

ANTIQUARIAN REMAINS KADARAVALLI-THITRY

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Abstract:

Kadaroli is a village in Bailhongal taluk of Belagavi district. It was a headquarters of Kadaravalli Thirty, one of the ancient administrative unit of Belagavi district. It was also was an important place because of various reasons. Politically it was well known from Rastrakutas to the Chalukyas of Kalyan. A number of inscriptions and other antiquities found here helps us to reconstruct the history of this place. We also come across various memorial stones here. Many temples were built here, but most of them are ruined and modern temple have been built. Famous Kadamaba style temple Shankaradeva was god of the village almost ruined except few remains.

Key words:

Temple, Inscription, Memorial stone, Kadaravalli, Chalukyas, Gangas, Vishnu

INTRODUCTION:

Kadaroli is a village anciently called Kadaravalli *kampana* on the river Malparba in Bailhongal taluk in Belgaum district of Karnataka State. It is located 34 KM towards east from district headquarters Belgaum. 7 KM from Bailhongal. This village has its unique historical importance. We come across the various antiquarian remains of this area. It was also known for a capital of many rulers, among them important are the Rastrakutas and Gangas of Kadaravalli *Thirty*. They were subordinate officers of Kadambas of Goa. These Kadambas were feudatories of the Chalukyas of Kalyan. During their tenure Kadaravalli was made as their capital. We come across various remains of sculptures, inscriptions, memorial stones and antiquities of ruined temples. It was famous for group of temples¹.

EPIGRAPHICAL RECORDS:

A number of stone and copper plates have been identified at Kadaravalli which helps us to understand the historical importance of this place. A stone tablet dated 1075AD belonged to Kadaravalli² village refers the name of The Chalukyan ruler *Bhuvanaikyamalldeva*, during whose period various grants were given to the god Shankardev of Kadaravalli. His subordinate officers Someshwar bhatta and Keshavadatta gave five Gangana-pon-gadyansa to god Shankardeva. Another inscription dated 1098³AD. of the same village belonged to the reign of famous Chalukyan ruler *Tribhuvanamalla*, Vikramaditya VI, refers various subordinate rulers and provincial officers. Among them Guhaladeva subordinate ruler of Vikramaditya who was ruling from Gove (Present Goa). This Guhaladeva also had few subordinate officers who were looking after his territories also mentioned here. Among them *Arikesarideva* of Ganaga family was an important. He was *mahamanadaleswar* of Guhaladeva and was ruling from Kadaravalli Thirty

We have other epigraphical record which belonged Kadaroli⁴ is inscription dated 1125 AD belonged to Guhaladeva III. He was ruling under Vikramaditya VI. It records grants given to some local god. The Kadatnal inscription⁵ of Jayasimha II nd refers that Kadaravalli-30nadu was administrated by his Mahamandaleshwara Bhimadeva and Kancharasa of Ganga who was ruling as a feudatory. Other important inscription refers the famous Kadaravalli is found at Kalbhavi⁶ and it is belonged to reign of Amoghvarsha. It is one of the oldest inscription which refers the Kadaravalli Thirty. The name of Kancharasa belonged Ganga family of Kadaravalli is mentioned in the inscription. In this Various grants were also referred here The Kotagabi⁷ record of 1027A.D. mentions a Rastrakuta chief Bhima administering a *manneya* of Kadaravalli-30 as a subordinate of Jayashimha Chalukyas of Kalyana. He is described as mahamaheshwar, Rastrakuta-kula-tilaka and Bhavana gandhavarana. Kancharasa, bearing the titles of the Gangas is also mentioned.

TEMPLES:

We find a number of remains of temple at Kadaravalli and its vicinity. It was place of temple complexes⁸. Many temples were built here. Their plan was simple and square in nature. Among them a temple called Shankaradeva⁹ was famous, built of black stone, in the bed of the river, which must be quite inaccessible during floods. It one of the important temples of Kadamba style of architecture. The temple was 57 feet long from E. to W., and 25 feet broad from N. to S¹⁰ It had *Shikhara* which is a perfect pyramid marked with horizontal stages that have the appearance of steps.¹¹ These steps are quit plain. It had *stupi* and *kalasha*. A sukhanasi was attached on the *antarala* part of the temple. The temple had a *garbhagruha*, *antarala*, *mantapa* and *mukhamantapa*. In garbhagruha a Shivling was installed. In *mukhamantapa* a huge Nandi was installed. The mantap had four beautifully carved pillars in the middle and having three side entrances. Beside this main Shankaradev temple there were two small temples were existed. They had only *garbhagruha* and open *antarala*. In the garbhagruha Shivlings

were installed. The most of the part of the temple is vanished by the floods of river Malaparabha and remaining submerges during the rainy and winter seasons. The temple, or temples for there are three shrines appear to have always been Shiva. Splendor this famous temple cannot be seen there. Except few remains nothing is left. Stone tablets which were attached to this temple are now fixed in the wall of modern Veerbhadra temple.

MEMORIAL STONES:

We also find several hero stones and Masti stones at Kadaroli. One of the hero stones is fixed to the Veerabhadreshwar temple of the village. This is in the memory of a man who died in protecting the cattle s of his village. It is *Turugol* or *Gograhana* sculpture and engraved in black stone. This comprises of three panels. In the lower panel the fierce war scene is depicted. A hero is fighting with enemies with the bow and arrow in right hand and holding a small dagger in his left hand. Two of his men are helping from backside. A man from enemy side attacking hero with his spear like weapon. Other three men are supporting him with different weapons in hands. Hero is fighting with enemy in order to protect cattle (cows). Behind him five cattle are depicted among them two in returning posture. In the second (middle) panel a dies hero is taken to heaven. Four simple dressed attendants are taking him to heaven, two of them are having *chouris* in their hands. In the upper (third) panel a Shivaling is depicted with *Rudrakashimala* on its head. Two priests wearing turban like head dress are worshiping the Shivaling. A man (hero) is seated in left side of the Shivaling in *anjali* mudra having simple head dress. To the right of the Shivaling, a Nandi is engraved Sun and moon are also depicted.

There is an interesting Masti stone in Kadaroli near a Shiva temple. It is one of the largest of this category. In the right side of lower section of the stone, a hero is attacking on the enemy with his Arrow an Arrow. One Small sword is tied to his right side of his waist. He wore Dhoti type dress and anklets, *padajalaka*, armllets. Above this scene died hero is seated in the *mantapa* and carried to heaven with the help of two *apsaras* having *chouris* in their hands. To the right side of this a huge sati is depicted. She is in standing posture holding a mirror in her left and right is hand is in up righted posture. She wore simple lower garment with five folds of design in the middle of it. Her hair is dressed with Kedige leafs and she also wore *karnakundala*, *kanthihara*, *urahara*, bangles, armllets and nupur. In the upper part of the panel a Shivaling is decorated with *mala* of flower, is engraved in the middle a priest like man is worshiping it. To the left side of it a Nandi and behind, a man is seated in and praying god in *anjali* mudra. His hair is tied in a knot to the left side of his head.

A *Veermasti* crudely carved sculpture from the same place is kept in State museum Kittur. It is engraved in black granite and belonged to 14th century. It is consisting of two panel. In the lower panel a hero, wife and a child is depicted. Hero is standing to the right side of Sati. He holds a sword with his right hand which is tied in his waist. His left hand is kept on up righted right hand of Sati. His hair is tied with a band in a knot to the right side of his head. He also wore *kanthihara*, *karnakundala*, necklace, armllets, anklets and simple dress like a dhoti with a strip in middle. Sati lifted the right hand in upright posture. Hair is decorated with *pushpamala*. She also wore a *kanthihara*, necklace, *urahara*, *katitband*, armllets, bangles and

anklets. Having simple lower garment hold a mirror in her left hand. Between these two hero and sati a child is depicted in a standing posture. In the upper panel Hero and Sati are seated in *anjali mudra*. A Shivling is engraved and a priest like man is worshipping it.

Another Veermasti is also crudely carved sculpture from the same place which is kept in State museum Kittur. It is also engraved in black granite and belonged to 14th century. It is consisting of two panel. In the lower panel a hero and his wife are depicted. Hero is standing to the right side of Sati. He holds a sword with his right hand which is tied in his waist. His left hand is kept on his thigh. His hair is tied with a band in a knot to the left side of his head. He also wore *kanthihara*, *karnakundala*, necklace, armllets, anklets and simple dress like a dhoti with a strip in middle. Sati is depicted in the left of hero, lifted the right hand in upright posture with a lemon in the palm and holds a mirror in the left hand. Hair is decorated *Kedigedala*. She also wore a *kanthihara*, necklace, *urahara*, waistband, armllets, bangles and anklets. Having simple lower garment hold a mirror in her left hand. In the upper panel Hero and Sati are seated in *anjali mudra*. A Shivaling and a Nandi engraved and a priest like man is worshipping Shivling.

RELIGIOUS SCULPTURES:

The other antiquarian remains of this area is a *Mahisasurmardhini* sculpture. It is in black stone and now it is kept in State Archaeology museum at Kittur. Chamundi is killing *Mahisha*. She has four hands. One of the left hands holds *Shankha* another one is holding the mouth of buffalo. Her left leg is kept on the back of the buffalo. She is piercing buffalo with sharp spear. A lion is depicted in the bottom of right side of the panel. *Mahishasurmardhini* is *Kiritadharini* and wore bangles, armllets, *karnakundala*, *kanthihara*, *channaveera* and anklets.

An image of sun is also associated with the Kadaroli antiquities. It is also kept in the same museum. It is in standing posture with. He holds *Padma* in his right hand. Two of his attendants are depicted at the bottom of the sculpture. Behind this a beautiful *prabhavali* of *stambhatorana* is decorated. As a *Kiritamukutaddhari* he wore an attractive *Vaijayantimala*, *yajnopavita*, *Kaustubha*, *Karnakundala*, *manihar*, *channaveer* and *katibandh*, *tolbandhi*, *kadaga* and *nupur*, *padajalaka* and other ornaments. At the bottom of his feet seven horses are engraved like driving a chariot. He also wore a pair of chappales in his legs.

There is a Vishnu sculpture of Kadaroli in State Archaeology museum at Kittur. It is engraved in black stone and belonged to 12th century. Vishnu is in standing posture having four hands. His two left hand holds *Chakra* and *Gadha*. In right hands he hold *Shankha* and *Padma*. Two of his attendants are at the bottom of the sculpture. As a *Kiritamukutaddhari* he wore attractive *Vaijanyimala*, *yajnopavita*, *karnakundala*, *manihar*, *channaveer* and *katibandh*, *tolbandhi*, *kadaga* and *nupur*, *padajalaka* and other ornaments. Behind the slab, it is decorated with *prabhavali* of *makaratorana*. Another Vishnu image of the same period is also kept in the museum. All the feature are same but it is decorated with a *prabhavali* of *Simhatorana*. It is carved in granite. The third image of Vishnu image is also having same features but its upper part is broken. It is beautifully carved in black stones.

CONCLUSION:

Like this the Kadaravalli Thirty was played an important role in the history of Belgaum district. The temple culture, memorial stones, religious and other sculptures helps us to rebuild the history of this area. As an administrative capital of many rulers it witnessed socio-religious development. The *Kadamaba* style of architecture was existed here. Many epigraphical evidences throw light on the political activities of this place. Memorial stones of this reflects the sacrifice of the people of this area. Masti stones are images of the social order of the ancient period.

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