1. Sanskrit:

Sanskrit education occupied the first place during the Kakatiya period. The numerous records of the kings and their subordinates which refer to the educational institutions and men of letters bear ample testimony to the advancement of Sanskrit literature in the Andhra country. The Malkapuram inscription dated A.D.1261 gives us an idea of a vidyā-mandapā or educational institution of the period. Visvēsvara Sivēchārya the rāja-guru of Gaṇapatideva and Rudramadevi, having obtained the village Mandara from the latter established a new village with the name Visvēsvara-Gōlaki where he founded a śaiva matha and a Sanskrit college. Provision was made in the college for teaching the three Vedas, Rig, Yajus and Sāma, grammar, logic and sāhitya or general literature. Similar vidyā-mandapas are stated to have existed at Śrīśailam and Pushpagiri. In the recently published uttaresvara grant and the khandavalli plates of Kumāra Rudradeva a number of brahmānas bearing the title Ghata-sāsins appear as donees. They seem to be the teachers in some ghatikāsthāna or college of higher education. From these references we understand that there were regular institutions for imparting Sanskrit education patronized by the kings and their dependents. As a matter of fact all the grants referring to agrābāras and brāhmadeyas invariably pertain to the same purpose. Therefore Vedic studies including the six ástras or sāstras must have been the curriculum of education in those days.
Contribution to Sanskrit literature during the Kākatiya period is by no means insignificant. The inscriptions are generally composed in highly ornate style. Rudradeva's Thousand Pillar temple inscription which is unī kāhya in Sanskrit was composed by Achintend, disciple of Advayāmrita-yati. The Velpuru and Amāravati inscriptions of the Kōta chief's display even the difficult compositions like anuprāsa, pratiḥṣeya, and śānta using words of only select endings. One of these inscriptions begins with the invocation to the god Śiva who is attributed as "the learned are interested in disputations to know the god, some go to tīrthas (holy places), some praise, some discuss, some repute, some establish, some comment and so on about the truth of the god."

"Tīrthāta, pravibhāvita, prāgūṇita, prōṇīta, satyādita, pratyākhyāta, samarthita, vyavahārīta, vyākhya-tā-nānā-matāḥ."

The Bothpur inscription of Mālyāla Gunda-senāpati and his queen Kuppāmbā datable to the closing years of Ganapatideva's reign were composed by Iśvarabhaṭṭopādhyāya son of Mayūrabhaṭṭopādhyāya who were erudite scholars in Paniniya or grammar. The inscription contains a chakra bandha, a verse the four lines of which can be arranged in the diameter circumferences of several concentric circles. Another feature of the feat is it contains in the second circle the title of the record as Tadēra-sūsana, in the fourth circle Gundayīranuti, in the seventh circle the name of
the composer तावराय्या-क्रिटामु. This बंधन is named as कवि, काव्या, कथानायाक चक्र.

Among other poets of the Kakatiya inscriptions Devanabhatta of the Darga inscription Nandimitra of Gaṇapesvaran inscription, Balabhārati of Kundavaram inscription Kavi-चक्रवर्ती of the Pakha inscription, are worth mentioning. The last mentioned Kavi-चक्रवर्ती, the author of the Pakha record is known by that title only which signifies that he was the poet laureate of GaṇapatiDEV.

Coming to the authors of books, Vidyānātha deserves first mention. He was court poet of Pratāparudra. He wrote the best known Alaṅkāra work Pratāparudrīya or Pratāparudra-Vaśobhūṣhaṇa. On the basis of verse in which Vidyānātha compares himself to the sage Agastya, some scholars hold the view that poet-scholar Agastya and Vidyānātha are identical. Agastya is prolific writer of the time who is credited with seventy-four works, out of which three alone have come down to us. They are Bāla-bhārata, a महाकाव्या, Nala-कीर्ति-कामुदी a क्षण-काव्या and Krishna charita a prose work. Agastya is stated to be the teacher of Gaṅgadevi the queen of the early Vijayanagara prince Kumāra Kampana, and the author of Madhuvijayan. Another scholar-poet of the Kakatiya court was Śākalya Malla who composed two works named Udāttarāṣṭhava-काव्या and the Nīrūṣṭhy-रामायणa work in which the poet excluded the use of the labials i.e. पा-वर्ग. From the recently Uttarāresvara grant of Kumāra Rudrādeva we know that
a great scholar Viddanāchārya wrote a work Prameya-charchāmrīta, which is not now available.

Of all the above works Vidyanātha's Pratāparudrīya is the most popular work which is still studied as a standard work on alāmkāra-śāstra. He was the poet laureate of Pratāparudra the hero of his work. In almost all the illustrative verses he was praised by the poet. Besides, a chapter under the title Nāṭaka-prakaraṇa is also included in the middle of the work to illustrate the drama among the ten varieties of rūpakas. In this section also the writer has eulogized his patron by way of describing his vijaya-yātra over the Kalingas, Pāṇḍyas and Seṇas etc. Another important poet of Pratāparudra's court was Gundaya bhaṭṭa, the brāhmaṇādhiṅkarīṇa i.e. the officer-in-charge of the brāhmaṇas. He wrote a commentary on the Advaita work khandana-khanda-khādyā of Śrīharsha.

Among other sciences, the grammatical work of Kolani Rudra-deva, the famous general of Rudrāmadevi and Pratāparudra is worth mentioning. It is commentary on the śloka-vārtika and itself called śloka-vārtika-vyākhyā or Rājarudrīya after the Rājarudrīya after the author. He was the son of Nānuma Ganna, of the Induluri family. It is an interesting work in Grammar in the form of a glossary on the śloka-vārtikas i.e. the metrical dicta of a vārtika character quoted by Patañjali.

Nṛttaratnāvalī is another great work on dance by the Jāya-senāpati the commander of Gopāpatidēva. The importance of this work is that it deals in a separate chapter on dēsi-nṛttā
which describes the local and regional dances prevalent in Andhra at the time of Ganapatideva. The work is eight chapters, all dealing with nātya, mārga and desi, abhinaya, karanas, angāhāras and so on. Jayena the author is also said to have composed two more works, one on Gitaratnāvali on music and another Vādyaratnāvali on musical instruments.

In course of the recent epigraphical survey in the Orugellu fort and its surroundings some interesting literary compositions incised on stones have come to light. Some of them mention a hitherto unknown poet named Nārasimharishi son of the rāja-zuru Viśēśvara. A verse in Ārdulavikridita metre incised in bold Telugu characters on the top of the Ākasila boulder in the fort extols the king ViRarudrē and is attested by the name of Nārasimha-rshi. Another verse on one of the toranas composed in Ārya extols the poet Nārasimha in a slesha which compares him with the god Narasiṃha. It states that even without being in a pillar, without killing Hīranyakasipu, without having an ugly face Narasiṃha attains glory in the ten rūpakas or forms. This verse which applies to the god Vīṣṇu, also describes the greatness of the poet Narasiṃha who is said to have written ten rūpakas or kinds of dramas. On another pillar of the gateway some chandas or metrical work of Nārasīhā is mentioned. Another epigraph states the work named Mālyavati a cādyavēyā or prose. On another gate a verse is incised in Grantha, characters, which states that Nṛsiṁhā who was the author of Śāstras wrote brief commentary (chhāyā) on Rīg-veda and Kākatiya-charita in eight cantos in a single day.
Besides the above stray verses, on the rock-hillock near Ursu, in the vicinity of Warangal are incised two kāvyas which from the colophons are known to be the works of Narasimha-rishi, son of rāja-guru Viśveśvara. The first is in nāgari characters and left incomplete. Even the extant portion is much damaged and not decipherable. The second kāvyā which is in Telugu script is in good preservation. It is complete work in sixty verses in ṣārdulavikridita and two concluding verses in sragdhara. The title of the poem is not stated but on the basis of the contents, the present author edited the poem under the title Siddhādvāha. It narrates the wedding of a Siddha couple. It is a theme of fiction describing the romance of a Siddha couple with the narration of their mutual wooing, marriage and union. It begins like the famous Māghesandēśa with the introduction of disunion or viyōga of a young Siddha from his beloved caused by a mischievous Yaksha while they are sporting on the sands of Ganges. The sorrow makes him recollect some of his first experiences with the lady. The first verse itself is an imitation of Kāṣchit kāntā-viraha-gurupa etc. of Kalidāsa and reads as Kāṣchit Siddha-yyṝya sansāī davitayā trasrōtāsa saikate etc. The latter portion is a description of a muddha-nāyika.

Another incomplete work in thirty-seven anustūps is noticed on a hillock near Anumakonda. It begins with the description of the Andhra country and the town Orugallu. Its author is not known.
2. Telugu

We notice as in Sanskrit several inscriptions of the period written in Telugu verse. Bnimaya Panda who is mentioned in an epigraph in Chebrolu in the Guntur district dated A.D. 1145 is said to have been a poet capable of producing verses both in mārṣa and dēsi styles. The author of the Upparapalli inscription of Kātenāyaka, son of Rājanāyaka, the general of Kākṣṭiya Ganaṇātaka is in ornate kāvya style comprising Telugu prose and poetry. Several inscriptions in Telugu verse, though anonymous compositions call for particular attention on account of their literary merit and peculiarities.

Andhra Mahābhārata: Of the works in Telugu literature during the Kākatiya period Andhra Mahābhārata of Tikkana Somayāji deserves first mention. As already noticed the author flourished in the court of Manumasiddhi II the Telugu Chōda king of Nellore. The work begins with Virāṭa-parva as the previous portion was written by Nānmayā about two centuries before Tikkana. This poet is credited with the title Kavi-brāhma or the creator among the poets. Though generally believed to be a translation of Vyāsa’s Bhārata several critics hold that it is not a mere translation but a poem far superior in its beauty and artistic quality to the Sanskrit epic. Tikkana mere hesitated to omit, abridge or even expand the original and develop in his own way the episodes of his taste. The work displays originality so that one feels it to be an independent poem. It is a master-
piece of Telugu literature. Another characteristic feature of the work is its simple and homely Telugu words, avoiding the frequent use of long Sanskrit compounds and phrases. Tikkana largely used desya terms in appropriate contents.

Rāmāyana: During the Kakatiya period more than one Rāmāyana was composed in Telugu. Here also first mention is to be made of Tikkana Somayāji, the author Nirvachanottara-Rāmāyana, the uttara-kānda of Rāmāyana. It is believed that his grandfather Mantri-Bhāskara wrote all the former kādas of the epic and that is the reason why Tikkana wrote only Uttarakanda. But the work of Mantri-Bhāskara is no more extant. The view of some scholars that the available Bhāskara-Rāmāyana was the same of Mantri-Bhāskara is not generally accepted by several critics. The present Bhāskara-Rāmāyana is a composite work of several authors namely Hulakki-Bhāskara, Mallikārjunabhaṭṭa, Kumāra Rudradēva son of Māraya and Ayyalārya son of Sākalya Malla. It is believed that all these authors were not contemporaries. Kumara Rudra son of Māraya is identified with Māraya-sahini Rudradēva, that is Rudradeva the son of Māraya Sahini. This Māraya was a subordinate of king Pratāparudra according to the inscription of Nevalikallu in Guntur district dated A.D.1311. Mallikārjunabhaṭṭa who wrote Bāla, Kishkindha and Sundara-kādas of the composite work is believed to have lived earlier than Māraya-sahini. Ayōdiya and Aranyaka-kādas are said to have been compositions of Hulakki Bhāskara. Yuddha-kānda which is left incomplete by him was completed by Ayyalārya who flourished in the court of the Velana
king Peda-Vedagiri Nayudu in early part of the fifteenth century A.D. Though several other versions of Rāmāyana have been written during the succeeding centuries Bhāskara Rāṣṭrayana is believed to be the best of all Rāmāyaṇas in artistic excellence and literary perfection.

**Rāṇganātha-Rāmāyana** is another great classic in Telugu **dvipada** a āśa or indigenous metre. About the authorship of this work also there is much controversy. According to tradition a poet by name Rāṇganātha is believed to be its author. But in the colophons of the poem it is stated that it is composed by certain Buddharāja who traces his descent from Viṭṭhala, Buddha and Rudra his father, grandfather and great grandfather respectively of the Gōna family. Several chiefs of this family occur in the latter Kākatiya period very little is known about Buddharāja and his ancestors. **Rāṇganātha-Rāmāyana** is the greatest of the Telugu **dvipada** poems.

**Mārkandēyasūrya-purāṇam**: Mārana a disciple of Tikkana Sōmāyāji wrote this not basing mainly on the Sanskrit Mārkandēyasūrya-purāṇa but with some alterations like the Mahābhārata of his teacher. The style is very simple, free from long Sanskrit compounds and abound with āśī words.

**Kāvyas**: Kumārasambhava of Mannechōḍa is believed to have been written in the early Kākatiya period. The work contains some adaptations from Kalidāsa's Kumārasambhava. However, other contents are different from that Sanskrit work. The birth of
Garêsa, Daksha's sacrifice, self-immolation of Sati her rebirth as Parvati, her marriage with Siva, birth of Kuñåra and the destruction of Taraka are the main episodes in the Kāvyas.

Andhra Daśakumāra-charitra: This is prose kāvya in Telugu written by Ketana. It is a translation of Dandin's Sanskrit famous work. Ketana's skill in narration and natural exposition are much praiseworthy. Another work of this class is the Kāvurabahu-charitra of Manchana, a translation into Telugu of Rājasēkhara's drama Viddhasāla bhajika. But Manchana included in his work several other stories also drawn from Panchatantra and other works. Unlike Daśakumara charitra, Manchana's work is in verse and prose. Ketana was the author of the Telugu grammar called Andrābhasha-bhushana. Ketana also translated the vyavahārakānda of Viśnusvarīya the noted commentary on Yajñavalkya-smṛti by Vijñāneshvara, the court jurist of Chālukya Vikramāditya VI.

Nītisāra, Kāmandaka (Telugu) and Purushārthasāra, Nītisāstraçuntāvali and Sumanīstāka are some of the Telugu works on rāja-niti or polity that were written during the Kakatiya period. Nītisāra according to some scholars was written by Kākati Rudra and some others hold the view that it was written by Prataparudra. Purushārthasāra was written by Śivadevayya the rāja guru of Pratāparudra. The last two works are said to have been written by Sadden a Telugu Chōda chief.
The Telugu literature of the Kakatiya period is remarkably noted for the Śaiva works in Telugu. Though sectarian in character and narrow in its scope, these works are important in literary aspect. Two important works of Palkuriki Somanātha dominated the field of Śaiva literature in the period. He was contemporary of Pratāparudra and a native of Palakurtī in Jangaon taluk, near Warangal. Panditārādhya charitra and Basavapurāṇamu are the most important works of Somanātha. Most of his writings are in dvipada metre. He was a powerful writer. The two books mentioned, describe the tenets of Vira Śaivism preached by Basava. In course of propounding those principles Somanātha drastically condemns other religions particularly the Vedas and brāhmaṇas. His works throw a flood of light on the religious and social conditions of the period. To popularize the teachings of Basava, he chose Janu-Tenugu for his works. Somanatha was a scholar in several languages besides Sanskrit and Telugu.

Panditārādhya charitra is the biography of Mallikarjuna Panditārādhya one of the Ārādhya-trayas of Andhra. Basavapurāṇa is the biography of Basava, the proponent of Vīra Śaivism. Besides these works Somanātha wrote several minor works like Basavōdāharana, Rāvipati Tripurantaka another Telugu poet of the Kakatiya period wrote Tripurantakōdāharana in Telugu and a Sanskrit named Prēnābhīrāna. This latter work is said to be a vīthī-rūpaka which is not available.
ii. Art and Architecture

The Kakatiyas as in the case of other aspects followed the main architectural style of the Chalukya period. However, the distinct feature of the Kakatiya architecture is the display of more indigenous art than adherence to the tenets laid down in the texts on vastu and śilpa. In trikūta temples they closely followed the architecture of the Chalukyas.

The locally available granite and sandstone are largely used for the main structures up to the vimāna and its superstructure being built in brick and lime. Black granite is used for pillars, jamb, lintels, decorative motifs and icons. The architectural skill of the Kakatiya sculptors is described in the following, from Kondiparti inscription of Ganaśati's reign.

Prakāra=javati Trikūtaṁ abhitas=tat tena nirmāṇītaṁ
suslistail=kravā-śirshakair=upachitō-nilōpalāṁ=kelpitśaṁ
yaś=ch=ālekaṁita-sandhi-bandha-kahānād=ākā śilā
   takshakāṁ
saśitakṣṣhy=eva mahīyāśāṁ iva śilāṁ vartnēt saruttāṁ
   ritah

[Translation: The prakāra around the trikūta is all-glorious, constructed by Kāta, with the black stones closely joined and uniformly levelled; the line of joinings not being visible it appears as if it is hewn out of a single huge stone and raised with great efforts by stone masons].

The skill of the Kakatiya temple-architects reached such perfection.
The earliest among the Kakatiya structures of importance is the Trikūṭa at Anunakonda popularly called Vēyi-stambhala-gudi or Thousand Pillared Temple. It was built by Rudra in about A.D.1163 to commemorate his proclamation of sovereign power. The temple is now in two parts, one with the main Trikūṭa where the three shrines of the deities Rudreśvara, Vāsudēva and Sūryadeva form the main structures and the other, opposite to the former, with dilapidated maṇḍapas. None of these shrines contains a vimāna at present and it is also not known whether it is left unfinished or subjected to vandalism of the Muslim invaders. If it were the former case, there is every possibility that the original temple built by Rudradeva in A.D.1163, according to the inscription set up by him, must have undergone some modifications probably during the reign of Gaṇapatideva where the present polished structures replaced the old rough ones. The elaborate decoration of the pillars and the doorways of the main shrines significantly suggest a later date when compared with the similar structures of the other wing. The ground plans and the positions of the constituent shrines are not allied. It is a uniform structure with a square hall in the centre, with the three shrines projecting to the east, west and north and portico projecting to the south. The maṇḍapa on the south contains about three hundred pillars. Originally the entire structure might have got one thousand pillars, as the name Vēyi-stambhala-gudi indicates and obviously some parts in the main trikūṭa-structure and in the maṇḍapa are lost. The pillars
in the mukha mandapa, the doorways pānavaṭṭa of the Śiva-liṅga and the Nandi exhibit exquisite decoration and the highest degree of polishing.

The temple at Palampet in Mulug taluk, Warangal district, was constructed by Recharla Rudra the famous general of Gaṇapatidēva in about A.D.1213 as stated in the inscription at the place. The temple is situated by the side of the great lake called Ramappa-cheruvu which is about 8 square miles extent. The Temple is not a trikūṭa-shrine. It consists of a garbha-grīha preceded by an antarāla on the western side and with porticos on the other sides. The temple is constructed on an upa-pītha of about 6 1/2 feet high. It forms also a plat form for pradakshina-patha of 10' wide. The recesses on the walls of the main temple are provided with kudus and ornamental pilasters. On each wall there is a triple-storeyed niche with ornamentation. The parapet wall of the hill and the porches is divided into four horizontal rows, filled with the elephant friezes and other decorative motifs, including the sculptures of rishis, Gaṇēśa, Bhairava, Śiva and Nṛsiṁha etc. The temple is remarkable for the bracket figures which spring from the outer pillars and shown as supporting the roof projections. Some of these figures are alasa-kanyas and some lions. The superstructure is of the phyanidal type consisting of four bhūnis or storeys. It is built of light brick, specially manufactured for the purpose.

The architraves, door jambs, lintels and friezes then are all richly carved and illustrate the masterly skill of the
architects. The raika-mandapa where musicians and singers used to recite the sacred songs contains pillars with most elegant carvings representing the scenes from Bhāgavata, like the Gopikā-vastrāpanahana.

The recent excavations in the fort area Orugallu exposed to view some features of the Svayambhūdeva temple supposed to have been built by Gaṇapatideva. The temple was built of large blocks of neatly chiselled masonry. The fondness of the Kākatiya architects for using large slabs may be judged from the floor of the central apartment which consists of a single stone slab 2 ft. thick and 16 ft. square. Further, the slab is beautifully polished and shines like a mirror. The more striking feature of this temple is the four gateways or toranas which face the four cardinal points.

Rāya-rāja-kesari Motif: The entire complex, if carefully examined, raises the doubt whether it was built at a time or in stages. It seems the eastern structure was the earliest phase built by Gaṇapatideva, whereas the western mandapa and the gates seem to be of a later construction most likely during the reign of Rudramadevi. The strong reason for this assumption is the representation of rāja-kesari motifs on the pillar brackets. A lady with the head-dress of a lady warrior as well as of a queen holding a dagger and a shield in the two hands is shown fighting on a lion which again is shown standing on the trunk of an elephant. Only the goddess Durgā is generally shown in sculpture sitting on lion and not a human lady. This motif
decidedly represents Rudramadevi who bears the title राया-गजा-केशरी as noticed in her Bidar inscription alluded to in the early chapter under the item of coins. It clearly suggests that the queen to commemorate her victory over the Sēnas in the early part of her reign constructed their māndapa with the pillars on which she is represented by the राया-गजा-केशरी motif. Its absence in their earlier temples lends support to this view.

Similarly another motif is the गजा-केशरी frieze where lions are shown mounted on the elephants. On the alternate figures of the frieze is seen a boy lying on the back of the lion holding its uplifted tail, one of his legs being placed in the animal’s mouth. Obviously the boy is playing on its back. This can be identified with the title देया-गजा-केशरी borne by Pratāparudra and the motif was carved when he was a young prince, Kumāra-Rudradeva.

The above observation of the two motifs suggest that the māndapa portion of the Svayambhū deva temple was built by Rudramadevi in the latter half of the thirteenth century. On the basis of their wrong alignment with the main temple now exposed near the eastern gate the toranas also seem to be later additions, probably subsequent to the construction of Rudramadevi’s victory māndapa.

About the Kākatīya sculptures, we have little or no evidence to prove that the kings or their generals had ever attempted to get their portraits carved on stone. The representations of the two titles राया-गजा-केशरी and देया-गजा-केशरी
explained above can however come under the portrait sculpture. There is another sculpture in the ruins where a king wearing crown and holding shield and dagger is represented as a warrior. But we lack evidence to identify the figure with any of the Kakatiya rulers. However, it is not wrong if we suggest that the sculpture represents Pratāprudra.

Kīrti-mukha is one of the important motifs of the Kakatiya art. It is represented in a variety of carvings and formed the main decorative motif.

Alesā-kanyā is the decorative sculpture represents on the pillar brackets of Palanpet and Ghanpur in various styles which adds to the gradeur of the temple.

Nandis are a speciality of the Kakatiya sculptor. The Nandi images at Palanpet, Thousand Pillar Temple, Sambhunigudi, Ghanpur, Kolanupalli are some of the best pieces with profuse bell ornamentations.

Hamsas on the gateways and in the friezes also deserve particular mention.

Among the decorative sculptures the motifs of dancers and kollāṭa scenes are worth mentioning. It is observed by some authorities on the art of dance, that these specimens represent the indigenous styles of dance described by Jāya in his Nrittaratnāvali, where a separate chapter is devoted for that particular style of dance.
It seems that there flourished in Orugallu in those days an institute where eminent sculptors were employed by the kings. The art pieces carved by them were purchased by the temple builders at various places of the kingdom. Besides the famous temples at Palampet, Nagulapadu and Pillalamarri we find in secluded small temples also some select pieces like door jambs, lintels, pillars and ceiling slabs exhibiting high workmanship, the other parts being rough. The Narasimha temple at Parivela near Nalgonda consists of profusely carved lintels and jambs. The temple at Nidigonda contains mandapa pillars and ceilings of that finishing, the remaining components being rough. The Nandis at several temples in Telengana belong to this class which are carved and polished in the Orugallu school of art and brought to those places.
References and Notes

1. SII, Λ, 395
2. Ibid. 198, 199, 200
3. IAP. Wg. No.15
4. EI. III. p.91
5. The verse begins as
   "Aurnatyam yadi - - - - - - - - -"
6. Dr.V.Raghavan Introduction to Nrittaratnavalli, p.15
7. EHD, p.693
8. IAP. wg. p.198