



The Mythic Society

Founded in 1909

The Society promotes the study of Archaeology, Anthropology, Art, Architecture, Ethnology, Folklore, History, Mythology, Religion and other allied subjects, more particularly those that relate to Karnataka and stimulates research in the above subjects.

The Activities of the Society :

(a) To publish The Quarterly Journal of The Mythic Society containing original research articles on subjects connected with the objectives of the Society,

(b) To arrange for Special and Endowment Lectures on Cultural Nationalism and International aspects by eminent scholars, and

(c) To maintain a Library and a Free Reading Room.

Article contributions are accepted from scholars to the Journal on subjects connected with the objectives of the Society. They should be type-written on one side of the paper only. A softcopy of the same may be emailed to : themythicsociety@gmail.com

Journal Annual Subscription: **Rs. 150-00**

Some back numbers of The Quarterly Journal of The Mythic Society are available for sale.

Further details can be had from :

Sri V. Nagaraj

The Hon. Secretary,

THE MYTHIC SOCIETY

Daly Memorial Hall, Nrupatunga Road

BENGALURU-560 001 (INDIA)

ISSN 0047 - 8555

The Quarterly Journal of

The Mythic Society

October - December 2018

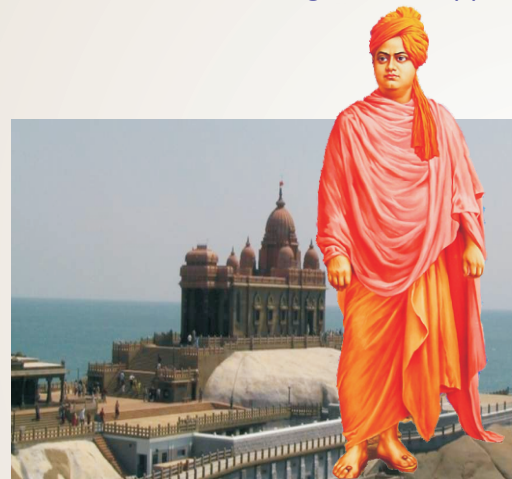
Vol. 109

No. 4





Foundation for Indic Research & The Mythic Society organised lecture:
on the topic "Transcending Time: Mahatma Gandhi" by Sri V. Nagaraj;
Sri Dinesh Hegde & Sri Tippeswamy on the dais. Date : 02-10-2018



Swami Vivekananda in view



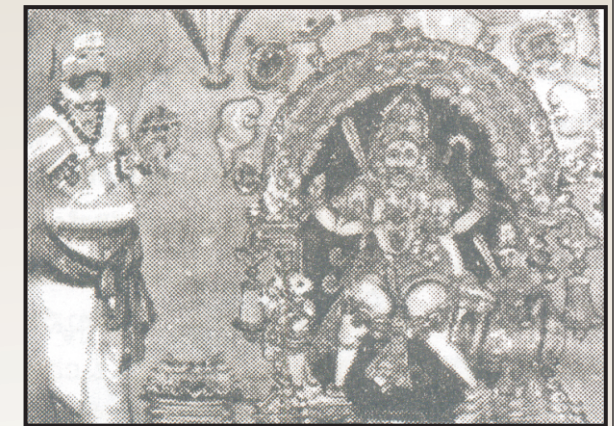
Bellary Pete Virabhadra Temple
Virabhadra Idol (Dhruvabera)
and Procession Idol (Utsavabera)



Relief of Shivalinga and Thrisula (!)
on the crown (purita part) of Virabhadra Idol



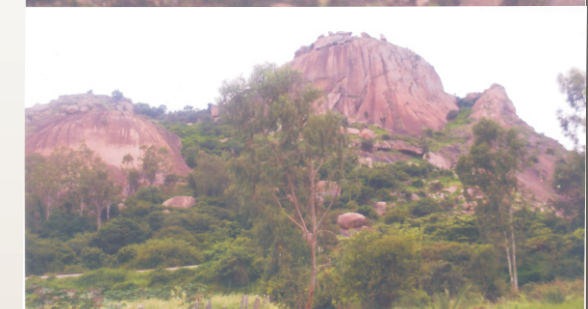
Relief sculpture of heroic Virabhadra with
Bhadrakali (right) and Dhaksha (left)
on the rock of Nijagal Fort Bengaluru Rural Dist.



Painting of Mumtaz Ali Wodeyar the King of Mysore (1799-1868)
worshipping of Virabhadra in his Palace
(courtesy : Bengaluru Museum)



Virabhadra Temple of Hoysala period
at Halebidu (with Hoysala symbol)



Nature's Design

(Photos of Nature's Scenery and Virabhadra by M.G.N. and
Ref.: authored in the Books on Maha Virabhadra & Samskruthika Virabhadra Swamy)

Lecture Photos from October to December 2018



◀ **Foundation for Indic Research & The Mythic Society organised lecture:**
on the topic "Transcending Time:
Mahatma Gandhi" by Sri V. Nagaraj
Date : 02-10-2018

▶ **Foundation for Indic research & The Mythic Society organised lecture:**
on the topic "Transcending Time:
Mahatma Gandhi"
date: 02-10-2018, on the dais
Sri Dinesh Hegde & Sri Tippeswamy.



▶ **BBMP Endowment lecture by**
Prof. K.R. Narasimhan
at The Mythic Society
Presidential speech
by Dr. P.V. Krishnamurthy,
Dr. M. Kotresh on the dais
Date : 07-10-2018



▶ **Rao Bahadhu R. Narasimhachar**
Endowment Lecture
Sri S. Sudarshan, Sri. P. Udayakumar,
Dr. S.K. Aruni, Dr. M. Kotresh,
on the dais; Date : 07-10-2018



▶ **Rao Bahadhu R. Narasimhachar**
Endowment Lecture
at The Mythic Society
Sri P. Udayakumar, Dr. S.K. Aruni,
Sri M.R. Prasanna Kumar, on the dais
Date : 07-10-2018

▶ Sri P. Udayakumara displaying
a miniature model of
7th Century Inscription,
Date : 07-10-2018



▶ **Dalita Guru Talakadu Rangegowda Endowment lecture:**
on the topic: "Dr. B.R. Ambedkar and development of Dalits" by Dr. M.Kotresh,
Presided by Dr. Sudhakara; on the dais, Dr. Guddadeshwarappa
& Sri M.R. Prasanna Kumar at Chitradurga
Date : 31-10-2018





Pandita Sri A. Subbaiah Shastri Memorial Endowment Lecture: on Contribution of Santara Dynasty Women for the development of Hombuja as pilgrimage centre by Dr. Chandrashekara Rottigavada, Presided by Dr. Jeevandhara Jain, other present Sri Sri Paramapujya Dr. Devendra Keerthi Bhattaraka Mahaswamiji, Sri Du.Gu. Lakshman, Dr. Hadigal Lakshminarayan at Hombucha, Date : 25-11-2018

Sri H.K. Veeranna Gowda Memorial Endowment Lecture: on Swami Vivekananda's Role in the Building of Modern India by Sri V. Nagaraj, Presided by Dr. Y.S. Siddegowda, offering flowers by Dr. M. Kotresh at Tumkur, Date : 06-12-2018

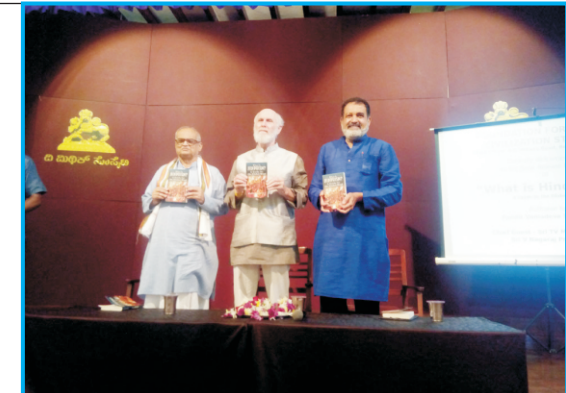


Sri H.K. Veeranna Gowda Memorial Endowment Lecture on Swami Vivekananda's Role in the Building of Modern India by Sri V. Nagaraj, Presided by Dr. Y.S. Siddegowda, Dr. M. Kotresh & Prof. K.N. Ganganaik on the dais at Tumkur, Date: 06-12-2018

Dr. M.H. Krishna Memorial Endowment Lecture: on "Recently Excavated Jaina Vestiges at Aretippur" by Sri T.M. Keshava, Presided by Dr. Devarakondareddy, at The Mythic Society Date: 16-12-2018



"What is Hinduism" Book release, Sri David Frawley speaking on the occasion, on the dais, Sri. V.Nagaraj, Sri Mohandas Pai, at The Mythic Society, Date : 08-12-2018



"What is Hinduism" Book release, Dignitaries present, Sri David Frawley, Sri V.Nagaraj, Sri. Mohandas Pai, Date : 08-12-2018

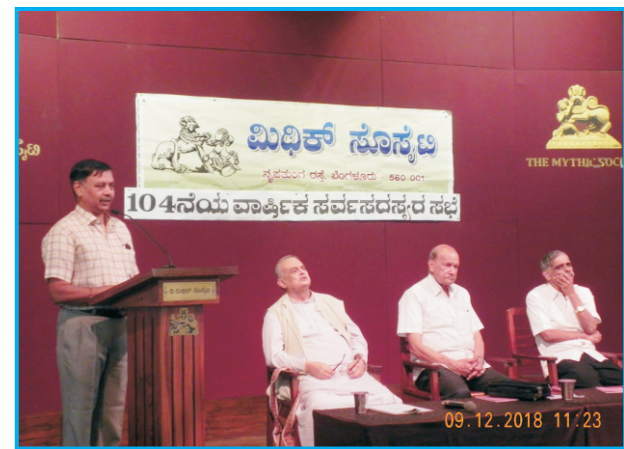


Sri Noor Ahamed Ali Khan Memorial Endowment Lecture: on "Sri Guruji and Awakening Of Bharata" by Sri. V. Nagaraj Presided by Prof. K. Narahari, Welcome by Dr. K. Vasantha Lakshmi Date: 25-12-2018



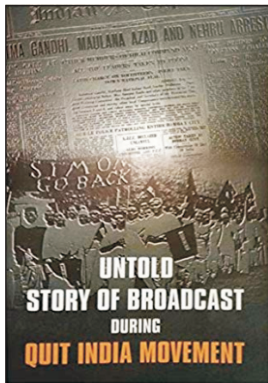
Saraswati Puja at The Mythic Society Library, Date : 17-10-2018

Annual General Body Meeting, Sri. V. Nagaraj, Prof. K.Narahari, Sri K.N.Hriyannaiah on the dais Sri M.R. Prasanna Kumar, Welcomming the Members of the society Date: 09-12-2018



(Programme Photos : Dr. P. Jayasimha & Kushala Kumar)

**List of Books added to Mythic Society Library rack during last quarter
(October to December 2018)**

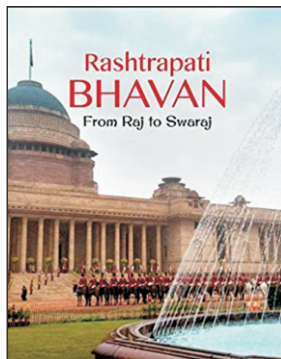
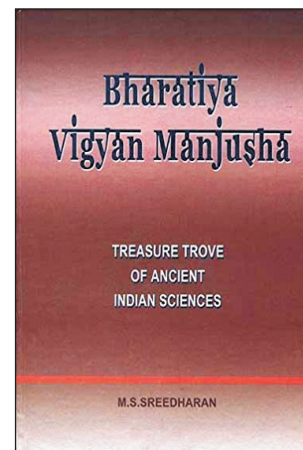


Untold Story of Broadcast During Quit India Movement, Author: Chatterjee, ISBN-10: 8123027958, Publisher: Publications Division, M/O Information & Broadcasting, Govt. of India, New Delhi, 2018, Rs. 145.00

This book is about hidden developments during the 1942 Quit India movement -- the "secret broadcasts" of the time -- and the contribution of political leader Ram Manohar Lohia in the movement. Author has dug out archival material to rewrite the history of Quit India Movement in a new light, and with new information. It's about day-to-day broadcasts and reporting from various parts of then-India.

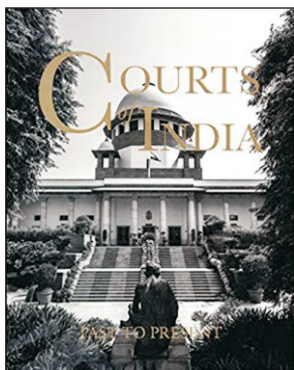
Bharatiya Vigyan Manjusha: Treasure Trove of Ancient Indian Science, Author, M. S. Sreedharan, ISBN-10: 9386552574, Publisher: Publications Division, M/O Information & Broadcasting, Govt. of India, New Delhi, 2005, Rs. 800.00

This encyclopedia is the outcome of the sustained work put in for several years by the author M. S. Sreedharan in collecting collating and writing up the information on prevailing ancient sciences in the form of a thesaurus. This work is a glowing tribute to the erudite scholarship of the author, who is not amidst us anymore. This will be a great guide and source of inspiration for the readers, especially the youth of India.



Rashtrapati Bhavan: From Raj to Swaraj, Author, Subhadra Sen Gupta ISBN- 10: 8123022727, Publisher: Publications Division, M/O Information & Broadcasting, Govt. of India, New Delhi, 2016, Rs.650.00

This work "Rashtrapati Bhavan: From Raj to Swaraj" is a book for children and recreates the historical story of Rashtrapati Bhavan from its inception as Government House, a symbol of imperial might, to the present day, where it stands for the very essence of Indian democracy.



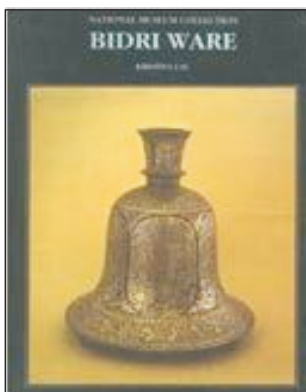
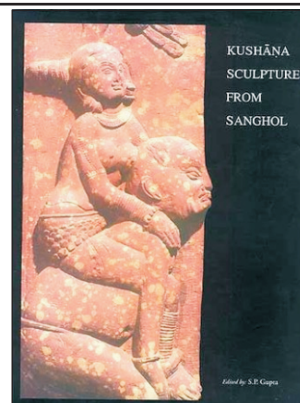
Courts of India: Past to Present, Editorial Board, ISBN-10: 812302214X, Publisher: Publications Division, M/O Information & Broadcasting, Govt. of India, New Delhi, 2016, Rs.1682.00

The primary focus of the book is on the evolution of higher judiciary in India in the colonial period. The establishment of High Courts in Bengal, Madras and Bombay provinces in the 19th century is the real beginning of functional higher judiciary in India. It covers important events like the establishment of Federal Court under the Government of India Act, 1935 and the historic trial of last Mughal Emperor Bahadur Shah Zafar. It covers important judgements of the Supreme Court like Kesavananda Bharati Case (1973), Indira Sawhney Case (1992), SR Bommai

Case (1994), etc. To maintain the simplicity, several photographs are included in the book that better illustrates the narrative in the book. Apart from the formal and established judiciary, the book also touches upon other periphery elements like chicken liver test practised in northeast India. Under this practice, a chicken liver is handed over to a chosen person by the priest.

Kushana Sculptures from Sanghol: A Recent Discovery, Author: S.P Gupta, ISBN- 10: 9990235929, Publications Division, M/O Information & Broadcasting, Govt. of India, New Delhi, 1985, Rs.200.00

This book is an illustrated catalogue and is all about the recent discovery at Sanghol in the Northern State of Punjab. The Sanghol excavations have brought to light certain exquisite Kushana sculptures which have now stunned the world of art lovers. The catalogue gives a detailed commentary on the excavation sites and the various sculptures found at the site. The catalogue is fully illustrated in order to help the Indian and foreign scholars to get an authentic account of these discoveries.



National Museum Collection: Bidri Ware, Author: Krishna Lal, ISBN-10: 9384092711, Publisher: National Museum, New Delhi, 1990, Rs. 700.00

This book is on Bidri ware which derives its name from the town of Bidar now in Karnataka. Bidri ware is famous for the sparkle of silver designs against a contrasting black background on articles of everyday use like vessels, bowls, tables, chairs, trays, cups and many more. The book explains the raw material and techniques used in making Bidri ware and highlights the Bidri ware collection in the National Museum.

- Dr. P. Jayasimha

Lecture held from October–December - 2018

Sl No	Date & Place	Endowment Title/ Seminar	Topic of the Lecture	Speaker	Presided
1.	07-10-2018 The Mythic Society	BBMP Endowment lecture	New Epigraphs found in Bengaluru environs	Prof. K.R. Narasimhan	Dr. P.V. Krishnamurthy
2.	07-10-2018 The Mythic Society	Rao Bhadur R. Narasimhachar Memorial Endowment Lecture	Study of Inscriptions with aid of technology	Sri P.L. Uday Kumar	Dr. S.K. Aruni
3.	31-10-2018 Chitradurga	Dalita Guru Talakadu Ränge Gowda Memorial Endowment Lecture	Dr. B.R. Ambedkar and Dalit Welfare	Dr. M. Kotresh	Prof. T.L.Sudhakar
4.	25-11-2018 Hombucha	Pandita Sri. A. Subbaiah Memorial Endowment Lecture	Contribution of Santara Dynasty Women for the development of Hombucha as pilgrimage centre	Dr. Chandrashekar Rottigavada	Dr. Jeevandhara Jain
5.	16-12-2018 The Mythic Society	Dr. M.H. Krishna Memorial Endowment Lecture	Recently Excavated Jaina Vestiges at Aretippur	Sri. T.M. Keshava	Dr. Devarakondareddy
6.	06-12-2018 Tumkur	Sri H.K. Veeranna Gowda Memorial Endowment Lecture	Swami Vivekananda's Role in the Building of Modern India	Sri V. Nagaraj	Dr. Y.S. Siddegowda
7.	25-12-2018 The Mythic Society	Sri Noor Ahamed Ali Khan Memorial Endowment Lecture	Sri Guruji and Awakening Of Bharata	Sri V. Nagaraj	Prof K. Narahari

- Dr. P. Jayasimha

CONTENTS

Vol. 109	No. 4	Page Nos.
1. Sannati - an Early Historic Buddhist Settlement in North Karnataka, India - Hema Thakur		1
2. Hoysala Legacy to the Śrīraṅgam Temple in Tamilnadu - Dr A. Kasinathan		18
3. European Study and Views on Indian Medical History - Dr. K.G. Vasantha Madhava		25
4. Vīrabhadra: Iconography and Cult Traditions - Dr. Jeyapriya-Rajarajan		41
5. Education During the Kalyana Chalukya King Jayasimha II - Śivaraju		50
6. Dharmo-Cracy - D. Gangappa		62
7. Krishnarajendra Wadeyar IV and Untouchable castes in Princely state of Mysore - L. Nagaraju		69

8.	‘Sthalaśayanam for Reconsideration’ - Prof. Raju Kalidos	75
9.	Patriotic Efforts of Subramania Siva to Build Bharatha Matha Temple - Dr. P. Chandrakumar	79
10.	Dating Gautama Buddha’s Parinirvāṇa, A Critique of Heinz Bechert’s Echo Chamber - Manogna Sastry, Megh Kalyanasundaram	83
11.	Swami Vivekananda and Resurgence of Indian Nationalism - V. Nagaraj	123

SANNATI - AN EARLY HISTORIC BUDDHIST SETTLEMENT IN NORTH KARNATAKA, INDIA

Hema Thakur*

Introduction

Sannati was a reputed Buddhist center in Karnataka and its importance as a Buddhist establishment is reinforced by the stupas and monasteries located at nearby settlements of Kanaganahalli, Anegutti, Benagutti, Hasargundgi, etc. Sannati has been dated to second-third centuries AD on the basis of explored data. However, Debala Mitra is of the view that it was a flourishing Buddhist center between first century BC to third century AD (Poonacha 2011, 161). It is perhaps one of the rare settlements in Karnataka which has given tangible evidence for a very large and fortified habitation area at Ranamandala and a Mahastupa at Kanaganahalli and rich and varied archaeological assemblage belonging to the Mauryan and Satavahana period. The prosperity of Sannati is

clearly reflected by the art and architecture, particularly the sculptures which exhibited various groups, people and their moods, ideologies, memories, etc. Sannati and the surrounding settlements must have been supported by the rich hinterland as well as metal crafts as indicated by the ancient mines of gold and copper located at Mangalur and Makangavi (Poonacha 2011,5). The other important source of sustenance must have been Roman trade which was quite flourishing in the early centuries of the Christian era. Roman antiquities including pottery, coins have been found. Donations from various classes would have also significantly contributed towards the maintenance of the Buddhist structures and other paraphernalia.

Aim

The aim of the Paper has been to

* Research Scholar, National Institute of Advanced Studies, Bangalore

Address - Flat No. 21, ShubhNiketan, Flats, A/4, Paschim Vihar, New Delhi - 110063.

E-mail: hemasg10@gmail.com, hsusa10@yahoo.com, Mobile - 9818523694

closely examine developments during the early historic period at Sannati-Kanaganahalli area. The region is well-provided in sources including rivers and has given evidence for almost continuous human occupation since ancient period. Along with the regular early historic assemblage tangible remains of Buddhist affiliation belonging to the Mauryan and Satavahana period have been recorded. The material culture shows marked improvement vis-à-vis the preceding megalithic phase. Further, common use of script and standardized system of exchange indicate growing socio-cultural complexity. An effort has been made to understand the beginning of social stratification, establishment of state and the possible contribution of religious beliefs in the making and consolidation of new order.

Methodology

The approach has been to examine the socio-political structure and ideological beliefs and practices which have may have prevailed at Sannati in the early centuries of the Christian era. Since literary sources are limited and hence the major sources pertaining

to early historic Karnataka are the archaeo-material remains including coins recovered in explorations and excavations as well as a large number of inscriptions. Sannati was a famous Buddhist center which attracted pilgrims who made donations for addition and maintenance of the Stupa and associated paraphernalia. An effort has been made to explore the development in the area and locate it in the local conditions and outside influences which may have reached Karnataka with Mauryas and later on by the Satavahanas. Along with a close study of material remains the author undertook a field-survey of Sannati to have a firsthand account of the geographical conditions and immediate environment which may have influenced the course of historical development.

Identification of Sannati

Isila and *Suvamnagiri* are the two place names which are known from the Asokan edicts in the Karnataka-Andhra region. The discovery of the Separate and Major Rock Edicts, Northern black polished ware, punch-marked coin in the Ranamandala area, the Mauryan phase of fort and *stupa*

may be regarded as valuable data to identify *Suvarnagiri* with Sannati. *Suvarnagiri* has been regarded as the capital of the Southern province of the Mauryan empire and it has been suggested that *Isila* was perhaps a district headquarter under the jurisdiction of *Suvarnagiri* from where the *Aryaputra* addressed the *Dharmamahamatras*. *Suvarnagiri* has been variously identified with several place names and in the opinion of Prof. K.P. Poonacha, *Suvarnagiri* must have been same as Sannati (Poonacha 2011, 620).

Location and environment

Sannati (Lat. 16°49'40''N; Long. 76°54'30''E) was discovered in 1954 by Kapatral Krishna Rao. It is located on river Bhima which is a tributary of the Krishna. The entire region is semi-arid with little vegetal coverage, chiefly of dry deciduous type. The soil found is black cotton soil. Due to its property of retaining water the agricultural operations are conducted even after the rains have stopped. Its physical property of alternate shrinking and swelling causing sufficient air to traverse in its formation makes it a more desired soil

formation for agricultural operations. It is also rich in potassium and calcium which are suitable for the cultivation of cotton. Evidence of ancient mines of gold and copper are reported from the closeby Shorapur taluk as at Manglur and Makangavi. Quartz, agate, cherts of varied colour, crystals of tourmaline in pegmatite veins and gypsum are found in the district. Large deposits of limestone constitute the chief mineral wealth of the place (Poonacha 2011, 5).

Material Remains from Sannati and other surrounding sites

The typical artifact of the early historic period was the pottery which included Northern black polished ware, Rouletted ware, red polished ware, black and red ware and black ware. The most predominant pottery type found in the course of excavation is the red ware. The red ware can be sub-divided into coarse red ware, slipped red ware and burnished red ware. The coarse red ware is available in utilitarian forms, including cooking vessels and storage jars. Some of the other shapes available in this ware are small globular vessel, small goblet, deep bowl, shallow bowl, shallow

dish, vase, lid, spout, etc. The slipped red ware is found in the same form as the coarse red ware. These include bowl, deep bowl, shallow dish, cooking vessel, vase, basin, large storage jar, large storage vase, lid, etc. Burnished red ware is available as dish, shallow bowl, cooking vessel, basin, vase, storage jar. The types and fabrics are comparable with the pottery of the early historic period found at Maski, Chandravalli and Brahmagiri in Karnataka and Nagarjunakonda, Veerapuram, Vaddamanu in Andhra Pradesh. For instance, Rouletted ware found here resembles the types found at Amaravati, Veerapuram, Salihundam, Vaddamanu, Arikamedu, etc., (Devaraj and Talwar 1996).

The most common type of bangle found is made of shell, along with terracotta and glass. The shell bangles are extremely plain, square or rectangular in section with occasional rounding or chamfering of the edges. The glass bangles are generally circular in section and are blue, green and yellow in colour. Rings including ring fragments were collected. The rings are of two main types, complete rings which are probably finger rings

and open ended copper alloy rings which could be toe rings. Rings are made of shell, carnelian and copper alloy. Ear studs made of stone, shell and lead/tin alloy were recorded. Beads in at least eleven materials were collected. The different materials used in making beads are shell, agate or carnelian, glass, jasper, lapis lazuli, amethyst, rock crystal, bone, clay and terracotta. These beads were also available at Maski, T. Narasipur, Chandravalli and Brahmagiri in Karnataka and Kondapur, Nagarjunakonda, Veerapuram, Vaddamanu in Andhra Pradesh (Devaraj and Talwar 1996).

An important part of material culture was the terracottas. A torso of mother goddess figure with broad hips and crude arms was recorded. Another terracotta is a plaque with a semi-circular top. In relief on the front of the plaque is the head and body of a male figure. The facial features are not clear. Fragments of terracotta wheels were noted. These could be toys. Terracotta remains also include *Yakshas*, male and female heads, *Mahisa-mardini*, horse, ram, elephant, etc. Metal objects found included iron nails, a long sewing needle with an

eye, measuring 95 mm in length and an iron spear or arrow head, 78 mm in length. Other important finds include copper rings, iron and copper bowls, iron implements such as knives, etc.

A fragment of a miniature votive stupa made on ivory, an exquisitely carved stone disc showing three bare female figures alternating with animals such as horse, lion, elephant, stag, birds and floral designs similar to discs noted at Vaishali, Sankisa and other sites are noteworthy. Roman clay pendant showing the bust of emperor Tiberius are important finds (Poonacha 2011,8). Some of the other interesting artefacts include kohl sticks, hair pins, etc.

Stupa at Kanaganahalli

The present stupa is damaged and has been built in limestone in various phases of construction. The extant stupa measures approximately 26 m in diameter and 94.30 m at the railings, 74.35 m at the lower drum and about 68.14 m at the upper drum in circumference respectively and almost 17 m in height (Poonacha 2011, 65-66). The stupa is surrounded by ten small and big brick and

limestone veneered votive stupas, square platforms for the worship of Buddhapadas and a big brick -built monastery, rectangular on plan, along the northern periphery of the complex.

The stupa has a completely disturbed dome, part of upper drum with its massive sculptured veneering supported by collars at base, an upper non-functional circumambulatory passage, a base (*vedika*), a 3.25 m wide circumambulatory passage, all of which is surrounded by a 2.50 m tall railing marked with entrances at north, south, east and west. There is a door sill and moonstone (*chandrasila*) at the entrance. Four disturbed *ayaka* platforms abutting the lower drum, at cardinal directions opposite to the entrance have been located. The subsidiary brick structures showed different plans and possibly served as monastery, votive stupas and Buddha chaityas. The original nucleus stupa of the Mauryan period in the form of a simple earthen tumulus was renovated, altered and embellished frequently during the Satavahana period. The girth of the stupa was also expanded. The stupa was further encased with uniformly dressed limestone blocks with

evidence for lime pilaster. As the Mahayana phase of Buddhism got underway, more and more sculptural representations were included. The excavated stupa was richly decorated at the drum levels with sculptured slabs of limestone. The sculpted slabs exhibit chaitya worship, dharmachakra adoration, panels of Muchilinda Naga, vriksha-chaitya, Naga-bandha-chaitya, depictions of popular monasteries of contemporary times, episodes such as gift of Jetavana by Anathapindika to Lord Buddha and stupas with reliquaries (Poonacha 2011, 82).

Sculptures

The themes depicted in the panels can be broadly classified into three categories 1) episodes narrating the events of the life of Buddha 2) select Jataka stories 3) portrait sculptures of Satavahana and other kings. Buddha and various aspects of his life find a prominent place among sculptural renderings. Buddha worship could be seen in the form of ornate, non-ornate stupa, lion, horse, vajrasana with pada, dharmachakra in railing, vrikshachaitya, buddhapada, triratna, jataka tales of the previous birth of

Buddha and narratives from his life, all in the hinayana symbolic forms. Dharmachakra depictions in Buddhist art symbolize the setting of wheel of righteousness by the enlightened in the deer park of Sarnath. It is one of the dominant subjects represented at the stupa. Another important theme to be executed is the stupa and worship of relics. It further developed into the stupa-cult which made the worship of corporal relics enshrined in the stupas mandatory and an essential feature of Buddhism in the form of saririka, paribhogika and audd-desika stupas. During Hinayana phase stupa was the main object of veneration. It was represented as both ornate and non-ornate type (Poonacha 2011, 183). Buddhapadas were a part of the stupa embellishment. This was in accordance with sectarian principles of hinayana traditions wherein his presence is indicated by a symbol. Buddhapadas are also worshipped independently where they are positioned over the ayaka platforms, temples and pavilions built separately in the stupa complex. There is evidence for independent shrines built to keep and worship Buddhapadas as indicated by the panel at Jaggayapeta

and from Bavikonda. At Kanaganahalli twelve complete Buddhapada slabs were recorded and of these, nine were inscribed. The Buddhapadas can be largely divided into two groups. The ornate and inscribed Buddhapadas which are positioned over the ayaka platforms and have been dated between first and second century AD while the non-ornate ones have been ascribed to mid-third century AD (Poonacha 2011, 325). The Mahayana phase of Buddhism is reflected by the seated and standing Buddha sculptures in Dharmachakrapravartana mudra. Particularly noteworthy are the two massive 2.40 m tall standing Buddha images over the southern and western ayaka platforms. The advent of Mahayana Buddhism and its canonical victory over Hinayana resulted in the sculptural depiction of the Buddha either in standing or seated posture. Images of Buddha came to be produced around second century AD as the Mathura and Gandhara schools of art began sculpturing such images. A total of ten seated sculptures of Buddha have been recovered from the excavations at the Mahastupa complex. These sculptures are located in the

pradakshinapatha. The inscriptions on the pedestals indicate that these images were produced by artists from Vakataka Vishaya who belonged to the same family and same school of art (Poonacha 2011, 328). The depictions of the Jataka stories at Kanaganahalli range from monoscenic to polyscenic. The polyscenic depictions range from four-six scenes in equal number of registers. The depictions are usually related to Buddhist religion, contemporary life, art traditions, beliefs and practices. The Jatakas and other stories depicted include Velamiya, Vessantara, Hamsa and **Suka, Chhaddanta, Jagarakha, Aridamiya**, Mandhata, story of king Udayana, story of Devi Samivati, Senakiya and Kumara Arindama or Sonaka, Sudasomiya Sajiniya, Vidura Pandita (Poonacha 2011, 232).

The Jataka stories are interspersed by panels showing historical happenings, events from the life of Buddha, portraits of royal personalities and other themes. The life of the Buddha from his birth up to his mahaparinirvana are executed in thirty two registers of sixteen panels on the upper drum. The sixteen panels show Gods beseeching

Bodhisattva Sumedha to be born as Siddhartha, preparation of Mayadevi for the dream, descent of Bodhisattva as white elephant (svetahasti) and the dream, narration of the dream by Mayadevi and the prediction by Asita, Mayadevi proceeding to Devahrada and birth of the Master at Lumbini, celebration of the birth, Asita's visit to the sacred apartment in the palace and presentation of the child to Sakyavardhana -the tree spirit (Yaksha), transportation of the crest relic, *Naga king Kalika paying homage to meditating Siddhartha* and Sujata offering milk rice, Mara's attack, Sakyas paying homage to the enlightened at Kapilavastu, worship of Vajrasana and Khalatika hills, siege of Kushinagara for relics, division of relics and their transportation (Poonacha 2011, 262).

Labeled portrait relief sculptures of royal personalities included rulers of the Mahajanapada of Magadha, namely Mahagovinda and Udayana. Asoka has been represented twice. The Satavahana rulers who were shown at the stupa comprised of Chimukha Satavahana, Satakarni, Matalaka and Sundara Satakarni. A sculptured head of YajnaSatakarni was found close to

an accessory structure. Asoka is portrayed as making a futile attempt to retrieve relics from the stupa at Ramagrama and this attempt was strongly opposed by the Nagas. Further, Asoka is recorded at the stupa as dispatching a mission to the Himalayan territories and sending his children Mahendra and Sanghamitra to Ceylon. There is an interesting panel which is inscribed at the top with the words '**Raya Asoko**'. This panel has the royal figure of Asoka along with his queen flanked by two female Chauri bearers and a female chhatra or umbrella bearer. The popularity of Asoka and his contribution towards the spread of Buddhism in the region are duly acknowledged by the Satavahanas. The royal personalities are shown with a lot of splendor. They are either standing or seated in the court or as a part of the procession accompanied by a large retinue. They are shown wearing decorated turbans with a varied central plumage. The nobility is represented as richly dressed and ornamented.

The noblemen can be seen as riding tamed lion, elephant, horse and camel drawn chariots along with their entourage of chhatra and chamara

bearers. Some of them are also accompanied by a group of drummers as announcers and water carriers. Women retinue bearers are portrayed as *chamaradharinis* for the royal personalities. Female fan bearers can be seen by the side of or in between the queen and the king (Poonacha 2011, 199-200). The sculptural representations indicate that elephants, camels, and horses were the chief mode of transport for the kings, noblemen and elite traders. Sometimes Lion is depicted as means of transport but this seems to be a matter of convention rather than as a real mode of transport. The palanquin is executed as a pavilion of square and rectangular configuration with gable vaults and finials, as seen in the episodes of transportation of Mayadevi to her native place, the voyage of Muraksethi along with his grandson and the travel of Kasyapa gotra (Poonacha 2011, 200). Along with the royalty and nobility common men to find a place in sculptural renderings are the servants attending the royal personalities and noblemen, as part of army, joyous people celebrating, caretaker of animals, characters in jataka tales, doorkeepers guarding the

entrance with a danda or a club held in hand. The common people are shown dressed in a non-ornate turban without any earornaments, wearing a pair of bracelet and a long full arm tunic touching below the knee. The army was represented as horse riders with a long spear, arches and foot soldiers (Poonacha 2011; 202-203, 208-209).

Animals are extensively executed as part of sculptural representations at Mahastupa at Kanaganahalli. Similar examples can be seen at Bharhut, Jaggayapeta, Amaravati, Sanchi and Nagarjunakonda. Some of the sculptures show common features with similar representations in the architectural and sculptural ramification of other countries with which India had trade and cultural relations. The winged lion of Persia, centaur of Greece, human faced lion of sphinx, lions and chariots similar to the Assyrian examples hint at possible interaction. The winged lion is the most frequently shown animal who has several features betraying similarity with the Persian examples. The sculptural art at Kanaganahalli, Sannati shows a pronounced influence of the developments at Bharhut, Ajanta

and Sanchi during the Satavahana period indicating the socio-religious and cultural contacts that Sannati may have had with the respective places, perhaps as an off-shoot of a well established trade line. Some of the artistic traits and stylistic features percolated from centers such as Pitalkhora, Karle, Bhaja, Bedsa, etc.

Political Powers in Karnataka

The Nanda dynasty was overthrown by Chandragupta Maurya in about 322 BC. The Junagadh Rock inscription of **Rudradaman**, which records the construction of the famous *Sudarsana lake* by an officer of Chandragupta, shows that the first Mauryan emperor had extended his empire as far as Surashtra (Kathiawar). Jaina references in literature and inscriptions link Rudradaman with Sravana Belgola in Mysore and this may be accepted as an indication of his presence in this part of the peninsula as well. Some parts of the Deccan may have been conquered by Bindusara (297-272 BC). A rectangular granite stele with parts of Major Rock Edicts (12 and 14) and Separate Rock Edicts (1 and 2) issued by the Mauryan emperor

Asoka were discovered in the Devi (Kalikamba) shrine of the Chandralamba temple complex. Asokan inscriptions have also been found at Brahmagiri, Jatinga Ramesvara, Siddapura, Koppal, Maski, Nittur and Udegolam (Murthy 1987-88, 1). These inscriptions tend to suggest that a part of Karnataka was included in the Mauryan empire constituting its southern boundary. The Maski edict is significant as it revealed for the first time the name of Asoka. In the Brahmagiri edict orders from the prince and provincial officers at Suvarnagiri are communicated to the officers of Isila, which seems to be Brahmagiri itself (Desai 1970, 9). The presence of Mauryas in Karnataka is supported by punch-marked coins. It seems that these coins travelled from north to Karnataka for so far there is no evidence for the manufacture of punch-marked coins in Karnataka. Eleven silver punch-marked coins were recovered from Dharwar. They belonged to Mauryan and post-Mauryan series. A silver punch-marked coin was recovered in the excavations at Chandravalli. A punch-marked coin has been collected from pre-Satavahana levels at Banavasi.

The coin which is of debased silver alloy has been attributed to the late Mauryan period. At Vadgaon-Madhavapur punch-marked coins were discovered in a room of the structure which has been dated to first century AD by the excavators. The excavation brought to light a total of eight punch-marked coins made of thin sheets of base silver and copper (Murthy 1975, 32-35). At Chikka Sindogi (District Raichur) five thousand five hundred and thirty four silver punch-marked coins kept in a globular copper vessel and in an earthen pot were discovered. The copper pot bears an inscription in Brahmi characters which reads *chamtasa* meaning belonging to Chanta. This inscription has been dated to second century AD on palaeographical grounds (Murthy 1996, 2). It is quite evident that these coins belong to the imperial Mauryan typology. Two more hoards of punch-marked coins have been recorded in Districts Gulbarga and Raichur. The former hoard contained two hundred and twenty five coins whereas the latter hoard had sixty three coins (Murthy 1996, 59). Punch-marked coins which are regarded as the

earliest coins of Karnataka thus contribute significantly to the understanding of political history.

The southern limit of Asoka's empire did not extend much beyond the locality of the southernmost group of his inscriptions discovered at Siddapura, Jatinga-Rameswara and Brahmagiri in the Chitaldrug district of Mysore. Mauryas were succeeded by the Satavahanas in Karnataka. Satavahana's rose to power in the three ancient zones of Asika-Asmaka-Mulaka in which northern Karnataka and the contiguous Andhra-Telangana areas fell. Their fortunes were linked with these three territories. King Satavahana, the second monarch, heralded the issue of the coin type with three-arch hill surmounted by the triangle-headed standard for circulation in Sannati area to impress on the conquered subjects the rise of the Satavahana power. In the opinion of I.K. Sarmathe three-arched hill is a territorial symbol. The three-arched hill first used by the Mauryas is a significant symbol denoting territorial features. It appears as a common denominator on the obverse of all the coins with the exception of a few die-struck coins in copper and silver

punch marked coin. There is a possibility that the continuation in toto of this symbol of the Mauryas by the Satavahanas may suggest the mastery gained over the Mauryan territory of the southern periphery by the early Satavahana kings as evidenced by a few coins in which the restructured coins reflect a triangular headed standard superimposed on the three arched hills, especially of early Satavahana rulers (Poonacha 2011, 577). The region of northern Karnataka, its contiguous Telangana area of Andhra, were wrested by the Satavahana kings from a later Mauryan ruler or their provincial governor.

Inscriptions and coins establish clearly the presence of Satavahanas in Karnataka. Satavahana inscriptions have been recorded at Sannati, Malavalli and Vasana. The mention of Satavahanihara in the Myakadoni inscription of Pulumavi and Satahanirattha in the Hirehadagali plates of Pallava Sivaskandavarma further lends credence to the presence of Satavahanas in Karnataka (Desai 1970, 54). Simuka is generally considered to be the founder of the Satavahana line of kings. If the first Satavahana king mentioned in the later

Jain legend was actually Simuka, then he must have been a follower of Jainism in the early years of his reign. He is said to have built Jain temples and chaityas (Yazdani 1982, 113-114). He established matrimonial relations with the Pallavas and the Chutus of Kuntala and thus succeeded in achieving political consolidation in South India (Murthy and Ramakrishnan 1977, 33). Kanha, the brother and successor of Simuka, continued to respect the Mauryan sovereignty. The Nasik inscription of his time records the construction of a cave by a Mahamatra in charge of the Sramanas at Nasik. The cave is Asokan in inspiration and Satavahana in execution. It is among the earliest of the series of Satavahana caves at Nasik. Kanha was a contemporary of Asoka and was influenced by Dhamma. Asoka's death must have given him an opportunity to free himself from Mauryan authority and be an independent ruler of the regions under his control. Kanha was succeeded in 230 BC by his son Satakarni (I), who is also known as Mallakarni in Matsya Purana. He ruled for ten years.

The next important ruler was

Satakarni II who came to power in 184 BC. Satakarni II embarked on a career of conquest and paid a lot of attention to the northern and western frontiers of his kingdom. The reign of Satakarni II was successful from beginning to end. He is famous for the performance of many Vedic sacrifices. The Nanaghat inscription of Queen Naganika refers to the celebration of *Asvamedha*, *Rajasuya* and *Agniyadheya*. The next important ruler was Pulumavi I who managed to bring the area of Magadha as well as Avanti and Akara under his control. After this the Satavahanas were the only Indian power with whom the Saka overlords of the north had to compete. Gautamiputra Satakarni came to power in 62 AD. Gautamiputra Satakarni won back the territories on his western borders from the Khakharata successors of Nahapana. Both his Nasik and Karle grants were issued from the *Vijayaskandavara* of Govardhana. He thus succeeded in both expanding and consolidating the Satavahana empire.

Gautamiputra Satakarni was succeeded by his son Vasisthiputra Pulumavi II in 86 AD. Eight

inscriptions belonging to him have been reported from Nasik (four), Karle (two), Amaravati (one) and Dharanikota (one). Many coins have been found in Andhradesa which are attributed to him. Pulumavi's inscriptions at Amaravati and Dharanikota and the large number of his coins in the Andhra regions testify to his growing interest in the eastern provinces of his empire. Gautamiputra Yajna Sri came to power in 128 AD and decided to fortify his frontiers. However, twice he suffered reverses at the hands of Sakas (about 135 AD and 144 AD). As a result of these reverses the whole of the Aparanta country and all the northern and north-western provinces accepted the Saka overlordship and Rudradaman's son-in-law Vasishtiputra Satakarni was declared the king of the erstwhile western Andhra empire. He was in power till 157 AD. His empire was limited entirely to the eastern Deccan. His inscriptions and coins are found across a large area. The large number of ship coins belonging to him are indicative of an extensive maritime commerce during his reign. He was the last noteworthy ruler of the Andhra- Satavahana dynasty.

Sustenance and social dynamics at Sannati

Sannati and the close by settlements were endowed with typical Buddhist art and architecture which points towards the prosperity that the region may have enjoyed around the beginning of Christian era. This prosperity can be attributed not only to the locally available sources but also to the possibility that Sannati may have been located on a trade route. Excavations and explorations at Sannati and its suburbs have yielded punch-marked coin, inscribed and uninscribed coins of lead, potin, copper and silver. Square, silver punch-marked coin is an important coin and the only silver punch-marked coin retrieved from Kanaganahalli-Sannati area and seems to provide a firm basis for dating the habitation to the pre-Asokan-Mauryan period. The Caduceus symbol, especially occurring as a prime reverse symbol, appears on the punch-marked coins of silver and copper of the Mauryan federal states during the pre-Asokan period and continues during Asokan and post-Asokan period. The symbols also appear in the coins found at Amaravati, Karimnagar, Gulbarga,

Raichur, etc which are all within the core zone of the Satavahana empire consisting of Asika,-Mulaka-Asmaka region (Poonacha 2011). A total of 79 coins in lead, copper and silver were reported by Howell from Sannati and its environs. These coins have been ascribed to five Satavahana rulers. These include Satakarni -1; King Satavahana identified as Kumara Satavahana, son of Satakarni-1; Sri Satakarni (Satakarni 2); Pulumavi-1, son of Satakarni-2; Vasishthiputra Pulumavi or Vasishthiputra Siva Siri Pulumavi. A total of 125 coins of circular, ovalish and square shape were retrieved from the excavation at Ranamandala habitation site (16) and the Kanaganahallistupa site (109). Out of these, 122 belong to the early historic period. These coins must have helped in local exchange and trading activities.

Furthermore, donations were received for the maintenance of the stupa structure and for the execution of sculptures. Many of the inscriptions found record donations. Two hundred and seventy inscriptions written in Brahmi script and Prakrit language were discovered ranging from a five-lettered donatory label inscription to

an eleven-line epigraph. The inscriptions at Kanaganahalli are found located on various architectural members of the stupa and accessory structures. Many of the inscriptions are donative and record grants made by the local people as well as visitors from other places such as Amaravati, Kotura, Bhokardan, etc. Inscription no. A. 15 of Sri Satakarni Vasisthiputra records the grants for upright (*payaka*), crossbar (*sujika*, *suchi*), upper drum slab (*medhi*, *agatukapata*) and umbrella (*chatari*). The inscription is in two lines and is a lengthy one. Inscription No. A.2 has recorded the financial aid in the form of 800 *karshpanas* and 250 *dinaris* made over towards the construction of the *chaitya*. The inscriptions on *ushnisha* are written horizontally and most of them are donations made by monks, nuns and their family members (Poonacha 2011, 438-439). Inscription no. A. 75 is of importance as it records the meritorious gift of the final course (*agatukapata*) of the stupa by a nun Dharmasri during the rule of Vasisthiputra Sri Pulumavi (Poonacha 2011, 439-440). Out of thirteen sculptures of Buddha at least ten have inscriptions mentioning that

the donees who caused them were from Vakataka territory. There is some information about the guild of sculptors which may have prevailed at that time. Many inscriptions on *pushpagrahinis* reflect the donations made towards the *tharas* or the courses of the dome (*anda*) (Poonacha 2011, 440). The donatory inscriptions have names of the patron king, along with his regnal year, season, months/fortnight and the day (Poonacha 2011, 442).

These donations must have been useful for the members of the monastic order who did not engage themselves directly in any productive activity. These donations would have also supported Buddhist structures, sculptures and other paraphernalia. Perhaps it was the local level elite who provided the most crucial support at two levels i.e. they looked after the interests of the Buddhist monks and also mobilized resources needed for running the state apparatus. This elite must have derived its income from land and exploitation of mineral wealth as the region is both fertile and rich in minerals. There are many explored sites in the region which might have been villages engaged in agricultural

activity and producing surplus which was appropriated by the elite, who were probably the landowners. Proximity to the river Bhima and Satavahana coins suggest that there might have been trade with other adjoining regions. Perhaps the sophisticated pottery including the rouletted ware, beads of semi-precious stones and terracottas of fine workmanship were meant for these upper sections of the society. It is a possibility that the affluent classes developed a sense of insecurity with respect to the surrounding areas and felt the need to construct defensive structures like the fortification walls. Sannati was a famous Buddhist centre. However, along with Buddhism Brahmanism also existed and had its followers. A label inscription in Brahmi characters was noticed on the limestone pillar of a *vihara* which refers to a son of minister who performed *yajnas* and is dated to first-second century AD. Fragmentary sculptural remains of a *Yaksha* were found with a neck ornament having Gaja-Lakshmi motif in the pendant. Thus, Sannati appears to be a flourishing Buddhist settlement with rich and heterogeneous society.

Contacts of Kanaganahalli with contemporary settlements

Kanaganahalli stupa, which was part of the suburb of the greater Sannati was in contact with the established contemporary Buddhist centers on the one hand and leading trade centers on the other as it was located on one of the trade routes of the ancient *Dakshinapatha* connecting Pataliputra and Banavasi via Paithan and Vidisa. It had contacts with the major trade centers like *Isila* (Brahmagiri), *Kupana* (Koppal) in the far south, *Dhanyakataka* (Amaravati) and *Kotura* on the northwest and east, *VakatakaVishaya* and *Ujjain* in the central and further western India. These place names are found mentioned in the inscriptions.

Conclusion

Sannati was a prominent Buddhist settlement in North Karnataka. It was a center of both art as well as ideology which had local following and attracted visitors from outside. There is a possibility that Sannati was a Mauryan out-post in the beginning which later during the Satavahana period developed into a flourishing Buddhist center. The large physical

expanse, varied and rich archaeological assemblage, evidence for social stratification, bureaucracy and ruling stratum is suggestive of growing cultural complexity. This development constituted the stage for the historic and later historic period in Karnataka.

References

1. Desai, P.B. (ed.). 1970. *A History of Karnataka - From Pre-history to Unification*. Dharwar: Kannada Research Institute, Karnatak University.
2. Devaraj, D.V. and H.T. Talwar. 1996. *Interim Report on the Excavations at Sannati, 1993-95*. Mysore: Directorate of Archaeology and Museums.
3. Howell, J.R., G.V.S. Rao, J.V.P. Rao, Annie Howell. 1995. *Excavations at Sannathi 1986-1989*. New Delhi: Archaeological Survey of India.
4. Murthy, A.V. Narasimha. 1975. *The Coins of Karnataka*. Mysore: Geetha Book House.
5. Murthy, A.V. Narasimha. 1987-88. *Some Aspects of Early Historic Archaeology and Numismatics of Karnataka*, T. Balakrishnan Nayar Endowment Lectures. Madras: Department of Ancient History and Archaeology, University of Madras.
6. Murthy, A.V. Narasimha. 1996. *Studies in Karnataka Numismatics*. Mysore: Directorate of Archaeology and Museums.
7. Murthy H.V. Sreenivasa and R. Ramakrishnan. 1977. *A History of Karnataka* (From the earliest times to the present day). New Delhi: S. Chand.
8. Poonacha, K.P. 2011. *Excavations at Kanaganahalli (Sannati), Taluk Chitapur, District Gulbarga, Karnataka*. New Delhi: Archaeological Survey of India.
9. Yazdani G. (ed.). 1982. *The Early History of the Deccan*. New Delhi: Oriental Books Reprint Corporation.

