The Vijayanagara rulers encouraged learning and spread of education, because they themselves were educated. Bukka-I was a disciple of Bharati Tirtha and Vidyaranya two of the literary giants of the age. Rajaguru Kriyashakti was the teacher of Bukka, Harihara and Devaraya-I. Harihara-I acquired the empire of knowledge unattainable by the kings, by the grace of Vidyaranya. He is spoken of as “Karnataka Vidyavilasa”, or cultivator of Karnataka learning. Devaraya-I was well versed in music and literature. His successor Vijayaraya is said in 1426 A.D ‘to have wiped out the tears of Saraswati caused by the death of Bhoja’.

This tradition of the cultivation of learning by the princes was continued by the successors of the Vijayanagara rulers. Sometimes the king himself instructed his successor, as was done by the Keladi King Chikka Sankannanayaka in the case of Venkatappanayaka, his successor, who was taught the rudiments of polity (saptanga). Venkatappanayaka got many works on poetry, drama and Dharmashastra written by scholars and wrote some himself. When Queen Channammaji of Keladi chose Basavappa as the future heir, she gave him both literary and physical education and trained him specially in those aspects of education which would be helpful to him as a king. How well he was trained is apparent by the glorious events of his reign and by his patronage of writers for which he was known as ‘Surinikara-Kalpadruma’.
His efforts in the compilation of an Encyclopedia called *Sivatattvaratnakara* are well-known.9

In *Chikkadevaraya Vamsavali*, we have a very detailed account of the education of Chikkadevaraya of Mysore. He had teachers to teach him different subjects. The teacher of poetry taught him pronunciation and reading and the course, was known as ‘*Lipigrahana*’. A second teacher taught him a course known as ‘*Padavakyapramana*’ or Grammar. A third teacher taught him the Puranas which, among other things, contained history and geography. The Prince also learnt instrumental music and became proficient in playing on the Veena, and finally he underwent a course in physical education, which was similar to the one which has come down to modern times in the Indian gymnasiums10. That this was a regular feature of the education of the princes is made known to us by the well-known account of Krishnadevaraya by Paes11.

**Primary Education:**

Primary education was known as “*Balabodhe*”12. In *Mohanatarangini* of Kanakadasa, we have a pen-picture of teachers of primary schools with their canes and shirts with strings, instead of buttons, who were experts in composing verses in four lines (*chaupadigavite*) and children’s books with illustrations in colour13. The children learnt to write, on dust or sand, alphabets and combinations of consonants with vowels and figures up to hundred, then multiplication tables and multiples of fractional parts by integers, and, lastly, tables of money, weights and measures. All this was known as ‘*dhulakshara*’ or dust writing14. Pietro Della Valle, who visited India in 1623 A.D, describes
this stage in a village school of Karnataka. He saw some boys “…who having
taken the lesson from the master, in order to get the same by heart and repeat
likewise the former lessons and not forget them, one of them singing musically
with a certain continued tone which hath the force of making a deep impression
on the memory recited part of the lesson; as for example, ‘one by itself makes
one’ and the boys wrote the figures on the sand strewn before them as they
repeated the words. So the lesson went on”. Pietro Della Valle was full of
appreciation for this simple way of learning. “They learnt to read and write
without spoiling the paper, pens or ink which certainly is a pretty easier and
securer way of learning”.

In Pietro Della Valle, we have the first account by a
westerner of the monitor system an intelligent student assisting the teacher in
teaching. This system is one of India’s contributions to western pedagogy.

From dust-writing (dhulakshara) they proceeded to write on paper, and
to reading and to arithmetic. In arithmetic they proceeded from addition,
subtraction, multiplication and division, to simple interest and the rule of
three.

In the later stages, the books which were studied were Jaimini Bharata,
Vidura Neeti, Amarakosa, Panchatantra and Somsevara Sataka, some of the
scholars were also taught the names of the years and stars, of the different
points of the compass and a variety of songs and verses celebrating the deeds of
gods.

But it was not only the three R’s (reading, writing and arithmetic) which
were taught at the early stages. Even at the earliest stage, Lakshmidhara,
Minister of Devaraya-I, learnt as *balabodhe* (primary instruction) that he was to build tanks, wells and temples and to give shelter to the refugees, to help friends and dependents and students. It appears that all these moral lessons were ‘poured into him along with his mother’s milk’\(^{20}\).

**Institutions of higher learning:**

The institutions of higher learning in ancient and medieval Karnataka were the *agraharas*, *mathas*, temples, *brahmapuris* and *ghatikas*. Of these the ghatika is very rarely mentioned during this period\(^{21}\). Brahmapuris and temples continued to perform the task of spreading education as before and therefore, nothing more need be said about them.

**Agraharas:**

During the hey-day of Vijayanagara, the *agraharas* and *mathas* carried on their educational activities as before. But after the downfall of Vijayanagara, various developments took place, which diminished their value as educational centres.

Some of the agraharas went to ruin and when they were restored, they were converted in to ‘Satras’ for feeding Brahmins\(^{22}\). Or when fresh agraharas were established, their educational activity was not emphasized, as before, by the donors\(^{23}\). One of the few agraharas which was established in this period, which was of the medieval type, that is an agrahara which was intended to be and was a centre of education and learning, was the Dalavayi or Ramachandrapur Agrahara founded in 1748 A.D\(^{24}\). It was planned on a lavish
scale. The Dalavayi Devaraja, had specious houses built, furnished them handsomely with beds, bed-sheets, pillows and costly seats and carpets, with articles for the worship of gods and for household use, etc. He selected 120 Brahmins, “who were possessed of the knowledge of Vedas and Vedangas, who were learned in all the sciences”\(^{25}\). Unfortunately this institution begun under such good auspices came to an end in 1807 A.D, when its lands were included in the Yelandur estate given to Dewan Purnaiyya.

**Mathas:**

During medieval times the *mathas* stood for an educational institution. Such was the *Kodiymatha* in Balligame. In this period, as in the case of the *agraharas*, its educational activities were less prominent, though they were not completely forgotten. The feature which became most prominent now was that it became the pontifical seat of a religious teacher of a community. Round this teacher the *mathas* developed various activities. Some had a library\(^ {26}\). Most were *choultries* or *satras* both for pilgrims as well as students\(^ {27}\). Some also taught the six *darsanas* or schools of philosophy\(^ {28}\). Since they became influential as centres of religion and, to a lesser extent, of learning, the kings claimed a right to fix succession in them. It was laid down by one of the Keladi kings that any one appointed to the headship must be of one mind with the king. In the Ikkeri Kingdom there were different kinds of *mathas*: *Vasikritamatha*\(^ {29}\), *Mahattumatha*\(^ {30}\) and *Viraktamatha*\(^ {31}\). Earlier there was an evening *matha*\(^ {32}\).
Educational Organisation:

Subjects of study:

Someswara Sataka says that a King’s Court would shine only if it contained poets, musicians, *pauranikas*, comedians, historians, astrologers, clever speakers and those well-versed in the military science\(^3^3\). We may suppose that there were facilities for the study of these subjects. Someswara, in another place prescribing the qualifications for Ministers, says that a Minister should know many scripts\(^3^4\). Atleast one Minister had this qualification. Kondamarasa, a Minister of Krishnadevaraya, was an expert in reading various scripts\(^3^5\). In a work written about 1420 A.D, the subjects of study mentioned are the *Vedas, Mimamsa, Nyaya, Grammar, Purana, Dharmashastra, Music, Medicine* and *Military Science*\(^3^6\).

Methods of Study:

The Someswara Sataka says that one can learn things in the following ways:

1. From those who know the subject.
2. From Shastras or learned works.
4. By one’s own intelligence, and finally
5. By keeping the company of good people, and concludes; ‘just as many streams go to make an ocean, so many ways make a man learned’\(^3^7\).

There were no examinations at the end of the period of study as at present. But if a learned man wanted the support of Government, he was
sometimes examined in a public assembly. In 1447 A.D Adityarya, the author of *Bhashyabhusha*, was examined in a learned assembly in all the branches of study and all the learned men were pleased with him. The king then granted him the Nallangi Village\(^{38}\). In an earlier example, a Kadamba King himself-examined the learned candidates for the membership of an agrahara\(^{39}\). Krishnadevaraya tested the candidates who wanted rewards from him. These tests consisted in carrying out intellectual feats in which he heartily joined and took a prominent part. A favourite method of his was to set down a half-finished verse and to ask the poet to finish it in a particular manner\(^{40}\).

**Teacher-Student Relationship:**

Someswara Sataka thought that there was no better kinsmen than education or learning, and no fitter objects to serve than the teacher. He regarded a person as teacher even if he had taught only one letter\(^{41}\). Purandaradasa said that it was the duty of those who were learned to teach, and he considered as out-castes those who had learnt but did not teach\(^{42}\). Sarvajna emphasized the need for getting a good teacher and serving him well and learning from him. “Be with a guru or teacher like an ox or servant, a plant in the backyard or shoe on his feet”\(^{43}\). Purandaradasa said that unless one became a slave of his teacher, there was no salvation for him\(^{44}\). But according to Sarvajna he must be a good teacher before the deserved this kind of adoration. He said that a teacher who did not know his ground and a disciple who did not understand, and teaching which was unaware of its purpose were like a blind man entering water\(^{45}\).
Popular Education:

It was not possible for all people to get the kind of education described so far. For them what was feasible was to acquire a kind of popular education, for spreading which this age became famous. It was from the latter half of the 12th century that the Veerashaiva movement sought to bring about the moral upliftment of the common people and this it did in the language of the people.

In the 13th century this movement appears to have slackened. There was a revival again in the 14th century. The centres of this movement in this century were Vijayanagara and Edeyuru. Vachanas came to be composed as in the earlier times and writers like Nijaguna Shivayogi and Sarvajna and a host of others made significant contributions to general education.

Brahmin writers, who so far had fought shy of writing in the language of the people, “rushed forward to throw open all the knowledge contained in their sacred writings for the betterment of all people irrespective of caste and creed”46. This was the Haridasa movement and its foremost exponent was Purandaradasa. But there were hundreds of others who went about the country with the message of liberation and singing psalms of wisdom and religious experience47. This group which laid emphasis on meaning rather than on language existed along with the orthodox section which still clung to the old ways48.

Apart from the vachanas of the Veerashaivas and the songs of the Haridasa, the Keertana which combined music, discourse and humour became a powerful agency of general education probably during the Vijayanagara
period. The 18th century witnessed the rise of a popular kind of literature—Yakshagana or folk plays. They have a rigid technique of their own, combining music, dance and dialogue. In addition, there used to be Jatigaras or Veshagaras, who dramatized with great skill scenes from common life as they went from house to house.

With in the palace of the Vijayanagara kings, accomplished women performed various services. The reading of sacred works was one of the means of educating the ladies in the palace and an honourable occupation open to some women in the period. In addition, there were paintings on the walls which not only adorned the interior of the palace, but also were meant to educate the inmates. Paes saw such a hall and wrote that in it “were designed in a painting all the ways of life of the men who have been here even down to the Portuguese, from which the king’s wives can understand the manner in which each one lives in his own country, even to the blind and beggars”.

An essential preliminary to good dancing is suppleness of the body. To achieve this, women had to perform various exercises, and in the palace in Vijayanagara, there was a gymnasium for this purpose in the dancing saloon. At the end on this house on the left hand is a painted recess where the women cling on with their hands in order better to stretch and loosen their bodies and legs; there they teach them to make the whole body supple in order to make their dancing more graceful. There were similar dancing saloons outside Vijayanagara also.
Sciences-Medicine:

The earliest work on medicine in the Vijayanagara period is *Ayurveda Sudhanidhi* of Ekambaranatha who wrote it on being asked to do so by Sayana. His grandson Srisailanatha also wrote a medical work called *Prasnottararatnamale*. Lakshamana Pandita wrote a treatise on Ayurveda known as *Vaidyarajavallabham*. The next writer was Sridharadeva whose work is known as *Vaidyamrita*, which includes among the methods of treatment, mantras or incantations. His successor was Salva who gives recipes for some human ailments. In about 1570 A.D, one Narasimha Shastri wrote a book called *Vaidyasarasamgraha*. Under Chikkadevaraya, a Jaina scholar composed *Vaidyanighantusara*, or a lexicon on Medicine. A work which concerns itself exclusively with the disease of women is the *Strivaidya* of Timarajagauda written in about 1750 A.D. The encyclopedic *Sivatattvaratnakara* composed by Basavaraja-I of Keladi, deals at length with the works of Dhanavantri, Ashwini and Charaka, who were ‘living and unerring fountains of information’ for the author. After tracing the origin of Ayurveda it describes its eight component parts (*ashtanga*) and four kinds of treatment. Then it goes on to deal with the qualities of a physician. The next subject treated it digestion. Then it analysis the six kinds of tastes, their nature and their effects. After dealing with diagnosis (*rogaparikshe*) it concerns itself with Anatomy. Then it describes the different kinds of pulse-beats and their working in different diseases. Windiness (*vataprakopa*) and biliousness (*pittodreka*) and their causes are then treated. Then follows an account of varieties of fevers and their
effects. The last subjects to be treated are drugs and the effects they produce in
the body, and also the seasons suitable for various kinds of medicines\(^{61}\).

Though a number of works on Medicine were composed in the period
under review, references to the practice of medicine are few. Lakshmana
Pandita, mentioned above, as the author of *Vaidyarajavallabham* was the court-
physician of Bukka-II\(^{62}\). Singeyabhatta was a famous doctor. A record dated
1388 A.D says that in medical treatment with mercury (*rasavaidya*) he had no
equal. He was also a hydraulic engineer (*jalasutra*) who brought the Henne
River to Penugonda\(^ {63}\). In the fifteenth century, in the time of Devaraya-II, there
was a famous and learned family of doctors known as Salagrame\(^ {64}\).

**Language and Literature:**

**Sanskrit:**

Sanskrit was the language of higher culture throughout South India, and 
a considerable volume of literature in its various branches arose from the
activity of poets and scholars through the centuries.

The foundation of the Chola and Vijayanagara empires was marked by
notable efforts to elucidate the Vedas. In the reign of Chola Parantaka-I,
Venkata Madhava, who lived in a village on the banks of Kaveri, wrote the
*Rigarthadipika*. Under the patronage of the early Vijayanagara sovereigns,
notably Bukka-I, a large syndicate of scholars, headed by Sayana, undertook
and completed the stupendous task of commenting upon the Samhitas of all the
four Vedas and many of the Brahmans and Aranyakas.
Coming long after the age of the texts they annotated, these scholars obviously did not always succeed in interpreting them correctly or convincingly, but the most critical of modern scholars cannot deny the debt they owe to the commentaries which recorded the traditional interpretations current in the Vedic schools of the tenth and fourteenth centuries in South India. Bharatasvamin’s commentary on the Samaveda written under Hoysala Ramanatha also deserves notice among the pre-Sayana Vedic commentaries. In the interval between Venkata Madhava and Sayana came also another great commentator, Shadgurusishya, ‘the pupil of six teachers’. He commented on the Attareya Brahmana and Aranyaka and Katyayana’s Sarvanukramani, probably about the middle of the thirteenth century.

Besides Vedic texts proper, ancillary works like the Pratisakhyas (manuals of phonetics) and the Kalp sutras (ritual) were also annotated. Shadgurushishya himself wrote a commentary on Asvalayana Srauta sutra, and the Apastamba Srauta was annotated twice over by Talavrintanivasin and by Chaundapacharya 14th century, the later was also the author of Prayogaratnamala, an independent treatise on ritual practices. The Bodhyana Srauta also had two commentaries, one by Bhavasvamin, and the other by the famous Sayana who was himself a follower of the sutra. Haradatta is another well-known annotator of the same school whose commentaries Anavila on the Asvalayana Grihya sutra, Anukula on Apastamba Grihya sutra, and Ujjivala on the Dharma sutra are rightly celebrated. He also wrote the Mitakshra on
Gautama Dharma sutra, and a commentary on Bodhayana Srauta sutra of which only an insignificant fragment has been traced so far.

Devaraja’s Nighantu Vyakhya, written at Srirangam in the fifteenth century, marks an important stage in the history of Vedic scholarship as it is a very learned exposition of Yashka’s celebrated treatise on Vedic lexicography.

The famous commentaries on the Ramayana and Mahabharata for the place they hold in literary criticism as well as in religious thought. Atreya Varadaraja, otherwise known as Udali, composed his Vivekatilaka on the Ramayana in the twelfth century; he came later than Ramanuja and is cited in the Idu, the great thirteenth century commentary on Tiruvaymoli. The much better known Bhushana, also the work of a Vaishnava author, was produced by Govindaraja, a native of Kanchipuram and contemporary of Krishnadevaraya and Ramaraya of Vijayanagara. He said to have got his inspiration to write the work during one of his visits to the famous shrine at Tirupati.

The Valmiki Hridaya of Ahobala was based on the comments on select verses from the Ramayana scattered throughout the Idu. Isvara Dikshita of the Kaundinya gotra wrote two work was done at Hemakuta in Vijayanagara under the patronage of Krishnadevaraya. Altogether about a score of commentaries on the Ramayana were produced in South India. On the Mahabharata, the Lakshabharana of Vadiraja, written sometime during the sixteenth century, is the best known of the extant commentaries from South India; the author has sought in his own way to determine the authentic text of the 100,000 verses of the great epic. About the same time or a little earlier came the
Vyakhyaratnavali of Anandapurana Vidyasagara who wrote from Gokarna on the west-coast and was a contemporary of the Kadamba Kamadeva, father-in-law of Harihara-II of Vijayanagara.

The achievements of Kumara Kampana, the second son of Bukka-I of Vijayanagara, are celebrated in a beautiful poem by his wife Gangadevi, *Madhuravijayam* (conquest of Madura). One of Vidyaranya’s pupils was Vamana Bhatta Bana, patronized by the Reddi king Pedda Komati Vema of Kondavidu, whom he celebrated in a prose romance of considerable length, the *Vemabhupala charita*. The author’s aim was to rival Bana as a prose writer, and he achieved a notable measure of success in his endeavour. His other works were *Nalabhyudaya, Raghunatha charita kavya*, and two plays, *Parvatiparinaya* and *Kankalekha Kalyana*.

Passing over several minor works of poetry, drama and criticism of the early Vijayanagara period, we may notice the *Rasarnavasudhakara*, a masterly treatise on rasa and the rules of dramaturgy. This work is said to be by Simhabhupala of Rajakonda in 1350 A.D, but possibly owes much to his court-poet Vishveswara, who wrote *Chamatkarachandrika* also a good manual of rhetoric. The family of Dindimas in the village of Mullandaram in North Arcot distric produced many authors of distinction. Rajanatha’s *Salvabhyudaya*, a quasi-historical poem on the wars of his patron Saluva Narasimha latter of the fifteenth century, the *Bhagvata-campu* and *Achyutarayabhyudaya* of a later Rajanatha, who lived in the sixteenth century in the reign of Achyutaraya, deserve particular mention. This last poem is a useful guide to the events of
Achyutaraya’s reign. Krishnadevaraya was scholar and poet as well as soldier and statesmen, and wrote with great power in both Sanskrit and Telugu; his drama *Jambavatikalyana* is marked by a fairly high order of poetic and dramatic skill. Tirumalamba’s *Varadambikaparinaya* is another historical Campu of the period to commemorate the marriage of king Achyutaraya with Varadambika.

**Tamil:**

The period 1200-1650 A.D was also the age of many celebrated commentators whose work is important enough to find a place even in a short sketch of Tail literary history. The dates of many of them cannot be ascertained accurately though there is good reason to assign all of them to this period.

In lexicography, the most popular lexicon *Nigandu-chudamani* was composed by a Jaina author by name Mandalapurusha, most probably in the reign of Raya whose name figures prominently in the lexicon, but he may be either a Rashtrakuta ruler of the better known Raya of Vijayanagara. The work follows the scheme of *Divakaram*, but is written in verse instead of in the form of Sutras. Then came the Agaradi-nigandu in 1594 A.D, of Chidambra Revana Siddar, a Veerashaiva, the first to attempt an alphabetical arrangement of the words treated; the first word *agaradi* in the name of the work meaning ‘alphabetic order’ has since come to mean a dictionary. The *Kayadaram* of a Brahmin author, Kayadarar by name, cited in *Maran-Alankaram*, and the *Uriccolnigandu*, a short lexicon by a certain Saiva author named Gangeyan in early seventeenth century, are also worth noting.
Tamilkara-munivan of Tinnevelly set forth portions of religious law from Sanskrit in to Tamil works called *Prayaccitta-samuccayam* and *Asaucadipikai*, their names show that they dealt respectively with penances for sin and population due to death. He also wrote other works like *Nitisaram* and *Nellatitiruppani-malai*. Much more interesting is the anonymous ballad *Ramappayyan-ammanai*, giving an account of a class of works of which few specimens have survived.

**Kannada:**

Among South Indian languages, after Sanskrit and Tamil, Kannada possess the oldest literature. Its beginnings are not clearly traceable, but a considerable volume of prose and poetry must have come into existence before the date of Nrupatunga’s *Kavirajamarga*, the earliest extant work on rhetoric in Kannada. In that work the Kannada country is said to have extended from the River Kaveri to the Godavari River, and thus included much territory in the north where now Marathi is the spoken language. The district round about Puligere was held to be the well of pure Kannada undefiled. Durvinita, mentioned in the same book as one of the best writers of Kannada prose, might well have been the Ganga monarch of the sixth century.

In the age of Vijayanagara (1336-1650 A.D) the Jains were being steadily pushed out by the rising influence of Shaivas of different schools and Vaishnavas; yet they continued to write in Kannada on the lives of Thirthankaras and other holy persons. Madhura, patronized by ministers of Harihara-II and Devaraya-I, wrote *Dharmanathapurana* on the fifteenth
Tirthankara and a short poem in praise of Gommateshwara of Sravana Belgola; his style resembled that of the earlier Jaina poets. There was also Vritta Vilasa, author of *Dharamaparikshe*, a Kannada version of a Sanskrit original of the same name by Amitagati, and Shastrasara, both works of quasi-religious import. The life of Jivandhararaja was a favourite subject and was handled three times over in *Shatpadi* metre by Bhaskara of Penugonda, Bommarasa of Terkanambi and Koteshwara of Tuluvadesa. Bahubali of Sringeri narrated the story of Naga-Kumara who despised riches and took to a religious life.

Jainism flourished in the Tuluva country more than anywhere else in this period, when two colossal Jaina statues were erected, one at Karkala in 1431 A.D and the other at Yenur in 1603 A.D. accordingly we have four authors from that country. First was Abhinava Vadi Vidyananda of Gersoppa, an able champion of Jainism is public debates at Vijayanagara and many provincial capitals, in 1533 A.D he compiled the *Kavyasara*, an anthology with forty-five different heads, similar to, but much more useful than, Mallikarjuna’s *Sukti-Sudharnava*, as he gives the names of many of the poets of the period 900-1430 A.D. Salva, court poet of a petty prince of Konkan, produced a Jaina version of the *Bharata*, in *Shatpadi* in sixteen *parvas*; this was perhaps meant to be a rival to the *Krishna Raya Bharata* which had completed the Vaishnava version about 1510 A.D. Ratnakara-varni, a Kshatriya of Mudabidire, wrote a number of works; his *Trilokasara* is an account of Jaina cosmogony; the *Aparajita-sataka* treats of philosophy, morals and renunciation; the *Bharateshwara-carita* gives the story of the legendary
emperor Bharata, the son of the first Tirthankara who turned Jaina ascetic. Many songs by this author are still current among Jains and are known as Annagalapada, ‘songs of the brothers’. Nemanna’s Jnana-bhaskara-carite exalts meditation and study as means of emancipation above rites and austerities.

Lastly may be mentioned a poet of uncertain date assigned by some to 1400 A.D, Ayata-varma whose Ratna-karandaka, a Campu translated from Sanskrit, treats of the beliefs and duties of the Jains under the heads of three Jaina “jewells” ‘right belief, right knowledge, and right conduct’.

After the Jains, the Veerashaivas did most for the development of Kannada language and literature; they wrote many religious works in Kannada and showed a decided preference for the prose medium. Basaveshwara and his contemporaries in twelfth century brought into existence the Vachana literature in simple prose easily understood by the common folk and well calculated to popularize the creed. There were over two hundred writers, many women among them, with Akka Mahadevi at their head. Sir E.P. Rice characterizes their work thus; ‘In form the Vachanas are brief disconnected paragraphs, each ending with one or another of the numerous local names under which Shiva is worshipped. In style they are epigrammatical, parallelistic and allusive. They dwell on the vanity of riches, the valuelessness of mere rites or book learning, the uncertainty of life, and the spiritual privileges of the Shivabhakta. They call upon men to give up the desire for worldly wealth and ease, to live lives of sobriety and detachment from the world, and to turn to Shiva for refuge. They
are seldom controversial, but almost entirely hortatory, devotional and expository. They are still recited by Lingayat acharyas for the instruction of their followers. ‘Some of the Vachanas have a section called Kalajnana, a messianic forecast of the future, speaking of the arrival of an ideal king, Vira Vasanta Raya, who would rebuild Kalyani and restore the Lingayat religion to its full glory. The Vachanas often bear the mudras (marks in set phrases) of their authors.

Besides Basaveshwara himself, to whom six works of this type are attributed, and his nephew Chenna Basava, special mention must be made of two groups of highly honoured teachers and writers. First the three Punditas, Manchanna known as Shivalenka (body gourd of Shiva), Sripati Pundita, and Mallikarjuna Punditaradhya; and the five acharyas, Revanna Siddha or Renukacharya of Kolipaka, Marula Siddha of Kollapura, Punditaradhya just mentioned as one of the three Punditas, Ekorami Tande, and Vishveshwarcharya. They were either contemporaries of Basaveshwara or lived a little before or after him.

This period forms a definite transition marked by some notable changes in Kannada language and literature. The letter ‘la’ tends to disappear giving place to ‘la’ and ‘pa’ in particular positions changes into ‘ha’. The Campu form of composition goes out of use, and new metres distinctive of Kannada like shatpadi and tripadi, verses with six and three lines respectively, and ragales, lyrical poems with refrains, come into vogue.
We may notice the chief Lingayat writers other than the authors of Vachanas. The first is Harishwara, who came of a family of Karanikas (accountants) of Halebidu and was a contemporary of Hoysala Narasimha-I. He spent several years at Hampi, and among his works is *Pampasataka*, a centum of verses in praise of Virupaksha of Hampi. His *Girija-kalyana* is still in the old style of Jaina works, a Campu of ten sections on the marriage of Shiva and Parvati. His *Shiva-ganada ragalegalu* has all the characteristics of the new school which starts with him. It treats of the lives of the sixty-three saints of early Shaivism, of Basava and other devotees. A nephew and disciple of Harishwara was Raghavanka a native of Hampi, who was the first to use *shatpadi* metre. His *Harishchandra-Kavya*, though very good as poetry, contains several *desya* words and occasionally violates the strict rules of grammar. The *Somanatha-carite* giving the life of Somayya of Puligere, and the *Siddharama-purana* on the life of Siddharama of Sonnalige are works of Lingayat hagiology. The *Hariharamahatva* is in praise of Harishwara of Hampi. Other works attributed to him are *Veereshwara-carita* and *Sarabha-caritra*. Kereya Padmarasa held office under Narasimha-I and got his title by constructing the Belur tank. He was called from his retirement to meet an itinerant Telugu Brahmin preacher of Vaishnavism who as the result of the contest had to accept the Shaiva creed. Padmarasa wrote the *Diksha-bodhe*, a work of *ragales* in dialogue form in which a *guru* instructs his disciple in the faith, citing Sanskrit verses in support of the true doctrine. Padmarasa became the hero of a *Padmarajapurana* written by one of his descendents. Though
Raghavanka and Padmarasa were contemporaries of Basava, neither of them makes references to him. Palkuriki Somanatha born at Palkuriki in the Godavari district, was the author of several works on Veerashaivism in Telugu and Kannada. Legend credits him with victory in many contests with other sectarians, particularly Vaishnavas, and final mukti at Kailasa. His life became the subject of a Purana by Tontadarya. He was a great admirer of Basava and his Telugu Basava-purana was used by Bhimakavi in 1369 A.D, when he wrote a Kannada work of the same name. Somanatha’s chief works in Kannada are Silasampadane, Sahasragananama and Paricaratna besides several ragales and Vachanas. Someshwarasataka, a popular work on moral subjects, was perhaps the work of a contemporary and namesake of Somanatha from Puligere. Two works of romance belonging to this period are the Kusumavali of Deva-kavi which resembles Lilavati of Nemichandra in its story, and Sringarasara of Somaraja, also called Udbhatakavya as it has Udbhata, a ruler of Gersoppa, for its hero.

The Lingayat literature of the Vijayanagara period falls under two heads stories of reformers and devotees, and expositions of doctrine. The Basava-purana of Bhimakavi, an Aradhya-Brahmin, completed in 1369 A.D, is an important and a very popular work on hagiology. Written in Shatpadi metre, it treats of Basava as an incarnation of Nandi, specially sent to re-establish Veerashaiva faith on earth, and dwells at great length on the miracles performed by Basava in his life-time. Another account of Basava’s life written about 1500 A.D is Mala-Basavaraja-carita of Singiraja, also known as
Srigirajapurana, recounting the eighty-eight miracles of Basava and giving particulars of his opponents at Bëjjala’s court. Prabhulinga, also called Allama Prabhu, an associate of Basaveshwara, is the hero of Prabhulinga-lile of Chamarasa, an Aradhya Brahmin poet of the court of Prauda Devaraya-II. Prabhulinga is here regarded as an incarnation of Ganapati, and Parvati is said to have taken the form of a princess of Banavase to test the strength of his detachment from the world. the work is said to have been read out to Devaraya who caused it to be translated into Telugu and Tamil. Chamarasa held disputations with Vaishnavas in the King’s presence and was a rival of Kumara Vyasa, the author of the Kannada Bharata. Over a century later came Virupaksha Pandita in 1584 A.D, author of Chenna-Basava-Purana. The hero, Chenna Basava, is regarded as an incarnation of Shiva for the instruction of Siddharama of Sonnalige in the entire Shaiva lore including stories of saints. The popular Purana identifies the messianic Vira Vasanta Raya with the contemporary ruler Venkatapati Raya of Vijayanagara, who, in some of his inscriptions styles himself “Lord of Kalyanpura”, though with little justification. There are also lives of many acharyas and puratanas. Panditaradhya and Revana Siddha were the most popular among the acharyas, and became heroes of many works.

In the literature of the doctrine, several works were produced under Devaraya-II who had two Lingayat ministers. One was Lakkanna who wrote the Shiva-tattva-chintamani, a treatise on the tenets and rites of the sect. The other, Lakkanarya, not only wrote a work entitled Nurondusthala (hundred and
one topics), but liberally patronized other scholars like Kumarabanka-natha and Mahalinga-deva. An eminent guru of the time was Guru Basava, author of seven works, Sapta-kavya, six in shatpadi metre expounding aspects of the doctrine in the form of dialogues between teacher and pupil, and the Avadhutagite. ‘Songs in Praise of Detachment’. There were also one hundred and one teaching jangamas of whom several wrote Vachanas and works on the doctrine. Acute rivalry between Lingayats and Vaishnavas led to ‘organized processions through the town in honour of the books of their respective faiths’. Out of this rivalry also arose the Praudharaya-carita of Adrisya, stories of Shaiva saints narrated by Lakkanarya to Devaraya-II to divert his mind from the time Brahmancalical version of the Bharata.

A famous teacher of the time of Virupaksha was Tontada Siddheshwara or Siddhalinga-yati, who practiced Shiva-yoga for a long time in a garden and came to be known on that account as tontada, of the garden. A matha and a temple mark the place of his burial at Yediyur, near Kunigal. He wrote a prose work of 700 Vachanas called Shatsthala jnanamrita, and had many disciples who wrote similar works. Veerakta Tontadarya composed the Siddheshwara-Purana on the life of his teacher. Nijaguna-Shiva-Yogi, at first a petty ruler of the territory round Shambhulinga hill near Yelandur and afterwards Shiva-Yogi, was a prolific writer who employed tripadi, sangatya, ragale, and prose in his works. Notable among them are a commentary on the Sanskrit work Shiva-Yoga-Pradipika meant for those who cannot read Sanskrit and desire emancipation, and Viveka-Chintamani, a cyclopedia of ‘Sanskrit terms Veera-
Shaiva-Lore’. Mallanarya of Gubbi lived in the reign of Krishnadevaraya and wrote both in Kannada and Sanskrit. His chief works in Kannada were Bhava-Chintaratna, said to be based on a Tamil work of Nanasambandar; Satyendra-Chola-Kathe, the story of a Chola king to illustrate the power of the sacred mantra of five letters of the Shaivas; and Veerashaivamrita, describing twenty five sports of Shiva and giving the lives of the saints, old and new. Viruparaja, author of a Sangatya work on the life of king Cheramanka, a puratana, and his son Veerabhadra-raja who wrote five satakas on Veerashaiva doctrine and morals were other writers of the period. Towards the close of it came Sarvajnamurti whose Sarvajnapadagalu is in tripadi metre; about a thousand of these padas are current and treat of religion, morals and society, in much the same manner as the sayings of Vemana in Telugu or Namdev and Tukaram in Marathi. Like them he exalted sincerity in life above externals such as the worship of idols, pilgrimages and rituals.

The earliest writer of note on Vaishnava topics in Kannada was Rudrabhatta, a Smarta Brahmin of the time of Vir Ballala. His Jagannatha-vijaya is a Campu on the life of Krishna up to his fight with Banasura and based on the Vishnupuran. In 1281 A.D Narahari-tirtha, third in succession from Madhva, composed songs in praise of Vishnu. But the Vaishnava movement began to exert a strong influence on Kannada literature only from the time of Krishnadevaraya. And this new Vaishnava literature in the form of translations of Sanskrit classics also marks the transition from medieval to modern Kannada. The first ten parvas of the Mahabharata had been translated by
Naranappa, a Brahmin author, who had the title Kumara Vyasa and was a rival of Chamarasa in the reign of Devaraya-II; his work, dedicated to the deity at Gadag, came to be known as Gadugina Bharata. The remaining parvas were translated in 1510 A.D by Timmanna who named his work after his patron Krishna-Rayabharata. Then followed the Torave Ramayana, so called because it was produced in Torave in Sholapur district. This is the first Brahmanical version of the story in Kannada and the author was Narahari who calls himself Kumara Valmiki; his date is not quite settled. Mention must also be made of the Jaimini Bharata of Lakshmisa composed sometime in the seventeenth century. A free rendering in shatpadi metre of a Sanskrit original ascribed to the legendary sage Jaimini, the work is ‘esteemed alike by learned and unlearned, and universally studied’. The subject is the wanderings of the horse appointed for Yudhisthira’s horse-sacrifice, and thus corresponds to a portion of the Ashvamedhparva of the Mahabharata, though there is no correspondence in details. The Bhagvata found its translator in Catu Vitthalanatha who flourished under Krishnadevaraya and his successor Achutaraya. He also wrote a fuller rendering of portions of the Pauloma and Astika parvas. This was a great period not only for Kannada, but for other languages as well Sanskrit, Telugu and Tamil. And not only Vaishnavas, but Lingayats and Jains, were patronized by Krishnadevaraya and Achyutadevaraya.

Popular songs in ragale metre by dasas who were mendicate singers were another form of Vaishnava literature in Kannada in this period. These
singers got their inspiration from Madhavacharya and Vyasaraya, and the visit of Chaitanya to the south in 1510 A.D did much to stimulate the growth of this popular type of song. Purandar Dasa was the earliest, most prolific and most famous of these singers; he visited vijaynagara in the reign of Achyutaraya and died at Pandharpur in 1564 A.D; all his songs the imprint Purandara Vitthala Kanakadasa of Kaginele in the Dharwar district was a contemporary of Purandara, who, like him, owed his sosile, himself a composer of lyrics in praise of Krishna. Besides songs in praise of Vishnu, Kanakadasa wrote Mohana Tarangini narrating stories of Krishna in Sangatya, and two works in Shatpadi Nala Carita and Hari-Bhakti-Sara, the latter being a popular book of morals for children. A little poem of Kanakadasa called Rama-dhanya-caritre exalts ragi. The grain which above all other grains forms the staple food of a great part of Karnataka. Kanakadasa came of the caste of hunters according to some accounts, and of shepherds according to others. There were many other dasas besides.

This sketch of Kannada literature may close with the notice of some important works of the early seventeenth century. Most notable among them is the Karnataka Sabdanusasana of Bhatakalanka Deva, the most comprehensive grammar of Kannada in 592 A.D Sanskrit sutras with a gloss and commentary in the same language. Its references to previous authorities and citations from leading Kannada writers are of value to the student of the history of the language. The author was a Jain and was reputed to be learned in six languages. The re-consecration of the Gommata statue at Sravana Belagola in 1612 A.D
was described by poet Panchabana of that town in his *Bhujabalicaritra*. The Karkala image was rededicated in 1646 A.D and its history and that of Gommata from the subject of *Karkala-Gommateshwara-Caritra*, of Chandrama of the Tuluva country *Bijjala-Raja-Caritra*, giving the Jaina version of Basaveshwara’s life at Kalyana, and *Jina-Munitanaya* on Jaina morals are other works of the period.

Mention may also be made of collection of short stories the dates of which are not settled, but which came into existence about the sixteenth century *Battisa-Puttali-Kathe, Betala-Parica-Vimsati-Kathe* in the three forms of Campu, *tripadi* and prose, *Suka-Saptati*, and so on, *Tenali-Ramakrishna-Kathe* is a collection of funny anecdotes of the famous court jester of the court of Krishnadevaraya.

**Telugu:**

In ancient times the Telugu country was often Trilinga, the country which contained or was bounded by the three *Lingas* of Kalahasti, Srisailam and Daksharama and Telinga-Telugu as the name of the country and language may well be traced to this world. It is also suggested that Tel(n)ugu comes from *tene*, ‘honey’ or *tennu*, ‘way’. The beginnings of the language can be traced from stone inscriptions of the fifth and sixth centuries A.D and its basic elements have unmistakable affinities with Tamil and Kannada.

In the beginning Telugu had much in common with Kannada and this affinity persisted to a relatively late stage in the development of the two languages. Pampa and Ponna, two of the greatest Kannada poets, came from
the Telugu country, and the great Telugu poet Srinatha styles himself a poet in Karnata-bhasha. Early Telugu prose and verse can now be traced only in inscriptions like those of the Telugu-Chodas and the Eastern Chalukyas; a well developed verse in sisa metre adorns the grant of General Panduranga. Beyond doubt there must have existed much unwritten literature of a popular character which enlivened the daily life of the common folk; such desi compositions may have included lalipatalu (songs of the cradle), melukolupulu (songs of the dawn), mangala haratulu (songs of festivity), kirtanalu (devotional songs) and udupu patalu (songs of the harvest).

The philosophical moralist Vemmana, whose sataka of verses has been well known to both young and old and has been translated into many other languages, most probably lived in the early fifteenth century.

Pillalmarri Pina Veerabhadra Kavi is counted by tradition as a much younger contemporary of Srinatha than Potana. Veerabhadra translated the Jaimini Bharata which treats of the story of the Ashvamedha parva of the original Bharata, and dedicated the work to Saluva Narasimha. The poet is said to have claimed that Saraswati, the Godess of Learning, was his queen and to have sustained the claim to the satisfaction of Narasimha’s court. His Srīngara Sakuntala, a rendering of Kalidasa’s great drama, is his only other work now available, the rest of his writings being known only by their names. The subtle musical character of his verse has gained the appreciation of critics.

Of the other poets of this period, Nandi Mallaya and Ghantam Singaya are important; they were joint authors of Varaha purana and
Prabodhacandrodaya. The latter, in Prabandha form, is far more faithful to its Sanskrit original than either Srinatha’s Naishadha or Pina Veerabhadra’s Sakuntala. The Varaha Purana, also a translation from Sanskrit, is dedicated to Tuluva Narasayaka. Peram Raju Jakkana was the author of Vikramarka-Carita narrating the stories centring round the legendary monarch of Ujjain. Other notable names are Duggupalli Duggaya, author of Naciketopakhyana, Dubagunta Narayana author of Panchatantra, Vennalakanti Suranna author of Vishnupurana and Gaurana author of Harishchandropakhyana.

The reign of Krishnadevaraya was a glorious epoch in literature as in politics, war and art. The monarch was himself no mean scholar and poet, and the impetus he gave to Telugu literature lasted far beyond his time. Under his lead the practice of translating from Sanskrit originals was generally given up and independent Prabandhas which handled a puranic story or some invented theme after the manner of a Mahakavya in Sanskrit came more in to vogue. The earlier Prabandhas were marked by originally, variety, freedom and grace of matter and style; but in course of time in the hands of lesser poets the Prabandha tended to degenerate into stereotyped and monotonous forms which observed the formal rules of rhetoric, but fell far short of true literature.

Krishnadevaraya’s Amuktamalyada or Vishnucittiya, one of the five great Kavyas in Telugu, is among the first fruits of the new movement; is also marks the beginning of the influence of Vaishnavism on Telugu literature. It deals with the life of the alvar Vishnucitta, his exposition of Vaishnava philosophy and the love between his foster daughter Goda and God.
Ranganatha. The style is involved and complex, the similes are sometimes far-fetched, but all the same the effect achieved is majestic and sublime. There is hardly a book in Telugu where there is such a continued flow of ideas, seeking an impetuous outlet in language which, though rich, is yet scarcely equal to the task of full and adequate expression. For insight into human nature, and for facility in depicting elusive moods by some striking phrase, Krishnadevaraya has no superior, and scarcely an equal. He was the author of a number of Sanskrit works also.

Like the Nine Gems of Vikramaditya’s court the Ashtadiggajas (the eight elephants of the quarters) of Krishnadevaraya’s court are famous in legend in either case, popular imagination has sought to glorify an intrinsically great name at the cost of historical truth. But there were doubtless many great poets who did adorn the court of Krishnadevaraya, and among them Allasani Peddana, on whom the emperor conferred the title Andhrakavitapitamaha (Grandfather of Telugu poetry), stands out foremost. He was the son of Chokkanamatya and had his literary training under Sathakopayati, a Vaishnava patriarch of the age. His chief work is the Svarocisha-sambhava or Manucarita. The story is taken from the Markandeyapurana. An orthodox Brahmin by name Pravara refuses the love offered to him by the divine courtesan Varuthini. A gandharva comes to know of this, assumes the guise of Pravara and lives with her. Their son was Svarocisha from whom the second Manu was born. As in Kalidasa’s Kumara-sambhava, interest centres round the parents of the hero whose name the work bears, and Peddana’s fame rests on
his delineation of Pravara and Varuthini. He borrowed from his predecessors like Srinatha some features in the development of the theme and in the use of Kannada words. *Manucarita* was dedicated to Krishnadevaraya who marked his appreciation of the poem by being a pole-bearer of Peddana’s palanquin. Peddana survived his royal patron and bemoaned the years of desolation that followed. *Harikatha-sara* attributed to him is no longer extant.

Nandi Timmana, the second great poet of Krishnadevaraya’s court, was the author of *Parijatapaharana*, which elaborates in beautiful verse a well-known episode in Sri Krishna’s life. The poem is said to have been composed to reconcile the emperor to one of his queens, who, he thought, had insulted him by sleeping with her legs stretched towards his portrait; Krishna’s efforts to appease Satyabhama, particularly the scene of his falling at her feet and being spurned by her with a kick, was calculated to hint to the emperor the extent of liberties permitted between lovers, and served its purpose. A pretty story, but most probably apocryphal.

Bhattumurti, who came to be known later as Rama Raja Bhushana, had long and distinguished literary career. His *Narasabhupaliyam* is a work on rhetoric written in imitation of Vidyanatha’s *Prataparudriya* and dedicated to Toraganti Narasaraju. His *Harishchandra-Nalopakhyanam* is a poem in which each verse has two meanings and tells the story of Nala as well as that of Harishchandra. But he is the best known for his *Vasucaritra* which elaborates a simple story with great art. The theme is the marriage of prince Vasu with princess Girika, the daughter of the river Suktimati and the mountain Kolahala.
a minor episode in the *Mahabharata*. The musical cadence of his verse and the high imagination characteristic of his often over-elaborated descriptions have been highly esteemed by critics. The poem was written in the reign of Tirumala-I, the brother of Ramaraya, and dedicated to him. It was translated into Sanskrit.

Dhurjati, a Shaiva poet from Kalahasti, evoked the admiration of Krishnadevaraya by his *Kalahasti Mahatmya* and a Sataka on the same shrine. His grandson, Kumara Dhurjati, chronicled the conquests of the emperor in his *Krishnadevaraya-Vijaya*. Madayyagari Mallana was another court poet of the time whose *Rajasekharacarita* is dedicated to Nadendla Appa, a nephew of Saluva Timma and governor of Kondavidu. The work is a typical Prabandha dealing with the wars and loves of Rajasekhara, king of Avanti. Ayyalaraju Ramabhadra, known as Pillala (of many children) Ramabhadra, is believed to have gained the patronage of Krishnadevaraya by the good offices of Rama Raja Bhushana. He wrote the *Sakalakathaara-Sangraha*, an abridgement of many puranic stories, at the instance of the emperor, and later the *Ramabhyudayam*, on the story of Rama, under the patronage of Gobburi Narasaraju.

Pingali Suranna (Pingali is a village in the Krishna district), though counted among the *Ashtadiggajas*, came later than the reign of Krishnadevaraya. His *Raghava-Pandaviya*, as the name indicates tells the story of the *Ramayana* and *Mahabharata* simultaneously. It commands a grace and simplicity hard to attain in this type of forced composition, and it is believed
that Bhattumurti found his model in this work Suranna’s *Kalapurnodayam* is more a novel in poetry than a Prabandha, the only work of its type. The plot is a veritable comedy of errors and grips the attention of the reader. ‘In the centre of the plot are Krishna and his seraglio, and in the background are Kali worshippers with dark hints of human sacrifices, and Malyali magicians with mystic garlands and strange spells. A noticeable feature of this work is that the writer altogether discards *Slesha*. The *Prabhavati Pradyumna* was esteemed by the author himself as the best of his works. It deals with a puranic theme in an original dramatic manner. The subject is the fall of the powerful Daitya King Vajranabha at the hands of Pradyumna, the son of Krishna, followed by the marriage of Prabhavati, the daughter of the fallen Daitya, with Pradyumna. In this work Suranna’s characters are lifelike, their movements spontaneous, their conversations natural and the situations tense and vivid.

In some ways the most interesting figure of the time was Tenali Ramakrishna who started his career under Krishnadevaraya but lived on to the reign of Venkata. Posterity remembers him more as a court jester who played many practical jokes on high placed men, the monarch himself not expected; but he was also a poet of talent, and his *Panduranga Mahatmya*, counted among the five great Kavyas in Telugu, is a work of high merit which narrates the story of a dissipated Brahmin’s soul being successfully rescued from the servants of Yama by those of Vishnu, because he happened to die in Pandharpur. Ramakrishna also wrote the *Udbhatacharya* and dedicated it to an officer of Krishnadevaraya.
Though not counted among the ‘great eight’ Sankusala Nrisimha Kavi was a distinguished poet of the time. Peddana, it is said, out of jealousy, obstructed his approach to the emperor, and the poor poet had to sell his poem, *Kavikarna Rasayana*, in the market place; one of its verses reached the emperor through his daughter Mohanangi and, struck with its beauty, Krishnadevaraya sent for the poet, but he had left for Srirangam where he dedicated his work to the goddess of the shrine. It treats of the life of the mythical emperor Mandhata, and in its prologue Nirisimha Kavi roundedly denounces bad poets and kings.

Among the scientific works of the time may be noted Manumanci Bhatta’s *Hayalakshana Sastra* and *Lilavati-Ganita* by Vallabhacharya. The first is an original work on horses and their training dedicated to the Kamparaya, a *dandanayaka* of Krishnadevaraya; it is now available only in parts. The second is a translation of *Lilavati-Ganita* in verse form dedicated to an officer of Achyutaraya.

In the seventeenth century Vijayanagara lost its importance and its place was taken by the feudatory courts such as Gandikota, Siddhavatam, Nellore, Gingee, Tanjore and Madura. Matli Ananta of Siddhavatam and his grandson were both poets and composed respectively the *Kakusthavijayam* and the *Kumudvati-kalyanam*. About the same time Tarigoppula Mallana wrote a Prabandha *Chandrabhanu caritra* at the instance of Pemmasani Timmanayudu, interesting in its own way, this Prabandha ranks far below the masterpieces of the age of Krishnadevaraya.
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