

Society of Ancient Haryana Gleaned From The Seals At Gurukul Museum Jhajjar

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Jhajjar is an ancient town of Haryana. A *Gurukul* was established here in 1915 by the Punjab Arya Pratinidhi Sabha.¹ There accures a museum in the *Gurukul*. It had a valuable collection of archaeological material like coins, coin moulds, seals and sealings, terracotta and metal figurines, artifacts, manuscripts, antiquities and other material. This huge material was collected from a number of famous sites like Khokharakot, Naurangabad Bamla, Agroha, Sugh, Sunet, Mohanbani, Rakhigarhi, Banawali, Kosambi, Ahichhatra etc.²

Seals and sealing's are very important source of among other sources which help us to reconstruct the history of the past. A seal is an engraved stamp bearing, singly or collectively, a device, mark or letters pertaining the owner, in negative and the sealing is an impression on seal on such material as paper, cloth, clay and wax.³ Seals and sealing's constitute an important primary source of history and culture of a country or a region. Besides furnishing historical information they throw interesting light on art, iconography and religious beliefs of the past, on ancient trade and commerce, on systems of education and education institutions and on the chronology of the kings and general administration.⁴ For obvious reason seals are scare and sealing abundant. They are generally found at important centers of administration, religion, trade and commerce. Generally, seals would be found where the seal owner lived and the sealing where the letter or parcel was dispatched, which may be within the locality or outside it.⁵

So far as the history of Haryana is concerned, the seal and sealing's are one of the few primary sources. A large number of seal were collected from various parts of northern India by Swami Omanand Saraswati and his colleagues like Virjanand Devkarni by explorations and excavations which occur in Gurukul

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Museum Jhajjar. Swami Omanand refers that the No. of seals in Gurukul museum Jhajjar and Kanya Gurukul Narela is 1440.⁶ The present research paper is concerned only with the seals at Gurukul Museum Jhajjar. Although, the collection at Gurukul museum Jhajjar has seals and sealing from various part of northern India or ancient Haryana as referred by Swami Ji, but the present research paper is based on the seals which were collected from the various sites of present day Haryana, yet for drawing references the seals which were recovered from excavations and exploration by other scholars like Manmohan Kumar, etc. and which are not a part of collection at Gurukul are also consulted in the present paper.

The very existence of the seals and sealing is due to the economic needs. These were used for selling the goods for trade and export. Further, sometime they were used as a passport. They also bear ethical or religious formulas. They were also used as a medium of propaganda such as lyric type of coin devices of Samudragupta used for making the propaganda that the Gupta king was a musician.⁷ The seals and sealing of collection (seals and sealing of Gurukul Museum Jhajjar) throws welcome light on the social and economic aspects of ancient Haryana. The seals and sealing of Jhajjar museum throws light on the following aspects of social life:-

1. **Social Stratification:-**The seals of present collection reveal that society of ancient Haryana was divided into probably four groups. These were-ruling class, bureaucrats, *Brahmins*, artisans and common man.

The inscription on a seal found from Agroha read as *Dharmamitravasuvarmas, Rajyamitragrhitasya* and inscription on the seal from Khokhrakot reads as *Sri Kumarbhattacharaka Ravigupta*⁸ reflects that Vasumitra, Rajyamitra and Ravi Guptas belong to the ruling class. The seals having legends like *Sri Sadhu vardisaya, Sriyakasaya, Sri Shivdraj, Sri Harivasa, Sri Rudravarmasaya* etc. from Naurangabad Bamla, Agroha and other seal and sealing bearing sites reveals that the some people had their own seals and they must had importance place in the state hence belonged to bureaucracy. Further, the seal having legends like *Pitradutt (Agroha), Jivekunas bhardwaj* as (Naurangabad Bamla), *Baliyas* with *swastika* symbol and *Sri harivaras* with couch symbol, *Sankarmalasya* with figurine of bull (Agroha) tells us that, the names depicted on these resembles with names of *Brahmanas*, hence *Brahmanas* were an important group of the society. Further more, a sealing from Agroha with legend *bhadarsaya* which was supposed to be a seal of a potter⁹ and a legend on a terracotta toy *kanse* from Sugh reveals that these were the seals of artisans, so it may be said that artisans were also an important segment of the society.

2. **Male Dominating Society:-** The anthroponomy found on the seals and sealing confirm that in the society there was the domination of males as we find only one or two female names on the seals, Further, the anthroponomy are named after important gods of Hindu pantheon.
3. **Foreign influence on society:-**A few seals under study have non-Indians legends(names). A seal from Agroha bearing legend *haletgeya* and one from

Naurangabad Bamla with legend *rakka* shows that there were some foreign elements in the population or some foreigners were actually residing here. A similar seal having legends *Juju* from Sunet may also be cited here in this regard.

4. **Town planning:-**The seals found from Khokharakot having legends *mahasenapatisaya virdware* and other *mahasenapatisaya paschimdware* alongwith a seal from Acchej having inscription *karviresshvarsaya*, and *sthaneshvarsaya* from Thanesar reveals that ancient Haryana the towns and villages were developed according to a certain plan. As we know that entire region was very prosperous which is confirmed by the legend of a seal from Naurangabad Bamla reads as *Rapatyaudheya Janpada prakatanagar* that Khokharakot, Naurangabad Bamla, Agroha, Sugh were the famous towns and Acchej, Mohanbari etc. were villages at that time Further, the above inscription shows that entire settlement was enclosed by a safety wall. It has some gate for entry. Legends like *Paschimdware* and *virdware* confirms this statement. Locally it is said that Khokhrakot had 64 gates and identification of at least eight gates by Manmohan kumar one of the excavators of the site¹⁰ further supports the statement.
5. **Happy life:-** The seal bearing inscription *Rapatyaudheya Janpada* (wealthy or prosperous *Yaudheyas Janpada*) reveals that people were very prosperous. They lived in sufficiency; they had a very easy and happy life. They lived with love and affection, concord and co-operation. This view is also supported in *Yashtilakchampu*.¹¹
6. **Linguistic:-** The seal and sealing of present work bear either legends or devices or both. The devices include religious attributes, animals, deities, human, figure, birds etc. The devices, when found along with the legend generally occupy the upper portion though instances of their depiction in lower halves or both below and above or before the inscription. Sometimes the legends are found on back and on the edge. The vertically engraved or placed legends too. The legends are generally in the genitive and in some instances in the nominative. Legends consist of generally a single line but those with two or three or four lines are rare. Seals and sealing having longer legends are either political or religious. Seals and sealing generally bears the names of the owners alone and some times coupled with their designation or status. *Visargas* have been omitted in a number of cases Sometimes *sandhi* is also omitted. Some legends show the influence of *Prakrit*. There are also instance of the use of *guttural nasal* for the *anusvara*. All of the seal of the collection are in *Brahmi* except one from Sugh. Almost legends in *Brahmi* are beautiful engrament.
7. **Art and Art Motits:-** Some pieces under study acquaint us with the artistic genius of the engravers. On a terracotta seal from Karnal¹² a warrior is seen holding a sword in his right hand and left hand is bent and extended upwards. He is seen wearing lose clothes and peculiar head dress. This sealing has a knobbed handle which has the figure of swastika.ssAnother masterpiece from

Naurangabad Bamla depicts an elephant trampling upon a lion. The elephant has been portrayed in profile very beautifully with head turned slightly to front. The lion being squeezed and crushed under the feet of the elephant and strangulated by his trunks seems to be breathing his last with tongue lolling out of the mouth in agony. Same sealing is reported from Sanghol.¹³

Another interesting piece is from Agroha shows a horseman to the left with open arms probably holding sword in his left and shield in right. In front of the horse is a standing man holding probably shield and sword in both of his hands. Below the horse is some coiled figure. Figures in this seal are represented by lines. Artists of Haryana have achieved mastery in the depiction of animals. The depiction of humped bull has been depicted very beautifully. The bull trotting to right or left with two legs planted on the ground and other two lifted up and bent in the action of walking give a photography impression of the typical Haryanvi bulls in the modern villages.¹⁴

The depiction of flower pot, lotus, *swastika*, *nandipad*, temples etc. too has been portrayed realistically.

8. Other features:- Only on the basis of the seal and sealing of our study we cannot focus on the other aspects of social life such as dress and ornaments, food and drinks, marriage, status of women beliefs etc. For such features we have to rely on further recovery of seals and on other archaeological material. Lastly it can be concluded that people of Haryana during early centuries before and after the Christian era were leading a prosperous social life. They were enjoying high status society with love and affection and having high standard of moral values.

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Three Important Temples of In Aihole – During Chalukya Period

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The Chalukyas were the dominant power in the Deccan from 6th to 8th century C.E. and then again from 10th to 12th century C.E. The early Western Chalukyas ruled for about two centuries from the middle of 6th to about the middle of 8th century. The Chalukya power had a modest beginning under Jayasimha and his son Ranaraga. The latter was succeeded by Pulakesin I who ruled from about 535 to 566 A.D. He was the first Maharaja in his family and he can be called the real founder of the dynasty. He performed various sacrifices such as Hiranyagarbha, Asvamedha, etc. He laid the foundations of the fort of Vatapi. He ruled over the present Bijapur district with his capital at Badami.¹

Art and Architecture made great progress under the patronage of Chalukya kings. A new style of architecture known as the Chalukya style which was different from the Gupta style was developed during this period. At Aihole alone, we come across 70 temples. In addition to Aihole, there were temples at Badami and Pattadakal. Aihole has been called “the cradle of Indian temple architecture.” It represents the best of Chalukyan architecture.²

The Chalukyas famous centers of temples are Badami, Aihole, and Pattadakallu.³ The Architecture of the period has been grouped into the varieties, viz., caves and structural temples.⁴ The Dravida and Nagara style temples are found at above the important places. The main features of Chalukyas temples are 1) Mukhamantapa 2) Sabhamantapa 3) Pradakshinapatha 4) Garbhagriha 5) Sikhara 6) Pillars. 7) Sukanasi⁵.

Other characteristics of the early Chalukya temples.

- 1) Aihole possess a flat roof with gradually inclining sides.
- 2) The garbhagriha is located behind the Sabhamantapa. This provides an open Pradaksinapatha outside.
- 3) The inclining roof.

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- 4) Window or Jalandhra is another important feature.
- 5) The early Chalukya pillars in general are square. The pillars of the early Chalukya temples are almost invariably.
- 6) Another common feature - The presence of the Sankara and Padma nidhi's, Kosthas.
- 7) The garbhagriha is built at a higher level than the pillared hall.
- 8) The early Chalukyas preferred a square pita in a Siva Temple.
- 9) Another characteristic of the early Chalukya temples is the carving of a Garuda on the lintel of the doorway. Garuda is depicted in a flying posture bearing the tails of the snakes in his hands.⁶

Three temples at Aihole are particularly famous and their names are the LadhKhan Temple, the Durga Temple and Hucchimalligudi Temple. The Hucchimalligudi temple seems to be the earliest of the Aihole group and it contains a Sikhara of the Nagara type.

Aihole:Ladkhan Temple

Structural temples, experimented upon at Aihole, attain their perfection in the 7th and 8th centuries at Aihole. Whether it is a cave or a structural temple, sculptures form part and parcel of these. The Red sand stone, the locally available material, was used for both the construction of temples and carving of sculptures.⁷

Lad Khan temple was one of the earliest temple at Aihole. It is situated in the heart of the village, dating back to the 5th century. The Lad Khan Temple has certain characteristics of rock-cut nails. It has a low flat roofed mandapa, 50 feet wide and enclosed by walls on three sides, with a porch on the east side, the pillars of which are carved with Ganga- Yamuna motif. "Architecturally, the temple is significant for two main reasons. One in the pilasters at the exterior angles of the structure the beginnings of the later Dravidian order. Another feature which stayed on and influenced later Chalukyan temples is the flat roof which consists of stone slabs grooved at the joints and held together by long narrow stones which fit into the grooves."⁸

It is divided into a square pillared hall and a rectangular pillared porch. A garbhagriha is built against the back wall of the hall. Above the central ceiling of the hall rises an upper storey. The pillared hall has sixteen pillars in all.⁹ The twelve pillars that is shorter than central pillars. They are further decorated with exquisitely relieved tiny elephants. Those placed on the outer pillars are relieved with minor reliefs of kudas and animal mouldings of the peacock, lion, elephant, and horse with a rider, Garuda, bulls engaged in a duel etc.

The Lad Khan Pillars interestingly have been depicted standing couples with an unusually voluptuous horse-headed female figure. The Couples are relatively slimmer than many of the Pillar figures such rounded are also the characteristics of some interesting pillar figures e.g in Durga Temple, where the female is pulling

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a crouching male figure by his hair, thus giving rise to another kind of postural relationship between the two figures.¹⁰

A notable feature of the pillars is the Taranga – potika, these disappeared from the temples of Karnataka soon after the early Chalukya rule. The early Chalukya pillars also contain curve prifled potikas. The pillars in the porch of Lad Khan temple as an example of this type. Temples with only pilasters on walls are seen at Aihole in the early Chalukya as well as later structures. The garbhagriha is not attached to the back wall as in the Lad Khan. It is located a few feet away from the back wall of the hall, and this intermediary space served as the pradaksinapatha. The walls of the Lad Khan temple contain Jalandharas.¹¹ The Jalandhras of the Lad Khan Temple are a class by themselves. The windows are located between pilasters on the outer walls of the hall in Lad Khan temple. Besides permitting light, the Jalandhras also served as ventilators. The garbhagriha appears to be an afterthought, for it seems to have been added after the completion of the structure. On Plan, the upper story has a garbhagriha and a small porch.¹²

The Huccimalli Temple- The Hucchimalligudi temple seems to be the earliest of the Aihole group and it contains a Sikhara of the Nagara type.¹³ It faces west it consists of a garbhagriha, a Pradaksinapatha, a pillared hall and a porch. The temple is built on a high adhisthana. It consists of a upana, patta, a broad gala, and the kapota mouldings. The gala is plain while the kapota is relieved with kudus and peacocks. The kudus are filled with peeping heads. The porch has a railing in addition to the other mouldings. The railing is relieved with purnaghatas. The garbhagriha is built in the hall with a Pradaksinapatha.

The porch houses four pillars. These are square and simple with only a patta and a half medallion on the upper part of the shaft. The profile of the potikas is curved. Above the garbhagriha rises the rekha-Nagara-sikhara. The curve on the edges and bulge in the central tapering band are wanting. The Amlaka is dislodged. The sukhanasa houses a fine relief of tandava Siva in the mahanasika.¹⁴

The Durga Temple

This temple discovered, in the sense that it was first noticed, photographed and described, 120 years ago in 1866 is a unique edifice in Karnataka.¹⁵

The Durga temple faces east. It is apsidal temple. It consists of an apsidal garbhagriha, an apsidal Pradaksinapatha, a pillared hall, a porch and an apsidal outer Pradaksinapatha. An additional feature of this temple is a gateway on the southern side.¹⁶ The portico is approached by two flights of steps one on each side of the front and inside it is a vestibule, also pillared, within which is the entrance doorway. The interior consists of a hall 44 feet long and divided by two rows of four pillars into a nave and two aisles, with an apsidal shaped cella, recalling the naos of the Greeks, at its far end; the aisles are continued round the cella as a processional passage. Light is obtained both for the hall and this passage by means of stone grilles, those at the sides being square and those in the apse circular in

shape, and each is filled with an elegant carved and perforated pattern. The roof of the nave is raised higher than that of the side aisles, so that in almost every particular not only in the treatment of its parts, but in the nature of the building as a whole, it is a literal re-statement of the Buddhist chaitya hall.¹⁷

The Durga Temple contains a new feature, namely, a vestibule or antarala which is an inter-mediate chamber between the cella and the main hall. It has a Sikhara over the Garbhagriha which has fallen.¹⁸The garbhagriha has a high adhisthana. The walls are plain. The garbhagriha is placed on a higher level than that of the pillared hall.

Adjoining the garbhagriha is the pillared, hall the eight pillars, four in each rows. The pillars are tall and square in the shape. There yaksas, mithuna, peacock, elephants, Makara, simhamukha, rosettes, and several gods and goddesses. The one contained scroll, pavilions, bead chains, etc.

The doorway of the pillared hall is exquisitely finished. The pillars of the porch are short and square. All these are richly carved. The *pattas* are designed with dancing scene, drummers, musicians, peacock with a floriated tail, a wrestling bout, a row of soldiers, etc. The medallions contain the reliefs of *mithunas* and *gandharvas*. The *potika* is *taranga*-shaped with the median band designed like a lion. The pillars designed Narasimha slaying Hiranyakasipu, Ardhanarisvara and *mithunas*.

The outer *pradaksinapatha* is wider than the inner, closed *pradaksina*. At the extreme end of the outer *pradaksinapatha* is a stone bench. A number of pillars are located on this bench. These pillars are square in shape and simple in design. The pillars of the outer row contain large reliefs mostly *mithunas*. Some of these are among the finest of the early Chalukya sculptures. There are altogether 28 pillars around the passage.

The temple stands on a very high *adhisthana*. *Garbhagriha* rises the *rekhanagara-sikhara*. The top portion has fallen. The huge *amalaka* lies near the temple.¹⁹

According to the cousins the Durga Temple resemble the 29th cave of Ajantha.²⁰This temple Shikhara resembles the Shikhara of ancient Orissa Temples. According to Moraes this temple shows the influence of Kadambas Style.²¹

The Aihole monuments, for this center has not only two largest numbers of temples but also the most complex variety. The Aihole tradition had greatly influenced the building activity at Alam pur (Andhra State). The early Chalukya examples became models for the later sculptures' in Karnataka.

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Lotus Symbol In The Buddhist Tradition And Its Depiction In The Amaravati Art

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Lotus is often represented in various religious establishments. Apart from its decorative purpose, the religious significance of this flower is immense. In Buddhist tradition lotus have a deep religious significance and hence it is represented in various Buddhist architectural masterpieces both as a decorative embellishment and an iconographic necessity. Among the various Buddhist art centers of India mention may be made of the Amravati school of art in Andhra Pradesh which held a position of considerable importance in ancient India.¹ In the Amravati repertoire there are a large number of floral depictions of which lotus undoubtedly attained the primal position.

The profuse depiction of the lotus in the Amravati art raises a question regarding the justification of its wide usage. Moreover it needs to be analysed whether the sculptural representations are realistic or stylistic? This article attempts to investigate the above dimensions. For this we need to locate the different sculptural illustration of the lotus flower in the Amravati art and analyse its religious and iconographic significance in the light of the various Buddhist texts.

Before going into the Buddhist texts, mention may be made of the Vedic literatures which contain the earliest denomination for the lotus flower. Among the Vedic literature, the *Rigveda* mention the word *Pushkar* which is considered to be the earliest denomination for the lotus flower. The sweet scent of *Pushkar* is mentioned in the *Atharvaveda*, (yaste gandah puskaram avivesa).² The word *pushkarini* denotes lotus pond used in the *Rig-Veda* as well as in the *Atharvaveda*. Several Buddhist texts also have reference to the lotus flower. In this regard mention may be made of the *Nidankatha* where the lotus flower is presumed as the symbol of the womb. It may be added that according to the *Nidankatha* Queen Maya had

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a dream before her conception that a white elephant holding a white lotus in his trunk entered her womb. After her dream Siddhartha was born.³ Lotus also stands as symbol of purity. It signifies that Maya's child would be purest among human beings. Here it should be recollected that though lotus grow in the muddy water it looks beautiful and pure. Hence it is called the essence of water. The combination of soil and water generates fertility. The lotus is also connected to Buddha's nativity and offering it to a Stupa signifies respect to Lord Buddha. The *Jataka* and the *Apadana* also mention birth on lotus flowers as sign of being virtuous.⁴

In the Buddhist tradition lotus also symbolizes non-attachment to the sensual world. A unique botanical attribute of this flower is that though it is water-born, the water does not cling to its leaves and petals but glides away. As a footstool of Bodhisattva the lotus came out of the pit. This resembles that as a human being Bodhisattva lived in this world but he was above it. Sin and impurity glided off him just as water glides off the flower's leaves and petals.

Before going into the icono-plastic illustration of lotus in the Amaravati art, a few words may be said about the flower. In the context it may be said that lotus is the popular name of a group of flowers belonging to the family Nymphaeaceae, an aquatic plant. Its two genera in India, *Nelumbo* and *Nymphaea* are commonly known as lotus and water lily respectively. The distinguishing features of a lotus (*Nelumbo*) are the shape of its petals, torus and carpels. Here it should be highlighted that both types are seen in the Amaravati repertoire.

In the plastic art lotus has been presented from various angles. At Amaravati the flower is often depicted from the above where the petals are arranged in two or more rows around the torus and detached carpels are visible. This form is highly stylized in the Amaravati repertoire. The railing pillars, crossbars and upright of the Amaravati Mahacaitya usually display this type.

The inner face of a railing pillar now housed in the British Museum exhibit two half lotus at the corners and a full lotus at the centre.⁵ Each lotus has three broad rows of deeply grooved petals separated by a sawteeth pattern. The prominent central bosses of the flowers are engraved with circles.

Another example of a beautiful lotus from Amaravati is found on the upright of the rail pillar now preserved in the Madras Government Museum.⁶ The lotus medallion is flanked by water lily to the left top immediately below the wavy pattern and similar lily to the lower right end. The central knob of the partly damaged lotus has a mutilated seated winged lion. The lotus medallion has a lovely border of a creeper with flower and foliage issuing from the mouth of two *makaras* back to back with dwarf riders.

In the Amaravati art *purnakalasa* or the vase of plenty is frequently seen. From the mouth of the richly decorated globular urn issues out bunches of lotus flower, buds and leaves. The depiction of the lotus flower in this case is very realistic and lively. Regarding the symbolism of *purnakalasa* with lotus blossoms it is said that the overflowing contents of life indicating prosperity are comparable

to the rich foliage issuing from the mouth of the pitcher. *Kalasa* also symbolizes primal womb or *Prakriti* from which arises lotus flower and buds signifying the transcendent.

Among several depictions of *purvakalasa* at Amaravati mention may be made of the vase of plenty now kept in the Archaeological Museum, Amaravati.⁷ The vase has a narrow neck and a broad lipped mouth. It is elegantly ornamented with garlands with fringed lotus roundels and swags with a wide band of oblique beaded lines. From the urn sprouts lotus flowers and leaves with pliable stalk quivering with life.

The presence of lotus under the feet of Buddha or Bodhisattva is a usual phenomenon. *Lalitavistara* mentions that after Siddhartha's birth as soon as he stepped on the earth, the earth opened up and from it a rose and a big lotus. Standing on the lotus Bodhisattva looked in all the directions. As mentioned above lotus underneath Buddha or Bodhisattva's feet symbolizes indifference or non-attachment to the world, hence the Master is sometimes depicted at Amaravati with a lotus under his feet.

In this regard mention may be made of a standing Buddha from Amaravati, now preserved in the British Museum.⁸ Though the sculpture is badly damaged, yet we can clearly understand that the artist chiseled a double lotus base underneath the feet of Buddha.

An ornate dome slab from Amaravati now housed in the British Museum again shows a standing Buddha on a pair of lotus blossoms with hands raised in the *abhaya mudra*.⁹ Here the Master is surrounded by worshippers.

Amaravati art witnessed three phases of Buddhism that is Theravada, Mahayana and the Vajrayana. Thus many plastic representations of the Master display his symbolic presence. In this regard mention may be made of a small fragment from Nagarjuna Konda, an important centre in the Amaravati School of art. This sculpture illustrates worshippers paying homage to the feet of Buddha.¹⁰ The *Buddhapadas* are placed on an elaborately carved stylized lotus. Here the *Buddhapada* indicate the symbolic presence of the Master.

As mentioned above offering lotus to the Stupa signified respect to the Master, hence the artists of Amaravati sculpted some reliefs illustrating worshippers including animals bringing lotus to the Stupa. In this respect mention may be made of a small fragment of railing pillar whose top border of the outer face depicted a Stupa worshipped by elephants bearing lotuses in their trunks and a pair of winged horned lions.¹¹

The depiction of a Stupa also signified *Mahaparinirvana* or the death of Buddha; hence it is frequently carved in the Amaravati art. Among several depictions of Stupa worship mention may be made of a unique example from Amaravati, kept in the British Museum where the Stupa is placed on a double lotus base surrounded by worshippers in the *Anjali mudra*.¹²

The lotus was one of the favorite ornaments during the time of Buddha. The lotus flower not only increased human beauty but was planted to increase the beauty of the surroundings. King Suddhodana, the father of Buddha laid out lotus ponds for the beautification of the surroundings of the prince. He intended it for pleasure and enjoyment. (Pokkaraninama yattha katthaci manussanam kilitam ramitum katahoti). Some *Jatakas* also mention lotus ponds. In this respect mention may be made of the *ChaddantaJataka* where it is mentioned that the royal elephant bathed in the lotus pond. Crossbars from Amaravati now in the Madras Government Museum collection show the lake full of lotuses.¹³ The lotuses look extremely real.

Lotus as a decorative element was widely used in the Amaravati art. Almost all the reliefs are ornamented with floral borderlines where lotus blossoms and water lilies attained the most important position.

In the final analysis it can be suggested that the lotus motif occupied a significant place in the art of Amaravati. The realistic as well as stylistic representations of the flower clearly indicate the mastery of the Amaravati artists over the subjects. The artists were aware of the deep religious significance and the botanical characteristics of the flower and hence depicted it according to the necessity of the subject matter. This successful attempt surely calls for appreciation.

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Bhadarwah: An Important Centre of Naga-Worship

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In the Jammu region, there are certain places where Naga-cult finds its relevance from the ancient times. And even today these places are serving as important Naga-centers. The region of Bhadarwah is considered to be the one of the major centers of Naga-worship from an early period.

Bhadarwah is thus, considered to be the ancient most town of Jammu region and was called as '*Bhaderavaksha*' by Kalhana which literally means 'a good place of relation' or 'Happy Region.'¹ Practically nothing is known about the early history of Bhadarwah or its rules except few antiquarian references. As the early portion is mythical in nature and only from the reign of Naga Pal, we reach and set historical grounds for the said region. The antiquity of the region of Bhadarwah lies in the fact that there exists the ancient most cave structure of Gupt Ganga. Inside the cave we have a carved foot structure which is assigned to Jammu Pandva-Bhima. Also there exist a small cistern in which water from the cave wall trickles and where Pandavas mother Kunti is said to have bathed and a script carved on the roof of the cave, shows the antiquity of this cave structure.²

But the region of *Bhadravaksha* or present Bhadarwah has attracted the attention of Kalhana in eleventh and twelfth centuries A.D. The author of *Râjataranginî* has not discussed much about its political history but its geographical location always remains important for its surrounding principalities. The principality of Bhadarwah comprised of the mountain valleys of Bhadarwah, Balesa, Kailar and Marmat. These highland valleys have been drained and carved by Neru Nalla, Kali Nai Bin Gad and Raggi Nallas. Thus, more precisely, the Bhadarwah is bounded on the north by Kishtwar, on the east by Chamba, on the south by Basholi and on the west by Chanehni and thus, corresponds with the

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whole of the Jammu region, Bhadarwah is separated from Balor by the Chatra Dhar range in which is situated the Kundkalpas mountains.

Thus, from the above discussion it becomes quite evident that the region of Bhadarwah plays an important role so far as the geography of whole of the Jammu is concerned. Also, Bhadarwah region become the pioneer of cultural as well as religious advancements, witnessing the prevalence and origination of Naga-cult within its dimensions. Naga cult thus, as a major religion, evolved in the region of Bhadarwah and this statement finds its support on the basis of number of references. The earliest most reference existed there in the form of myth and which is current in the folklore of the people that - Basak Nag, who is considered to be the first Raja of the valley is, in fact, a Snake-god. He is also sometimes called Bas-Dev and is regarded as the patron deity of Bhadarwah.³ The legend narrates that the Basak Nag originally dwelt in Kashmir but due to some trouble he fled from valley and took refuge in the Kundkalpas peak,⁴ which is the highest peak in Bhadarwah. At this time, goddess Kali was originally in possession of the valley. So, when Basak came to Bhadarwah she took pity on him and even granted him her own kingdom. In this way, Basak nag become the first Raja of Bhadarwah. Moreover, the mountains on which Basak took refuge is considered to be the Shiva's mountains and waters associated with these mountains is referred to as by the name of Kailash Kund. Thus, because of Vasuki's residence in it, Kailash Lake is also known as Vasuki kund or Vaskund from that day.⁵

Moreover, Vasuki Nag is regarded as the *Kula Devta* or tutelary deity of Bhadarwah. So, there are number of temples and shrines dedicated to him, the foremost among them being situated at Nagar and Gatha.⁶ But one temple which is at Nagar is of the outstanding importance. As the temple is made up of wooden structure and having the exquisitely carved images of Vasuki and Jimutavahana within the temple. These images are made up of black coloured stones. The other important factor lies over there in the temple is that Naga Vasuki, is shown in human form and worshipped over there as an incarnation of Lord Vishnu.⁷ As per the popular legend, when Garuda was chasing Vasuki and when the former has started to drink whole of the waters of Vasuki kund, then at that time Jimutavahan offered his own flesh in order to appease the infuriated Garuda.⁸

Moreover, the temple of Gatha has its own importance. In this temple, the huge image of Vasuki has been incorporated and this image of Vasuki Naga over there is thus, considered to be the most ancient one. Not only this, from the very beginning of the Kailash *yatra*, devotees from the surrounding areas gathered here and thus, started their pilgrimage from this temple of Gatha only. The importance of Naga-worship remain incomplete without naming the hot as well as cold springs, which are still existing in whole of the valley of Bhadarwah. Just as springs are connected with the Nagas in Kashmir, the same tradition even prevalent in Jammu region. These water springs in Jammu region are known as '*Baolies*.' Thus, Nagas have found their close association with these *Baolies* and

revered all of them in order to seek the blessing of their respective Nag-deities. Prominent among them are:

Sounbaini or Ashpati or Sun-Baoli⁹— It has its origination from Sanskrit word ‘*Suvarnavapi*’ and it is situated towards the south east of the Bhadarwah town. It is said that the water of this spring issues once in a year i.e. on *Pitri-Amavasya*. On this day, people of Bhadarwah as well as surrounding villages took bath in this Baoli and a big fair takes place here on this day. Also, like that of Kailash *Yatra*, the *Chhari Mubarak* (holy mace) is carried in front of the procession in Sun-baini yatra as well. Moreover, there are number of shrines ascribed to these Naga- deities being worshipped by the local people of the region of Bhadarwah. Thus, there exist several shrines which are attributed to this cult of Nagas. One of the important Nag shrine prevalent in the region is of Khajji Naga. It was most powerful king of Naga clan and his shrine was erected at Khajjar. The main chamber of the shrine possessed the image of Khajji Naga with sword and a mace in his hands. But this Naga is also being worshipped in some of the villages of Bhadarwah.

Thus, from the survey of places associated with Naga-worship, it becomes clear that Naga-cult acquired prestigious position in almost all the parts of Jammu region from an early period. This is more so in the hilly terrains of Jammu region like the region of Bhadarwah where Naga-cult predominates other religious cults. People in these areas worship their respective Naga-deities on regular basis and even on important festivals dedicated to them. Temples and shrines pertaining to these Nagas have been built on the banks of water resources. Moreover, people of surrounding areas would also join them in order to fulfill their personal wishes.

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A Brief Survey of Memorial Stones In Other Parts of Himanchal Pradesh

***Disha Pathania**

For over centuries, memorial stone have been placed in various parts of India they keep alive the sacred for memory of a village hero, sati's father for his son and other local legends. The hero cult and philosophy underlying the process of commemoration are rooted in ancient history and literature. The practice of erecting memorial stones, to the dead was widespread in Himanchal Pradesh. The memorial stones are known as Barsela, Pitr, Paap, Manes, Naga, Varuna, Parihar, Naun¹ etc. in the different parts of the state. These memorial stones are commonly found near the source of water and there was a common belief among the people that by erecting the memorial stone near the flowing water, the soul of the deceased find peace in the eternal world.

Memorial stones of Chamba rulers have not so far come to light although slabs of Rajnakas are very wide spread. Dedicated to Varuna, they are called Varun Devas and are set up "as dedication for some ancestors; who had performed," some charitable work for public welfare, such as construction of a bridge or the lying of a new road or the improvement of existing one or the erection of panihar² such slabs are numerous in church- pangi. They are also noticed at Brahmour and Chattrari also. The fountain stone slabs or memorial stones of churah and Pangi areas are inscribed and they supply the first date information of Chamba history or early as 1105 A.D. But those at Bharmour and Chattrari are comparatively small and inscribed. The fountain slabs always contain a figure of Varuna which is carved in the center. In the Agni Purana, Varuna is described as being on the right accompanied by the figure of Ganga and the left by Yamuna are depicted along with Vishnu who is reclining on the Ananta. It is the arrangement that we find in a number of fountain stone slabs. ³

This arrangement is significant due to the fact that Varuna occupied as important position in Vedic mythology as administration of the cosmic law and subsequently the lord of rivers, on the salhi 'fountain-slabs' are various

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deities arranged in three rows the top row depicts Shiva, Varuna, Ganga, Indra and Kartikey, accompanied by three particular vahanas on the middle panel is the recumbent Vishnu.⁴

The fountain stone (memorial stone) in the Kashmiri Mohalla, (Chamba) carved with seven rows of figures all more or less defaced. Uppermost are the three gods of the Hindu Trinity ; in the center the four-armed Vishnu riding on the Garuda and holding Lakshmi; to his right Brahma seated on a goose, and to his left S'iva on the bull Nandi. The second row consists of the nine Grahas, *i.e.*, the Sun, the Moon, the five planets, Mangala (Mars), Buddha (Mercury), Brihaspati (Jupiter), S'ukra (Venus), and Sanischara (Saturn) ; the Eclipse demon Rahu, and the Comet Ketu. Each of these figurines is seated on its peculiar vehicle (*vahana*). The third row represents the ten incarnations (*avatar a*) of Vishnu, to wit: (1) the fish (missing), (2) the tortoise (placed in a door-frame surmounted by Lakshmi and her two elephants), (3) the boar (lifting the Earth on his left elbow), (4) the man-lion (disemboweling the demon king Hiranyakasipu), (5) the dwarf (holding a parasol ?), (6) Parshurama or Rama with the axe, (7) Rama, holding a bow, (8) Krishna, (9) Buddha, (10) Kalki, the future incarnation (lost). The fourth row of figures represents the sleep of Vishnu; symbolizing the rainy season 'when the sun is invisible. Vishnu is shown reclining on the serpent Sesha ending in a human/bust which folds the hands in the attitude of adoration. Lakshmi is seated at the feet of her lord. Two attendants, one carrying a fly-whisk, stand on each side. The three remaining rows seem to contain, human figures, probably the donor of the sculpture with two relatives and attendants. The stone probably served the purpose of fountain slave, as the subjects of the carvings are similar to those found on the fountain stone (memorial stones) at Brahmour and chhattrari.⁵

The most remarkable and the largest group of memorial stones are found in the mandi. These stones are locally referred to 'barselas'.⁶ The term barselas seems to have been derived from the word 'Varsha', 'Barsi', 'Baras' or Bar connoting the year of the passing away. The Barselas of Mandi are intended as 'Swarga-Rohna Parsad' as they show Shikhara formation embellished with corner amalkas, Bhumis and topped by Kalshas while the Jangha portion below is carved with niches filled in with the members of royal clan, attendants and queen according to hierarchy.

This is also an indication of the funerary nature of the slab. Shiva is the family deity of the Rajas of Mandi and there are several temples in Mandi town dedicated to Shiva and commissioned by the royal clan.

The earliest memorial stones date back to 13th – 14th century A.D. while the latest memorial stone is of king Bhavani Sen⁷ who died in A.D. 1912 these memorial stones are flat stone slabs divided in to three to five horizontal panels in most of the memorial stones, Shikhra of the northern temples type is depicted embellished with Amlaka, Kalsha and full blown lotus in double or triple concentric circle.

Many of the memorial stones are inscribed in Tankri script depicting the name and era of the ruler. These memorial stones also depict the number of Women folk who performed the rite of sati with the deceased Raja on the pyre. A memorial stone erected in the memory of Raja Sham Sen (A.D. 1679) inscribed in Tankri, reveals that five queens, two concubines and thirty-seven slave girls escorted Raja Sham Sen to heaven. Cunningham identified these stones as sati-stones. In most of the memorial stones the upper most panel is carved with the effigy of Raja who is shown seated in front of Shivelinga in Dhyana-Mudra indicating his transition to the other world.

Recently, a large number of memorial stones were found in a small village of Sukhar –Nagarda near Baldwara town of Mandi district where a farmer was engaged in tilling the land. These memorial stones are now lying unattended in an open field. The size of these memorial stones vary from 0.60 meter to 1.5 meter. The history reveals that a certain Rana family ruled over this area. These memorial stones are much different from the memorial stones of Mandi State. In the memorial stones of Mandi, the king are shown having muscular body, robust facial feature and wear royal garments, while these stones are carved with simple carving .

The sub merging old town of Bilaspur in the waters of the Govind Sagar lake resulted in the loss of many antiquities. However a good number of memorial are preserved in the local Shiva temple. These slabs are set on one end and are carved with a very primitive representation of the deceased person and his wife who immolated herself along with him. Even some slabs without representation of any kind were placed near the source of water to be worshiped by the members of family of the deceased on all auspicious occasions. ⁸

The Tradition of erecting memorial stones was also prevalent in the pabbar valley of district Shimla. These were placed both near the source of water or outside the temple and are known as Pap or Pitr. These rough slabs were set on one end and were carved with the representation of the deceased person. In hero stone, the hero is shown riding on a horse at the panel and holding the weapons of his choice while in the lower panel, the deceased person and his wife are shown holding the hands of each other indicating their eternal union. In Sati-stones, the carving is generally in low relief looking like linear sketches and the women are represented with hands raised up indicating their status as sati (phista-panch angula). The tradition of erecting memorials for the dead is still prevalent in the area.

A large number of memorial stone lying in the open at Naggar on the left bank of the Beas River. Memorial stones of kullu are stylistically similar to the barselas of Mandi. ⁹

“At Naggar there is a curious collection of what resembles tomb stones, they are to be found just below the Naggar Castle. They are inserted into the ground in four rows rising one over the other in the hill side. Each ornamented with rude carvings of chiefs of kooloo, their wives and concubines being portrayed either

beside them or in lines below..... These stones were placed in position at the death of every reigning sovereign of kooloo, the female figures being the effigies of such wives or mistresses who have performed suttee at their lord demise. If this be true state of the case, when the human sacrifice must have been very great in some instances for it is not uncommon to find forty and fifty female figures crowding the crumbling and worn surface of the stone.¹⁰

Shamsi in the past was an outpost of Kallu where large numbers of barselas were found close to the Raghunath temple where the capital of the state shifted in the mid-17th century A.D. Here there are forty-five barselas.¹¹ In contrast to Chamba, Kullu and Mandi no memorials of the rulers of Kangra have come to light except at Bijapur and Jaisinghpur., However, the temple of Raja Sansar chandrarhar named after the said Raja can be considered a memorial temple where in Raja Sansar Chand along with Gadden queen Parsano Devi are represented as Shiva and Parvati. The Legend holds that Raja Sansar Chand had great affection for his mother. In Tira Sujampur Raja Sansar Chand had commissioned the temple of Murli Manohar in the memory of his mother. The image of his mother also finds representation in the temple. But unlike Kullu and Mandi; the memorials of the Kangra royal clan are not to be found at one single place. Reason being that kangra was a very large state and had a chequered history because of its nearness to the plains especially in the 17th – 18th century A.D. when it had to shift its capital many times.¹² Memorial stone are not merely a piece of art but also serve as an important historical record. The inscriptions engraved on these stones provide us with good perspectives of the political history and its relation with the adjoining areas. These stones evoke their association with certain stages of the social and economic evolution of the society. The memorial stones eventually throw some light on the deceased for whom the stones were erected.¹³

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16

Sauni Worship: An Aspect of Super-Natural Power Enriching Folk-Religion in Kinnaur

***Seema Thakur**

The study of various custom and traditions which society has experienced through generation is an important aspect of social history. These customs and traditions and the changes they have undergone throughout the ages hold an important place in the social history of Kinnaur. The present paper focuses on a major worshipping pattern in Kinnaur which are inseparable part of Kinnaur religious culture. Kinnaur is a part of Himachal Pradesh and is situated in the north-eastern part of it. On the South and south eastern side the district shares its boundary with Tehri Garhwal and Utharkashi districts of Uttarakhand. On West it is bounded by Kullu district of Himachal Pradesh also. The area is divided into three sub-divisions such as Nichar (Lower Kinnaur), Kalpa (Middle Kinnaur) and Puh (Upper Kinnaur). The current district of Kinnaur came into existence in the year of 1960.¹ The Culture of Kinnaur is Tribal and is well known for its unique faith and practices.

From the ancient time when human beings tried to settle down, nature has always been around him. Because of his fear and illiteracy towards natural incidents like rain, storm, flood, landslides or earthquakes, he held mysterious powers responsible for everything and start worshipping them to please them and get favors. The people who start working like agriculturist or shepherds started relating every unusual especially disasters or diseases to benevolent and malevolent supernatural spirits and to avoid any calamity people started worshipped number of deities from stone, fire, water, air, land, trees and forests. They take them as guardian of specific communities and areas. Kinnaur also due to its hard geographical and ecological condition worship number of spirits or deities to get

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protection from evil spirits. Sauni worship is one of the traditions who emerged due to the supernatural beliefs and fear of Kinnauri people in ancient time.

Nature worship or forest worship is not a new concept which is used only for Kinnauri worship pattern. There are number of references of these spirits in Vedic literature also. One hymn refers to Aranyani as goddess of forest who had magical power and could vanish herself from sight to keep herself away from villages, confirm this. She was more often heard not seen and was usually heard as tinkling, mostly in evening. The people who spend night in forest may hear her scream. She is harmless until provoked by some murderous enemy. She is believed as mother of forest who protects forests and provides plenty of food without tilling.²

The people of the region worship god and goddess in various forms according to their functions and nature such as house-god, village-god, and the god and goddess of forest. The goddess of forest hold an important place in the life of Kinnaurians. They call these powers by different names like Sauni, Sonic, and Lomoche. People of the region have different opinions behind worshipping these Goddess. The people believe that forests on high peaks and mountains are dwelling place of these *devis* and if somebody cut the trees from the forests which belongs to them or mess up with the flowers like Kodar, Tidkyod, the Goddess become angry and punish the person.

It is believed that if somebody make noise in the villages on the day dedicated to them or in the area under them, have to face their anger and rash. People who sing songs which are sung exclusively on some special occasion, also get punished by them. It is also believed that these *Devis* are jealous of beautiful women and thus women are not allowed to enter their forest premises wearing black *Dohru* (a traditional dress), as it may invoke their jealousy and can cause a threat to woman's life. The folk songs prevalent in the region tells about many incident of this jealous behavior. According to an historical event, a beautiful woman named Karenadasi, who was married in Sharang family of Rarang village, died because of her visit to a mountain peak which belongs to Saunis.³ The local people are of the opinion that sometimes these Saunis hides the sheep and goats of the Shepherd. These goats cannot be found even after combined efforts of whole village. It is the reason why Sauni-worship has a long tradition from ancient time. In ancient time, when the people of Nichar Grosnam area come back from their summer pasture, they use to arrange a combined *Pooja* for Saunis. For this ceremony the shepherd of Grosnam area reach Dute, Douche and Nigul according to their grazing land and the shepherd of Nichar reach Banghangling Seedukia of Bhava. There these shepherds make *Puri* and *Bhat* of *China*. To do the ceremony the youngest shepherd (*Foale*) takes bath, does *puja* and offers the *Puri* and *China Bhat* to Saunis. During this whole ceremony the young shepherd doesn't touch any other shepherd. After the *puja* a red goat is also sacrificed.⁴

While preparing things and performing ceremonies for these *devis*, special attention is given to cleanliness. Houses are fully washed and *Chulas* are well

cleaned. Only after this, the food such as *chilte*, *poltu*, *halwa* and the *tormaof satu* are prepared specially for the occasion.⁵ Peoples are strictly prohibited of cutting trees during these days. During these ceremonial days people come back home early and avoid shouting. Women are not allowed to come out of house wearing black *Dohru*.

In some part of Kinnaur, Saunis are worshipped by the male members of the family only. In Middle and Lower Kinnaur people believe that when village gods went on their visit to heaven in the month of *Magh*, which is middle of December and January, Saunikeep their impression on them and when they come back they tell people about the displeasures of Saunis. These Devtas also helps to avert the bad effect of these Saunis on people through their *Gur*. Saunis are worshipped in *Faguli* festival in lower and middle Kinnaur whereas in upper Kinnaur they are worshipped on the day previous of *Suskar* festival. The administrators of *Parganas* Devta and other villages who came under these *Pargana* meet at one place and decide the date of *Faguli* festival celebration in villages. In some villages of lower and middle Kinnaur these goddess are also worship during the festival of *Fulyach*. On this festival villagers abuse loudly as they believe that Saunis will listen those abuses and will not enter in their villages. According to them it protect their villages from Saunis.

An analytical study of the belief and pattern for this ceremony suggest that like many other tradition of Kinnaur folk religion, this traditional must have been started to ensure a terror among the people of Kinnaur to keep forests safe. Scared of cutting trees and rare herbal flowers, these people protect them to avoid any calamity. Another reason which can held responsible for the beginning of this is that these people were Shepherd by profession from the very beginning of their domestic life and they have to take their Moreover Forests are an integral part of economic system of hilly society as they get almost everything like grass, fuel wood, herbs for medicine, fruits and fertile land for growing edible in forests.

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The Nolamba rulers of Nolambavadi 3200

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The present paper discussed about the Columba rulers of Nolambavadi. In the part of south – east of Karnataka a Nolamba Dynasty of Provincial kings in their region approximately from 750 to 1054 AD that too in the Deccan India have contributed lot to the Heritage of Karnataka the capital / kingdom of Nolamba kings was the presented Hemavathi or the Ancient Henjeru which is located in the Madakashira tq of Ananthapura dist in Andrapredsh These rulers last capital was Nandigudi of Harihara Tq in Karnataka. Their Official symbol was ‘Nandi’, for the middle of 8th Century they began their rule in the small territory called Nolambaligasaaira, later in 9th & 10th Centuries they become politically so prominent and governed the a wide area called Nolambavadi 32000 as independent empire. This Empire had covered the parts of the present south and middle Karnataka, Anantapura, Dharmapuri. After the reign of Badami Chalukya’s, they ruled by the provisional kings under the crown the of Ganges, Gradually making use of the Provincial ups and downs of that time, they also ruled as the provisional rulers under Kalyani Chalukyas Rashtrakutas wiping the Telugu Cholas and Banas, Maidumbas, they became the Friends and foes of Rashtrakutas, Talakadu Gangas, Pallava, Chalukyas of Vengi, Cholas, and they winning and losimany lattes, secured the fame of brave, galled soldiers. They developed matrimonial relationship with Ganges, Kadambas, and Kalayani Chalukyas. They nourished sculpture and initiated a tradition of special Nolamba sculpture.

As for their origin is concerned, it is mentioned in the famous Hemavathi pillar inscription that the Nolambas are the off shoot of Eshwara Lemiological tree’s pallavas of Kanchi. Nolamba kings had secured various titles like ‘Pallavanavaya’ Pallavakulathilaka, ‘Pallavabharana’, Pallavadhi Raja and so on. But no evidences have been found to prove the Nolamba’s relationship with Kanchi

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Pallavas. Nolambas reign began in Karnataka, since then they brought out the inscription in Kannada and Sanskrit Languages. To differentiate the Nolamba pallavas from Kanchi Pallavas, they were called Nolamba pallavas. Nolamba's origin and their Hemiological tree are evident in Hemavathi pillar Inscription.¹ According to it, the father of this dynasty was from Eshwara Family who had beers the head of Kanchi he was Thrinayana pallava. Those who were born in this lineage are, Mangala Nolambadiraja, his son Charupannera his son polalchora I, his son Mahendra I, his son Ayyappadeva, his son Anniga Beera Nolamba and Iriya Nolamba Dileepa, the last one Dileep donated the Hemavathi Inscription. There are references of this family lineage in the Inscription of Nelapalli. Nolambas later shifted their political loyalty to Kalyan Chalukyas. Due to such politician and matrimonial relationships, the titles of Kalyani Challukyas are entangled with the names of Nolamba kings.²

The first king of Nolamba dynasty Mangala ruled from about 730 to 750 AD. He had a title called 'Nolambadiraja' it is found that he had been the provincial (king) ruler under Badami Chalukya. The son of Mangala Nolambadiraja was shimapota he ruled his state form about 775 to 805 AD. He had secured a title called Kalinolambadiraja. First he was a Provincial ruler (thane) of Gangas, later of RashtraKuta's 'Druva'. As the result the king Druva could capture the state of Gangas. Thereafter Simhapotha, Charuponnera ruled the state from 805 to 830 AD. He ruled over Nolambaliga Sasira, Nurgundanadu provinces. Pallavamalla or Polalechora the son of Charuponnera had married the daughter of Rachamalla I Jayabbe who was also a sister of Neethimarga. As the result the alliance between Gangas and Nalambas got strengthened. Polalchora I the son of Charuponnera ruled from 830 AD to 875 AD. He becomes famous with the name Nolambadiraja. He had the experience of governance through working under his own father by the Hindupura inscription of 853 AD it is shad that Nolmbadiraja, a provincial king of Ganga Neethimarga, had enlarged his state upto Kanchi. References of many Shiva temples and Vishnu statues built by him are made have there. Nolambadiraja Mahindra the son of polalchora born in the womb of Ganga princess ruled from 875 to 897 AD by 885 AD Mahendra had already extended his state upto Dharmapuri of Tamilnadu in addition to that he had secured the title "Mahabalikula vidvamsaka, Nolambadiraja or Ayyapadeva ascended to the thane of Nolambas. From 897 to 934 AD he continued his rule. Initially in his reign there was some disturbance due to Ganges political interference. Later Ayyapadeva could rule his state in peace. He had alliance with the Gangas till his last breath. Ayyapadeva became the emperor to Nolambavadi 32000 province. In his reign Nolamba state become largest in area in the period of his rule. In the south Dharmapurs in the east Chitturu, in the north Ballari, in the west Chikkamangaluru had been the border areas of his state. Reference is made about the son of Ayyapadeva, Beera Nolambia Anniga fought against eastern Chalukyas. Ayyapadeva died a brave death in the Chalukyas battle against Rastrakutas and

Nalambas. The son of Ayyapadeva Anniga Beeranolamba veer rose to the throne. From 934 to 940 AD, He ruled the state and made use of Gang's Ignitability.³

Anniga wiped was against Ganges but he had to accept the defeat in that battle. Kudaluru inscription tells this in detail. Pillar inscription of Hemavathi tells that Iriva Nolamba Dileepa had ruled that province in 942 AD. As the result of vastness of the state boundary, mahabali Bana, Maidumbar became the thanes of Dileepa. Dileeps reign was an era of peace and sumptuous life for the Nolambas in their history. In the whole state everything was Shimapots. Dileepa ruled for a long term of 27 years. His era was called the golden, religious, peace and serene period.

NanniNolamba, Iriva Nolamba, the son of Dileepa, ruled from 968 to 970 AD. His thane Basayya has installed the pillar of victory in the name of Nanni Nolamba in Avani, Sravanabelagola inscription of 974 AD reads that Gangamarashima was entitled as Nolamba Kulanathaka after he annihilated the Nolamba dynasty after the death of Marashimha, Nolambas asked the Kalyani Chalukyas for help. Immadi Mahendra ruled from 977 to 985 AD. After Mahendra Nolamba's political history got a new turn Raja Raja I captured the Gangawadi and Nolambawadi By there, Nolambas left Nolambawadi and went to Kalyani Chalukyas seeking protection. From 1010 to 1024 AD Iriva Nolmba governed Bellary province covering Kogali, Ballakunde under and Masewadi as a provincial king in the state of Kalyani Challukyas. Iriva Nolamba had son called Jagadekamalla Nolamba pallava Permadi Udayadithya Deva. He was born to parents of Nolamba and Chalukya dynasties. As the result thereafter the Nolamba princes began a tradition having titles of Chalukya emperors with their names. Udayaditya ruled from 1024 to 1037 AD. An inscription reads that he was the thane of Jayasimha II, He ruled over Nolambavadi 32000 province a Gangawadi 96000. His kingdom was Kampili on the bank of Tungabhadra. His son Jagadekamalla Immadi Nolamba ruled from 1037 to 1044 AD and Thrilokya Malla Nanni Nolamba pallava Permanadi ruled from 1044 to 1054. In the reign of their two we find the places in the province; kogali 500, Kadambalige 1000. Ballakunde 300, Kaneyakalu 300, Kudiharavi 70, Karaveedi 30. Due to Chola's attack Kampali the kingdom of Nolamba was devastated. In the terrible was of koppam on the bank of Tungabhadra⁴ Thrailvkyamalla Nanni Nolamba fought for Chalukya and died a brave death. By the time about 1054 AD the original Nolamba Dynasty's political history reached an end.

We can notice the cultural contributions of Nolambas as following.

Nolambas had been governing their throne with their own administrative system based on the vastness of the area like Nolambavadi 32000 as a sect oral unit. This province Nolambavadi 32000 consisted the south and middle Karnataka. The district from Tamil Nadu; Dharmapuri, Ananthapur of AP etc., their first capital was Hemavathi or Henjuru in the district of Ananthapura. Kampaliof Bellary dist. Nolambas were the provincial Kings under Badami Chalukyas, Rastrakutas,

Ganges, Kallyani Chalukyas, still the influence of these dynasty is not found in their governance. They had systematized their own type of administration the food governance was brought out by them in all the provinces. King was the chief in the state who had given food administration prince, queen and the king's relatives were honestly participating in the administrative functions. They used to look after the provincial administered king and the ministers were always behind them with their own advices and supervision.⁵since their provinces were on the border area frequent wars had been very common. Hence, the people were taxed exorbitantly, the minimum of tax was used for building tanks, ponds, they tolerant towards other religions. They looked at all equally they had sheltered the Jains, Jains had been sanctioned certain powers. Nolambas were adhvets of Shivisim. Hence they were Worshipping Shiva. In their temples too big status of Nandi (bullock) were more prominent, their symbol was Nandi, the sun was paramount to the Nolambas in the temples, sanctorum was built for the sun as god they encouraged vaisnava religion.

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Archaeology And Ancient History of India And Its Relevance To The Present

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The study of ancient Indian History is important for several reasons. It tells us how, when, and where people developed the earliest cultures in India, how they began undertaking agriculture and stock raising which made life secure and settled. It shows how the ancient Indians discovered and utilized natural resources, and how they created the means for their livelihood.

People are not considered civilized unless they know how to write. The different forms of writing prevalent in India today are all derived from the ancient scripts. This is also true of the languages that we speak today. The languages we use have roots in ancient times, and have developed through the ages.¹ Ancient Indian history is interesting because many races and tribes intermingled in the early India. The pre-Aryans, the Indo-Aryans, the Greeks, the Scythians, the Huns, the Turks, and others made India their home. Each ethnic group contributed its might to the evolution of the Indian social system, art and architecture, language and literature.² All these people and their cultural traits commingled so inextricably that currently they can be clearly identified in their original form.³ A systematic and thorough study of a subject depends on the sources available for its study. There is abundance of source materials to make a proper and scientific study of ancient history of India.

The archaeological sources are the most important of all the sources available. These sources give more reliable and authentic information in comparison to the information derived from other sources. Archeological sources are free from subjective bias and can be dated very accurately. The same cannot be said of literary sources or for that matter of foreigners' accounts. Excavations add to our knowledge of ancient Indian history in numerous ways. The radio carbon dating of excavated articles makes it possible to determine the time span of civilization under study in a scientific manner and with more certainty.⁴ The excavated source

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material helps one in drawing logical and accurate conclusion about the way of life, religion, economy and culture of the people. Excavations also help in determining the geographical boundaries of a civilization.⁵

Ancient monuments are other valuable sources of ancient history. There is abundance of ancient monuments in India. These monuments are in the form of Temples, Stupas, Vihars, Rock-cut caves, Pillars etc.⁶ Temples of Gupta and of later age, Ashokan Pillars, Stupas of Sanchi, Bharhut and Bhodh Gaya, Caves of Ajanta and Ellora are some of the ancient monuments of international fame. These monuments are of no use in constructing political history but they are of immense help in drawing a picture of cultural life.⁷ They tell us about the stage of development attained by the people in the field of architecture, sculpture and engineering. The monuments also help in drawing useful conclusions about social and religious life of the people. Some monuments of the foreign countries such as Temple of Angkorvat and of Borobunder are living proof of close cultural ties between India and these countries.

Numismatic sources or coinage are yet another rich source for constructing ancient history. The earliest coins in India are dated to 7th-6th century B.C. The earlier coins bore punch marks. Later on coins were minted and circulated by every dynasty ruling in different regions of India. The coins display iridescent variety and high aesthetic taste. The hordes of foreign coins found in a particular region for example, Roman coins in Tamil region indicates flourishing trade and close commercial ties. Similarly, hoards of punch-marked coins excavated at Taxila show that Magathan coinage was by far the most used currency even on the North West frontier in Alexander's time.⁸Dated coins help in determining the dates of particular events or regime commemorative coins (such coins were issued by the Gupta emperors in good numbers) throw light on the significant events of the day, such as conquest of the Sakas by the emperor Chandragupta-II or on personal attributes of the King. The coins prove useful in substantiating information about territory of a kingdom and socio-religious life of the age. One's knowledge of Indo-Greeks, Sakas and other alien rulers in India is based almost exclusively on the information deduced from the coins issued by them.⁹

Inscriptions too are one of the most important sources of Indian history of ancient times. In the absence of contemporary historical writings, the study of inscriptions is, as Fleet points out, the only reliable source for the knowledge of political history. The inscriptions serve as touchstone to evaluate the authenticity of information derived from other sources. There are inscriptions of various types in India such as cave inscriptions, pillar inscriptions, rock inscriptions, plate inscriptions, seal inscriptions etc.¹⁰ Most of the inscriptions are either in Sanskrit or in Prakrit language. There are some inscriptions in regional languages also. The script used is either Brahmi or Kharoshti. The inscriptions help us in obtaining correct and scientific knowledge of history in a number of ways. The most of the inscriptions are dated ones hence they help in determining the date of an event, a

regime or life and times of a particular king. Inscriptions give us information about events, developments and achievements of a ruler or dynasty. For example, history of Ashoka is constructed with the help of his pillar and rock inscriptions. The Allahabad pillar inscription is the only source of knowledge so far as Samudragupta campaign of conquests is concerned. One would not have known about the history of King Kharvela but for Hathigumpha inscription. Some inscriptions such as Allahabad and Aihole inscriptions are master pieces of literary works. It is not only the inscriptions found in India which help us in knowing the ancient history. Some of the inscriptions in foreign lands also help us in substantiating the facts of ancient Indian history. Such inscriptions are found in Iraq, Iran and South East Asia. These inscriptions throw light on social and cultural links between India and the country in which such inscriptions exist.

Ruins are also included under archaeological evidence. They are especially valuable from the point of view of socio-economic and cultural history. They throw light on dates and reflect the economic condition of those days. The archaeological remains of Harappa and Mohenjo-Daro for instance, place before us a portrayal of city life lived five thousand years ago. Non monumental relics like the tools, utensils, grave-goods, pottery etc. also provide valuable aids to ancient history. Seals made of copper, stone and clay are also an important source for the knowledge of ancient India. Our knowledge of the religious life of Harappan people is based mostly on the information gathered from more than five hundred seals of various materials.¹¹ Similarly, the Basadh (Vaishali of ancient days) hoards of 274 seals throw significant information about trade, economic life, guild system and ways of merchant community. Inscriptions and dates on the seals help in determining chronology and in knowledge of a particular event. Sculpture and paintings is also valuable source material. These provide knowledge of the cultural achievements of the people of a particular age. They also help in drawing conclusions about the social and religious life of the people.¹² The pictures and the sculpture, carved out on temple walls tell us about dress, hair style, ornaments, transport etc.

The study of the India's past assumes special significance in the context of the problems we currently face. Some people clamour for the restoration of ancient culture and civilization, and a substantial number are sentimentally swayed by what they consider to be the past glories of India.¹³ This is different from a concern for the preservation of ancient heritage in art and architecture. We cannot ignore the fact that ancient Indian society was marked by gross social injustice. The lower orders, particularly the Shudras and untouchables, were encumbered with disabilities which are shocking to the modern mind. Similarly, law and custom discriminate against women in favour of men. The restoration of the old way of life will naturally revive and strengthen all these inequities.

We have many survivals of ancient, medieval, and later times persisting in the present. The old norms, values, social customs, and ritualistic practices are so

deeply ingrained in the minds of the people that they cannot easily themselves get rid of them. Unfortunately, these survivals inhibit the development of the individual and the country, and were deliberately fostered in colonial times. India cannot develop rapidly unless such vestiges of the past are eradicated from its society. The caste system and sectarianism hinder the democratic integration and development of India. Caste barriers and prejudices do not allow even educated individuals to appreciate the dignity of manual labour and hamper our unification for a common cause. Though women have been enfranchised, their age-old social subordination prevents them from playing their due role in society, and this is true too of the lower orders of society. Studying the ancient past helps us to deeply examine the roots of these prejudices and discover the causes that sustain the caste system, subordinate women, and promote narrow religious sectarianism. The study of ancient Indian history is, therefore, relevant not only to those who want to understand the true nature of the past but also to those who seek to understand the nature of the obstacles that hamper India's progress as a Nation.

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An Overview of Ancient Monuments:-Tarikallu

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Mysore district has been widely known as “*The cultural city*” which has its own cultural and historical significance. *Hunsur* is one of the *Taluks* of Mysore in which the village of *Tarikallu* is 12kms away from it. There are three prominent, historical temples such as, *Tirumala*, *Shiva* and *Somesvara* Temples are found in this village. In this background it is intended to explore the original tradition of these temples. The main purpose of this article is to throw some light on these temples of tradition.

The Temple of Kashi Shivelinga

The temple is situated towards the South- East direction in the *Tarikallu* village.¹ its foundation is in square shape. This temple belongs to Vaishnava tradition having the ‘*Threekutachala*’ model of inner sanctum (*Garbhagriha*) and open *mandapa*. It was earlier called as “*The temple of thousand pillars*” or “*Kantirava Samudra*”. It has a wide extension and popularly known as “*The thousand pillars*” Temple in the neighboring villages. It was very famous during the time of *Vijayanagara Empire*. This temple is also called as “*Kashilingeswara temple*” which has seven small sanctums having the idol of *Shivelinga*. It is in a very dilapidated condition and its ruins can be seen now.

When we see the left and right side of the front yard, the projecting sculptures of victory and the huge pillars, it is evident that it was built during the *Vijayanagara Empire*. After the fall of *Vijayanagara* kingdom this temple came under the direct administration of *Wodeyar* of *Srirangapattana* whose famous ruler *Kantirava Narasaraja Wodeyar* visited their village and called it as “*Kantirava samudra*”. It

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acquired gradually the name of “**Tarikallu Village**”. According to the inscription of 1669 A.D² issued by Devaraja Wodeyar of Mysore, this village was a small *Agrahara* and all 22 neighboring villages were paying taxes\ tribute to the king.

Garbhagriha:-

This temple belongs to *Shaiva* tradition. It is a kind of Thrikutachala temple having triangular shape. The first Garbhagriha (Inner sanctu) is 4X4 feet length having, no images in it. It is in a dilapidated condition. Even the portion of sukhanasi has no images. Navaranga have 8 pillars. The Second Garbhagriha is 4X4 feet length and width there no image in it. Similarly the Third Garbhagriha also has same extension but is in a dilapidated state. The projecting image of Shiva can be already seen in the door way of first Garbhagriha. Its navaranga has beautiful image of Bhuvanewari where in the pictures of Elephants and Horse Freeze can be seen. There is a stone wall between Garbhagriha and interspaces which has no carvings on it. The Mukhamantapa has bulging image of Dwarapalas (Guardeman) in its both left and right side standing on the pedestal. They are decorated with ornament and crown, *Abhayu hastha*. The Dwarapala standing on right has five hands holding sword in his left hand. The chest and waist are magnificently decorated with ornaments. Owing to its extension is Pragana which has many pillars with ‘*pitas*’ (*pedestal*). This temple has a huge pillar. The pillars base is in a square shape and its upper part has been continued. There are many carvings can be seen on the pillars.³

Navaranga:-

The Navaranga of this temple is of 20X30 feet length and width having about 16 pillars. The style of these pillars resembles the Hoysala, Vijayanagara and the Mysore wodeyar tradition. There can be seen some beautiful carvings on these pillars. The Garbhagriha and its extension part ‘Prakara’ have the architectural style of Mysore wodeyars. Therefore this temple was first built by Hoysalas and its continued part was from Vijayanagara finished by Mysore Wodeyars.⁴

Mukhamantapa:-

Mukhamantapa is almost spacious and about 50X50 feet length and width having more than 60 pillars. This is a large and comparatively high pillared pavilion With an indented square plan. The upper part of the pillars having the dancing image of god and goddesses, the beautiful and magnificent sculptures of Ramanujacharya. Ganapathi, Vishnu and Garuda image can be seen. There are also some carvings of soldiers, fighting with swords on the pillars. These pillars are made up of granite and their “*pitas*” are beautifully decorated with ornamental carvings.

Photographs**Kashi Shivalinga Temples - Tarikallu**

These temples are in Thrikutachala style and were built in a triangular shape. At present the temple is surrounded by flush and thickets and at the large of ruins and destruction. According to the information provided by the villagers this temple was earlier a hostel for girls having 20 acres of extension.⁵ there are many stones of Garbhagriha and the pieces of doors fell down show the fact of evidence. When we bring the dilapidated condition of these temples to state and central archaeological department. The renovation of this temple can be possible.

The temple of Shiva

This temple is found in the prakara of Kashishivalinga temple. It is an ekakuta temple having about 4X4 feet length and width. There are no images found in the Garbhagriha except '*pita*'. This temple is built towards east and its basement has square shaped. The Garbhagriha has the 2 feet height Shivalinga with pita and the

beautifully decorated flowing image of Bhavaneswari on its upper part. This does not have Navaranga. In addition pillars in Mukhamantapa adjoining the temple of kashishivalinga. It also has a tower made of bricks which is standing on the platform. The pillars of Mukhamantapa have the beautiful sculptures of Ganesh, Shivelinga and the pictures of flower beads can be seen. The ceiling of the temple has the pictures of fish-snake. The walls of the temple are constructed using the huge slabs. Totally this temple has all the features and characteristics of Dravidian style. It also consist the important parts, components such as Garbhagriha, Sukhanasi, Navaranga, Mukhamantapa, Shikara and Prakara. This temple is affected by natural calamities and in a dilapidated state because it is built in a single prakara. It is neglected by the people and at the large of collapse.⁶

Somesvara Temple of Tarikallu:-

This temple is situated in the east of Tarikallu village. It also belongs to the Hoysala tradition and style which has Garbhagriha, Sukhanasi, and Navaranga. The temple is surrounded by the thorny bushes and thickets. Garbhagriha: - It is about 4X4 feet length and width having a 3 feet height Shivelinga Pita. There are no doorways and the part of sukhanasi seen in the temple. Navaranga: - It is about 4X4 feet length and breadth having four pillars.⁷ This pillar resembles all the feature of Hoysala style and consisting Pita, Gali (Wheel), Bodige, Kanta, Upana, Pedestal (Padapataka) and Kapota (pigeon or dove). They are shining and beautifully standing on the pita. These pillars are made up of crystal stones. This temple has no Mukhamantapa but has the open Mukhamantapa. There is also one turret having an image of Basaveswara on its upper part. The installed image of Basaveswara is of recent origin. It also has a Shikara (tower) made up of bricks.⁸ At present it is evident that the temple has been neglected by the people and affected by the natural calamities.

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Foreign Trade And Items of Trade Under The Kushana

***Dr.Arjun Singh**

Introduction- Two hundred years and more of the Kushana ascendancy in a period of special significance are in our history. The country once again was given political unity, after Mauryas. Distinct progresses were made in literature, arts, sculptures, trade, religion and political unification of the country and brought about stability in economy. During the period of Kushana the trade and commerce has reached on its pinnacle of glory. Through land, India maintained commercial relation with foreign countries from the North-Western part of her boundary and by sea through the ports situated in the Western and Southern regions. They controlled the Indus and the Gangetic basin through which Inland trade was carried.¹

For more important than internal trade was the foreign trade of India during this period. Literary and archaeological sources strongly suggest the flourishing inter courses of trade between India, the Roman world, Central Asia, China and South-East Asia.² Trade and commerce can flourish only if a region is well connected with the places of commercial interest.³ After the establishment of the Kushana kingdom, the Geo-political situation of the Kushana Empire makes the North-Western region of the country, the meeting points of the three civilizations i.e. China, India and West Asia.⁴ The advent of the Kushana with their full control over the Indus valley, Gandhara and Turkistan safeguard and the major routes of communication. The North Western routes from Gandhara to the Middle East through Bacteria to China through Turkistan and also the Western route from Kandhar through Persia to the Mediterranean Sea port. A brick trade was carried on the regions between Ganga, the Indus, the Euphrates, the Oxus and the Mediterranean, Caspian and Black-Sea.⁵ Trade, commerce and art and crafts flourished under the patronage of Kushana Kings.⁶ The principal articles of commerce were precious stones, cotton and Silk cloth, timber, aromatics, herbs

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cereals, sugar and spices among the export, and gold, silver, copper, tin, glass and wine among the imports.⁷

The discovery of Monsoon (Etesian) winds blowing regularly across the Indian Ocean by Hippalus in 47 A.D. about which people had previously only a very vague idea. The evidence on trade is supplied by the *Avadans*, the *Mahavastu*, the *Avadinasataka*, and the *Divyavadana*, all which had been compiled by the end of the 4th century A.D.⁸ The 'Karmayoni' *adhayoga*⁹ of this text mention five kinds of professions i.e. Govt. officers, trade and commerce, agriculture and animal husbandry, arts and crafts, and work on daily wages or labour. Some of the inscriptions of the Kushana period refer to person like superintending engineer (*Navakarmikah*), actors (*Sailakah*), perfumer (*Gandhika*), goldsmith (*Suvarnakaran*), big merchants (*Sethi*), leader of caravans (*Sarthavaha*), servant or priest, clock makers (*Pravarika*) and so on.¹⁰

On Indian foreign trade in the early centuries of the Christian era is found in the works of the classical Greco-Roman writers. The *Periplus of the Erythrean Sea*¹¹ (A.D.60), the *Natural history of Pliny* (A.D.77)¹², *Ptolemy's Geography* (middle of the 2nd century A.D.)¹³ and *Geography of Starbo*, throw valuable light on the ports and towns of Western and Southern India.

Thus both literary and archaeological sources indicate India's flourishing trade during the early centuries of the Christian era.¹⁴ From the beginning of the 2nd century, the Kushana controlled the three main stretch of the great "Silk road". The first road of the two Seas, the Caspian and Euxinia, secondly the road which through passed Meru, Hecatomphylos, and Ecbatana, crossed the Euphrates and reached Mediterranean ports, thirdly, the Maritime route between Indian and Red Sea.¹⁵

Another important factor which helped the growth of trade was the use of coined money on large scale. The credit for this goes to the Kushana who issued a large number of gold coins for the first time in India. Goods, such as silk, spices, grains etc. were exported to the Roman Empire, and for its imports, it paid in gold. The Roman historian Pliny, talks about the drains of gold it caused to Rome.¹⁶ The port of Tamralipti, near the Bay of Bengal, was the main port for the Indo-Chinese and south-east Asian trade. With a sound economy there was an insatiable demand among the Roman subjects for oriental luxury goods like the Chinese Silk, Indian spices, muslin and precious stones.

This fostered trade with west, and several Indian embassies visited to the Roman Empire. Four such embassies are mentioned in the classical accounts,¹⁷ and one of these embassies was sent by a Kushana king, most probably Kanishka, with commercial objectives. In fact the Kushana considered the Roman to be more advantageous friends than the uncommercial Parthians, and maintained commercial relations with the Roman kings. Both the Roman and the Kushana kings minted gold coins of same standard so as to facilitate the smooth commercial transactions between the east and the west.

The discovery of monsoon was another significant factor which gave a fillip to trade between east and the west.¹⁸The discovery of the south-west monsoon greatly reduced the distance between India and the West Asian ports. ¹⁹

Pliny the Elder (1st century A.D.) in his Natural history speaks of Indian minerals and precious stones as being the best in the world. According to him, India was the great producer of the most costly gems and these diamonds and pearls, beryl and opal onyxes and jasper, amethyst and carbuncles were in great demand in Rome.²⁰

Resulted Discussion.

- 1. Trade with the Roman Empire.**-In the Roman Empire, there was a great fancy for Indian mineral products which were used in the decoration of furniture, utensils, ornaments and other luxurious objects. Roman ladies were so fond of Indian pearls that they not only wore them on their fingers and ears but also put them on their shoes. Pliny tells us that Indian also exported to the Roman Empire metals like copper-iron and steel, steel weapons and gold.²¹The Indians imported slaves, singing girls to be employed by Indian kings or to be kept in their harems, fine red coral of the Mediterranean, flax cloth, and Italian wine, storax, sweet clover, metal gold, copper, tin, lead, metal lamps and vases, glass and glass objects. This caused concern in the Roman Empire and made Pliny lament that “at the lowest computation India and Arabia drained from the empire a hundred million Sesterces every year and that India took away from Rome not less than fifty-five million Sesterces yearly, giving in return merchandise which was sold for onehundredf times its original cost”.²²According to Wheeler, the Kushana adopted measures to see that ‘such Roman gold as was admitted to this border states was removed by mutilation from possible rivalry as currency and relegated to use as bullions or ornament.’²³
- 2. Trade with Eastern Turkistan.**-India’s trade with Eastern Turkistan may be suggested by the expeditions of Kanishka. The recent researches of Dr.Sven Hedin and Sir M.A. Stein have conclusively proved this fact, the chief centers of trade being Samarkand, Kashgarh, and Khotan all situated in the Oases supplied by nature where the caravans stopped and settled. This is further corroborated by the accounts of a Macedonian merchant Maes or Titianus in the 1st century A.D. However, Khotan received her culture and religion (Buddhism from India is narrated by Stein in his book “The Sandburied Ruins of Khotan”).²⁴
- 3. Trade with China.**-Trade was also carried between India and China. The Periplus informs that from China raw silk, silk yarn, and silk cloth were brought by land route through Bactria to Barygaza and then sent to Damirica South India.²⁵The trade between India and China is also evident from the Chinese text the Hou-Han-Shu, the Wei-Shu and Sui-Shu. Ptolemy suggests the existence of a road between India and China, passing through Patliputra. The

Milindapnaho also speaks of men coming to Sagala from China.²⁶ The Milindapnaho informs us that under Rudraman (A.D.143-58) the Kshatrapa dynasty of Kathiawar was at the height of its power and Indians of the Tientas (Sindu) brought presents by sea to China.²⁷

The flourishing Inland and foreign trade during the period a highly developed network of water and land channels through which caravanas and mariners transported merchandise from one place to another. The classical account and the Indian literature acquaint us with routes connecting far flung places in Mediterranean world and the Chinese empire with Indian ports and marts. Milestones were provided on the corner of the roads at regular interval to indicate distance and directions.²⁸

4. Sea Trade with Foreign Countries.—The navigable Rivers of India helped to a great extent the progress of internal as well International commerce. The ancient literatures like Rig-Veda and Atharveda, epics like the Ramayana, Mahabharata, the Indica of Megasthenese and Arthasastra of Kautilya etc. throws light on the Sea routes and Sea-born communication of different types. Indian trade during the period was kept alive through sea routes, connecting it with the ports of the Roman world and the Chinese empire, as also with the countries of the South-east Asia. The Periplus of the Eritrean Sea provides the best account of the sea channels across the Indian Ocean and of the traders of the Persian Gulf, Somalia, Adulis, Cana, Muza and Egypt who visited the Indian ports situated on the western and the eastern coasts of India.²⁹ The ships sailing to India from Egypt started their voyage from Myos Hormos (Mussel-Harbour), although there were also other important ports like Arsinoe Berenice. In the Nabatean control were the ports of Aila and Leuce-come. From here merchandise was taken, apparently by land route to Perta and Mediterranean. Proceeding further from the port of MyosHarros the merchants came to Adulis (Massouea), which served and then Ocelis near Acilaat, the strait of Babel-Mandob, and the last place beyond which Indian ships were not allowed by Arabs even during the heyday of Augustus.³⁰ Near Ocelis Indian wares and merchants were to be found in the markets at Somali, Socotra and Aden. From Ocelis, ships passing through the coast of Eudemon Arabia, Hadramut and reached Barbarican on the Indus.

It appears from the Periplus that the Chinese Silk was brought from Bactria to Barygaza through the land route and from China to the Tamil land through the Bay of Bengal.³¹ Thus we notice a direct commercial contact between the Roman world and the coastal ports of India. The prosperity of Kushana towns developed largely on the wealth derived from their international trade.

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Espionage System In Ancient India: A Glimpse From Normative Texts

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Intelligence service has been considered as absolutely essential and almost indispensable for the proper functioning of state organs and necessary prerequisite for the realization of sovereign authority of the government. It should be kept in mind that there was no scope of collaborating on national or international level secret services during pre modern times. Secret service is an ancient institution as its reference can be found in *Rig-Veda* where spies of Varuna are mentioned in his court. The *Atharva Veda* depicts the alert nature of the spies while illustrating qualities of Soma.¹ The *Arthashastra* which provides the most elaborate and the systematic details of the organization of secret service as an indispensable part of administration refers them as '*Gudhapurusha*'. The term '*Cara*' is been used to denote secret agents in a number of ancient texts like the *Mahabharata* (*Shantiparva*), *Manusmrti* and the *Nitisara*.

Before venturing into an analysis of the espionage system a distinction should be made between the spies (*Caras*) and the ambassadors (*Dutas*). Secrecy is the prime factor that separates the two.² The *Nitisara* of Kamandaka categorically states that a *Duta* works in an open manner (*Prakasia*) where as a *Cara* work secretly.³ They differed from one another on the scale of dignity and diplomatic immunity. All the theoreticians agreed unanimously on the point that the *Dutas* should be received in proper respect and decorum even if they brought bitter messages and were not supposed to be killed under any circumstances.⁴ Some scholars are of opinion that except certain differences in rank the political theoreticians of ancient India did not specify any particular distinctive feature regarding the function of a spy and an ambassador so much so that their portfolios are interchangeable.⁵ Three categories of diplomatic envoys are known from the *Arthashastra*. They are listed as (i) *Nirsartha* – endowed with all the qualifications

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of a minister (mantrin) or a top rank bureaucrat (amatya) and entrusted with the authority of negotiations (ii) *Parimitartha* – entrusted with the charge of a definite mission and not having knowledge of the whole plan. This category functions much as an envoy (iii) *Sasanahara* – devoid of the power of negotiation, a carrier of the royal messages.⁶ Mitaksara of Yajnavalkya underlines the fact that these categories are based on a hierarchy of qualifications.

Interestingly enough both Mahabharata (Shantiparva) and the Nitisara of Kamandaka prescribe a somewhat similar kind of requirement as essential qualification to be appointed as Dutas and Caras. For example, good family background, intelligence, polite speech, extra ordinary memory, quick reflex and the presence of mind, capacity to endure privation, capacity for hard labour and foremost caliber to read other's psychology – are listed for both the positions. Texts like Arthasastra prescribes a detail instruction for someone entrusted with a diplomatic mission. Abstinence from women and alcohol are also advised as necessary precaution to safeguard the cover of a secret agent. To this end seemingly ruthless measure like intrigue, sowing dissention, kidnapping and conspiracy to deplete enemy treasury were all permissible under the recommendation of the Arthasastra.⁷ Dutas are considered as the spokespersons of their respective kings and it was their primary duty to deliver the message entrusted to them under however adverse the situation may be. Normative texts like the Manusmrti illustrate the crucial role of a Duta in conducting diplomatic alliance or war.⁸ Immunity from death penalty while performing duty enjoyed by a Duta is acknowledged as one of the oldest convention of 'international law'. The Shantiparva of the Mahabharata says that a king who slays an envoy goes to hell and shames the prestige of his ancestors by bringing the stigma of the sin equivalent to killing an unborn child.⁹

Following the prescription of the Arthasastra different categories of secret agents and their functions can be visualized. In the text two types of secret services has been underlined, viz- *Samtha* (stationary/established) who were posted in a particular headquarter and *Samcaras* or mobile spies carrying out specific assignments. Both the categories can be further divided into sub sections. The Samthas contain five subtypes. They are – i) *Kapatika* : A secret agent in the pretext of a student or apprentice whose duty is to report to king or minister concerned anything which is in interest of state. ii) *Udasrhita*: An apostate ascetic who functions at the centre of a range of secret agents styled as mendicants. iii) *Grihapatika*: Essentially a householder and a cultivator by profession who has a network of intelligence agents working under his direction. His commitment goes to the state as gratitude of rehabilitation received in the past. iv) *Vaidehaka-vyanjana* – a merchant unsuccessful in his profession who has been rescued by the state and engaged with the assignment of a secret agent. v) *Tapasa-vyanjana* – a counterfeit ascetic running a group of spies.

The mobile category of spies called *Samcaras* are similarly organized as follows — i) *Sattrin* -A highly skilled secret agent par excellence and supposed to be well versed in Sastras and possessing great knowledge. Usually orphaned children were selected and especially trained by the state for this purpose to ensure their absolute loyalty. ii) *Tiksna* : A desperado type of spy , immensely courageous and dare devil type of a personality whose duty consists of secretly eliminating enemies of the state. iii) *Rasada* : A specialized poison giver used for administering *upamsudanda*(secret punishment) or *tusnimdanda* (silent punishment). iv) *Bhiksiuki* or *Parivrajika* : Essentially a widow of the brahmana caste particularly employed for spying in the household of high officials of a realm particularly preferred because of their honourable background facilitating their entry into the elite families of the state. The heterodox nuns of the Buddhist order were also employed for the same purpose.¹⁰ Both the stationary and the mobile spies were considered as part of a king's official establishment and received salaries in lieu of their service. The information collected by the Samcaras was channelized to the Samsthas, who communicated it to the *Samahartr*, the organizer of the department of secret service. The Samsthas work directly under the supervision of the Samahartr.¹¹

The 5th watch of the day (Prahara) was perceived as the most conducive time for imparting secret instructions to the spies; the first watch of the night was allotted for an interview with them and the 7th watch of night for deputing the spies for particular missions.¹² Other than these two types there was another variety of secret agents mentioned in the Arthashastra as *Ubhayavetana* literally meaning 'in the pay of both' who were like present day double agents. In order to ensure the loyalty of such an agent so that he dares to double cross his native state his family should be held hostage until the mission is accomplished.¹³ Constant surveillance seems to be the mantra of combating corruption in the bureaucracy since it is as difficult to catch an officer taking bribe as it is to detect a fish drinking water.¹⁴ Setting up spy rings in the states classified as allies, enemies, neutrals and intermediate demonstrate the layered system of espionage and counter espionage in the sphere of diplomatic relations in ancient India.¹⁵ Apart from the professional spies, dancers, actors, musicians, women of various vocations and other common people were also recruited as amateur spies in specific missions and their help was sought when needed in investigations.¹⁶

The Arthashastra provides a list as follows—— Mantri (minister), Purohita (chief priest), Senapati (commander in chief), Yuvaraja (heir designate), Dauvarika (chief of the palace guards), Prasasta (superintendent of the jail officials), Samaharta (collector), Sannidhata (councilor), Pradesta (head of the criminal justice system), Panravyavaharika (chief judge of the city), Mantriparisad (council of ministers), Durgapala (officer in charge of a fort), Dandapala (commander of the army), Antapala (officers in the charge of the frontier provinces) and Atavika (chief of the forest tribes). A king is instructed to win over the discontented subjects of his

enemy through bribery and conciliation while in the case of the faithful conspiracy and force should be applied. Scholars like U.N.Ghoshal held this tactic as the classic example of the application of ‘mob psychology’ into politics.¹⁷ Spies are also deputed to act as aid to a suspected criminal in extreme circumstances to procure evidence to prosecute the offender and thus invaluable to judicial matters as well.¹⁸

The Shantiparva of the Mahabharata mentions the places where spies gather and exchange information viz at Udyana (garden), Vihara (religious shrines), Panagara(pubs), Sabha (places of assemblage) and Tirtha (at point of ferry crossing or convergence).¹⁹ They convey the public opinion to the king and collect the information about the internal affairs as well as external. Instances of appointing spies figured frequently in the Mahabharata. One example of such was at the time of the Agyatvasa (exile incognito) of the Pandavas when spies were employed by the Kauravas to track them out.²⁰ Spies were to be recruited from the *Brahmans*, *pasandas* (hypocrites) and from the *siddhas* and *tapasas* (ascetics) who should be cunning, skillful and endowed with acting prowess. It is through secret agents disguised as blind and deaf and dumb that Bhishma came to know that king Drupad’s daughter Siikhandi is a hermaphrodite.²¹ During the course of war spy activities accelerated many fold and the Mahabharata is replete with references of the spies supplying crucial information to the rival Kuru - Pandava camps at the time of the Kurukshetra war. It does not seem incongruous when it is claimed that a king sees through the eyes of the spies.²² According to the Manusmrti a king becomes all pervasive like wind with the network of his spies. The Nitisara of Kamandaka echoes the statement of the Mahabharata by stating that spies are the eyes of a king.²³ J.W. Spellman has argued that trickery and deception were intrinsic to the espionage system and there was no consideration for ethical limits.²⁴

That a king depends on the reporters to be updated about the happenings of his domain is known from the Asiokan Prakit inscriptions of 3rd century BCE where the king urged his messengers /reporters (*Pativedakas*) to contact him for state affairs (*athakamma*) regardless of his privacy. Greek ambassador at the Mauryan court Megathenes found them numerous enough to be considered as a separate class of spies, inspectors, reporters or overseers comparable to their Greek counterparts of *episkopoi* or *iphor*. So far the picture emerging from the Sanskrit normative tradition portrays great involvement of secret agents in the administrative apparatus of state affairs in early India. Although how far the textual prescriptions were put to practice remains a perpetual debate which needs to be substantiated by further research

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Peasants And Their Economic Condition In Early Medieval Northern India

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The study of peasant communities or of peasantry in the broad sense is of major interest to historians, sociologists, anthropologists, economists and other scholars today. The word peasant¹ has been described in the *Chambers Twentieth Century Dictionary* as a countryman: a rustic; one whose occupation is rural labour; and peasantry as a body of peasants or tillers of soil; rustic: labourer. *The Shorter Oxford English Dictionary*² defines a peasant as one who lives in the country and works on the land: a countryman, a rustic and peasantry a body of peasants. *Websters*³ *International Dictionary* describes the peasant as being a class that tills the soil as free landowners or hired labourers. According to *Encyclopaedia⁴ of Social Science*, the peasant means a tiller of soil to whom the land which he and his family work offers both a home and a living. *International Encyclopaedia⁵ of the Social Science* describes the peasant primarily to small scale agriculturists who lives in villages and small towns in rural area and the term peasantry refers to people and communities who are peasants. Generally, we can say that peasant is one who works on land.

India has been primarily agriculture based country and the peasants have been playing a vital role in the history of land. In a more specific way we cannot think of agriculture without peasants. Peasantry, in fact, is a decisive institution which played a significant role in any agrarian society. In the earlier stage, agriculture was in the developing stage. The people were getting his food on the natural sources. They were also depended on the hunting. But in the Neo-lithic stage they were also getting his food by cultivating the fields. The Rig-Vedic people were in the pastoralist stage and their main occupation was to rearing the cattle. But in the latter-Vedic and post-Vedic period, agriculture became the main occupation of the people. The studies pertaining up to pre-Gupta period generally

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reveals that the peasants lived a peaceful and prosperous life till the beginning of early medieval period. They paid taxes directly to the king/state which normally amounted 1/6 of the produce and in lieu of it the state provided the protection and congenial environment to the cultivators. The king/state also helped the cultivators in the adverse condition. Consequently there could not develop a sizeable class of intermediaries between the king and the tillers of soil. During the Gupta period, the situation became changed. The agrarian and regional character of society was strengthening due to the feudal complex. The Brahmanas and other occupational groups migrated towards the villages in the search of livelihood because of declining urban life.⁶ Moreover, the villages performed as the basic unit of the agrarian economy.

Though the agrarian economy of the country was generally good but prosperity was not shared among individuals. The largest segment of the society in early medieval India was exploited and their economic condition seems to be miserable. The popular belief about the existence of *Rmarjya* (i.e. a state offering to the people all happiness and no misery) in early medieval India is no doubt largely a myth. It has been depicted in many land grants that the tenants were advised to obey the orders of the donees and to pay the donees whatever dues they owed to the off has been mentioned that the tenants shall render to the donees the offering of the customary taxes such as *bhâga-bhoga* and *hiranya*.⁷ Some of the charter indicates that all the tenants did not enjoy the same status, the donee was allowed to enjoy the right of *UdraGga* and *Uparikara*.⁸ *Uparikara* means a tax imposed on the peasants who have no proprietary right then on the land⁹ and *udraGga* means fixed taxes imposed on permanent tenant.¹⁰ The *Râjataragini*¹¹ of Kalhana states that, "Every case should be taken that there should not be left with the villagers more food supply than required for one year's consumption, not more oxen than are wanted for the tillage of their fields; if they should keep more wealth, they would become, in a single year, very formidable *Dâmaras* and strong enough to neglect the commands of the king."

Legal and economic oppression of peasants in the feudal system greatly hampered their economic development.¹² The declining status of the peasantry was the outcome of the feudal polity of the period. Since land became the main source of income for the rulers, Samanths and the landed aristocracy, early medieval period witnessed an immense increase in the burden of taxation on the peasantry. The land grants and others sources of early medieval period indicates the heavy burden of dues on the peasants. It was increased time to time. The Gahadavala grants mention the eleven types of dues that was collected from the peasants.¹³ Similarly, one of the land charters records that donees are entitled to impose certain taxes on the peasants or villagers such as *bhuta*, *hiraGaya*, *bhâga-bhoga-âdâna* and a *came-bhasapravesya*, etc.¹⁴ The copper plate inscription of Harshvardhanas records the grant of a village to Brahmanas. It also depicts that the peasants or villager are asked to pay all taxes along with *tulya-meya*, *bhâga-bhogakâra*,

hiraGaya etc. to the donees.¹⁵ The Paithan plates of the Rastrakuta king Govinda III 794-814 A.D. records the following taxes which villagers and peasants were supposed to pay to the donees such as (i) *S-odranga* (together with the fixed on permanent tenants), (ii) *Sa-parikara* (together with the occasional taxes), (iii) *Sa-das-aparada* (together with the power to deal with cases involving the ten offences), (iv) *Sa-bhutapatapravyaya* (together with the income resulting from earthquakes etc.) (v) *S-optadyamana-vistika* (together with the right to utilize unpaid labour whenever die) etc.¹⁶ The Mainamati songs¹⁷ (12th cent. AD) also reflect the terrible plights of Raja Manikcandra's subjects due to the burden of taxes. This man imposed exorbitant taxes as a result of which the people sold everything including ploughs and other agricultural implements and went even to the extent of selling their children. It appears from the account of Alberuni¹⁸ that the villagers used to conceal their property from the royal officers to escape the heavy burden of taxation.

Apart from this another factor that undermined the position of the common peasantry was their harrowing poverty which led to their utter degradation. The Avadanakalpalata¹⁹ present a peasant as the veritable embodiment of poverty and misery. He is working hard in his field with his plough and spade under the stress of hunger and thirst. His whole body is covered with dust and his hands and feet are cracked. The same authority informs us that owing to poverty sometimes sons of well-to-do householders were forced to accept slavery and worked on the fields as ordinary labourers.²⁰ Apart from over-taxation, famines, March of armies, oppression by rulers and officers and exaction of usurers were another causes which led the peasantry to utter misery and poverty. from the *brhannarodiya purava* we get new information about the misery of peasantry that during the time of famines and oppressive taxes people in misery migrate to more prosperous areas.²¹ The *Trica* of I-satakapurua cotrita of Hemchandra refer to famines "terrible with universal destruction."²² *Aparâjitapraccha* of Bhuvanadeva also stated that in famine stricken regions dharma declined and the kings and their subjects were destroyed.²³ The *Râjatarangini* refers to two dreadful famines in this period (one during the reign of Partha (AD. 917-918) and another during the reign of Harsha (AD. 1099-1100).²⁴ *Firista* refers to a famine of 1033 which reigned in Hindustan and as a result of which many countries were entirely depopulated.²⁵ The *Bahannârâdiya Purana* reveals that sometimes famines caused displacement of population.²⁶ It seems that the famines and the sufferings resulting from them had become common feature of this period.

The frequent feudal wars had also become a common phenomenon of this period. *Râjatarangini* informs us that in Kashmir the Brahman showed their grievance against the king by hunger-strike because the king was not taking effective measures to check the advance of the enemy forces that were expected to plunder their fields. *Manasollasa* also refers that an invading king could confiscate all the grains in the kingdom of the enemy causing famine in the invaded country.²⁸ From the *Râjatarangini* we get many instances of cities and villages burnt

and destroyed by the rebels. The oppression of the peasantry by the rulers and the landed aristocracy also enhanced the sufferings of poor peasantry. The *Rājataragini*³⁰ informs us that in persistent greed, king Jayapida took the whole harvest for three years including the cultivator's share. The *Kathāsaritsāgara*³¹ and *Brahatakathamajari*³² also inform us that the condition of the people worsened in the estates of Brahmanas and petty Samanta owing to their exactions.

Moreover, sometimes when the ruling chiefs imposed forced labour on the villagers and then transferred the villages to the beneficiaries it proved to be more oppressive. The increased claims of kings and ruling landed aristocracy over land and the widespread practice of sub-infeudation was also a factor which affected badly the common mass of the peasantry. Donees in the early medieval period were authorized to enjoy the land, to get it enjoyed, to cultivate it and get it cultivated.³³ The law books and inscriptions of this period refer to as many as four stages of landed interests between the king and the actual tiller of the soil.³⁴ The transfer of communal rights to the donees along with the gift villages also affected the economic position of the peasantry.³⁵

Thus it seems that the economic condition of the peasantry very poor. The feudal polity in the early medieval period reduced the peasants to a low status of subsistence. The rich peasants lived affluence and while the poor peasants had to lead a very miserable life. Peasants had to toil in the fields from the morning to the sunset and had to be satisfied with a very low standard of living.

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Royal Tombs of Bahamani Period

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IN the beginning of 14th Century AD Muhammad-bin-Tughlaq in his Zeal to make Daultabad, till then known as Devagiri, the Capital of the Empire made strenuous efforts to transfer the whole population of Delhi to the former place, and although he had to meet serious opposition from the people of Delhi his orders were so imperative that they could not be resisted. As a result of this wholesale migration, the Deccan was flooded by a number of eminent men from Delhi, including apparently architects, engineers, tile-manufacturers, painters, and calligraphists. The architecture of the Deccan must have impressed the new comers by its magnificence; but at it was something alien in form and spirit to their own works in Delhi, they naturally refrained from copying it in the beginning. They are massive structures with hemispherical domes and battering was, the latter having been built in this passion in order to counteract the trust of the dome. The exteriors are decorated with tiles and in some places with Jali screens, while the interiors have decorative bands of cut plaster along the arch-heads and the base of the dome. The ceilings are adorned with paintings containing calligraphic designs and floral and geometric patterns. The ceiling of the tomb of Firoz-shah Bahamani at Gulbarga has fluting with bands of inscriptions across them, offering a striking resemblance to the flutings of the Qutub Minar with belts of inscriptions across them.¹

There are 8 tombs of the kings of Bahamani in this area, the land around the tombs has been leveled and tidied up, and the huts and other modern buildings which had sprung up in the vicinity have been demolished. Their comparative dimensions and style of architecture demonstrate in the earliest manner the gradual deterioration of the political power of the dynasty.²

Ahammad Shah was the 9th king of Bahamani Dynasty and ruled for 13 years (1422-1436) with considerable pomp and glory. He was a religiously inclined

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prince, and accordingly fond of the company of saintly personages. During the early part of his reign he was devoted to the renowned saint, Saiyid Muhammad, popularly known as Hadrat Banda Nawaz Gesu Daraz of Gulbarga, but after the demise of this famous devotee he joined the order of Shah-Ni'mat-Ullah of Kirman and invited their founder to Bidar. The title Wali and Green crown appealed much to the imagination of the king, and he honoured not only Nur-Ullah but other descendants of Ni'mat-Ullah who subsequently migrated to Bidar on hearing of the king's regard of for their family.³

In the beginning of the 14th century Muhammad-Bin-Tughlaq in his zeal to make Daultabad, till then known as Devagiri, the capital of the Empire made strenuous efforts to transfer the capital city from Delhi to the former place, and he had to meet serious opposition from the people of Delhi, his orders were so imperative that they could not be resisted. As a result of this wholesale migration, the Deccan was flooded by a number of eminent men from Delhi, including architects, engineers, tile-manufactures, painter and calligraphists. The architecture of the Deccan must have impressed the newcomers by its magnificence, but as it was something alien in form and spirit to their own works in Delhi, they naturally refrained from copying it in the beginning. With the transfer of the capital from Gulbarga to Bidar in 1424 the sultan too moved his residence. From thence the third phase of the Bahamani architectural style began this period is marked by a grater articulation of Iranian (Persian) influence manifested in their artistic futures, decoration, paintings, calligraphy etc. on the structural side, various forms of arches came into fusion. The Ashtur Tombs have bulbous shapes. The massive domes were provided with a prominent drum, a polygon of 8 or 16 sides with finials at angles and foliated parapet. The grandeur of the tombs was greatly enhanced by the adoption of various types of decoration, in color. Obviously this idea was introduced from Persian (Iran).⁴ And we can see here the futures of indo Islamic architecture

Tomb of Sultan Ahmad Shah-i (1422-36)-The first of the royal tombs to be built at the new necropolis of Ashtur was the tomb of Ahmad Shah-I. the exterior of which are divided into three tier niches is architecturally majestic. It has square plan and each side measures 77 ft. 1 in, externally. The walls on the three sides, north, south and east have door ways with recessed arches. There is exceptionally good stucco decoration in the arch spandrels of both the doors and the recessed arch ways have roundels with flowers and arabesques motif. Their apexes have stilt. For ventilation purpose some have the niches with openings and fitted with trellis-work. The parapet has arch-heads. The turrets at this corners or quite ornate.

The interior of the tomb has a square hall of 52 ft 2 in: each side. A lofty arch is in the middle of each of the four sides of the hall. Deeply recessed niches are on the right and left side. The hemispheric dome is on octagonal drum. The interior of the tomb has brilliant calligraphy, inscriptions and painting of various motifs. On the walls and the vault. To beatify various colours in

contrast have been used. But gold and vermillion are prominent. Beautiful floral and calligraphic designs are over the southern doorway. The design which in the form of the medallion, has phrase “Tawakaltu Alaa Khaliqi”, arranged in the Tughra style. Meaning “I trusted in my Creator.”⁵ On the southern wall of the tomb are geometric and calligraphic devices. It is a square panel painted in the style of a book-cover with floral designs in the margin, geometric patterns in the middle, and intricate Tughra inscription in the center, on top in black square. It contains the name of “Allah”, “Muhammad”, and “Ali” written in Kufic script.⁶

On the eastern wall is painting of calligraphic and floral patterns. The Kufic and Thulth inscriptions epithets of Allah such as are used in the Holly Qur’an, and the writing in white as the second hemistich of a verse by Shah Ni’mat-Ullah, a saint of Kirman in Iran. There are also inscriptions including Quranic verses above the mihrab in the western wall and above the three entrances arches towards the north, east and south. They comprise benedictory verses and also the name of the Sultan, Ahmad Shah, the dates of his accession to the throne and demise. It gives the name of painter, Shukrullah of Qazwin in Iran. Above the eastern doorway are beautiful paintings in various colours in arched shape with roundels on the arch spandrel and in center of the arch itself. The spandrels are painted with bouquets in beautiful colour scheme. The painting above the doorway is embellished with alternating pole-end medallions and star shaped.⁷

Similar to the decoration on the walls. A network of pointed stars medallions etc. with geometric background are depicted in area of transition having double-arched recesses between the octagonal drum supporting the dome. The design of the wall represents faithfully the various creeper and floral patterns, several geometric patterns, different calligraphic styles. Four concentric band with the circular panel in the middle at the apex of the dome depicts the calligraphic style. The central panel at the apex has the name of Allah in Tughra style in bold gold letters, along with names of Panjatan, Prophet Muhammad, Ali, Fatima, Hasan and Husain. The first band consists of eight oval panels, and has the name of Ali inscribed thrice in the Kufic script. In the oval panels inscribed in thulth style the durud comprising the benediction on the soul of the prophet Muhammad, his descendants, and the prophets and holy persons. The next band has the genealogy of Ni’mat-Ullah Wali tracing to the founder of the Qudirya group of saints. The third band, divided into twenty-one panels, consist of in each the name of saint and connection of Ni’mat-Ullah with Junaid al Baghdadi through his disciple ‘Ali Rubdari’. Different interesting features of Ahmad Shah I’s majestic tomb, such as large dimensions, solid structure, excellent colour schemes, excellent and charming decorations, superb calligraphy etc. reveal the lofty ideas of the builder, and his inclinations. Exquisite taste and religious inclinations. They also reveal the great influence of Persian, Ottoman and Timurid traditions in art and architecture which

introduced new dimension in Bahmani architecture. It mark a departure from earlier tombs of Gulbarga.⁸

Tomb of Sultan Alauddin Ahmad Shah II (1436-58)-The magnificent tomb of Ahmad shah II, probably built during his life time speaks of his highly cultured and refined taste. It shows great improvement in its decoration compared with that of his father's tomb. The façade of this tomb, instead of three stories as in Ahmad I's tomb, has only one tiered row of five recessed arches, with covered black stone margins around the decorative colour tile panels of delightful designs. The mosaic tiles comprise floral scrolls, geometric patterns, and calligraphic motifs. The majestic arches of the tomb of large dimensions display a perfect taste in their fine proportions. The dimensions of the square base of the tomb and the dome surmounting it almost the same as that of the tomb of Ahmad Shah I. However, in this tomb the parapet above the walls is of trefoil design with a better artistic effect. Inside the tomb, the square hall measuring 51 ft 2 in, each side has deeply recessed arches and niches built on all sides. The niches have opening for ventilation, which were originally fitted with tracery of various design. But most of them were broken and were subsequently replaced by trellis-work of the original design. The ceiling of the dome was originally painted as evident from a few fragments of painting now visible. The name of the Sultan with his title was given in the band titles above the southern entrance arch which has partly perished.⁹ Here we can see in this tombs Indo-Islamic architecture futures also.

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Organization of Trade And Commerce During Hoysala Period — A Study

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An attempt is made in this research paper to trace the organization of Trade and Commerce during Hoysala Period. Trade and Commerce contribute, in a large measure, to the prosperity of the society. Many grants of the Hoysala period throw some light on trade and commercial activities of the age. Indeed they are our sole guide to understand and appreciate the conditions of trade and commerce. In this paper it is intended to examine, the means of communication, the availability of the raw as well as finished products, the enterprising spirit and the organization of the merchant class, the far off places with which they had trade contact, the articles of trade, the royal patronage extended to the merchants and the contribution of the merchant class to the prosperity of the society.

The Hoysala kingdom roughly corresponded to the modern Mysore state excepting a few districts in the north, although the dynasty exercised its authority over greater region at times. The main trade routes ranked along the west-coast touching the important harbour towns like Honnavara and Bhatkal. In the plain country the main east-west trade route was from Kanchi in the east-coast through Nangali on the border of Kolar and further west through Chickanayakanahalli to Arasikere, Belur, Angadi and touched the west-coast near Mangalore. The other east-west road from Honnavar connected Banavasi, Belligame, Bankapura and Uchchangi. From the north to the south an important high way ran from Devagiri to Kalyani and southwards to Nidugal, Dorasamudra, Chennarayapatna, Sravanabelagola, Tondanur, Srirangapattana, Talakad and to the south Belur, Dorasamudra, Arasikere and Sravanabelagola occupied a central place commanding the trade routes. Much of the foreign trade passed through Dorasamudra to the Tamilnad. The traders of the period found in the Hoysala country greater facilities and communications and happily recorded that “from

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Yojana to Yojana there were groves and rest houses for traders and travelers and the Hoysalanad shone as an abode of Manoja.”¹

Another important factor that contributes to the development of trade is the availability of the raw as well as finished products. A closer study of the inscriptions reveal that the soil was rich and produced abundant crops. The Hoysala territory consists of the valleys of the three main rivers, the Krishna in the north, the Tungabhadra in the middle and the Cauvery in south. These main rivers and their tributaries afford greater facilities for cultivation from the early days. As the soil was fertile, the agricultural out-put was immense. This fact is reflected in a number of inscriptions. A grant of Belligame in Shikar pur Taluk describes that “Kunthala which is an ornament of Bharatha is filled with prosperous people, abundance of flowers, agreeable occupations splendid streams and tanks”.²

In addition to agriculture people engaged in different occupations. Several of the grants make mention of the various occupational taxes like *Kumbaradere* (pottery) *sadadere* (spinning) *maggadere* (weaving) *bannige* (dying) *ganadere* (oil extracting) *medadere* (basket making) and *aledere* (preparing jaggery out of sugarcane).³ It may be deduced that the industries like spinning, weaving, dying, oil extracting and preparing sugar and jaggery out of sugarcane were thriving and provided vast scope for trade and commerce.

The traders had formed their own guilds. By far the biggest of the trading associations of the period was the “Five Hundred of Ayyavole.” Several grants of the 12th and 13th centuries throw light on the enterprising as well as liberal outlook of the members of this trade organisation.⁴ The Five Hundred of Ayyavole included the different groups of merchants classified as per the nature of their trade such as *gavaregalu*, *gatrigaru*, *settiyaru*, *beravanigarum*, *gandigaru*, *gavundaru* and others.

The merchants of the organization carried extensive trade not only with all parts of India but also with far off countries. The names of countries which they used to visit along with their articles are categorically recorded in the Belligame record. They maintained steady trade and contact with Chera, Chola and the Pandya countries in the south, the Malayan Archipelago in the east, Magadha, Kosala, Kuru, Kamboja, Saurashtra and Nepala in the north, Persia and Arabia in the west. They used to visit invariably all the important towns and cities which were famous in those days as centers of trade and commerce and were called variously *grama*, *nagara*, *kheda*, *kharvada*, *madamba* and *pattana*. They employed ox-drawn carts, donkeys, horses and elephants for the inland transportation of goods. For purposes of safety they travelled in groups and always carried weapons like swords, axe, bow and arrow. It is worthwhile to note that these traders reached the far off countries like Persia and Arabia in the West and the Malayan Archipelago in the East (Jalamargadium shatkbanda mandalamam pokku) on the seas by ships. This fact is further supported by an inscription discovered in Sumatra as well as