Ganga king Durvinita is compared to Charaka and Dhanāvantri in the knowledge of Ayurvedic medicine.\(^5\) Another Ganga prince Narasimha, the eldest son of Nitimārga learnt in his younger days medicine in addition to other subjects.\(^6\)

The Chinese traveller Hiuen-Tsang observes as follows on Ayurvedic education prevalent in ancient India: "The Brahmins learn the four Veda - treatises, the first called *shou* Longevity (the *Āyurvēda*) tells of the nourishing life and keeping the constitution in order; the second called *Tzu* worship (the *Vajurveda*) tells of the making of offerings and supplications; the third called *ping*

\(^{1}\) Narasimhachar, D.L. *Vaddārādhane*, p. 3-4.
\(^{3}\) Ibid.
\(^{4}\) *QJMS.*, XV p. 12.
\(^{5}\) Ramesha, K.V. *Inscriptions of the Western Ganges*, pp. 99-103.
\(^{6}\) *EC* XII 269, 904 A.D.
'Making even' (the Sāmavēda) describes ceremonial etiquette, divination; and military tactics; the fourth called Shu or Arts (the Atharva Vēda) tells us the various skilled arts exorcisms, medicine
the teacher must have a wide, through the minute knowledge of
these, with exhaustive comprehension of all that is abstruse in them.  

According to I-Tsing, "The medical science, one of the five sciences (vidyā) in India, shows that a physician, having inspected the voice and countenance of the diseased, prescribes for the latter according to the eight sections of medical science."

The knowledge of Āyurveda was hereditary and was transmitted from father to son. This hereditary background was given much importance in the classical age. In the appointment of

* The following are the eight sections of medical science.
The first treats of all kinds of sores; the second of acupuncture for any disease above the neck; the third of the diseases of the body; the fourth of demoniac disease; the fifth of the Agada medicine (i.e., antidote); the sixth, of the diseases of children; the seventh of the means of lengthening one's life; the eighth of the methods of invigorating the legs and body. These perfectly agree with the eight divisions of the Āyurveda.
vaidyas this point was a major consideration. A record from Lakshmesvara dated 1081 A.D. refers to a physician, Kaṇṭappā born in a family of physicians. Another inscription of 1072 A.D. refers to one Bibbaṇṇa, who was born in a family of physicians.

To understand the importance of the Āyurvedic education in ancient India reference may be made here to the episode related to Jivika, the personal physician of Bimbāśāra the ruler of Magadha and Buddha. "Jivika Komarabhachcha, was the son of the courtesan, Sālavati of Rājagriha, who was thrown away on the dust heap from which prince Abhaya rescued him alive. He also brought him up till Jivika realised that in these royal families it was not easy to find one's livelihood without knowing an art. What if I were to learn an art! Thus thinking he went to Takshasila to study medicine under a world renowned physician who lived there. He learnt much and learnt easily, understood well, and did not forget what he had learnt. After studying thus for seven years, he asked his teacher when his studies might be regarded as completed, whereupon his teacher prescribed him the following test.

1. El. XVI p. 58, 1081 A.D.
2. SII. XI I (ii) 122, 1072 A.D.
Take this spade and seek round about Takṣasila a yojana on every side, and whatever plant you see, which is not medicinal, bring it to me'. Jivika examined all the plants of the area specified and reported that he had not come across any plant that had no medicinal properties. The teacher, satisfied with his answer said 'you have done your learning, my good Jivika, you go home and start the medical practice.'

In addition to the science and medicine, surgery was also practised in ancient and medieval India. Dr.Honsberg, a German physician states that the ancient Indians knew different kinds of surgery that were not known to the Greeks. They were adept at plastic surgery and this discipline was borrowed from them. Dr.Rayale mentions that the ancient surgeons used a variety of instruments and as many as 127 different kinds of surgical instruments.

Altekar states that students were taught surgery, paediatrics. Further he says that the beginners were taught how to hold and use the surgical instruments by practising upon pumpkins, cucumbers, water-melons etc.. Under the teacher's

directions puncturing was demonstrated on the veins of dead animals, the manner of holding the probe on dry Alabhy fruits, scarring on stretched pieces of leather covered with hair, sewing on thin pieces of cloth, or skin, application of bandages on stuffed human figures and the use of caustics on soft pieces of flesh. The novice was then gradually initiated in real cases and allowed to extract darts, cleanse wounds and use the knife in piercing and cutting diseased parts of the body. How surgical wounds were to be made to dry up was also demonstrated.

We get a very good specimen of the convocation address to medical students in Charaka Samhita Vāmanasthān. Important passages from it are given below.

"When on getting permission, you begin to practice, you ought to make an effort to offer an adequate honorarium to your teacher. You should aim at the welfare of Brahmans, cows and all other beings with a view to win practice, prosperity and fame here and in heaven hereafter. Everyday you should continuously and whole-heartedly try to promote the health of patients. Even if your own life is in danger, you should not desert your patients. You should not entertain an evil thought about the wealth or wives

1. Altekar, A.D. Education, p. 188.
of others. Your dress should be modest, not toppish. Avoid drinking; do not commit a sin nor help one who is committing it. Your speech should be smooth, polished truthful and to the point. Taking all facts into consideration, you should make a deliberate endeavour to increase the stock of your knowledge and instruments.

Do not give medicine to those whose disease is definitely ascertained to be incurable, or to those who are about to die or to women, if their husbands or guardians are not present. Do not accept any fees from ladies without the assent of their husbands or guardians. When you enter a patient's room, all your attention should be centred on the patient, his expression movements and medicines to the exclusion of everything else. You must treat as strictly confidential all information about the patient and his family, where there is a danger of the patient or any of his relatives receiving a shock, you should not divulge the impending death of the patient even when you are aware of it."

"Though well grounded in your line you should not praise your knowledge much; for some people get disgusted even with their friends and relatives if they are given to boasting. One can never get a mastery of the entire medical science, unrelated, one should therefore pass one's time in making a constant effort to learn something more. A wise man will indeed gather something from
every quarter; a fool only thinks otherwise, and shows jealousy. Taking all things into consideration, a wise physician should listen to and derive benefit from the discoveries or observations even of an enemy, if they are calculated to promote one's fame and prosperity in this world.\footnote{1}

Epigraphs do not furnish details regarding medical education, they mention only the names of physicians who were experts in the field of Āyurveda. In ancient and medieval Karnāṭaka also there were some experts in Āyurveda. According to Ugrachārya, Samantabhadra, a Jaina teacher of the Ganga period, wrote a book on Āyurveda, namely, Siddhānta Rasāyana Kalpa. It included detailed description of eight branches of Āyurveda.\footnote{2} Pujyapāda's Sanskrit work on medicine Kalyāpakāraka was translated into Kannada by Jagaddala Sōmanātha under the title Karnāṭaka Kalyānakāraka. This was the first work in Kannada on medicine. Another work on veterinary medicine was written by the Chalukya king Kirtivarman.\footnote{3} Shri.R. Narasimhachar, the author of

\begin{itemize}
  \item \textit{Charakasamhita Vimanasthan}, 8, 6-8.
  \item \textit{Ibid.},
\end{itemize}
Karnātaka-Kavi-Charite, writing about Kirtivarma, the author of Govaidya observes that he was identical with one of the three sons of Somesvara I. He had the title of Vaidyāratna.¹

In the court of Chālukya Jayasimha II there were many scholars, Chaundarāya, was one of them. He wrote Lokopakāra, which deals with miscellaneous topics like astronomy, astrology, sculpture, medicinal herbs etc.. Particularly the 9th chapter deals with the medicinal subjects. This chapter is biggest among the other chapters, that include 226 stanzas. They deal with the Puruṣhavaidya (treatment for men), Strivaidya (treatment for women), Bālavaidya (treatment for children), Gōvaidya (treatment for cattles), Aśvavaidya (treatment for horses), Gajavaidya (treatment for elephants). This book is great help to doctors.²

The first reference to the medical education is in the Nallāla copper plate inscription. It mentions that Ganga king Durvinita was expert in Āyurveda. It further mentions that he was "Like Atreyā, Dhanavantari and Charaka in the field of the science of Āyurveda."³

Inscriptions make references to some women who were experts in medicine and allied subjects. Devamati has been described in one of them. A record dated 1120 A.D. from SravanaBelagola states that Devamati was an expert in medicine (Divyashadham Vyadhiv̄ Vyāpaputetadeena Mukhine).¹

Inscriptions, while recording endowments made to educational centres and temples reveal that such endowments often included medical facilities to be provided. Thus for example Chalukya queen Suggaladevi, who gave an endowment to the temple of Śiva of Devanur in 1029 A.D., made arrangements to provide food, clothing, and medical treatment for the sanyāsīs as well as students who lived there.²

We find certain important references in the Pampa Bhārata³ wherein it is said that physicians (doctors) were sent to treat the elephants and horses, which were wounded in battle-fields. Operations also were conducted on battle-fields. We find in the Pampa Bhārata again a detailed description of a particular method of conducting operation.⁴ The pieces of arrows found in the bodies

1. EC. II Sb 129, 1120 A.D.
2. SII. XI p. I, 25, 1029 A.D.
4. Ibid., p. 281.
and the bones were taken out with the help of a magnet which was held in front of those pieces to attract the same

Inscriptions of the period mention the names of several physicians and donations made by them to temples. The Śīrśi plates of the early Kadamba ruler, Rāvivarman refer to the royal physician Nīlakanṭha who gave four Nivartanās of land to temple Mādhava.¹

An inscription from Davaṇagārī dated 1054 A.D. mentions the physician, Vijaṇapandita and describes him as Kaliyuga Dhanvantari.² Another inscription dated 1081 A.D. from Lakshmesvara refers to the great physician Kannappa. He had seven sons, namely, Indrappa, Iśvara, Pārasva, Rāja, Kaladeva, Adināta and Sāntipārsva. The last son was an expert physician. He continued the family profession.³ A record dated 1139 A.D. refers to another physician Jaiyu. He is described as a great expert in all branches of medicine including veterinary science and specially Gajavaidya.⁴ A Mysore record dated 1181 A.D. praises

2. EC, XI Dg 74, 1054 A.D.
3. El XVI p. 58, 1081 A.D.
4. EC, V AK 17, 1139 A.D.
two persons namely, Achyutavirëndra Sikyappa and his son as expert physicians (varavaidya), and Bhisagraja (prince among physicians). A Hoysala record of 1286 A.D. refers to the great physician Pileyaṇḍa. He is mentioned as Vaidyadēva (great among doctors in the inscription). Another inscription mentions Pileyaṇḍa as a royal physician well-versed in the science of medicine.

In ancient India hospitals were attached to educational centres, like mathas. The Śikāripur inscription dated 1162 A.D. refers to Kodiyamaṭha which had a hospital, where the destitute and the diseased were fed and treated. Another record from Sörab, mentions three hospitals attached to the temple of Ballīgāve.

SOME IMPORTANT PHYSICIANS

Ayurvedic system of medicine is one of the great contributions of ancient India to the world. Karnāṭaka had its own share in it.

1. EC. IV Ch 158 1181 A.D.
2. Ibid, V AK 8, 9, 10, 1286 A.D.
3. MAR. 1940 p. 136.
4. EC. VII SK 102, 1162 A.D.
5. Raice, B.L. Mysore and Coorg from the inscription, p.277.
Amongst the works on Ayurveda systems of medicine Charaka Samhita, Susruta Samhita and Vagbhata Samhita are known as Brahatarayi in three major basic texts. Then there are three famous minor works on medicine, viz., Sarangadhara Samhita and Dhavaparakasa and Madhava idhana. These are well-known as Laghuutraayi (three minor basic texts). ¹

Pujyapāda was a celebrated name among the Jain authors. He was also known as Devanandi. He was the contemporary of Durviniita, the Ganga king. He was a great writer, scholar, poet, grammarian, mystic and yogi. Therefore, he was called Jinendrabuddhi. Pujyapāda's scholarship was described by a great poet.

His work on medicine is called Kalyapakaraka. It deals with the treatment of certain diseases. The drugs prescribed here are purely vegetarian and non-alcoholic. ² Another poet Pārvapandita says about the Pujyapāda's medical work Kalyāna Kāraka as follows:

2. Sharma, S.R. Jainism and Karnatak Culture, Dhārwād, 1940, p. 73.
Pujyapadamunipa who was famous on earth and the very ocean of milk of compassion, removed the diseases and defects of the body by his work, the Kalyāṇakāraka, the vast defects of speech by the Sabda Sadhakajinendra and the false defects of the people of the world by the Vṛtti on the Tattvabodhakatattvārtha.

The Kalyāṇa Karaka is a work in which taking of wines and meat even as medicine was dis-approved. This book contains 25 chapters, which are divided into two broad sections called Svāsthakar shadhikāra and Chikitsādhikāra.

Ugradityachārya was a physician in the court of Amoghavarsha, the Rāstrakūta king. He was engaged in penance for a long period of time in the Ramagiri hills in Vangimandala. He strongly debated in a very scholarly manner against the use of non-vegetarian food in the court of the king. He was a disciple of Srinandī.


Sakalörvinuta Pūjapāda munipaṁ to pevda kalyoṇakā rakadim dehodo dősʰ'hoṁ vitatavāchā dōṣhamaṁ sābdasā dhoka Jainendradi nijagajanad mityādōṣhamaṁ tatrabhā d-hakāfattvārthhada vratti inde ka ṣadaṁ Kāruṇyamagdārṇa vam.

Majority of the śarānas who lived in Kalyāṇa during the 12th century A.D., were known by the professions they followed, for example, we may cite, Madivala (washerman), Māchideva, Aṃbilgara (boatsman), Chouḍayya, Bachikāyakada (carpenters), Basappa, Haḍapada (Barber), Appaṅga, Dohara (Tanner), Kakkayya, Turughali (cowherd) Rāmayya etc. In the same manner Sanganna was also known by his profession. He was called Vaidya Sanganna. Some vachanās written by him are available today, but whether this profession came to him as hereditary or he learnt it newly, is not known for certain. We find references to him in literary works like Bhairveśvara Kāvya, Kathamanisūtra ratnakara, Gururāja Charitre and others.1

Vaidya Sanganna was an expert in diagnosing the diseases by reading the pulses of a person. In his vachanās vaidya Sānganna gives us various types of nādis (pulse) numbering as many as 27.

"Mayūranādi mandūkanādi Jalūkanādi Ahivalinādi
Mandalagamanādi, Ṣhandetā Pathanādi Āṛgla nādi
Adamanādi Uttaranādi pūrvanādi Paṭthinādi Gajagamanādi
Hachchōttinādi vikramanādi Sutranādi
Sanchunādi Sanchalanādi Saityanādi Usha nādi"

In another vachan mentioned herbs; he speaks of preparation of medicines.

"Vaidyavendu maduvalli nanamulike vanadravya saha muntagi Lavana Pashana loha panchasindhu ranga linda rasa dravya muntada sarangalalai sara sandana vihanga mragana mutti varola gada nano jivanga nimiya vaka Pramahisi tanni masiddi yagi ta madida Oshad Prasiddavagi".

From this it is clear that he used to prepare medicine by mixing various herbs. In other vachanas, he has stated in clear terms different kinds of diseases, their diagnosis and treatments.

**VETERINARY SCIENCE (PA\U0101SUVAIDYA ŚĀSTRA)**

The need to have a healthy live stock required enough of care to be given to animals which in birth demanded the attention of doctors to turn to veterinary science. In the Mahābhārata we

find references to Gajasūtra, Aswasūtra, works on elephants and horses. Kautilya also refers to doctors, and those who treated elephant and horses. Asoka established throughout his empire and the frontier kingdoms hospitals for the treatment of men and animals alike. In Kānataka a Ganga ruler Śripurusha was himself the author of Gajasāstra. This work deals with the treatment of diseases among elephants.

Chālukya king Kīrtivarma, the brother of Vikramāditya II is the author of Gōvaidya, a treatise on veterinary science. An inscription dated 1139 A.D. mentions Jaiyu a physician who was an expert in Gajavaidya treating elephant diseases. The Chālukya ruler Sōmesvara III in his work Mānasblāsa, describes in some detail - the treatment of diseases not only of men, but also of animals such as horses, elephants and the like. Chandrarāja, Abhinava Chandra, Rāmachandra, Padmapandita were the authors of the Asvavaidya.

1. Ibid, p. 168.
3. EC VIII PL. 35.
5. EC. V AK 17, 1139 A.D.
Karnāṭaka was the home-land of many arts. Here many arts grew and developed as a result of the encouragement given by kings, queens and other members of royal families and officers of the state. It is true to say that as is the arts, so is the culture, and as is the culture, so is the art. It is really reciprocal.

We find references to arts in a number of Sanskrit, Jaina and Buddhist works. In ancient Indian works references are made to as many as 64 arts, in all. There are references, to arts of various types even in the Kāmasūtra of Vātsāyana. Some works mention more than 64 arts, while the Jaina works mention 72 arts. The Jaina work Lalitavistara records 86 arts. But the generally accepted number in respect of arts is sixty four.

In inscriptions, however, there are infrequent references to 64 arts. For example, a record dated 1129 A.D. described the mahājanas of Seḍīmba agrahāra as experts in the 64 arts.  

2. Ibid.

But it is difficult to believe that there were persons who were well-versed in all the 64 arts. It appears, however, that people who were well-versed in more than one arts, were generally said to have been scholars in all the 64 arts.

There are two kinds of arts viz., general arts and fine arts. Music, dance and drawing, form the various types of fine arts.

There are references both in literature and inscriptions to the fact that the people of Karnāṭaka were well-versed in fine arts.

1. Ibid., IX (1) 161, 1692 A.D.
2. EC' V Mj 18 1095 A.D.
3. SII' IX (i) 161, 1092 A.D.
A. MUSIC

"Gitam vadyam tatha Nratyam trayam Sangita muchyate". It means that music consists of singing, playing on musical instruments and dancing. When all these three are present in a performance then it is called music. Music is part and parcel of the life itself. It is said that the music that falls on the ears of a new born baby makes his life full of bliss throughout.

Even though it is one of the fine arts, it is considered as an art of all arts. We find references to music in inscriptions while the inscription of Talagunda describing the glory of the Kadamba king Kakustavarma states that his palace was resounding with music (Nana vidha - dravina - sara - samuchchayeshumatta - dvipendra - mada - vasita - gopureshu sangita - valgu - ninadeshu - griheshu). An inscription dated 1095 A.D. while describing the Kadamba royal court refers to singing, playing on musical instruments and dancing performed by the girls there. In addition to reading and discussion of poetry and dramas performance of music was common.

2. EC* V Mj. 18, 1095 A.D.
The kings, queens and other members of the royal family were well-versed in the art of music. Pampa in his Bhārata mentions the subjects studied by the prince which included Gāndharva Vidyā (music).1 Kuḍlur plates of Maṛasiṁha states that, Erayappa, son of Narasiṁhadeva was an expert like Bharata in the arts of vocal music, instrumental music and dancing.2 An inscription dated 1054 A.D. refers to an officer Aṇṇaya under Jayakēśa I as well-versed in music, instrumental music and dancing.3 An inscription dated 1084 A.D. praised Laksñindrēvi, queen of Chālukya Vikramāditya VI as an enlightened lady with mastery over all the fine arts.6 Kētaladēvi, another queen of Vikramāditya VI was also called Sakala – Kalādha. She had mastered all arts and knew many languages besides being an expert in music.7

2. MAR. 1921 p. 48.
3. EI. XXXVII p. 284, 1054 A.D.
4. ARSIE. 1958 E.No. 110.
6. EI. XV, 102, 1084 A.D.
7. SII.IX 159 1090 A.D.
An inscription dated 1103 A.D. mentions that Padmaladevi, Chāvaladevi, and Boppadevi, the three wives of Hoysala king Ballāla I, were highly skilled in the arts of singing and dancing.\(^1\) A record dated 1113 A.D. says that Balachidevi, the queen of Ganga Permadi was a perfect dancer.\(^2\) An inscription dated 1117 A.D. from Belur states that Sāntāla, the queen of Vishnuvardhana was known to be perfectly trained in music and dancing and the records describes her as Sangita ēarasvati.\(^3\) The Hoysala king Vishnuvardhana is described in a record as a cannoissus of music (Sangita prasanga, Bhangi Sangata Chaturā Bharata).\(^4\) Another Hoysala ruler Balla II is described in an record of 1190 A.D. as a Bharata in the art of music and dance.\(^5\)

The life of Indian music is Rāga (Sruti) and tones (Svāra) from the causal sound or Nāda. We find this idea clearly explained in Maṇḍāka's Brhamdēśī when he says -

\[
\text{Idānīṁ Sampravaṣṭyāmī nāda-lakṣmaṇa muttamaṃ}\ 
\text{Na nādena vīna gītām na nādena vīna svaroḥ.}\(^6\)
\]

---

1. EC. VI Cm 260, 1103 A.D.
2. Ibid. VII Sh 97, 1113 A.D.
3. Ibid. V BL 58 1117 A.D.
4. Ibid. IV Ng 3 1135 A.D.
5. Ibid. VI Kd 156, 1190 A.D.
Several records under study mentioned Rāgaparivāra and Melapadhati besides mentioning Battisrāga.

A record dated 1079 A.D. says that, Barmayya was an expert in the Battisrāga and all branches of music. The passage runs thus:

Jopalinarayanam bhāvanantakaram (de) kevīlasam
battisaraga bahukālā brahmaṇī vāgdevilabda vara Prasādam
dana vinōdanāmādi samāṭa prasasti sahitam

Srimanmōkari Barmmayya.

Basavesvara also mentions Battisrāga in his vachana.

A musician by name, Rāgada Sankanna was very famous in the court of Chālukya Vikramāditya VI. He used to sing everyday in the court and get twelve gold coins (Varahas) for his singing. Vikramāditya gave more respect to Sankanna than to any other great musician for his court. The reason for it was that Sankanna's music was full of the flavour of devotion. On account of his devotion Sānkanma won the competition with the musicians of the Gouladesa and also won a title Rāga Rasānka (the winner of musical melody) from the king.

1. HAS, 18, A,B,C, 1178 A.D.
2. SII, X V I I I  86, 1079 A.D.
Another important aspect of the art of music was the instruments. Musical instruments have been classified under the following five categories by the ancient music scholars, viz., tata, vitala, sushira, anabadahva and ghanā.

The Tata category of instruments are the stringed ones which are played with stroke of fingers or plectra.

The Vitata category of instruments are also the stringed ones and they are played with a bow.

The Sushira category consisted of the wind instruments.

Anabadhava category of instruments are those whose faces are covered with skin and are played either by hand or by sticks.

Ghana category of instruments are those which are made of metals. Somesvara III, son of Vikramaditya, in his great work Mānasollasa also mentioned this kind of musical instruments.

During the period under study, mention is made of several musicians well-versed in all the branches of music i.e., both vocal

and instrumental. A record dated 1045 A.D. for instance, describes Chāvunḍa, the head of Mulagund, as a master in all types of musical instruments, viz., Tata, Vitata, Ghana and Sushira.¹

Another record from Dhārwād district, states that, Barammayya was an expert in music, and dancing etc., and was indeed a Brahma in 32 rāgas, and also in many other arts.²

Ereyamma or Eraga, a subordinate ruler of Jagadekamalladeva is described in a record from Mantura, dated 1041 A.D. as an expert in music and other arts. Vādyā Vidyādharaṁ Sakalakalā- dharam Sarasvatikarna kundaraṁ.³ A record dated 1045 A.D. from Mugad, in Dharwad district mentions that Traividya Chūdamaṇi was expert in the musical instruments (Vādyā-Vidyā-Vīśāraṇa-Prabhudharum).⁴ Another undated inscription from Dharwad states that, a Ratta king Kanna was skilled in dancing, music and other allied arts (Vadyavidyādhara noḷrarasankēśvara).⁵

1. SII, XI (i) 78, 1045 A.D.
2. SII. XVIII 86, 1079 A.D.
3. Ibid, XI (i) 74, 1041 A.D.
4. Ibid, 78, 1045 A.D.
5. KI. VI, 14, Someśvara II undated.
A record dated 1199 A.D. from Devaṇāgēra describes a certain person as an expert in instrumental music ("tumburanāradā-dinritya gectavadya vitarana vinodapiyam").

In Karnāṭaka almost every temple had musicians, both vocalists and instrumentalists, who rendered their services regularly there.

Under the category of the instrumentalists come lute players, drummers, beating various types of drums like the headed drums and double headed drums, tabor beaters, gong beaters, hand-bell ringers, conch-blowers, horn-blowers.

Now, if we intend to know details of musical instruments, we have to turn our attention to sculptures engraved on the herostones and the temples. For example Shiva is standing with Rudravinā (A kind of flute) in his hand, in the first cave in Badami. We also

1. SII XX, 184, 1199 A.D.
2. MAR. 1937, 27, 1100 A.D.
4. EC. IV 50, 975 A.D.
5. EC. X KL 106, 1071 A.D.
6. Ibid.,
7. Ibid.,
8. Ibid.,
9. Ibid.,
10. SII, II Pt. III 66, and EI IV 50, 975 A.D.
find a flute player and a blower of horns, etc., among the statues found in the second cave in same place. There is one more similar statue in Rāmeśvara temple in the village called Narasamagula in Nelamangala taluka. We find many blowers of various musical instruments carried on hero-stones that are found in various parts of Karnāṭaka.

DANCE AND DRAMA

Inscriptions have recorded that drama was one of the subjects studied in ancient Karnāṭaka. But these happened to be the dramas in Sanskrit and not in Kannāḍa. As it was included in the study of Sanskrit language and literature. It can safely be inferred that it was no other than Sanskrit drama itself.

An inscription dated 797 A.D. described the Ganga king Sivamāra as an expert in poetry and as a patron of arts, dance, drama and also in playing.¹ Another Ganga king Satyavākya Nolambadeva, learnt the science of politics, grammar, medicine, poetry, mathematics, history, Puranas and Bharatasāstra, drama besides singing, dancing and instrumental music.² It is known

1. EC. IX, 60, 797 A.D.
2. MAR, 1921.
from the story of Sukumaraśwami, from Vaddāradhane that drama was one of the subjects studied by Agnibhūti and Vayubhūti. In the same manner, Pāmpa stated that drama was also one of the subjects studied by princes. It is clear that drama was one among the subjects of higher education.

It is known from the inscription that the mahājanas of agrahāras knew drama, for example, an inscription in Tālagunda states that the mahājanas of that agrahāra were well-versed in the Vedha, Vedhanga, Mimamsa, Tarka, Smruti, Puranas and Nataka. The mahājanas of Kukanur had learnt various arts including drama and Bharata.

An inscription dated 1082 A.D. from Chinna-Tumbala refers that Dandañayaka Kaliga was expert in 64 arts including dance.

1. Narasimhacharya, D. (Ed) Vaddaradhane, p. 34.
3. EC, VII SK 176, 450 A.D.
5. SII, IX (1) 161, 1092 A.D.
Pattadakal inscription dated 850 A.D. refers to a great dancer Achalan. He was an expert in the art advocated by Bharata. The passage runs thus:

"Bharatanuta-vachana-rachanā-virachita-natasevya
Simghanādena-paranāta-madāndhasthi-parihinamadō
bhavatyeva Natasevya-Bharatamata-Yutapāṭuta
ra-vachanāsāni-Prapatena-Kuṭilonnata-nataśailaih
Sphuṭitanīa-mastakarpata (m) ti Achalan.1

According to Dōḍwād plates, Vijayāditya, the brother of Goa Kadamba king Permāḍidēva, was an expert in Music and dance. The passage runs thus:

daisyammargei-shadamga-chchavita-jala
yute-rāga Gāṅga-pravahe
nrityōnan-amga-hāra-padakara-vāra
vinā-yasa-chitre-huḍukka
vinopāṅgadi-vāḍyeapyati-sayita-mat
Bharati-bhushanayah.2

An inscription from Ālahalli in Śikāripura taluka dated 1113 A.D. states that Lāchaladēvi, wife of Mahāmaṇḍalāṭvara Ganga Permiṇḍi had specialised in dramatics and won the heart of her husband by enacting a play and obtained the title patra jagadātē (head of the world of dancers)3

1. IA. X p. 167, 850 A.D.
3. EC. VII Sh 97, 1113 A.D.
Another epigraph from Sravanabelagola dated 1195 A.D. states that Nāgadeva erected a stone pavement and a dancing hall in front of the Pārśvanātha bašadi. Yet another record of Rāstrakūṭa king Prabhūtavarsa from Manne in Bangalore district says that, the king granted a village to the dance teacher and dancing girls, and drums for the Jaina temple at Manyapura.

1. EC, II 335, 1195 A.D.
2. Ibid., IX NI 61, 802 A.D.