CHAPTER IX
SOCIETY AND CULTURE

The growth of trade, industry and agriculture was responsible for several communities among the Sudra varna to emerge as sub-divisions or sub-caste. The socio-economic inequalities and the aboriginal origin of several communities like the Boyas were also reflected in their occupations. Prosperous sections of the Sudras whose occupation was chiefly agriculture like the Reddis, the Velamas etc., emerged as the ruling chiefs. Most of the ruling families in Andhradesa during this period belonged to the Sudra varna. Similarly prosperity brought even Boyas to rise in the hierarchy and become mahamandalesvaras, but inequalities among the Boyas, Pulindas etc., were greater and they followed professions of cattle breeding, hunting, agriculture trade and military.

The structure of the society as repeatedly mentioned in the epigraphic records of the period under study show astadasapraja. They were 1) Mahajanulu, 2) Nakaramu, 3) Kampulu, 4) the Balamjassettkandru, 5) Komatis, 6) Idaravaru, 7) Gollavaru, 8) Akkasaliyalu, 9) Salevaru, 10) Sivasnabalu, 11) Velamevguru, 12) Illaris, 13) Gaundlavaru, 14) Nayakulu, 15) Redlu, 16) Karanalu, 17) Telikis, 18) Nayilu. The 18 cattls according to a
later record were: 1) Brahmana, 2) Ksatriya, 3) Vaiśya, 4) Śūdra, 5) Vyavahāraka (officer), 6) Pañcalā (smiths and carpenter), 7) Kumbhākara (potter), 8) Tānuvaya (weaver), 9) Vastrabhedaka (dyer), 10) Tilaghātaka (oil monger), 11) Kurantaka, 12) Vastra raksaka (sewers of cloth), 13) Devamga (spinner), 14) Perike (transporters of goods by pack loads), 15) Goraksaka (cowherds), 16) Kirataka (hunters), 17) Rajaka (washermen) and 18) Ksuraka (barbers).

The traditional system of Brāhmaṇa, Ksatriya, Vaiśya and Śūdra thus has grown into groups on economic grounds and at times for religious sectarian reasons. This was largely due to the agrarian and trade activity that registered progress during the 10th and 11th centuries. And it was linked to the growing religious movements such as Viśvaśaivism and Śrīvaśnaśaivism.

**BRAHMANAS**

The brāhmaṇas did not constitute homogeneous caste and were classified into subsects among which two were prominent 1) non-Laukika or Vaidiki 2) Laukika or Niyoqi.

Those who were appointed to a niyoga or commission or office were called niyogīs or officials or functionaries. The term Niyogikavallabha finds mention in an inscription
of Eastern Calukya king Mahgi yuvrajasa of 8th century A.D. It appears that since the time of the Eastern Calukyas, the Laukika sect appeared in the society. Their names were generally suffixed with the terms like amatya, preggada and mantri. Sometimes they rose to the posts like bāhattaraniyogādhīpati as Induluri Gannayya and gajasāhini like Bhāskaradeva.

The names of the non-Laukika sect end with ārava, and bhattu, a common term of respect added to the brāhmanas in general. They took priestly and academic professions. However, the differentiation between these sects was not deep rooted and the nīyogis like Tikkana Somayāji performed sacrifices. Twelfth century A.D. epigraphs from Konidena mention Anna mantri, the minister of Nannecōda of the Konidena Çaḍa line who describes his ancestors as the followers of the Vedic rituals. The Laukika sect of brāhmanas of Arvēlanādu were Aruvela nīyogis and non Laukika sect of Vaidikis of Velanādu were called the Vaidikis of Velanādu. Several subsects flourished among the brāhmanas. They were 1) Kānya sākha, 2) Prathama sākha, 3) Murikinādu, 4) Ārava, 5) Ārādhya, 6) Paṅgaśata 8) Kamma brahmanas. It seems that brahmana community was getting divided into sects according to the region and sectarian affiliation to which they belonged.
Vijnanesvaram states that a person who raises sectarian feelings is liable to be fined up to 100 panas.

**GOTRAS**

The inscriptions of this period refer to several gotras. The records from Idupulapadu (A.D. 1209), Kolavennu (A.D. 1250) and Garavapadu (A.D. 1260) refer to several gotras. Some of them are represented below:


**SCHOLARSHIP OF THE BRAHMANAS**

It is interesting to note that whenever a brāhmaṇa is mentioned in the epigraphs, he was mostly associated with scholarly achievement. The donees of Kolavennu grant dated A.D. 1250, were proficient in Vedas and its branches and specialised in Sukla Yajurveda. The residents of Parindapudi were scholars in Astadasa vidyas (Vedas, Vedangas, Purānas, Nyaya, Mīmāṃsā, Dharma śāstras and Ayurveda).

Mallikārjuna Pandita and Basava, the leaders of Ārādhya and Vīraśaiva movements were renowned scholars in Vedas, Agamas, Purāṇas and Śāstras. A certain Karri Nārayana of Peddacerukūru was proficient in Sukla Yajurveda.

Māncibhāttrapādhyāya, the royal priest of Ganapatideva was
praised as Tribhuvanavidyaacakravarti. Mayurabhatopadyaya, the inscriptive poet was known as pada vakya pramanaprameya vicitra kavitattvajna. His son Ishvarabhattopadhyaya was proficient in Panini's grammar, vicitra kavita, Yajurveda, Phonetics, and Linguistics. So also several brahmanas donees in the records suffixed their name with academic qualifications as Sadangaru, Dwivedi, Trivedi etc.

PROFESSIONS

From earlier times there appeared to have been a regular set of rituals and functions for which learned brahmanas were responsible and for which support was given. These included adhyayanamu (one of the duties of the brahmanas), the recitation of Vedas, Pancaangam, calendrical activities to prescribe the auspicious times for marriages, festivals and ploughing, Purana pathana etc. In addition there were payments for teaching and also to support the learned brahmanas, known as bhattaravritti. The agraharas and the brahmapuris were always centres of Vedic learning and rituals.

The Laukika sect of the brahmanas entered the royal services. They held the offices of amitya, minister or senapati, the general, Srikaranam, sthanapati etc. Gangadhara, a smartha brahmana was the minister of Rudradeva.
Indulūri Soma was entrusted with the rulership of Kolanu region. His son Gannaya was appointed as bhāttrānīyogādhīpāti; Bhāskara mantri also held the same post. Rajanayaka, was an eminent general of Ganapatideva who took an active part in Kaliṅga (expedition). Likewise several brāhmaṇas who had suffixes as mantri and preggada held the posts of sūmkādhikārīs and sarvādhiṣṭikārīs in the court of Ganapatideva. Tikkana, the famous poet who rendered the Mahābhārata into Telugu held the epithet 'Manumasidchī rāja bhāra dhoureva'. He was sent as an emissary to the court of Ganapatideva by Manumasidchī III.

The non Laūkika sect was famous for its priestly activities. Rameśvara dīkṣīta, the spiritual Guru of Prola I, Beta II and Prola II was described as 'parīvrddha and srauta kriya karmathah' Dhruveśvara Pandita and Viśveśvara Śiva were the Gurus of Mahādeva and Ganapatideva respectively. Manćibhaṭṭopāchīya, was the priest of the latter.

The Brāhmaṇas were appointed as the sthānāpatis and priests in the temples.

The Brāhmaṇas were also employed in the temples, sattras and mathas as attendants, cooks and in posts of allied nature. Thus the Brāhmaṇas were employed in
different cadres from cooks to the commanders in the State polity.

MIGRATION OF THE BRAHMANAS

As a part of the expansion of agriculture, the kings granted agrahāras and regranted the old ones to the brāhmaṇas. Tradition states that Mukkanti Kaduveṭṭi granted 700 agrahāras, constituting the region extending to the east of Śrīśailam and settled brahmanas from different places. An inscription from Upputūr or Lavanapura registers gift to the brahmanas of Yajñavalkya gotra, who were said to have migrated from Ahicchatra. Inscriptions from Amaravati (1197 A.D.), Idupulapādu (A.D. 1209) and Bollavarapādu (A.D. 1218) refer to the regrant of agrahāras to the brahmanas who were previously granted by Trinayanapallava.

Consequent to the Cōḷa hegemony over Vengi country, the brahmana families from the South whose mother tongue was Tamil, migrated to the Āndhra region. Some of the immigrants were settled in the rich and fertile delta of Godavari as revealed from the Pithāpuram plates of Vīra Cōḷa deva. Some settled in Bapatla and others in the adjoining regions of Kammanādu. One more sect of brahmanas was Pañcasata brahmanas who were supposed to be
a sect originally coming from Mashapuri on the West of Godavari and were connected in some unintelligible way with the killing of Ravana by Rama. Malkapuram inscription of Rudramadevi dated A.D. 1261 states that Visvesvarama Siva invited brahmanas of 60 families from Dravida country, that were proficient in Samaaveda and also brahmanas of different gotras from Gauda desa. Tikkana who was formerly resident of Guntur (his grandfather Bhaskara mantri was the lord of Guntur) migrated to Nellore (perhaps on account of the political upheaval caused after the fall of Velanadu kingdom). Ketana who was formerly the resident of Ventirala in Venignadu migrated to Nellore where he secured the good will of Tikkana. Gangadharas, who was a resident of Vellakipura in Venignadu migrated to Anumakonda and took up the service as general and minister under Rudradeva. Nanagaura, the progenitor of Induluri family was the resident of Induluru who migrated to Anumakonda. His two sons Pedamalla and Cinamalla served Rudradeva as his ministers.

Thus this period witnessed the migration and settlement of brahmanas in Andhra from distant places of professional, academic and religious pursuits.
DUTIES

Dharmasastras held the view that the brāhmaṇas who deviate from Ācāra will lose their phala (fruit). The life of a brahmana was regulated from birth to death by socasa samaskaras and satkarmas. The brahmana houses in the agrahāras resounded with the Vedic lore. The brahmana were expected to perform calendrical duties. Some of the brahmana undertook the duty of conducting religious rites and rituals on behalf of the devotees, undertaking pilgrimage to Varanāsi and Gaya for money.

PRIVILEGES

As a token of higher spiritual learning of the brahmaṇas, they enjoyed certain privileges. The agrahāras were donated to them on sarvakaraparīhāra, sarvanamasya etc. Ketana in his Viṣṇuesvaram gives details of the privileges enjoyed by the brahmana in the society. A brahmaṇa is exempted from capital punishment. If a Sudra spits at a brahmaṇa without any cause, the lips of the offender should be cut off. If a brahmaṇa is accused of brahmahatya and other allied sins, he had to pay 104 pānas. Whenever a brahmaṇa comes on the way, he must be given the way by the person of inferior turning aside.
Inspite of the privileges there were certain restrictions. Though the brāhmaṇa is exempted from capital punishment, he is not totally left without punishment. His head should be clearly shaven and the foot of the dog should be printed on his face. If he commits fraud, in addition to the above punishment he must be fined 1000 panas and be excommunicated.

KSATRIYAS

The ksatriyas were traditionally divided into solar and lunar races. Among the ruling dynasties the Cōlas, the Telugu Cōdas were of Solar race and the Gālukyas, the Haihayas, the Sēunas, the Cāgis and Eastern Gāngas were of lunar race.

It is interesting here to note that some of the Kṣatriya families like the Cāgis, praised themselves as equivalent to brāhmaṇas. However, in this period, the ksatriyas gradually lost their political significance and tried to contract matrimonial alliances with the powerful ruling families to whichever caste they belong. Anugurāja, the Haijaya chief of lunar race married Mailama, daughter of Velanādu king Cōda II of the fourth caste. The Gālukya chief Virabhadra of lunar race married Rudrāma. She offered her daughters Rudrāma
to Yallan Cēdeva, a ksatriya chief of lunar race, Ruyyamma to Bendapudi Annamantri, a brāhmaṇa chief and Mummidamman to Mahādeva of scion of the Kakatiyas.

The Kakatiyas who belonged to the fourth caste claimed themselves as Kṣatriyas of race.

VAISYAS

The Vaisyas constituted the main trading community. Komati is the term by means of which the members of the community were described in Andhra. As in the brāhmaṇa community they appear to have had sub-division formed from the locality in which they lived. Some records refer to Kamma Vaiṣyas or Kamma Komatis, the Vaiṣyas residing in Kamma nadu. The names of the Vaiṣyas end with setti.

The inscriptions of 12th and 13th centuries refer to several merchants who styled themselves as the lords of Penugonda. Vaiṣyanūrana states that Penugonda along with 17 other towns constituted the original habitat of the Vaiṣyas of 714 gotras and Penugonda is their headquarters. The merchants of Penugonda obtained grace from the wise (dharmaoaravanulu, budhaianasirvācavantulu). They were endowed with kindness and pleased others by their acts (dayāchanulu, sarvajāraktulu). They belonged to the race.
of Kubera with fame spread all over the world (Kubera prabhāvulu, jagat prakṛyata tejodhikulu).

At Penugonda, out of 714 gotras, only 102 gotras emerged successfully. Vaiṣṇavpurāṇa states that Viṣṇuvardhana of the Čālavāya lineage happened to see Vāsavi Kanyaka, the daughter of Kusumasetti who did not accept to give his daughter in marriage to the king since he was a Kṣatriya. The nagarāsvāmi decided to sacrifice the Vaiśyas lives to uphold the honour of the community. Some of the families left that place and settled in other parts of the country. The caste elders belonging to 102 gotras entered fire along with Vāsavi Kanyaka, Since then Kanyaka became the tutelary deity of the Vaiśyas and 102 gotras of the Vaiśyas who sacrificed their lives became the pure gotras of Vaiśyas. There is no corroborative evidence to check the veracity of the legend. But inscriptions often refer to the gifts made by 102 gotras of the Vaiśyas.

SUDRAS

The Sudras constituted the bulk of population in the society. The castes which do not come under the first three castes belong to the fourth caste or Sudras. The significant feature of this period is the domination of
sūdra caste in the politics of the state. This is because of the absence of the powerful Kṣatriya institution in the State polity. A significant feature is the alliance between the sections of brāhmaṇas and representatives of dominant land controlling population among the sūdras.

It seems that brāhmaṇas and high non-brāhmaṇas whom Burton Stein calls Sūtvik, shared the authority over the population of lower caste people whose major political function was to dispose of the corporate interests expressed by various kinds of groups in the formal assemblies. The sūdras after attaining economic and political status claimed their ancestry from the Kṣatriyas of solar race. The sūdras further established matrimonial alliances with the Kṣatriyas of the subordinate ruling families as mentioned above.

Further, in some of the records it is mentioned that they were equivalent to the brāhmaṇas. Mallireddi of Bekkallu inscription states that most of the people degrade sūdras by mentioning that they were born from the feet of Virāṭpurusa. But their family though belonged to the fourth caste, developed good virtues like truth, righteousness, non-violence etc., by following śrāvakavrata.

Records from Bāpaṭla dated in the 7th and 8th regnal years of Rājarāja II corresponding to A.D. 1151, and 1174 respectively refer to a family of settlers of Brahma-Kṣatra kula (The brāhmaṇas who abandoned the traditional
occupation of their caste and took over that of the Kṣatriyas). They migrated from the South, the village of Brihadāṅkura in Tondaimandalam. Members of this sub caste were noted as physicians, poets and philosophers.

Among the Śūdras, the Reddis, the Velamas and the Kammas gained prominence. The Recerlas were Velamas and the Pillalamarri, Ceraku chiefs were the Reddis by caste. Several records of this period refer to the Reddis or Rattadis which are synonymous. It seems that the Reddi is designation of a person on whom the lordship of a territory was conferred. Inscriptions of this period bear testimony to this fact. In some cases the Reddis were also known as Kāpus. The division of Kāpus in the Telugu speaking areas are strongly territorial. Panta-reddis are one of the major divisions among the dominant peasant groups known as 14th community. Of the fourteen, twelve may be exclusively identified as territorial.

Table No. XXXIII

1) Palanāti Kāpuś  7) Deśati Kāpuś
2) Velanāti Kāpuś  8) Pantareddi
3) Motatī Kāpuś
4) Moṣasu Kāpuś  9) Ayodhya, Bṛuganti, Kuricedu, Gandikōta
5) Manner Kāpuś
6) Panta Kāpuś
The formal territorial segmentation of the Kapus may be traced to as early back as the 11th century.

The Kapus were organised into a professional guild known as Kampus\textsuperscript{51}. The word Kampus literally means a protector or a watchman but generally it means the tiller of the soil. Some of the inscriptions of this period refer to the kampus as the custodian of the gifts made by the devotees to the temples. Some register the gifts made corporately by the Kampus of a place. It seems that the guild is not a caste organisation. No single caste enjoyed monopoly in the field of agriculture. The guild included the cultivators from different castes. The Yanamadala inscription dated A.D. 1263, states that Kampulu of the place gifted to the temple a contribution at a rate of one made by Gollavaru and so on\textsuperscript{52}. Unless the guild includes brähmanaś and golla cultivators it would not have had the right to lay hūṣ contribution on them.

In Tamil country this guild is known as the Gitrameli. Its pradēṣṭi is clear that the people of four castes constitute the members of the guild Kampus\textsuperscript{53}. 
KAMMA

A section of the Sudras residing in Kamma nadu might be regarded as the Kammas. Kamarāstra was in vogue ever since the period of the Ikṣvakus. The origin of the caste cannot be traced for want of evidence. However, the Kamma community was formed into a caste by 10th century.

TELIKI:1000

They were of oil pressing community who monopolised oil industry. They were described as akhiladeśāla teliki yevuru. They were described as Bezawada dāsanulu, āgmavardhyaksulu, puravaresvarulu which mean the rulers of Bezawada i.e. the latter might be their headquarters.

The earliest reference to Teliki community comes from Teki plates of Cālukya Gōla king Kulottunga I (A.D. 1071-1120). It states that the Telikis were of 1000 families that accompanied king Vijayāditya of Ayodhya to the South and settled at Vijayawada. They served the Eastern Cālukyas as hereditary servants always intent on pleasing the minds of kings with supreme devotion with all resources of mind and body at their disposal. They protected the Cālukyan kings from the beginning of their rule with their courage and other virtues. Manuvamśa Purāṇa states that the Telikis were Kṣatriyas of solar race,
who were born on the earth due to the curse of Viśvāmbhara. But as regards the caste, it can be said that the vocation of oil pressing was followed by the members of Śvātra caste in the medieval times. The claim of Telikis as belonging to Kṣatriyas seems to be the general tendencies of sudras of these times to assign themselves to the higher castes.

As has been mentioned the Telikis were organised into a guild which determined the social conventions. An inscription from Bezawada states that volimārvāda (bride price) for the first marriage is 12 silver mādas and gold weighing 2 mādas by the brides party, that in either case one sāsamāda was to be raised by both the parties. The Teki plates state that when marriages are performed among the Telikis at Vijayawada and the other towns, cities, villages and hamlets, the married couple are permitted to ride on the horse back at the end of marriage. They place a pair of valuable clothes at the feet of the king and prostrate themselves, whereupon betel would be given to them in a golden plate by the king. The offenders against the conventions and decisions of the guild are condemned as Hināvādu.

SALFVARU

The weavers were sales who monopolised the textile industry. Inscriptions from Mattewāda dated
A.D. 1228, not only refer to samaya dharmā but also reveal corporate nature of the weavers who consecrated the images of Śiva in the name of all the people, King Ganapatideva and all, Śales viz: Śakeśvara, Gaṇapatiśvara and Śaleśvara respectively.

PAŅČAHAṆAṆVĀṆU

During the 11th and 12th centuries the artisans of Andhra were referred to as PaṇčahānanvāṆu. They were variously designated as PaṇčahānanvāṆu, Paṇčānulu, PaṇčānāvāṆu, Paṇčālas and Viṟapāṇālas.

The PaṇčahānanvāṆu were made of people following five crafts 1) carpenter, 2) brazier, 3) goldsmith, 4) blacksmith and 5) stone cutter. They trace their descent from legendary Viśvakarma of whom were born five sons named Manu, Maya, Silpi, Thwastra and Visvanga-Devamga. They were considered to be the progenitor of the five crafts as mentioned above. Inscriptions mention them as 74 community, the number being conventional as that of Teliki 1000, Ayyavalū etc.

An inscription from Macerla dated A.D. 1101, gives pedegree of the architects Navojū and Tippoju of Adityeśvara temple at that place. It is stated therein that Viśvakarma, the progenitor of the architects, was the son of Brahma and father-in-law
of the Sun. Viśvakarma is said to have converted the rays of Sun into weapons such as the discus of Viṣṇu.

These Ācāryas were experts in building four kinds of masonry (prāśadesu caturvidhulu), in grasping Geometry involved in the study of Vāstuśāstra (architecture) and in gracefully handling the implements of the profession (Vāstu kestrvidha prāśasti). The Pañcahanamvāru bear a long prāśasti which states that they are the refugees to the Gods and prime architects of three worlds (saṃasta devata nistāraka Tribhuvana nimitādhāra). They are adorers of Śrīparvata (Śrīśaila) well versed in Śāstras and Purāṇas, possessed of courage and prowess and attainers of purusārdhas, sought after by these people (Śrīparvatālāmkara, ananta śabdasāstra purāṇa pārāvāra, gāmbhīra dhīrottarana purusārdhayuktulaina). They were devotees of Lord Kamaṭheśvara.

The artisans used to reside in separate quarters. They attached themselves to the temples of the locality in which they resided. The prāśasti of these people is significant since they claim themselves as the scholars in Vedas, Śāstras and other allied literature.

VIRABALĀṆJAS

The inscriptions of this period refer to the merchants who praise themselves as the protectors of the
Virabalanja dharma appears to be derivative of the Sanskrit word Vanija which means a trader or merchant. Virabalanja dharma appears to be a code of morals which the merchant community followed. Like the other merchant communities, they associated themselves with the town Ayyavoli and conventional 500.

The members of Virabalanja dharma had an elaborate prasasti. They were devoted to the brahmana, Gurus, and upholders of Vedic dharma (samasta dvija guru devata tatparulu, catuvamaistama paripalitulu). They have horses, elephants, cloth, gold, coin, and all kinds of grains in plenty (hava, gajambara, svarna, dhana, danya samvardhanulu). They ride on the chariots and bulls and bear staffs as their weapons (anadyabaratharudhulum, dandeyudha hastulu). They were famous throughout the world for acquiring five hundred Virajasasas (samasta bhuvana vikhyata Panchaata Virajasasanulabdulya). They were further described as possessing many good qualities like truth, purity, good conduct, policy, humanity and prudence and are protectors of Vira Balanja dharma (aneka gunagenalamkarta satya saucacara caritra nava vinaya vipula vijhana Vira Balanja dharma pratipalitulu). They were conspicuous by the flag Garuda (suddha garudadhvaja virajita). They are born in the race of Vasudeva, Khandali and Mulabhadra (Vasudeva Khandali Mulabhadra vanasodhava).
In some other records they are described also as lords of Ayyavole (Ayyavoli puravādhisvarulu). They were virtuous as three Rāmas in battle field (ranaranga Rāmulu), Virtuous as Karna in the acts of philanthropy (vitarana Karnulu), Virtuous as Bali in making sacrifices (tyāga balidanulu) and as virtuous as Gāngeya (Bhīma) in practising cleanliness.

In Andhra the records of these merchants from places like Alampur, Warangal, Ganapēsvaram, Cintapalle, Tageda, Yanamadala, Tripurāntakam etc., reveal the spread of this merchant community. Balija community of the present day can be said as Virabaleñjas of the medieval times.

BOYAS

The Boyas are frequently referred to in the inscriptions of this period. They belong to a tribe and they figure in time and space at various stages of acculturation. They appear in the posts from servant to the mahāmandaleśvara. Prolaya boya was the mūla bhritya of Velanādu Cōḍa II. Jilla boya of Ganapēsvaram epigraph (A.D. 1231) was the progenitor of the Ayyas of Divī. Mahāmandaleśvara Gonkaya boya was the servant of Rājendra Cōḍa and Gudivāda Malle boyundu was the Tirpari of Velanādu and Gudivāda regions under Ganapatideva.
But in most of the inscriptions from Guntur, Krishna and Godavari districts, Boyas figure as the custodians of the temple gifts. An inscription from Tripurāntakam refers to boyas as one of the members of the merchant association.

**PULINDAS**

An inscription from Matedu of Prola II refers to his general Bācana of Pulinda vamsa and Vennabola kula who were said to have been created by the creator (Brahma), for the protection of the brāhmanas, kṣatriyas, vaishyas and the Śudras in the society. Genus were another tribe that lived in the hilly tracts of the Śrīśailam region. Śrī Panditārādhya Caritra refers to Genus who reside in the thick jungles of Śrīśailam serving the Śaiva devotees who were going to Śrīśailam.

**CANDĀLAS**

Besides the traditional four castes, the candālas formed the lowermost strata of the society. The militant form of Śaivism and Vaiṣṇavism tried to provide a social status to this section in the society. Basava purāna refers to the māla devotees of Śiva. Brahmanaidu the exponent of the Viravaiśnavism considered Kannamadāsa a pañcama as his son and Čapakudu was offered to people.
of all castes, in the temples of Cennakeśava. In Kridābhīramam reference is made to maletas, the māla ladies who took leading part in the temple festivals. The Śaivite mathas tried to bring some social harmony among the various castes.

However, the attempts appear to have failed. The radicalism of Brahmanaidu was defeated in the hands of the fundamentalists of the society in the battle of Karempudi. It is also possible that the prejudice was deep and the reforms were short lived.

POSITION OF WOMEN IN THE SOCIETY

The contemporary inscriptions and literature give an idea of the position of women in the society. The women in the Kakatiya society can be studied under 1) Women who were trained in the administration and state craft, 2) family women, 3) courtesans. The latter can be further subdivided into a) sāni munnūrvuru, b) concubines or rāja veḍyas, c) ordinary prostitutes.

LADIES OF THE RULING FAMILIES

The women of the nobility were prominent as evidenced from the epigraphy and literature. The Kakatiya kingdom in the beginning was stabilized by Viriyāla
Kamavasani who reinstated Garudanka Beta nратi or Beta I at Anumakonda by appealing to the good will of the Western Calukya emperor Vikramaditya VI. Another significant personality that deserves mention is Nagama of Pantareddi family who was familiarly known as Nayakuralu of Palanadu. She was famous for her polity and statecraft. She participated successfully in the great battle of Karempudi, on behalf of Nalakama. The period of Ganapatideva witnessed a remarkable attitude in this regard. Rudramadevi succeeded her father to the throne of the Kakatiyas. Though her succession was opposed by many of the nobles, she became heir apparent. Ganapatamba, another daughter of Ganapatideva ruled independently, the Kota desa from Yanamadala, after the death of her husband Kota Beta in A.D. 1219. Ladies of royal families attained the rank of mahasamanta. Viriyala Nagasanamma of Pammi epigraph dated A.D. 1236 and Gagi Muppaladevi of Tripurantakam epigraph dated A.D. 1246 were of mahasamanta rank.

FAMILY WOMEN

They were called kulastrilu who were legitimate wives. An inscription of Kommanamatya dated A.D. 1151 states that his wife encouraged the learned. Pandambika, the wife of Manma Pota was praised as a woman of good character and devoted to the welfare of her husband.
The wife should accompany her husband all the time i.e. in life and death. In *Palanātivīra Caritra*, there are references to the practice of sati. Perādevi accompanied her husband Alarāja after his death. Nāgama performed sati along with her husband Anapotu, a brāhmaṇa friend of Bālacandra. *Katamarāju kathalu* refer to the sati performed by the Yādava queens Vellama, Peddama, Yeranūka, Sīta and others.

As a wife, the women should direct her husband towards the desirable goals through her wise advice at proper times. Māṇcāla, the wife of Bālacandra diverted her husband from sensuality and directed him to the battle field of Kārēmpūḍi. She further taught him the morals and code of ethics to be followed in war.

The women should remain as dutiful daughters-in-law. Māṇcāla promised her mother-in-law Itama that she would free her husband Bālacandra from sensual tendencies and mould him as an ideal prince. She received her mother-in-law with obedience. There existed mutual understanding between them.

The role of women as a mother is significant. A detailed account of the upbringing of a child since the birth is given in the *Basavapuruṇa*. Generally the poets show reverence to their parents in the beginning of their
poetic works. The blessings of mother were found to be more powerful and desirable before starting any work or leaving for battle fields. When Brahmanaidu was about to leave for battle field of Gurizala, his mother Silama not only blessed him, but also taught him ethics of the war. So also Balacandra took the consent of his mother.

The women of higher castes were confined to the household and rarely came out of the houses. Vīraśaivism appears to have allowed some degree of freedom to women. Mallikārjuna Pandita declared that the women should ignore their husbands if they did not believe in Līnga worship. He further says that a wife can leave her husband if she fails in her attempts to bring him into Śaivism. This only suggests the rigidity of sectarian attitude of the families coming to the fore in this period.

Another significant feature of this period is regarding the suffix sāni to the names of women. The ladies of all castes bore the suffix sāni. The term sāni is the derivation of the word svamini which denotes person of status.

**MARRIAGE**

Marriage is the most important of the samskāras since it takes men from dharma to moksa through artha and
Generally the marriages were fixed by the parents. Raksasa vivahas were not uncommon. In *Palanātivīra Caritra* the marriage of Nāguladevi, the daughter of Nandisoma and Śivasingu, her paternal cousin is an example of raksasa vivaha. It is interesting here to note that the marriages among ruling families were based on political considerations. The matrimonial alliances of Gaṇapatideva with the Ayyas, Nātavādis and the Kōtas come under this category. Rudramadevi offered her daughter Ruyyamma to Bendapūdi Anna mantri, a brahmana chief, Mummidamma to Mahādeva of the Kākatiya family and Rudrama to Yallandēva a Yādava prince of lunar race of Kṣatriyas.

**Polygamy**

Polygamy was a common feature during this period. The available evidence mainly relates to the nobility. Gaṇapatideva married Nārāma and Perama, besides Somaladevi. His sisters Kuridama and Mailama were given in marriage to Nātavādi Beta. Gaṅkya Vīrabhadra had other wives besides with Rudramadevi. Anugurāja of Palanād had three wives Vijjaladevi, Bhuramadevi and Mailamadevi.

**Dowry**

The practice of offering aramulu or katnalu to the women at the time of their marriages was prevalent
at that time. An inscription from Acanta dated A.D. 1259 registers the gift of a garden containing 500 arecanut trees by Visnurvadana Vijayaditya to his daughter Mailaradevi on occasion of her marriage with Acanta Suraaraaju. Gonka II offered Palanad region to Mailama on the occasion of her marriage with Anuguraja, Haihaya chief. Siradevi brought 1,000 well-bred cows and a thousand sheep from her father's home to Gurizala. She further demanded boyaq from her father.

OLI

In addition to varadulka, oli and unkuva were also in vogue in the society. Oli and unkuva both mean the portion of money paid by a bridegroom to the parents of brides or concubines. In Palanativira Caritras, Balacandra gives oli and unkuva to his concubine Sabbambika before leaving for battle field. In Kumaara Sambhava reference is made to this practice. In Vijnanesvaram, Ketana prescribes percentage of oli or unkuva to be given to the prostitutes.

SAHAGAMANA

Sati or Sahagamana was prevalent in the society, but was left to the will of the consort. Peradevi, wife of Alaraja performed sati. Naga, wife of Anapotu, a brahmana friend of Balacandra also did the same. In Katamaraju Kathalu there are several references to this
act. An inscription dated A.D. 1210 states that a woman of Nidubrolu, related to a treasury officer of Gonka II proceeded to Sivaloka along with her husband. But sati never appeared to be an act of compulsion, since Rudrāmba, Ganapāmba from Kākatiya family, Cagi Muppaladevi etc., lived after their husbands, succeeded to the political power of the state, after becoming widows.

EDUCATION OF WOMEN

Though proper care was not taken regarding the formal education, women of princely classes were educated. They were given formal and informal education. Academic and administrative knowledge was imparted to them.

Contemporary literature refer to a variety of arts learnt by women. Kumāra Sambhava states that Girija was proficient in the preparation of garlands along with dance, music and drawing. The houses were beautifully decorated by the ladies on different occasions.

The women belonging to the aristocratic families received specialised training in state craft and warfare. They were well read and educated. The examples of Kānavasāni, Nāgama, Rudrāmadevi and Ganapāmba have already been quoted. Sīlāmahādevi, Itama and Māncāla, the famous
personalities in Palanātivīra Caritra were learned women. The evidences make it clear that the women in these days learnt age old traditions and śāstras and taught their children since their childhood. Though common women were not well versed in the Dharmaśāstras, they were familiar with the epics. In Panditārādhya Caritra reference is made to women who went to Śriparvata along with their husbands by singing the miracles of Śiva.

COURTESANS

Courtesans were another class of women. They were proficient in fine arts. To become a courtesan was not considered to be an illegal act, since polygamy was prevalent in those days, but was found to be an act of merit. They can be studied under three headings: 1) Sāni munnūrvuru, 2) Concubines or courtesans and 3) Prostitutes.

Sāni Munnūrvuru: The sānis constituted important temple servants. They were expected to perform anga ranga bhoga to the deity in the temple. Generally, the sānis were gifted by their parents or by the nobility to the temples. Jayapasaṇāṇi gifted 300 dancing girls aged 8 years to the temple at Čebrolu and arranged a dance master to teach them dance and music. Several records of this period refer to such an act. The sānis of the temple
formed into a guild sāni munnūrvuru (Sāni-300) to look after their professional interests. The dancing girls in the temples were proficient in several styles of dance.

Courtesans: They were variously known as vārāṅgas, vesvas, velayalu, sāni, laṇjiya pendāmu etc. This group formed a notable aspect of courtly and urban life. The ladies proudly declared themselves as the concubines of certain persons. Amarama, Ketama and Gundama claimed themselves as the concubines of Kōta Keta II. Prokambika, daughter of Sabbambika was bhogastri of Rājendra Gōdā Gonka II. Kāmidevi, the daughter of Sokkama was his another concubine. Vārāṅgas, Lakkasāni and Mallasāni were referred to in an undated inscription belonging to the reign of Gānapatideva.

No function in the temple or royal court was complete without the programmes of the courtesans. In the court of Nalakāma, there was a royal dancing girl who was proficient in marga and desi styles of dance. On the occasion of the marriage of Sirādevi and Mallideva a beautiful programme of vārāṅgas was arranged. Sometimes the dancing girls by virtue of their proficiency in dance and beauty rose to the status of royal concubines. Sabbasāni was the concubine of Bālacandra. Mācaldevi,
the concubine of Prataparudra lived as luxuriously as the Sultan of Delhi.

Prostitutes: The prostitutes or the vesyas who exacted money from the customers lived in separate quarters or streets in the towns and cities namely vesyavatikas or munnutivadalu. Generally the vesyas were educated and were proficient in fine arts like dance, music, drawing, handwork, basket making etc. They were well versed in the decoration of houses.

In general the women folk of other communities earned their livelihood. Kridabhiramam refers to several occupations of women like katakara vritti (basket making), maintenance of hotels, working as cooks, and attendants in sattras and making garlands in the temples. Some women used to sell medicines like sasurabhetta in fairs at Warangal. Weaving was another vocation of women.

LITERATURE

The literary activity that started during the Gālukya-Gōla period gained its momentum in the era of the Kākātiyas. The period of Ganapatideva witnessed an extensive growth of literary activities. The literature of this period can be studied under two heads,
Sanskrit and Telugu, both of which can be subdivided into two heads, epigraphical literature and classical (general) literature.

**EPIGRAPHICAL LITERATURE**

The inscriptions of this period were not only important historically, but also poetically. The poets made the glory and achievements of the kings permanent and memorable in a passionate form by their literary and poetic excellence, through the inscriptions. They are kāvyas in miniature, having beautiful descriptions abounding in figures of speech and composed in various metres.

**SANSKRIT**

A brief account of the inscriptional poets in Sanskrit is given below:

**Acitendra:** He was the composer of the Anumakonda inscription of Rudradeva dated A.D. 1163\(^1\)\(^1\)\(^9\). He belonged to Bharadvaja gotra. He was the son of Ramesvara diksita and disciple of Advayāmrita yati. In this record the exploits of Rudra were figuratively dealt with. The descriptions of Anumakonda town, houses of the brahmanas and the vēṣyās are noteworthy.
Nagadeva: He was the composer of the Bekkallu inscription\(^{120}\) of Rudradeva dated A.D. 1195. Though his composition is not adorned with beautiful figures of speech, the style is simple and flowing. In the end, the astaka in Vasanta tilaka metre on Śiva deserves mention.

Kavi Cakravarti: Kavicakravarti appears to be the title but not the original name of the poet. He was the composer of Pakhal, Cebrolu (A.D. 1213), Candol, Ganeśvaram (A.D. 1231) inscriptions\(^{121}\). He praised Jayapa as Sakala vīdya vārdika and Kavisabha sīkhamani. K.H.V. Sama opines that the Ekamranātha and Motupalli inscriptions appear to have been composed by the same poet, since they resemble the above mentioned records in style, composition, rhythm, rhyme and figures of speech\(^{122}\).

Mayūrabhattopādhyāya: He was the composer of Vaddamanu record (A.D. 1247) of Malyāla Gumbaya and Liṅgāla epigraphs\(^{123}\). He belonged to Atreyasa gotra, the son of Sūri. He was entitled as Abhinava Mayūra (Mayurakavi of 7th century A.D. who composed Sūrya Sataka). He was an erudite scholar, poet, grammarian and proficient in Vedic literature and Pāṇini's grammar. He was also praised as Padavakya pramāṇa prameya vicīttra kavi tattvajña. He was well versed in citrakavita, that was reflected in his cakrabandha style of his compositions. It is otherwise
known as Kavi kavya katha nayaka cakra. The poetic skill, and imaginative excellence of Mayurabhattopadhyaya are so great that he is worthy to bear the title Abhinava Mayura.

Bālabhārati: He was the composer of Kundavaram and Nigidonda inscriptions of Kundamamba. It cannot be ascertained whether Bālabhārati is the title or name itself. However, the style of writing is simple, flowing and impregnated with beautiful phrases.

Nandimitra: He composed Gaṇapavaram inscription dated A.D. 1213. He was the son of Raci and grandson of Nandimitra of Bharadvaja gotra. The style is simple. The description of paddy fields in simple style bears testimony to the poetic excellence of Nandimitra.

Rāma-deva: He is the composer of Bayyaram tank inscription of Mailama. The poet used beautiful figures of speech like hyperboles, irony, and simile while describing the exploits of the kings and also the places.

Gopāla Kavi: He was the composer of Manthena epigraph dated A.D. 1199. He was the devotee of Mantrakūta Gopījanavallabha.

Sūrya Kavi: He was the composer of Kolavennu grant dated A.D. 1250. His style is simple and flowing.
Visvesvara Siva: He was the racaguru of Ganapatideva and Rudramadevi. P.V.P. Sastry held the view that Malkapuram (A.D. 1261), Klesvaram, Khammampalle, Tripurantakam (A.D. 1252-3) records were composed by Visvesvara Siva. But the description of Visvesvara Siva in Malkapuram inscription in high sounding phrases gives doubt whether he can describe himself in such a way. However, the records are like the kavyas in an abridged form.

Isvarabhattopadhyaya: He was the composer of the Bothpur inscription dated A.D. 1259 and 1272 of Malyala Gundera issued during the reigns of Ganapatideva and Rudramadevi, respectively. Isvarabhatta was the son of Mayurbhattopadhyaya of the composer of the Vardhamanapuram inscription. Like his father, Isvarabhattopadhyaya was proficient in Vedas, Phonetics, Prosody, Grammar and Poetry and vicittra kavita. One of the Bothpur inscriptions as cited above dated A.D. 1259 is composed in Cakrabandha style. Those two records denote the scholarship of Isvarabhattopadhyaya in linguistics also which is seen in his Gudha Cakra. The method of reading this is as follows: Beginning with Pra- the letters at the end of petals from the first pada (a fourth of the verse), the first letter beginning with dvi from the 2nd pada, the fourth pada is in these three padas. This pada is an expression pleasing with the sentiments of lalita and kautuka.
TELUU INSRIPTIONAL LITERATURE

The Telugu inscriptions of this period appear to be simple and direct but when compared to Sanskrit records, they were not of higher order. The Bekkallu (A.D. 1173), Karimnagar (A.D. 1171), Moripirala (A.D. 1181) of Rudradeva and Upparapalli (A.D. 1236), Vardhamanapuram (A.D. 1224), Pammi (A.D. 1236), Konidena (A.D. 1224) dated in the reign of Gañapatideva deserve mention.

Gangadhara: P.V.P. Sastry held the view that the Karimnagar inscription was composed by Gangadhara of Vellaki family. Though his style is not of higher order, the prāṣasti of Rudradeva resembles that of sastvantas of the kāvyas. It seems that he would have been familiar with the contemporary style of writing.

Malleparaju: He was a karanam by profession and was also composer of Moripirala epigraph. Though this record has no literary significance, the style is simple and direct.

Mayurabhattopāchhyaya: He was the composer of Vardhamanapuram inscription dated A.D. 1245 which is partly in Sanskrit and partly in Telugu.

Some of the records like Bekkallu, do not refer to the composer. It is composed in kāvyā style. The
style of writing, the use of simile instead of hyperboles or ironies, frequent usage of Sanskrit phrases make it clear that the composer of the record might be an erudite scholar in Sanskrit. The Konidena inscription of Ocilisiddhi is an example of flowing and simple style of Telugu. Thus the inscriptive literature in Telugu, though not of superior order, was simple and appealed to the common people.

**SANSKRT LITERATURE**

Sanskrt constituted the important medium of education. Though the inscriptive literature of this period portrays the high order of poetry in Kāvya and Prabhandha styles the literature in Sanskrit appears to be scanty, when compared to the works of Telugu.

Rudradeva is said to have composed Nitisārā a treatise on polity and Dharmaśāstras in Sanskrit. Another work of higher order is Nrttaratnāvali, a treatise on dance, composed by Jāyapa senāni. Gitaratnāvali and Vādyaratnāvali were said to have been composed by him but they are not extant now. Jāyapa senāni composed the Nrttaratnāvali in A.D. 1253-54. Jāyapa attained mastery over the works of Bharata,
Kohala, Tumbura, Matanga, Kirthidhara, Sanka, Abhinava Gupta and Somevara. Nrttaratnavali contains two parts: the first part deals with Marga style and the second with the DeSi style of dance.

Though Sanskrit literature is scanty, the existing evidence won the laurels of the poetic world. In the words of Srinivasa Sarma "It was primarily an age of Rhetorician, but the Rhetorician was not a mere theorising scholar and analytical critic but a scholar of taste, practising poetry with his emotions confined in a position of principle, propriety and orthodoxy." 140

GROWTH OF TELUGU LITERATURE

The period of the Kākatiyas not only witnessed the extensive growth of Telugu literature, but also turned a new leaf in the style of writing. The Eastern Gālukyas introduced marga style of writing in which several Sanskrit phrases were used 141. Nannaya, the Adikavi began Mahābhārata with Sanskrit śloka showing his preference to the marga style. But the Kākatiya period witnessed the growth of militant form of Śaivism and Śaiva poets like Mallikārjuna Pandita and Palkuriki Somanatha who adopted native or Deśi styles of composition by using the native
metros like dvipada, attaveladi, kanda, ragada, mañjari etc., in their works. Nannecōda (A.D. 1135) had earlier referred to desi style in his Kumāra Sāmbhavam. During this period of Ganapati Deva, the Epics and Purāṇas were translated and works on Kāvya, Grammar, Prosody, Dharmaśastras, Rājānāiti etc., were composed. A brief survey of the contemporary poets and their works is made below.

Tikkana Somayāji: Tikkana Somayāji was the court poet of Manumāsidhī III (A.D. 1249-63), the Telugu Cōḍa king of Nellore. He belonged to Gautama gotra and his surname was Kottaruvu. His father was Kommanātīya and mother, Anyamāmbika. He was proficient in the Vedas and Śāstras.

Tikkana is said to have composed the Vijayasenāma and Kavivābhadhanamu which were not available except for a few poems from the latter works. He completed Andhra Mahābhārata that was left unfinished by Nannaya. Though Tikkana took the theme from Vyāsa Mahābhārata, his work appears to be an independent work and a free translation. He was the first among the Telugu poets to arouse national consciousness among the Telugu speaking people. While Nannaya composed the Mahābhārata for the happiness of Rājarāja, the Vēṅgī Cālukyan king, Tikkana expressed that he composed the epic for the enjoyment of the Telugu people. He further tried to bring a compromise
between the Saivites and the Vaisnavites. He dedicated his work the Mahabharata to Lord Hariharanatha. His another work Nirvacanottara Ramayana was dedicated to Manumasiddhi III, his patron.

The significant style of Tikkana's Mahabharata is limpid flexibility of its narrative, the vigorous energy of its verse and the vivid portrayal of the characters. "The magic of his comparable style brings even the most shadowy characters of Sanskrit epic before us in fresh life and activity. The genius of Tikkana imparted new beauty and grandeur to Vyasa's poem and transformed it into an Andhra National epic which occupies a unique place in every Andhra heart."

Tikkana was the first among the poets to use more desi terms. The later poets like Ketana and Marana have also adopted the same style in their works. He was adorned with the titles Kavibrahma and Udbhayakavimitra. He was praised by Ketana, one of his disciples, as Manumasiddhi rajya samasta bhāra chaureya, Samadvyapaya vidundu, Nayaarya tundu, Niti Canakyundyu, Rajanayavicho prayojana visaradundyu, Narapati naya vidya nipunda and praudha bhavokydu, Ketana had dedicated his works Vijnaneswaram and Daakumara Caritra to Tikkana.
**KĀVYAS**: Though kāvyas were not produced during this period the Telugu inscriptions were mini Kāvyas. Tikkana is said to have composed Vijayasenamu parts of which are available in Prabhendharatnākara of Peddpati Jaggaṇāvī (A.D. 1550–69)\(^{144}\).

**STORIES**: Among the early story writers Ketana deserves special mention.

**Ketana (A.D. 1210–1300)**: He was a brahmana belonging to Kaundinya gotra, son of Māraya and Śaṅkama. Ketana composed Daśakumara Caritra, Vijñāneśvaram and Andhrabhashabhūsanamu. Ketana had titles Abhinava Dandi and Kaviṇanāmitra.\(^{145}\)

**GRAMMAR AND PROSODY**: Like the other compositions, grammar, and prosody were given weightage by the poetic world. As has been mentioned many of the poets were proficient in these branches of learning. Among the grammar books of this age, Ketana's Andhrabhashabhūsanamu deserves mention\(^{146}\). This work was a model to the latter grammarians to a large extent.

**DHĀRMASAŚΤRAS AND WORKS ON POLITY**: Ketana translated Mitākṣara of Vijñāneśvara a commentry on Gājñāvalkya śārtri into Telugu in the name of Vijñāneśvaramu.\(^{147}\) It contains
three kandas: 1) Acārakānda, 2) Pradīttakānda and 3) Vyvahārakānda containing 141, 140 and 152 verses respectively. It is not merely a translation but appears to be an original work since Ketana incorporated the contemporary customs and traditions and made alterations to the existing conditions in Andhradesa.

Another work on Dharmaśāstra is Nītaśāra of Pratāparudra in Sanskrit. In Sakelanīti Sammatamu of Madiki Singana (A.D. 1400-1440) 11 verses of Telugu Nītaśāra were incorporated. N. Venkata Rao and P. S. R. Apparao attribute this Nītaśāra to Rudradeva (A.D. 1158-95). Arudra held the view that authorship of Telugu Nītaśāra can be attributed to Rudra cited above till new evidence comes. This work throws a flood of light on the polity, duties and responsibilities of king towards his subjects.

Purusārdhasāra of Śivadevayya (A.D. 1199-1295): He was contemporary of Ganapatideva, Rudramadevi and Pratāparudra. Tikkana praised him as the replica of Lord Śiva. He composed a Staka bearing the Nakuta Śivadevadhimani and a work on polity Purusārdhasāra.

Baddena: Baddena was a Telugu Cōḍa chief of Konidena who is said to have lived between A.D. 1200-61. He composed Nītaśāramuktaśāla and Sumati Staka. The former is work on statecraft and polity.
ŚATAKAS: Śivatattvasāra of Mallikārjuna Pandita (A.D. Sarveśvara Śataka of Yathāvākkula Annamayya (around A.D. 1242), Sumati Śataka of Baddena and a Śataka composed by Śivadevayya were prominent Śatakas of this period.

Thus the period of Ganapatideva is notable in the annals of the history of Telugu literature. His court was adorned with a Kavisabhāśikhamanī (Jāyapa senāni), Abhinava Mayūra (Mayurabhāṭṭōpādhyāya), a Kavicakravarti, Balabhārati, Tribhuvanavidyācakravarti (Maṇcībhāṭṭōpādhyāya). He himself was an ally of Kavibrahma and Udbhayakavimitra (Tikkana).

During the period of the Kakatiyas especially in the reign of Ganapatideva, the attempts of Tikkana culminated in the evolution of Telugu into native form. Telugu reached perfection and became vehicle for the expression of the poets. Moreover, Telugu breathes a real spirit of purity, individuality and natural beauty in language and literature.

**MUSIC - DANCE - DRAMA**

Music, dance and drama were some of the entertainments of the period under study. No programme in the temples, religious gatherings and public functions was
complete without music and dance performances. In the royal courts and religious institutions, bands of dancing girls, orchestra and dance troops in its sthana were made as permanent employees. They conducted the ranga bhoga of Gods in the temples. Lavish donations were made for their maintenance.

MUSIC

In music two prominent styles namely marga and desi style were prominent.

Marga style: It is a traditional style followed according to the rules and regulations laid by Narada, Tumburu etc., Sarangadeva, the court poet of Seuna Singhana of Devagiri who composed Sangeeta Ratnakara, was a contemporary of Jayapa senani, the gejasahini of Ganapatideva. The latter is said to have composed Gitaratnavali and Vādyā Ratnāvali which are not available. In Panditārādhya Caritra Palkuriki Somanātha gives a vivid picture of classical music. He refers to 7 primary talas, 27 śuddha talas, 22 gatis, 18 kinds of vāsanādas, 7 ālēpas, 22 gamakas, 108 rāgas, 108 tālas, 2 śārīvācakas, 12 tiruvus, jayatrayas, pañcatanag, 11 vāhanas, 32 viśuddha thāyas, 27 sālaqatālas, 6 ālatalu, 4 varieties of human voices, 3 genders of rāgas a) masculine, b) feminine and c) neutral.
Desi style: The style of music followed in different regions contributed to the evolution of desi style. Matsanga in his Brihaddeśi (9th century A.D) gives details of music and its features. The earliest reference to the desi style of music is found in Nannecoda's Kumara Sambhava. The tribal ladies residing in hilly tracts used to sing Gaudi sitamulu and several folk songs while grinding and pounding grain and turmeric.

The growth of Saiva literature contributed to the desi style of music.

In Basavapurana we find several references to the songs sung by the devotees in the religious gatherings. They sung the stories of the devotees of God Śiva like Siriyāla in rhythm and rhyme by following raga and tala. The ladies used to sing the folk songs like rolla rokalla padamulu, while pounding the grain and works of allied nature. Panditārādhya Caritra refers to various desi styles of songs. They sung Srutipāñcakas, Rudramahīma and Sivatattavasāram. They were:

1) Tummeda padamulu: They were romantic lyrics, a morous, hearty out-pourings of a love-lorn maiden addressed to a bee.
2) **Prabhata padamulu**: Lyrics sung in ragas in the early hours of morning, heralding dawn, awaking king, a hero or God.

3) **Parvata padamulu**: The lyrics sung about the sacred hills like Srisailam, Tirumala, Simhasalam etc.

4) **Ananda padamulu**

5) **Sarika padamulu**

6) **Nivali padamulu**: They were sung while offering haarati with camphor to God or king or hero or a bride to ward off evil sight.

7) **Vālepu padamulu**

8) **Gobbipadamulu**: Lyrics sung by unmarried maiden observing Gobbinomu.

9) **Vennela padamulu**: Romantic lyrics sung in moon light with the burden of song addressed to moon light.

10) **Sandhya varmāna**: Lyrics describing sandhya or the natural beauty of evening.

11) **Ganavarnāna**

12) **Arnava ghosana**
Jayapa in his Nrttaratnāvalī says that the nomadic dancers (male and female) sung sweet and melodious songs in dvipada metre by following laya and gati and produced sounds of musical instruments orally and rendered songs. In Kridabhīramam reference is made to the ballads of Palanāṭivīra Caritra. In Palanāṭivīra Caritra reference is made to Harikathalu and ballads sung by the dasarī. The mendicants of Śaiva faith while going to Śrīparvata on the occasion of Śivarātri used to sing songs on Śiva in different styles.

MUSICAL INSTRUMENTS

Inscriptions from Guntur (A.D.1062), Inugurti Pillalamarri (A.D.1020), Vardhamanapuram (A.D.1246), Śrīkūmam (A.D.1250), Malkapuram (A.D. 1261) etc., refer to a variety of musical instruments that were used in orchestra. They were drums of different types, trumpets, a variety of lutes, clarionets, kettle drums tabor, drums in the conch shell, pipe etc.

DANCE

In dance also marga and desi styles were prevalent.
Maraga style: It is the traditional dance according to the rules and regulations laid by Bharata, Kohala and other scholars on dance like Bhättatanduva, Tumbura, Kirthidhara, Šanka, Abhinava Gupta, Somesvara etc.

Nṛttaratnavali, a contemporary work on dance written by Jayapa sena provides ample information on dance. This work has 8 chapters, the first four deal with the traditional type of dance or maraga style written according to the tenets of Bharata. Pālkuriki Somanātha in his Śrī Panditārachya Caritra describes maraga style clearly. They were Sutala, Prasannata, Vivartana, Bāvavata, Ullāsamu, Lāliya, Manoharamu, Dīlayi, Dukhantam, Thevani, Janke, Dalamu, Thāvali, Saustavamu, Vibhramangajāli etc., 7 kinds of movements of eyebrows, 100 types of eye movements, 6 types of nose movements, 10 types of ear movements, 3 types of movements of feet, 200 types of Kalitapancakas, 20 angabhogas, 22 dañkas, 7 bhramaras, 108 karanas, 100 Alamkaras, 13 śribhedas and 32 dandamulu.

In Palanativira Caritra, reference is made to dance programme in which a dancing girl performs all important constituents of Bharatanātya, like Bahucari, Akāśacari, 9 types of Angahāras, Pani bhenamulu, Padabhedamulu, nātyahastas, āngas, upāngas, Abhinaya by
Thus marga style of dance was popular in Andhra as evidenced from above references.

**Desi style:** The next 4 chapters of Nrttaratnāvali deal with the desi style of dance which was developed according to the changing needs of the society. Desi style found a ready place in the festivals of local village deities.

Desi style can be divided into two sections. The first section contains the Desi, Sthānaka, Utpalikarana, Bhramari, Pada, Pala, Gati, Lasyāngā, and Gati bheda.

The second type contains the Gondi, Perani, Premkhana, Pāsakam, Garcarī, Natya rāsaka, Dandarāsakam, Sivapriyam, Kandukam, Bhandikamu, Ghatisāni, Caranamu, Bahurupakamu etc. Among them Perani and Premkhanam were favoured and popular during this period. It is held that the sculptures in Ramappa temple represent the dance poses of Nrttaratnāvali of Jayapa senāni.

Nrtta ratnāvali states that while performing the desi dance the convention is to start with the inaugural muktyāvi on mridangam, perhaps punctuated with melodic expression of orchestra. This is followed by Samahstāvali Praharana, Puṣpānjali, Jhanākam, Gamakam and Tunqukum which are of varied activities. This part is
concluded with a praharana after singing some songs in full orchestra.

**DRAMA**

In addition to the dance and music in the religious gatherings there were special programmes for the devotees. In order to attract the audience the actors as well as the musicians had to perform some actions like śirah kampanam, anguli-visphotanam and other activities like dandi, citramu, mriduvu, lāliya, etc. At Warangal in the temple of Eka-vira, Palanātivīra Caritra was enacted. Kri-dhābhūra-nam of Vallabharāya states that the drama troops from Dvārasamudra used to come and give programmes throughout the state. It is possible that even in Andhra such drama troops were maintained and played on festive occasions and during important functions. Yathāvakkula Annāmayya in his Sarvēśvara Sataka states that on the occasion of Kaumudī Utsavas (probably similar to Vasantotsavas of the later times) beautiful and attractive dramas were performed by the artists.
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