

ART AND ARCHITECTURE OF RASHTRA KUTA DYNASTY



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ABSTRACT

The Rashtrakutas who managed the deccan from Manyakheta, Gulbarga region, Karnataka in the period AD 753 - 973 constructed a portion of the finest dravidian landmarks at Ellora (the Kailasanatha sanctuary), in the stone cut engineering Development. Some other fine landmarks are the Jaina Narayana sanctuary at Pattadakal and the Navalinga sanctuaries at Kuknur in Karnataka. The Rashtrakutas contributed much to the way of life of the Deccan. The Rashtrakuta commitments to craftsmanship and engineering are reflected in the breathtaking rock-cut hallowed places at Ellora and Elephanta⁵⁸, arranged in present day Mahārashtra. It

is said that they out and out built 34 rock-cut hallowed places, yet most broad and extravagant of every one of them is the Kailasanatha sanctuary at Ellora. The sanctuary is an unbelievable accomplishment of Dravidian workmanship. The dividers of the sanctuary have radiant figures from Hindu mythology including Ravana, Śhiva and Parvathi while the roofs have depictions.

KEYWORDS : *Rashtra Kuta Dynasty, Hindu mythology, Art and Architecture.*

INTRODUCTION :

Rashtrakuta was an illustrious line controlling expansive parts of the Indian Subcontinent between the 6th and tenth hundreds of years. The soonest known Rashtrakuta engraving is a seventh century copper plate award enumerating their guideline from Manapura, a city in Central or West India. Other decision Rashtrakuta factions from the same time frame said in engravings were the rulers of Achalapur (present day Elichpur in Maharashtra) and the leaders of Kannauj. A few contentions exist in regards to the cause of these early Rashtrakutas, their local home and their dialect.

The Elichpur group was a feudatory of the Badami Chalukyas, and amid the tenet of Dantidurga, it ousted Chalukya Kirtivarman II and went ahead to fabricate a realm with the Gulbarga locale in advanced Karnataka as its base. This family came to be known as the Rashtrakutas of Manyakheta, ascending to control in South India in 753. In the meantime the Pala tradition of Bengal and the Pratihara line of Malwa were picking up power in eastern and northwestern India

individually. An Arabic content, *Silsilat al-Tawarikh* (851), called the Rashtrakutas one of the four main realms of the world.

This period, between the eighth and the tenth hundreds of years, saw a tripartite battle for the assets of the rich Gangetic fields, each of these three realms attaching the seat of influence at Kannauj for brief timeframes. At their top the Rashtrakutas of Manyakheta ruled an endless realm extending from the Ganges River and Yamuna River doab in the north to Cape Comorin in the south, a productive time of political development, structural accomplishments and well known abstract commitments. The early lords of this administration were impacted by Hinduism and the later rulers by Jainism.

Amid their standard, Jain mathematicians and researchers contributed imperative works in Kannada and Sanskrit. Amoghavarsha I, the most well known ruler of this administration composed *Kavirajamarga*, a point of interest scholarly work in the Kannada dialect. Engineering achieved a development in the Dravidian style, the finest case of which is found in the Kailasanath Temple at Ellora in present day Maharashtra.

HISTORY

The beginning of the Rashtrakuta administration has been a questionable theme of Indian history. These issues relate to the birthplace of the most punctual predecessors of the Rashtrakutas amid the season of Emperor Ashoka in the second century BCE, and the association between the few Rashtrakuta traditions that ruled little kingdoms in northern and focal India and the Deccan between the sixth and seventh hundreds of years. The relationship of these medieval Rashtrakutas to the most popular later administration, the Rashtrakutas of Manyakheta (present day Malkhed in the Gulbarga locale, Karnataka state), who ruled between the eighth and tenth hundreds of years has additionally been bantered about.

The hotspots for Rashtrakuta history incorporate medieval engravings, antiquated writing in the Pali dialect, contemporaneous writing in Sanskrit and Kannada and the notes of the Arab voyagers. Hypotheses about the dynastic genealogy (Surya Vamsa—Solar line and Chandra Vamsa—Lunar line), the local district and the genealogical home have been proposed, taking into account data gathered from engravings, imperial seals, the old tribe names, for example, "Rashtrika", designations (Ratta, Rashtrakuta, Lattalura Puravaradhiswara), the names of sovereigns and princesses of the administration, and hints from relics, for example, coins. Scholars banter over which ethnic/phonetic gatherings can guarantee the early Rashtrakutas. Conceivable outcomes incorporate the north western ethnic gatherings of India, the Kannadiga, Reddi, the Maratha, or the tribes from the Punjab area.

Researchers however agree that the leaders of the royal administration in the eighth to tenth century made the Kannada dialect as critical as Sanskrit. Rashtrakuta engravings use both Kannada and Sanskrit (antiquarians Sheldon Pollock and Jan Houben claim they are generally in Kannada), and the rulers energized writing in both dialects. The most punctual existing Kannada scholarly compositions are credited to their court artists and eminence. Despite the fact that these Rashtrakutas were Kannadigas, they were familiar with a northern Deccan dialect too.

The heart of the Rashtrakuta domain included almost all of Karnataka, Maharashtra and parts of Andhra Pradesh, a range which the Rashtrakutas ruled for more than two centuries. The Samangadh copper plate award (753) affirms that the feudatory King Dantidurga, who likely administered from Achalapura in Berar (cutting edge Ellichpur in Maharashtra), crushed the considerable Karnatic armed force (alluding to the armed force of the Badami Chalukyas) of Kirtivarman II of Badami in 753 and took control of the northern areas of the Chalukya domain. He then helped his dad in-law, Pallava King Nandivarman recover Kanchi from the Chalukyas and vanquished the Gurjaras of Malwa, and the

leaders of Kalinga, Kosala and Srisailam.

Dantidurga's successor Krishna I brought real partitions of present-day Karnataka and Konkan under his control. Amid the standard of Dhruva Dharavarsha who took control in 780, the kingdom ventured into a domain that enveloped the majority of the region between the Kaveri River and Central India. He drove fruitful undertakings to Kannauj, the seat of northern Indian force where he vanquished the Gurjara Pratiharas and the Palas of Bengal, picking up him distinction and unlimited goods however not more domain. He likewise brought the Eastern Chalukyas and Gangas of Talakad under his control. As indicated by Altekar and Sen, the Rashtrakutas turned into a skillet India power amid his tenet.

Expansion

The climb of Dhruva Dharavarsha's third child, Govinda III, to the throne proclaimed a time of accomplishment more than ever. There is instability about the area of the early capital of the Rashtrakutas right now. Amid his standard there was a three route struggle between the Rashtrakutas, the Palas and the Pratiharas for control over the Gangetic fields. Portraying his triumphs over the Pratihara Emperor Nagabhatta II and the Pala Emperor Dharmapala, the Sanjan engraving states the steeds of Govinda III drank from the cold waters of the Himalayan streams and his war elephants tasted the hallowed waters of the Ganges. His military adventures have been contrasted with those of Alexander the Great and Arjuna of Mahabharata. Having vanquished Kannauj, he voyaged south, took firm hold over Gujarat, Kosala (Kaushal), Gangavadi, lowered the Pallavas of Kanchi, introduced a leader of his decision in Vengi and got two statues as a demonstration of accommodation from the lord of Ceylon (one statue of the ruler and another of his priest). The Cholas, the Pandyas and the Cheras all paid him tribute. As one student of history puts it, the drums of the Deccan were gotten notification from the Himalayan hollows to the shores of the Malabar. The Rashtrakutas domain now spread over the regions from Cape Comorin to Kannauj and from Banaras to Broach.

The successor of Govinda III, Amoghavarsha I made Manyakheta his capital and ruled a substantial realm. Manyakheta remained the Rashtrakutas' great capital until the end of the domain. He went to the throne in 814 however it was not until 821 that he had stifled rebellions from feudatories and clergymen. Amoghavarsha I made peace with the Western Ganga line by giving them his two little girls in marriage, and after that vanquished the attacking Eastern Chalukyas at Vingavalli and expected the title Viranarayana. His principle was not as aggressor as that of Govinda III as he wanted to keep up cordial relations with his neighbors, the Gangas, the Eastern Chalukyas and the Pallavas with whom he likewise developed conjugal ties. His time was an improving one for expressions of the human experience, writing and religion. Broadly seen as the most well known of the Rashtrakuta Emperors, Amoghavarsha I was a proficient researcher in Kannada and Sanskrit. His Kavirajamarga is viewed as a critical historic point in Kannada poetics and Prashnottara Ratnamalika in Sanskrit is a written work of high legitimacy and was later deciphered into the Tibetan language. Because of his religious demeanor, his enthusiasm for expressions of the human experience and writing and his peace-cherishing nature, he has been contrasted with the head Ashoka and called "Ashoka of the South".

Amid the tenet of Krishna II, the domain confronted a rebellion from the Eastern Chalukyas and its size diminished to the range including the majority of the Western Deccan and Gujarat. Krishna II finished the free status of the Gujarat branch and brought it under direct control from Manyakheta. Indra III recuperated the administration's fortunes in focal India by crushing the Paramara and after that attacked the doab area of the Ganges and Jamuna streams. He additionally vanquished the administration's customary foes, the Pratiharas and the Palas, while keeping up his impact over Vengi.

The impact of his triumphs in Kannauj endured quite a long while as indicated by the 930 copper plate engraving of Emperor Govinda IV. After a progression of frail rulers amid whose rules the domain lost control of regions in the north and east, Krishna III the last awesome ruler solidified the realm with the goal that it extended from the Narmada River to Kaveri River and incorporated the northern Tamil nation (Tondaimandalam) while imposing tribute on the lord of Ceylon.

Culture

The Rashtrakuta lords upheld the well known religions of the day in the conventional soul of religious resilience. Researchers have offered different contentions with respect to which particular religion the Rashtrakutas favored, constructing their confirmation in light of engravings, coins and contemporary writing. Some case the Rashtrakutas were slanted towards Jainism since a significant number of the researchers who prospered in their courts and wrote in Sanskrit, Kannada and a couple in Apabhramsha and Prakrit were Jains. The Rashtrakutas assembled surely understood Jain sanctuaries at areas, for example, Lokapura in Bagalkot locale and their dedicated feudatory, the Western Ganga Dynasty, constructed Jain landmarks at Shravanabelagola and Kambadahalli. Researchers have recommended that Jainism was a vital religion at the very heart of the domain, cutting edge Karnataka, representing more than 30% of the populace and overwhelming the way of life of the area. Ruler Amoghavarsha I was a follower of the Jain acharya Jinasena and wrote in his religious composition, *Prashnottara Ratnamalika*, "having bowed to Varaddhamana (Mahavira), I compose *Prashnottara Ratnamalika*". The mathematician Mahaviracharya wrote in his *Ganita Sarasangraha*, "The subjects under Amoghavarsha are upbeat and the area yields a lot of grain. May the kingdom of King Nripatunga Amoghavarsha, devotee of Jainism ever increment far and wide." Amoghavarsha may have taken up Jainism in his seniority.

In any case, the Rashtrakuta lords likewise belittled Hinduisms, devotees of the Shaiva, Vaishnava and Shakta religions. All of their engravings start with a summon to god Vishnu or god Shiva. The Sanjan engravings recount King Amoghavarsha I yielding a finger from his left hand at the Lakshmi sanctuary at Kolhapur to turn away a catastrophe in his kingdom. Lord Dantidurga played out the Hiranyagarbha (horse penance) and the Sanjan and Cambay plates of King Govinda IV notice Brahmins performing such ceremonies as Rajasuya, Vajapeya and Agnishtoma. An early copper plate gift of King Dantidurga (753) demonstrates a picture of god Shiva and the coins of his successor, King Krishna I (768), bear the legend Parama Maheshwara (another name for Shiva). The lords' titles, for example, Veeranarayana demonstrated their Vaishnava leanings. Their banner had the indication of the Ganges and Yamuna streams, maybe duplicated from the Badami Chalukyas. The popular Kailasnatha sanctuary at Ellora and other rock-slice caverns ascribed to them demonstrate that the Hinduism was prospering. Their family divinity was a goddess by name Latana (otherwise called Rashtrashyena, Manasa Vindyavasini) who appeared as a hawk to spare the kingdom. They constructed sanctuaries with symbols and ornamentation that fulfilled the necessities of various beliefs. The sanctuary at Salotgi was implied for devotees of Shiva and Vishnu and the sanctuary at Kargudri was implied for admirers of Shiva, Vishnu and Bhaskara (Surya, the sun god).

To put it plainly, the Rashtrakuta guideline was tolerant to various prevalent religions, Jainism, Vaishnavism and Shaivism. Buddhism excessively discovered backing and was well known in spots, for example, Dambal and Balligavi, despite the fact that it had declined fundamentally at this point. The decay of Buddhism in South India started in the eighth century with the spread of Adi Shankara's Advaita reasoning. Islamic contact with South India started as ahead of schedule as the seventh century, an aftereffect of exchange between the Southern kingdoms and Arab lands. Jumma Masjids

existed in the Rashtrakuta realm by the tenth century and numerous Muslims lived and mosques prospered on the coasts, particularly in towns, for example, Kayalpattanam and Nagore. Muslim pioneers wedded neighborhood ladies; their kids were known as Mappilas (Moplahs) and were effectively required in stead exchanging and keeping an eye on delivery armadas.

Literature

Kannada turned out to be more noticeable as a scholarly dialect amid the Rashtrakuta principle with its script and writing demonstrating exceptional development, respect and profitability. This period viably denoted the end of the established Prakrit and Sanskrit time. Court writers and eminence made prominent works in Kannada and Sanskrit that spread over such artistic structures as exposition, verse, talk, the Hindu sagas and the life history of Jain tirthankars. Bilingual essayists, for example, Asaga picked up acclaim, and noted researchers, for example, the Mahaviracharya composed on immaculate science in the court of King Amoghavarsha I.

Kavirajamarga (850) by King Amoghavarsha I is the soonest accessible book on talk and poetics in Kannada, however it is clear from this book local styles of Kannada creation had as of now existed in past centuries. Kavirajamarga is a manual for writers (Kavishiksha) that intends to institutionalize these different styles. The book alludes to early Kannada composition and verse essayists, for example, Durvinita, maybe the sixth century ruler of Western Ganga Dynasty.

The Jain author Adikavi Pampa, broadly viewed as a standout amongst the most compelling Kannada scholars, got to be well known for Adipurana (941). Written in champu (blended exposition verse style) style, it is the life history of the principal Jain tirthankara Rishabhadeva. Pampa's other striking work was Vikramarjuna Vijaya (941), the creator's rendition of the Hindu epic, Mahabharata, with Arjuna as the legend. Additionally called Pampa Bharata, it is a tribute of the essayist's supporter, King Chalukya Arikeseri of Vemulawada (a Rashtrakuta feudatory), contrasting the lord's ethics positively with those of Arjuna. Pampa exhibits such a charge of traditional Kannada that researchers throughout the hundreds of years have composed numerous elucidations of his work.

Another prominent Jain essayist in Kannada was Sri Ponna, disparaged by King Krishna III and renowned worldwide for Shantipurana, his record of the life of Shantinatha, the sixteenth Jain tirthankara. He earned the title Ubhaya Kavichakravathi (incomparable artist in two dialects) for his summon over both Kannada and Sanskrit. His different compositions in Kannada were Bhuvanaikaramaabhhyudaya, Jinaksharamale and Gatapratyagata. Adikavi Pampa and Sri Ponna are called "pearls of Kannada writing".

A stanza from the ninth century Kannada exemplary Kavirajamarga, adulating the general population for their scholarly aptitudes Prose works in Sanskrit was productive amid this period as well. Important numerical hypotheses and adages were proposed by Mahaviracharya, a local of Gulbarga, who had a place with the Karnataka scientific custom and was disparaged by King Amoghavarsha I. His most prominent commitment was Ganitasarasangraha, a writing in 9 parts. Somadevasuri of 950 wrote in the court of Arikesari II, a feudatory of Rashtrakuta Krishna III in Vemulavada. He was the writer of Yasastilaka champu, Nitivakyamrita and different compositions. The primary point of the champu composing was to spread Jain principles and morals. The second composition audits the topic of Arthasastra from the outlook of Jain ethics in an unmistakable and succinct manner.[160] Ugraditya, a Jain plain from Hanasoge in the cutting edge Mysore area composed a medicinal treatise called Kalyanakaraka. He conveyed a talk in the court of Amoghavarsha I empowering restraint from creature items and liquor in solution.

Trivikrama was a prominent researcher in the court of King Indra III. His works of art were

Nalachampu (915), the most punctual in champu style in Sanskrit, Damayanti Katha, Madalasachampu and Begumra plates. Legend has it that Goddess Saraswati helped him in his push to contend with an adversary in the lords court. Jinasena was the otherworldly preceptor and master of Amoghavarsha I. A scholar, his commitments are Dhavala and Jayadhavala (composed with another scholar Virasena). These works are named after their supporter ruler who was likewise called Athishayadhavala. Different commitments from Jinasena were Adipurana, later finished by his devotee Gunabhadra, Harivamsha and Parshvabhyudaya.

Architecture

The Rashtrakutas contributed much to the compositional legacy of the Deccan. Workmanship history specialist Adam Hardy arranges their building action into three schools: Ellora, around Badami, Aihole and Pattadakal, and at Sirval close Gulbarga. The Rashtrakuta commitments to workmanship and design are reflected in the magnificent rock-cut hollow sanctuaries at Ellora and Elephanta, regions additionally involved by Jain friars, situated in present-day Maharashtra. The Ellora site was initially part of a complex of 34 Buddhist gaves in presumably made in the main portion of the sixth century whose basic points of interest show Pandyan impact. Hole sanctuaries involved by Hindus are from later periods.



Kailasanath Temple at Ellora, Maharashtra

The Rashtrakutas remodeled these Buddhist caverns and re-devoted the stone cut places of worship. Amoghavarsha I upheld Jainism and there are five Jain cavern sanctuaries at Ellora attributed to his period. The most broad and luxurious of the Rashtrakuta works at Ellora is their production of the solid Kailasanath Temple, an awesome accomplishment affirming the "Balhara" status as "one among the four key Kings of the world". The dividers of the sanctuary have radiant figures from Hindu mythology including Ravana, Shiva and Parvathi while the roofs have sketches.

The Kailasanath Temple task was charged by King Krishna I after the Rashtrakuta standard had spread into South India from the Deccan. The design style utilized is Karnata Dravida as per Adam Hardy. It doesn't contain any of the Shikharas regular to the Nagara style and was based on the same lines as the Virupaksha sanctuary at Pattadakal in Karnataka. As indicated by workmanship history specialist Vincent Smith, the accomplishment at the Kailasanath sanctuary is viewed as a design culmination of the solid rock-slice sanctuary and should be viewed as one of the marvels of the world. As indicated by workmanship history specialist Percy Brown, as an achievement of craftsmanship, the Kailasanath sanctuary is viewed as an unrivaled work of rock design, a landmark that has constantly energized and amazed voyagers.



Dravidian style architecture. Top view of Navalinga Temples at Kuknur, Karnataka

While a few researchers have guaranteed the engineering at Elephanta is owing to the Kalachuri, others assert that it was worked amid the Rashtrakuta period. A portion of the models, for example, Nataraja and Sadashiva exceed expectations in magnificence and craftsmanship even that of the Ellora figures. Renowned figures at Elephanta incorporate Ardhanarishvara and Maheshamurthy. The last mentioned, a three confronted bust of Lord Shiva, is 25 feet (8 m) tall and considered one of the finest bits of figure in India. It is said that, in the realm of model, few show-stoppers delineating a holiness are as balanced. Other celebrated rock-cut sanctuaries in the Maharashtra locale are the Dhumer Lena and Dashvatara hole sanctuaries in Ellora (popular for its figures of Vishnu and Shivaleela) and the Jogeshvari sanctuary close Mumbai.

In Karnataka their most popular sanctuaries are the Kashivishvanatha sanctuary and the Jain Narayana sanctuary at Pattadakal, an UNESCO World Heritage site. Other understood sanctuaries are the Parameshwara sanctuary at Konnur, Brahmadeva sanctuary at Savadi, the Settavva, Kontigudi II, Jadaragudi and Ambigeragudi sanctuaries at Aihole, Mallikarjuna sanctuary at Ron, Andhakeshwara sanctuary at Huli (Hooli), Someshwara sanctuary at Sogal, Jain sanctuaries at Lokapura, Navalinga sanctuary at Kuknur, Kumaraswamy sanctuary at Sandur, various sanctuaries at Shirival in Gulbarga, and the Triketeshwara sanctuary at Gadag which was later extended by Kalyani Chalukyas. Archeological investigation of these sanctuaries demonstrate some have the stellar (multigonal) arrange later to be utilized bountifully by the Hoysalas at Belur and Halebidu. One of the wealthiest conventions in Indian engineering came to fruition in the Deccan amid this time which Adam Hardy calls Karnata dravida style instead of customary Dravida style

Language

With the completion of the Gupta Dynasty in northern India in the mid sixth century, significant changes started occurring in the Deccan south of the Vindhyas and in the southern districts of India. These progressions were political as well as semantic and social. The illustrious courts of peninsular India (outside of Tamilakam) interfaced between the expanding utilization of the neighborhood Kannada dialect and the growing Sanskrit society. Engravings, including those that were bilingual, exhibit the utilization of Kannada as the essential managerial dialect in conjunction with Sanskrit. Government files utilized Kannada for recording practical data identifying with stipends of area. The neighborhood dialect shaped the desi (prominent) writing while writing in Sanskrit was more marga (formal). Instructive foundations and spots of higher learning (ghatikas) taught in Sanskrit, the dialect of the scholarly Brahmins, while Kannada progressively turned into the discourse of individual articulation of reverential closeness of an admirer to a private god. The support Kannada got from rich and proficient Jains in the end prompted its utilization in the reverential developments of later

hundreds of years.



9th century Old Kannada inscription at Navalinga temple in Kuknur, Karnataka

Contemporaneous writing and engravings demonstrate that Kannada was famous in the cutting edge Karnataka area as well as had spread further north into present day southern Maharashtra and toward the northern Deccan by the eighth century. Kavirajamarga, the work on poetics, alludes to the whole locale between the Kaveri River and the Godavari River as "Kannada nation". Advanced education in Sanskrit incorporated the subjects of Veda, Vyakarana (sentence structure), Jyotisha (stargazing and crystal gazing), Sahitya (writing), Mimamsa (Exegesis), Dharmashastra (law), Puranas (custom), and Nyaya (rationale). An examination of engravings from this period demonstrates that the Kavya (established) style of composing was famous. The attention to the benefits and surrenders in engravings by the annalists demonstrates that even they, however unremarkable writers, had concentrated on standard traditional writing in Sanskrit. An engraving in Kannada by King Krishna III, written in a wonderful Kanda meter, has been found as far away as Jabalpur in advanced Madhya Pradesh. Kavirajamarga, a work on poetics in Kannada by Amoghavarsha I, demonstrates that the investigation of verse was mainstream in the Deccan amid this time. Trivikrama's Sanskrit composing, Nalachampu, is maybe the most punctual in the champu style from the Deccan.

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