CHAPTER III

DRESS AND JEWELLERY OF WOMEN AS DEPICTED IN
EPIGRAPHY AND LITERATURE

The status of women in any civilization is an index to its cultural advancement. Though women are considered as belonging to the weaker section of the society, they have many a time determined the fate of a kingdom, a family or a society, though they have always remained in the background. While men are interested in political and caste hierarchy, women are interested in preserving their social hierarchy depending upon the economic status as also the families to which they belong. To understand the political, social and economical position of women in a society literature forms a major source. There are epigraphical sources which depict women in the society; but atleast so far as Andhra is concerned such references are few and far between. In short, the very nature of the epigraphical sources of Andhra Pradesh do not give room for such descriptive elements, unlike in the case of the records of the
Chalukyas of Kalyana or the Hoysalas in the neighbouring Karnataka, where the epigraphical sources form the bulk in this respect. They do contain, though occasionally, descriptions of women folk, their beauty, dress and jewellery. But this is more with reference to royal womenfolk or the noble ladies than with reference to the ordinary women. It does not contain, excepting on rare occasions, descriptions of such of those women like the attendants or other members of the serving class. Distinction can be made between women of these two classes, who belong to two different socio-economic strata, the higher and the lower.

**EPIGRAPHY**: It is surprising that in the period of our study there are hardly ten inscriptions which give an account of the dress and jewellery of the women-folk of Andhra Pradesh. In this connection, in a general way, we can say that the characteristics of the Telugu inscriptions are such that they fight shy to refer to such details. There are famous temple cities or towns like Draksharamam, Simhachalam,
Tirupati, Kalahasti and Šrīśailam. Most of the Telugu inscriptions on stone are short and without much adeu. They refer to the subject matter. The statements pertaining to the gifts or grants are simple and straightforward. Many of the records of the period register donations or grants of sheep or cows for the maintenance of perpetual lamps in the temples. Two pillar inscriptions in Amaravati, both dated the Śaka year 1104 corresponding to 1182-83 A.D., speak of two ladies gifting 55 sheep to lord Buddha for burning a perpetual lamp. One of them was gośāvi Sūramādevī, perhaps a nun by herself, since she is described as gośāvi, unless it forms a part of the name itself. Another lady was Prōlama who was incharge of the treasury. These gifts were made for their merit. The recipient was Māchana-bōya, son of Kammara-bōya of Chembarti, who was to supply the ghee as stipulated.

In Drākshārāma, a lady by name Pōtama-sāni, mother of Ummanāchārya, daughter of Malleppāchārya
and wife of Vallūri Pōtanācharya gifted 50 cows for a metal lamp. It is dated Śaka 1214, Phālguna śu, 5, Thursday corresponding to 1293 A.D., February 12.

Another lady by name Mādasari, wife of Dūdi Lingam donated 50 cows for a metal lamp. The record is dated Śaka 1348, Viśvāvasu, Phālguna ba.15, Wednesday.

These details are irregular. In the given cyclic year, the tithi occurred on 1426 A.D., February 22, Friday, the Śaka year being 1347. It seems that it was the duty of the donee to look after those sheep or cows and supply ghee to the temple out of the sheep's or cows' milk. There might be natural or accidental deaths of these animals and it was mostly the duty of the donor to maintain the number of animals originally donated.

Apart from these donations, we could also notice that women gave donations for the construction of temples, maṇḍapas, tanks, etc. They also donated villages to the temple. For example, in Nāgarjunakonda, Mahādēvi Bhatidēvi, daughter-in-law of mahārāja Vasēṭhiputta Śrī-chāntamūla of the Ikshvāku family, wife...
of mahārāja Mādharpāutta Śiri Vīrapurisahadatta of the same Ikshvāku family, gave pious gifts for the monastery during the second year of rule of Rāja Śiri Ehu-vula Chāntamūla⁴. Another inscription of the 20th year of rule of Rāja Mādharpāutta Śiri Vīrapurisahadatta says that the sisters, mothers and consorts of Rāja Vāsiṭṭhiputaśvamin Śiri Chāntamūla etc., gave donations to erect a pillar⁵. Śrī Mahādēvi, wife of Vijayāditya, the Eastern Chālukya, had made a gift of the village Mōga, which was confirmed by Bhīma I, the Eastern Chālukya King⁶. But the recipient of the grant is not known. The Bayyāram tank inscription states that Mailamma, of the Kākatīya family, younger sister of Gaṇapatiḍēva, had a tank excavated and named it after her mother Bayyamba⁷(音响)

Rarely do we come across donations of jewellery to the deities in the period under study. These jewels were meant for decorating either the main image or the processional images. Numerically speaking, such donations are found greater in number during the Vijaya-
nagara period. It is difficult to account for this phenomenon. If one would venture to propose that there was a shortage of such gilded metals as gold or silver, diamonds, emeralds, pearls etc., it would be inconceivable for, literature speaks of their profuseness. We can also argue that many of them were Śaiva centres, where it was the worship of uniconic liṅga (Śiva) and this did not demand such pleasures (bhōgas) like āṅgabhōga. Naturally, gifts of jewellery were not of much utility.

It was only in the Vaishṇava temples that Vishṇu or his incarnation was decorated profusely and processional images were taken out quite often having bedecked them pleasantly. It was during the Vijayanagara period that Śrīvaishṇavism in Andhra and Karnataka received greater patronage by the kings, who could naturally afford to making such donations. Several festivals instituted in this period are known, and the public participation in such festivals were more intimate and personal.
Still, the question remains whether, after all, the deities of all Srivaishnava centres received either such donations. This brings us back to the starting point of the circle and makes us face the question, whether, such a system of decorating the deities profusely with ornaments was in vogue to such an extent at all. This is a matter which has to be examined more in detail and does not fall within the purview of our present study. Suffice it to say, that epigraphical sources are poor in helping us know in detail about the dress and jewellery. There is scanty reference in the epigraphs even to women-folk of the period adorning themselves with jewellery. But, as seen above, literary sources make up the shortage.

As seen above, there are very few records in Andhra Pradesh, which refer to the jewellery and ornaments gifted to gods and goddesses and worn by them. It is tempting to surmise that similar ornaments were being worn also, at least by the women of the higher strata of the society, drawing inference from the fact
that sometimes gods and goddesses are stated to have
been bestowed with special ornaments (and jewellery).
For example, an inscription from Drāksharāma states
that god Tripurāntakāśvara was gifted with 3 pāṭṭas,
one gangavatāra, one big golden flower and a few lea-
ves of the precious metals (1291 A.D.). The question
still remains to be answered, whether such jewellery
was worn at all by the women folk, since, for one thing,
such ornaments were quite big in size and some of them,
like the decorated arm, could not be worn at all by the
common folk. Under the circumstances, it would be dif­
ficult to explain such divergent statements. We can
only say that, in the period under review, such orna­
ments were definitely been worn by the elderly women of
Andhra Pradesh belonging to higher strata of society
and as far as possible the youngsters were denied of
the privilege of wearing such ornaments.

The literary sources are helpful in this respect
to understand women in society, but care must be
taken to avoid the pitfalls of exaggeration, to which
poets are prone, because they enjoyed the patronage of kings and nobles. We have only the literary work of the Sātavāhana period, i.e., Gāthāsaptasatī written by Hāla in Prakrit. Hāla is said to have collated this work from different sources viz., other literary works spread over a period of seven centuries. We are not in the know of the sources, from which they have been collected. This is a poetical composition wherein we find a beautiful description of the life of the people that lived over centuries during and before the period of Hāla. Interestingly, there are no references to any caste or to people belonging to different caste-hierarchy. However, there are some interesting intrusions. For example, there is a reference to a ploughman and this could be taken as a reference to a profession. Likewise, Pulindas are referred to as belonging to a tribe. Hāla speaks about the Bhāgavata cult, Dēvi cult and Śaivism, besides referring to the gods, Agni and Varuna. It seems Buddhism was not predominant in this period. There is a solitary reference, in this work, to the degrading character of the Buddhist
monk. Only once, a Buddhist monk falls at the feet of Buddha, obviously, praying to be pardoned. Inscriptions also support the above view. The conclusions seem to receive confirmation from epigraphical sources. For example, the Nānāghāṭ inscription of Nāganikā clearly says that she, along with her husband, performed religious sacrifices such as Āśvamedha and Rājasūya, which are predominantly brahmanical sacrifices. Gautamiputra Satakarni has been described as eka-brahmana and as one responsible for preventing the contamination of the four castes. In short, most of the Sātavāhana rulers claimed themselves as Brahmanas.

Hāla mentions about women belonging to higher social hierarchy, village housewives and others. It appears that some of the men used to go abroad on trade. It is interesting to see Hāla referring to amoral village housewives. He also speaks of such of those women who were educated in the three R's, who held correspondence with their husbands whenever the latter went out of headquarters on matters of business.
But how much can they write with their fingers trembling? Can they go beyond the two letters 'Svasti'? 

\[
\text{Vepana-sila-svinna-karam-guli-} \\
\text{parigraha-skhalita-lekhani-marge} \\
\text{svasti eva na samapyate priya-} \\
\text{sakhilekhekimlikha} \\
\]

Also how much can be written in a letter - that which could be conveyed by mouth.

\[
\text{Madanasteh iva dhuma mohana} \\
\text{piinchhikam iva leka drishtyah} \\
\text{yauvanadhvaja iva mugdham vahati} \\
\text{sugandham chikurabharam}^{12} \\
\]

Sometimes, these womenfolk appear to have even gone to the place of work of their paramours, perhaps to know whether they were really working there or were absent. This would appear to be a statement made in a lighter vein, but, yet, the observation made by Hala deserves notice. The fact that Hala refers to the rural women as somewhat amoral, when compared to the urban ladies of upper hierarchy, deserves analysis. The noble ladies
were well versed in music and other fine arts or were receiving training in such arts. Naturally, the pain of separation from the husbands could be somewhat diverted, through attention on such fine arts which would keep their minds absorbed. They could also, by deviating their attention towards other activities withstand and forget separation. But, the ordinary womenfolk had neither the means nor the opportunities to engage themselves in such activities. Naturally, separation from their husbands might have led them to go astray. This could only be an inference and an explanation uncorroborated as it is by any solid convincing evidence.

Gāthāsaptasati of Hāla contains some interesting references to dress and jewellery. It appears that most of the women were sparsely dressed. In one of the verses the poet mentions that a royal lady covered her upper part of the body (breasts) with a blue robe\textsuperscript{13}. In another verse the poet says that an young girl covered her breasts with blue bodice\textsuperscript{14}. 
In one of the verses the poet makes a general statement that the women used to cover their upper parts of the body\textsuperscript{15}. Outwardly, this would look contradictory. The truth of the matter appears to be that this was a generalised statement. The examples cited above seem to be exceptions to the rule. In another verse the poet says women of that period used to cover their bodies with blue cloth and silk cloth\textsuperscript{16}.

Was that all? They used also red silk garments. Look at the circumstance when this coloured garment was used:

\begin{align*}
\text{Sandhya-rāgāvasthaqitaḥ drisyate-} \\
gagane-pratipachchandrah \\
rakta-dukulāntaritah, stana-nakha-
\text{lēkhaḥ iva navavadhvāḥ}
\end{align*}

The new brides had their breasts reddened by the nail-scratch. This could not be exhibited. Hence, they covered themselves with a red silken garment.

In yet another verse Hāla refers to an unchaste woman dressed herself in dyed cloth\textsuperscript{18}, the colour being
of safflower (probably yellow). Hāla also mentions about the undergarment used by women. In one of the verses the poet refers to a ploughman's daughter-in-law, dressed in sunflower coloured cloth.

There are no references to the art of tailoring. In one of the verses he refers to a needle, which perhaps indicates the art of stitching. The water stuck to the tips of grasses are compared to pearls set with the needles made of emeralds - marakata - sūchī-viddhama.

If we examine the next aspect i.e., jewellery, there are only a few references. But Hāla rarely mentions the status of women who decorated themselves with different types of ornaments. Jewellery was a status symbol. A merchant's wife was wearing a good number of them at the time of their prosperity. But, the merchant fell on evil days. He lost his wealth. Obviously, even the jewellery worn by his wife was also used, only to be lost. What ear-ornaments can she now wear excepting the palm staks?
In another verse Hāla indirectly refers to earstuds of sapphire. He says that the reflection of these sapphires is mistaken for tears flowing from eyes.

All wives of a hunter, barring only one, decorated themselves with elephant pearls. But that one wife walked proudly among them wearing a decorated peacock feather. Was it not more appropriate for a hunter's wife?

In another verse there is an indirect reference to gold necklace studded with emeralds. This is not referred to as an ornament worn by anybody, but only as a description of the row of birds. Obviously,
we could infer that gold necklace was an ornament with which they were familiar. In another of the verses the poet says that the Pulinda tribe preferred gunja berries rather than pearls. They knew of chains too. In a beautiful description the poet says that having found no place to settle itself between the two breasts, the chain went on dangling hither and thither, like the mass of foam on the Yamuna. There is also a reference to a lady who used jujube fruits as her ear-ornaments.

The use of bangles is mentioned in some of the verses of Gāthāsaptasatī. The husband goes abroad. The wife obviously pines out of separation, and lo, the bangles appear to have grown larger on the wrists. No, the wrists have emaciated. Sakhi kathaya sadbhāvena prichchhāmah kim aśeṣha mahilānām vardhante karasthitā ēva valayā dayitē prōshite. Her friend warns her: do not ask such questions. Anybody overhearing would laugh at you.

In another of the verses Hāla finds rather an abstinate mother-in-law also moved to tears when her
daughter-in-law's bracelets on the arms slipped down as the latter prostrated before her. Obviously, the daughter-in-law is pining for her husband. Her agony at her husband's absence made her shed tears.

Bracelets are found mentioned also in another verse. Hāla also mentions about girdles made of gold or black jewels (krishna-manī-mēkhala). In yet another verse Hāla refers to anklets used by the women of that period.

We have no literary sources from the period of the Ikshvākus to that of the Eastern Chālukyas. Nannaya, the court-poet of Rājarājarāṇeṇḍra, had been conferred the titles of Adikavi and Ubhayakavimitra. He translated the epic, Mahābhārata, from the original Sanskrit into Telugu. This is known as Andhra Mahābhārata. He completed the translation of Adi and Sabha parvas and only 4 chapters from Aranyaparva upto poem No. 142. He followed the champū style. But in most of the verses the poet does not give vivid
description of dress and jewellery. Vedavyāsa in his Mahābhārata says that after all the women's devotion towards their husbands was their valuable jewellery. Perhaps Nannaya too had taken this view and so did not mention more details about dress and jewellery. Yet, in a few verses the poet does refer to the dress and jewellery of women. He does not give us the details of dress like the way of dressing, types of cloth, art of stitching and tailoring. He only refers to divyāmbaramulu. For example, in the Matsyagandhi episode, the poet says that Satyavatī wore divyāmbaramu. On another occasion, when after the death of Pāndurāja, Kuntī along with her five sons came to Hastināpura, it is stated that they honoured the sages who accompanied them to Hastināpura with divyāmbaramulu, besides beds, umbrellas etc., after performing obsequies to the deceased. When Pāṇḍavas married Draupadi, Vasudēva, father of Kṛishṇa, felt very happy and sent nānadvēśa vichitra vastramulu to them. In all these instances, the term would simply mean good variety of cloth. No distinction has been made and only a general term is
used. In the case of Draupadi, Nannaya, on one occasion, states that she covered her body with a single piece of cloth (ekavastra).

Not many details are available with regard to jewellery. The poet very frequently uses a very general word bhūshanamulu. However, he has also referred to ratnamulu (gems), vajramulu (diamonds), mutyamulu (pearls) and so on. For example, in Devayāni-Yayāti marriage episode, Śukra, the royal priest of the demons, (Rākshasa - kulaguru), asked Yayāti to provide bhūshanamulu to Sharmistha, daughter of king Vrishaparva. When Dhritarāśtra announced that he was prepared to give half of the territory to the Pāndavas, he first honoured them with different jewels of gems (vividharaatna-bhūshanamulu). In the episode of the birth of Dhritarāśtra and Pāṇdu, Ambika is found sending her trusted maid-servant by decorating her richly with ornaments (bhūshanamulu) asking her to approach Vyāsa thus decorated. In another episode Takshakudu kundalamulu techchi Yundakunaku ichchuta, we find Yundaka collecting the ear-ornaments (kundala) from Takshaka
and having come to the earth (bhūlōka) with the latter's help, presented those ear-ornaments to gurupatni⁴³ i.e., wife of his teacher. It is further stated that she worshipped the Brahmanas after wearing those ornaments. In Pāṇḍuraja's Satkrutyamulu episode, the poet mentions bāhubhushanamulu⁴⁴, i.e., ornaments worn on the arms. While describing Arjuna's sojourn to Indraprastha with Subhadra, the poet refers to thousands of jewels⁴⁵ (sahasrasankhyābharanamulu).

Thousands of women decorated with lovely ornaments⁴⁶ (ramya bhūshanālankārita strīsahasramu) and also ornaments studded with gems⁴⁷ (ratnābharanādulu).

While describing Maya-sabha, the poet refers to gems (manulu), diamonds (vajramulu), another kind of gems (vaidūryamulu) and so on⁴⁸.

While describing Sahadeva's southern campaign of conquest, Nannaya mentions different gems, studded ornaments (nānāvidha-ratnamaya-bhūshanamulu) presented to him by Yundakudu⁴⁹. At the time of Pāṇḍuraja's death,
the poet presents Mādri, decorated herself with pearl chains, *pagadamalas*\(^{50}\) and so on. While describing Visvakarma building the Indraprastha city, Nannaya refers to different types of gems\(^{51}\) (*ratnamulu*). The poet also says that the widows of that period were not allowed to wear *mangalaśūtramū* or *tāli* (mark of nonwidowhood) and other sacred ornaments\(^{52}\).

Chālukyas of Vēngi were followed by Kākatīyas of Warangal. This period was famous for the development of Saiva literature. Palkuriki Sōmanātha, Nannechōda and Vinukonda Vallabharaya showed their excellent skill in depicting the society of the period. Hitherto, we had seen that the literary works had depicted the life of royal women. For the first time, however, we find the works of the poets of the Kākatīya period, depicting the social life of the common folk fairly in detail. Palkuriki Sōmanātha wrote *Basavapurāṇamu* and *Panditaradhyacharitra*, Nannechōda was the author of *Kumarasambhavamu*, Vinukonda Vallabharayu wrote *Kṛdabhirāṇamu*. 
Nannechõda, the author of *Kumārasambhavamu*, is believed to have lived around 1130 – 1150 A.D. In one of the verses, while describing a battle field, this poet says that the dead bodies on the field were lying down like *padugu* and *peka*. *Padugu* and *peka* are used in handlooms for weaving cloth. *Padugu* is a series of long threads arranged horizontally, like a sheet of long threads, tied to a long round stick, which in turn is tied to a wooden or an iron rod driven into the ground at one end. At the other end it is attached to a long and strong rectangular wooden plank, rotated manually. *Peka* is a spindleshaped short hollow wooden structure to which silk or cotton thread is coiled. It is fixed into a shuttle, which is passed across the *padugu* to weave the cloth. Thus, these are two terms related to handloom industry indicating that the people of those days were familiar with handlooms.

Pālkuriki Sōmanātha (1220 A.D) states in his work *Basavapurāṇamu* that different types of sarees were in usage. It appears that there were three main types
of sarees. They are sādāchīralu (plain sarees), sanna chīralu (thin sarees) and pattu chīralu\textsuperscript{56} (silk sarees). Pālkuriki Sōmanātha, also gives in detail the several types of silk sarees in usage and he gives a list of 57 types. They are Venjavali; Jayaranji; Manchupunjām; Manipattu; Bhūtilakamu; Śrīvanneyu; Mahāchīni; Chīni; Bhāvajatilakamu; Panchapattu; Rayasekhamamu; Rajavallabhamu; Vāyumeghamu; Gajavālamu; Gandavaramukāvulu; Saripattu; Hāmsapādi; Vīnāvali; Palladatti; Vāranāsi; Chikuvāyu; Kendogaru; Gaurīganayamu; Kshirodakamupattu; Ratnabhupattu; Sānkupattu; Marakatapattu; Pombattu; Netrapattu; Velipattu; Netapattu; Tavarajamupattu; Modilipattu; Chadatapāmu; Sandhyāragamu; Indranilamu; Mahendrabhūshanamu; Sannanadanchu; Saradhi; Meghavanne; Rudrakshavanne; Kāmbhoji; Puligorupattu; Bhupatirudratilakamu; Saripattu; Malayajasiri; Kolani-meghamu; Ganjavali; Hayavali; Vālipenabu; Sarigami; Telupudiyāmbaramu; Udayarāgamu; Dināmbaramu; Potti and Gujarāstrambupattu \textsuperscript{57}. The poet also states that each saree was of the length of 12 fore arms (mūra).

The women of higher castes used fine (thin) sarees through which their body's complexion was seen. It seems
sometimes weavers used to take more than 12 years to weave a saree. One of the weavers presented Basava a saree for the weaving of which he had taken 12 years. But when a jangama begged Basava of that saree, Basava willingly gave it away. This does not mean that the weaver spent all the 12 years to weave the only saree. Because he had to earn his livelihood to maintain his family, he could not go on weaving one single saree over a long period of 12 years. One could easily infer that the said saree was of such a delicate nature and of such high class workmanship that the particular weaver himself had to weave it, as and when he found time, slowly yet skillfully. More so because it was an object to be presented to that great soul Basava, who was held in high veneration.

The desire to weave thin cloth was natural. But, it obviously did not go well with social sanction. Naturally and interestingly, two more rough clothes were attached below the thin one, so that the thin cloth would not be seen through. Along with sarees they also
used blouses to cover the upper part of their body and sometimes they used loose bodice\(^59\) (kuppasamulu). Apart from these, nētrabadaagalu, nētrapatti, kamayamulu, pombatiu chēlamu and so on were known to them. We do not know the exact connotations of these terms. They could not be, perhaps, ornaments. But, whether they were varieties of cloth is also not clear. To make the clothes whiter they used nīli (blue) obviously after washing. In Kumārasambhavam colour such as maṅgista-laksha, kausambha, sindhūra, heredri and nīli are listed as those used for getting different dyes\(^60\).

While detailing the behaviour of the well behaved, the poet of Panditaradhyacharitra states that they used to cover their whole body with different types of sarees. He also speaks of prostitutes of jaṅgama caste who wore white clothes (dhavalāmbaramulu).

Marcopolo who visited the Kākatīya kingdom, during the time of queen Rudramadēvi, wrote that the empire was famous for the high quality cloth and that its cost also was very exhorbitant\(^61\). He compares the sarees
with the cobweb used by the queens and the kings. Such clothes were used for decorating oneself, such decoration having been widely accepted in practice, more so indicating the status and religion. In Kumārasambhavamu we find the description of ornaments used by the members of Erukala tribe. There are references to bamboo pearls (vedurumutyamulu), which are obviously head ornaments.

On the eve of Śiva’s marriage with Pārvati, she decorated herself with different types of marks on the forehead (tilaka-ratna, hamsa etc.,) and was also seen wearing ear ornaments (karnāmbaramulu). Lord Śiva dressed his locks of hair with gems (ratnajatamu) besides ear-ornament made of diamonds (vajrakundalamulu) and jewels studded with gems and beads (mani-mayabhūshaṇamulu). In Sāmaveda Kathā, introduced in Pānditārādhyaścharitra common women-folk of that period are seen wearing rings of bronze to toes (meṭṭiyalu), finger-rings (uṅgaramulu), black bangles (nalla-gajulu) and anklets made of tin (tagarapu kadiyamulu).
It also refers to long chains of beads of different varieties (śaṅkapu pūsalu, nūligonna nallapūsala bannasaramulu). The relevant text runs like this:

gramgu kramganukalla gamchumattiyalu
numgarambulu valdayūrulu nalla
gājulu dagarampu gadiyamulu pacchcha
gāju būsalunu saṃkampu būsalunu
nūligonna nalla būsala bannasaramu
galaya loyaratinālkala mīnkalama.

Most of the populace of that period were Viṃśa-śaivas by religion and wore śivalīṅgas. Interestingly, these liṅgas are stated to have been of several varieties. The fact is that they refer to costly and ordinary metals of which the liṅgas were made. It indicates the socio-economic status of the people who wore them. For example, golden liṅgas and those studs with pearls and beads were obviously worn by people of higher economic status, while the ordinary women-folk had recourse only to copper, iron and other metals.
The movements of jaṅgamās, obviously in Śrīśailam, are described by Pālkuriki Sōmanātha. He says that they wore crystal chains (patika saramulu) and chains made of rudrākṣi beads. They were also seen wearing head dresses made of tiger hide (pulitōlu makutamulu) bull-shaped (nandimakutamulu) and head dresses made of bronze (kanchu makutamulu) and gems (navaratna makutamulu). They also wore clean pure gold, crystal clear ear-ornaments (suddha-suvarna-parisruta-kundalamulu) and also ear-ornaments made of gems, gold, silver (mani-hema-rajita-kundalamulu). There is also a reference to snake-shaped ear-ornaments (nāgakundalamulu).

It may be incidentally noted that the poet refers to different groups of jaṅgamās of the society like jaṅgama-kōṭlū, minda-jaṅgamās, viraktas, abhyāsāyōgīs etc., who also wore such ornaments to ears, fingures, wrists and the like. So far as jaṅgama kōṭlū is concerned, it is found that they wore ornaments of copper (rāgi) more than any other metal. We find certain
terms which cannot be described as ornaments in the strict sense of the term. Meanings of some of these terms are also not clear. Kataka would mean a mirror, but how a mirror would figure as an ornament, specially a copper mirror, is not clear, unless it is surmised that such small mirrors were sewed into the garments as is the practice with some tribes like lambādis. It would indicate the status of a married. Most of the women used mettelu as a symbol of marriage. Generally, this jewel was worn on the fingers of the feet (toes) by almost all women. But, since it signifies the married status and non-widowhood (sumāṅgali) of the women, it was a special adornment of the married women, who invariably appear to have worn this. Black bangles and chains made of different types of beads as also nose ornaments (mukkera) were used by them.

Sanskrit literature of this period does not mention the nose ornaments. We should also notice that the sculptures of this period do not contain any such references. In Madura, the queens of Tirumala-nāyaka
are shown wearing nose ornaments. It has been suggested that the synonyms for this in Persian were natāni, bulāki and so on. Nattu which is the Telugu form of natāni obviously seems to have been derived from the Persian term. If so, one could probably surmise that this was an ornament that was imported from Persian countries.

The use of waist belts, anklets or nūparas, iron rings and armlets have also been referred to as being worn by both men and women generally. In Kṛdābhīrāmama there is an interesting reference to a nose ornament, which was worn in such an attractive manner that it drew the attention of one and all. This was obviously a specialised way of decoration of the women of Goraka sect, who wore it in such a way as to attract one and all.

Tikkana was a court poet of Manumasiḍḍi, the Telugu-Chōḍa chief of Nellore. He visited the Kākātiya kingdom, during the reign(period) of Ganapatideva (1248-1269 A.D.). He is the author of Nirvachanō.
ttara Rāmāyaṇamu and has also translated Virāta, Udyogā, Yuddha and Śānti-parvas of Mahābhārata. He followed the tradition of his predecessor Nannaya. In Nirvachanottara Rāmāyaṇamu we do not find any description of dress and jewellery of the women. But, we see that the author lays stress more on the character of women-folk than on the refinement of their attire. In Mahābhārata we also do not find much description of dress and jewellery. However, Tikkana followed the tradition of Nannaya by making sweeping statements in general. For example, in one of the verses the poet speaks of different types of silk clothes (chitrāmbulagu chīnāmbaramulu) and jewellery studded with gems\(^7\) (manimayāmbulagu abharanamulu). On the eve of Abhimanyu's marriage, king Virāta gave choicy clothes (ruchiaṁbaramulu) and jewels studded with gems (manimayaabhuśhanamulu) to his relatives\(^8\). Similar description is also found later when Pāndavas received Sanjaya and presented him ornaments and clothes\(^9\). When Lord Krishna, along with Balarāma, visited Pāndavas, he presented choicy clothes (ruchiaṁbaramulu) and jewellery studded with gems.
and beads (manimaya vibhūshanamulu) to Pāṇḍavas and their wife Draupadi. When Lord Kṛṣṇa visited Sudhēshnā, wife of king Virāṭa, along with her relatives, she decorated herself with chains of pearls to invite Kṛṣṇa.

When Pāṇḍavas planned for living in cognito (ajñatavāsamu), they decided to seek shelter under Virāṭa. For this purpose, they had to disguise themselves, so that their identity should not be revealed. In this connection, Draupadi told Dharmarāja that she would dress herself in a very simple manner, so that poverty and lack of opulence would be imminently seen. Hence, she agreed to dress herself in a single soiled saree. When Duśāsana brought Draupadi forcibly to the court to implement his brother's order of undressing Draupadi in the presence of all assembled people, both great and ordinary, she is found described as ekavastra. It can be stated that Tikkana's work does not enable us in a great way to understand the dress and jewellery of the women folk.
The next important work is Raṅganātha Rāmāyana written by Gōna Budha reddi, one of the chiefs in Andhra (1330 A.D.). In this work, Gōna Budha reddi depicts dress and jewellery of the contemporary period. Although such references are few, wherever they occur, they are dealt with in some depth. Rāma, as a child is described as adorned with tiger claws (puligōllu) shaped like makara, the girdle, the tinkling anklets and so on. On the eve of the marriage of Rāma with Sīta, several kings are stated to have presented them with beautiful clothes and in turn received costly presents in the form of clothes. The maid-servants (dāsījana) too got many presentations from their king. It is of interest to note that Janaka's daughters wore blouses, the edges of which had gold jari (sariga). Here, the poet also mentions that stitching was done in such a way as to expose the gold jari quite prominently. They also wore long skirts and half sarees. They were decorated with nose ornaments (mukkera), long chains studded with emeralds (pachchala bannasaramulu), glittering ear ornaments...
shaped like magara ( magarala taluku kammalu ), anklelets studded with emeralds ( pachchala kadiyamulu ), waist belts ( molanulu ) and different types of chains and ornaments.

Sītā is presented with sarees of fibre ( nāra ) to wear, when she was to accompany her husband to the forest. When Hanumanta went to Śrīlaṅka to meet Sītā, he observed that a lady was sleeping, wearing ear ornaments ( karnavēshtanamulu ), armlets ( kārakānkanamulu ) and clothes of golden hue ( swarnām baramulu ). He first mistook her for Sītā. But, then, common sense made him realise that, after all, separated as she was from her husband, Sītā could not have decorated herself with all those pieces of jewellery. It then occurred to him that she was not Sītā, but Maṇḍōdarī. When he finally met Sītā, he presented her the ring, which had been sent by Rāma through him and took the other ornament chūdamani to be presented to Rāma on his return.
Although this work pertains to the epic story of Rāmāyana, the society as depicted herein can be only a reflection of the existing conditions of the contemporary society, in which the poet himself lived. We need not hesitate in accepting these details as pertaining to the period of composition of the work rather than the period of its subject matter.

Vinukonda Vallabharāya's Kṛḍābhīrāmamu deals with the Kākatiya society during the reign of Pratāparudra II (1285 - 1323 A.D.). Gōvinda is the hero of this work. He travels over several places and finally comes to Warangal. The society of this place as seen by him has been specially described by the poet. This is, infact, the subject-matter of Vinukonda Vallabharāya's work, who puts all these details in the form of accounts, narrated by the hero and which, in turn, was recorded by him. There is an interesting account in this work, of a tailor taking the measurements of the body of a prostitute for stitching blouses to her; but he made her visit him several times to collect the stitched blouses. This would indicate that the art of
tailoring was well known to the people of that period
and tailoring had become a specialised profession.

Kolachunu jēna-vettu gucha kumbha yugam
bega digga gannu gre
vala barikinchu gakshamula vychunu
drushtulu māti-mātikin,
galaki tanambunam darachugānagu
sonchika pallavundu, gani
chela vēsa gatti ēdu vēla chēdiyakun, vishayābhilāshiai

Krīdābhīrāmamu mentions about the dress of the
women of that period. It seems they used to attire them-
selves with sarees bearing images at the border (bomm-
anchu chīralu), and red bordered sarees90 ( erranchu-
chīralu). There is also a reference to Kusuma pettina
chīralu. The exact import of this phrase is not clear.
Some of the young women covered themselves with robes
of security guards to visit their paramours in incognito91.
The poet also mentions the dress worn by widows, which was a saree worn below the umbilicus. This indicates their mode of dressing.

It is shown in the previous chapter on what basis the date of battle of Palanāḍu had been fixed between 1176 and 1182 A.D. palanāṭivIracharītamu is a work of poet Śrīnāṭha of about 15th century. Since the events connected with this occurred just two to three centuries earlier, in living memory, it is quite possible that Śrīnāṭha might have depicted the conditions of the period to which his work pertains, rather than that of Śrīnāṭha himself. Of course, this
premise might itself be wrong in which case the arguments that follow also remain uncorroborated. In this work, the poet has given the details of dress and jewellery worn by the main characters such as Aitāmba, Māṇchāla and so on. In one of the verses the poet says that along with her friends, Aitāmba, mother of Bālachandra, visited her daughter-in-law Māṇchāla. The latter received her respectfully and presented armlets (kadiyamulu) and jewels studded with gems and pearls (manimayabhūshanamulu). In another verse Māṇchāla is seen wearing kusumapu blouse, perhaps blouse made of thin cloth. She also decorated herself with necklace studded with nine gems (navaratanahāra) and gold armlets (hemakaṅkanamulu).

When Māṇchāla was expecting her husband, she is said to have been decorated by her friends. In one of the verses the poet says that she was attired in suitable dress. It is also stated that a sun-shaped ornament was fixed to the right side of the partition of hair, while the moon-shaped one was fixed to its left. She is also seen adorned with gold ear-rings set
with nine kinds of gems and pearls, ear-ornaments worn from the tip of the ear (bhaviralu) large ear rings (kantendlu). A pair of pearl tassels were tied to the hair. She also wore a silk jacket with gold flowers on it, long chains of pearls, gems, pendant corals (mutyalā ratnāla bannasaramulu), armlets set with nine kinds of gems on both arms (navaratnakṣyūramulu), pair of armlets (jāntakadiyamulu), pair of talisman (jāntatāyattulu), bangles of sapphires (-nilālagājulu) anklets of emeralds (pachchālakadiyamulu), rings on all fingers (anguliyaḵamulu). She was also seen with a golden waist belt. She wore anklets (andelu) too, besides gold rings to toes and so on. After reception, she wore another saree having figures printed all over and sets of pearls in the front portion and all jewels of pearls, anklets and tassels of pearls95. By seeing her beauty, Bālachandra felt that he behaved like an animal and lost good name in this world. He also felt that he lost happiness by being away from her in the past96.
This work also refers to a dancing girl by name Syāmāngi alias Sabbāyi. When Ballāchandra visited her house to inform about his departure to the battle-field, she first refused to see him. Later, having heard the news, she dressed herself in a golden saree, silk jacket and wore necklaces of nine kinds of gems, gold bangles and pearl tassels.

From the above study and what follows in the next Chapter we are posed with one or two fundamental questions. As seen above, right from the Satavahana period, literary sources depict women as wearing pleasing and costly costumes. They were familiar with silk sarees, golden sarees, and several other varieties of sarees. The literary works speak of blouses also. We will be seeing in the next Chapter that the depiction of women in the sculptures does not stand testimony to this. A look at them would make one feel as if they were all nude, covering themselves more with jewellery than with dress. Even if it cannot be said that they were nude, it cannot also be said that they were, in any case, wearing such dress like a saree or a blouse. What few
examples we have of sculptures wearing sarees or blouses are not above doubt with regard to the very objects namely the saree or blouse. In the Satavahana period there is an example of a lady who is perhaps (?) wearing a blouse. Scholars have doubted this. In another sculpture a washerwoman seems to have worn a saree. But even this does not appear to be a saree in the sense of the term in which we understand it, but some tight garment covering both the legs and coming down to the thighs.

This leads us to the question whether the women of that period were conversant with the sarees at all. The literary sources offer a lie direct to this doubt. If the poets could give an account of the different varieties of sarees, and other dress why is it that the sculptures of the period do not depict them? Being visible evidences, the sculptures cannot be overlooked; but the literary evidences also cannot be brushed aside. Who are the majority of the women that are depicted in the sculptures? Mostly, they were attendants, either dvarapālikas or chowri-bearers or chāmaradhārinis or
khadgavāhinis and so on. The sculptor obviously hesitated to depict them in a dress when, as servants in the company of their masters, they were not to be given greater prominence. We see, however, kuchabandhas, nīvibandhas, uttarīyas, stanōttarīyas etc., pieces of garments to protect their honour. With regard to the main sculptures most of them were noble ladies or queens, the latter being few in number, remaining unidentified. We have seen above that they were dressed alright, but in a different way. They are found dressed with kuchabandhas, in some cases blouses, the laṅgōtis on the waist and the nīvibandhas. They have also covered their upper part of the body with uttarīyas or stanōttarīyas. Instead of sarees they are found wearing full trousers or drawers. We must remember that most of these noble ladies were well trained in fine arts like the dance. It is but natural that they are depicted more in the styles of dancers than housewives. We have shown in some cases that the drapery depicted in some sculptures, is rather thin almost becoming a part of their body.
In literature, the depiction of the ladies commences sometimes with the dress they wore. They have to be eulogised. At the same time, the poet had to give vent to his own knowledge of the times, of the cloth seen in the markets or found worn by the ladies. The poets sang in praise of not only the individuals, but also the dresses that individuals wore, as already stated above. This was a necessity on the part of the poet to get continuous patronage bestowed upon him by the king or the chief. Here the fact has made room for fiction. Being modest, the noble ladies and sometimes even the queens could not be seen by the people at large directly. They appear and disappear in cover.

The sculptor was more interested in the depiction of the physical beauty than drapery, excepting the essential ones. Here we find the sculptor also disengaging himself from fact and get into the enclave of imagination. That was a developing and later a developed society which we have dealt with. Nudity did not matter much. When it ought to have mattered in the later periods, aesthetics came in the way.
NOTES AND REFERENCES

2. Ramana Y.N. (ed.): Drākshārāma Śāsanālu (Telugu) P. 128.
3. ibid., P. 201.
5. ibid., P. 63.
7. EA., I, P. 271.
8. SII., X, P. 471.
9. Bratindranath Mukharjee, (ed.): The Prakrit Gāthāsa-

ptasatl compiled by Sātavāhana King Hāla (Asiatic
10. Luders List, 1112.
11. Hanumantha Rao B.S.L.: The Age of Sātavāhanas (APSA,
1976, Hyderabad) P. 27.
12. Bratindranath Mukharjee (ed.): cp.cit. Chapter III,
V. 44.
13. ibid., IV, V. 95.
15. ibid., VII, V. 72.
16. ibid., VI, V. 20.
17. ibid., VI, V. 69.
18. ibid., V, V. 61.
19. ibid., V, V. 59.
20. ibid., III, V. 41.
21. ibid., IV, V. 94.
22. ibid., IV, V. 98.
23. ibid., IV, V. 2.
24. ibid., II, V. 73.
25. ibid., I, V. 75.
26. ibid., IV, V. 10.
27. ibid., VII, V. 69.
28. ibid., V, V. 19.
29. ibid., V, V. 53.
30. ibid., V, V. 93.
31. ibid., V, V. 38.
32. ibid., III, V. 11.
33. ibid., VI, V. 74.
34. ibid., II, V. 88.
35. Puranam Suryanarayanatiruthulu, (ed.): Āndhra Mahābhārata (Channapuri, 1922) Ādiparvam, Chapter IV, P. 91, V. 81.
36. ibid., Chapter III, P. 59-60, V. 41.

Anina nammunivarumdu garambu samtēshimchi
nāku nisṭāmbu sēsīna dāna nī kanyātvāmbu
dūśitāmbūga dōḍokū mani dāniki varambhichchī
nīvu Vasuvanu rājarshi vīryambunāṃ buṭṭina dānavu
gāṇi Sūtakulaprasūṭavu kāvani cheppī dāni śaṭīra
saugamdhyaṃbū yōjanambunāṃ gōle janulaku mērpaḍu
naṭlugā brasādimchina nādi gandhavati yaniyu
yōjanagamdhi yaniyu baragi tatprasādambunān anēka
dīvyaṃbarābharaṇa bhūṣhitayu nayi Yamunā nādi
dvīpambuna nōḍa nērchi.⁰

37. ibid., Chapter V. P.131, V. 157.
Velayamga bitrumēdha vidhi vīchakshaṇasīla,
sadbhūsurūpadeśa kramamunan
adhika vibhudīto natipavitra pradeśamuna
nayyamgamul samskarīṃchi
punya svadhāṃritambula noppagā śrāddha vidhi yona-
rimchi tadvipratatīki
nagrahāramulu dīvyaṃbarābharaṇa
śaṅyaśanachchhatra gavāśvakarulan ⁰

38. ibid., Chapter VIII, P. 211, V. 7.
Aṭa Vāṣudēvumdu Draupadini Bāṃḍavulēvuru
vivāhaṃbaguṭa vini sᵃتماع⁰ιlī vārēvuraku
vajravaidūrya marakata mauktika
vibhūshaṇāmbulunu nanāḍēśa vichitra
vastrāmbulunu nanēka kari turaga ratha ratna
śibikā vilāsinī nivahāmbulum butteṁchina.0

39. ibid., Sabhāparvamu, Chapter II, P. 300, V. 215.
Anuchu dāya vacchina nēnu rajasvalanu
muṭṭakumḍu mēkavastaṃanunayiyunna dāna
mārī guru bandhu janāḍhishṛśṭiṃbaina sabhaku
netlu rānērtu nanina nīvēkavastravainu nēmi
vigata vastravainu nēmi ninnetlum
dōḍkoni pōdunani balāṭkāraṃbuna.0

40. ibid., Ādi parvamu, Chapter III, P. 75, V. 169.
Kavuna nāku niṇjanmambuna bati
Yayātiyayitaṃṭunu bhavadvachanaṃbuna
nannu vivāhambaguḍu naniye nimdu dharma
viroḍhambu lekumḍunatlugā brasaḍīmpavalayu nanina
Sukrumḍu garuṇimchi Yayātiṃ nikunu
nayina yī vivāhambunamdapakrama dōshaṃbub
lekumḍeṭumani varāṃbhichchi yayyiruvurakum
baramōtsavambuna vivāhambu sēsi Sarmishtḥāṃ
dūpi yidi Vṛṣhaparvuni kūturu dīnikim
briyambunanannapāna bhūshaṇāchchhādana
mālyāṇulēpanādula saṁtōshaṃbub sēyunadi.0
41. *ibid.*, Chapter VIII, P. 216, V. 51.
Mī paṁchina vidhambuna nappāṁḍavulakardha
rājyāmbicchedanani Bhīshma Vidura
Drōṇādulayina bāṁdhava pradhānulayu
Duryōdhanādulayina putrulayu samakshaṁbuna
niśchayiṁchi yappuḍā Pāṁḍavulaṁ dōḍēra
Viduruma baṁchina nātaṁduṁu
Dhṛitarāṣṭru ṣāsanāṁbuna Drupadu purāṁbunaṁkuṁ
jani putra bhrātru parivrūtumḍaṁ unna
Drupaduni Vāsudeva sahitulai unna Pāṁḍavulanu
gāṁchi Dhṛitarāṣṭruṁḍu puttemchina vividha
ratna bhūshaṇādula vēru vēra yichchi tānunu
vārichte brati pūjitumḍai Kēsava Pāṁḍava
samakshaṁbuna Vidurumḍu Drupunakīṭalaniye.₀

42. *ibid.*, Chapter, IV, P. 111, V. 257.
nakkōmalī yammunivaru vikṛita vēsha rūpa
gaṁḍhaṁbula kōpaka rōsi tana dāsi nanēka
bhūshaṇālāmktitam jēsi yāśyanatalaṁbuna
naṁḍaṁ baṁchina Vyāsabhaṭṭaratruṁḍu
vacchi dāni chēsina yishtōpabhōgaṁbulaṁ
dushtumḍai dāniṁ butra dānaṁbu . sēsina.₀
43. ibid., Chapter I, P. 19, V. 115.
nūtana paridhāna sōbhitayai yakkumḍalambulu
doḍugananvasaraṁbainan Udaṁkāgamanamu
gōruchunna yappuḍayyudāṁkuṁgani taddāyu
saṁtasilli tadāṁtаратnkuṁḍala bhūshitayai
brāhmaṇulāṁ būjimchī nīja saṁkalpita
mahōtsavāṁ bonariṁche naṭlu gurukāryaṁbu
nirvahīṁchina Yudāṁkuṁ jūči gurumāṭṭlaniye.

44. ibid., Chapter V, 117, V. 39
lālita haya dviṁpambula vilāsinulam
maṇirūpya kāṁchana
valula najāvīgōmahishavargamulan
bahubhūshaṁpambulan
baluvidi gappamul dharaṇipālurache goni
nūruvēl gajambulan bēṛiṁchī techhe gurumukhyuṁḍa-
kupya dhanammu limmulan.

45. ibid., Chapter VIII, P. 234, V. 219.
nirupama parārthyā ruchi suṁdararatnāvaṁula
śōbhitamulagu vanin
varadumṭu sahasrasamkhyābharaṇāṁbula
Bārthunaku Subhadraku nichchen.
46. ibid., V. 221.
Avirala ksharitadānārdra gamḍasthala
gajasahasraṁbunu ganakaratna
rachitamai turagasarāradhi sahitambaina
rathasahasraṁbunu ramyabhūshaṉalāṁkṛita stri
sahasrambu
gāṁchana sībikā sahasraṁbu jitra laḷita
gati noppunēnūru gāḍidalanu
Siṃḍhu Bhālika Kāṁbhōja Pārasīka.

47. ibid., V. 222.
Kramamunanu Gomtidevini Yamanāṁdanu
Bhīmigavala nā Draupadī nu
ttama ratnābharaṇāṇadulan amaramga vēvēra
neyyumḍayi pūjimchen.

48. ibid., Sabhāparvamu Chapter I, P. 246, V. 12.
Suruchira narinīlakiraṇa jalaṁbula
badmarāgāruṇa padmamulanu
rājita rājīva rājahamsavāli nirmala sauvāṇa
kūrmaṁulanu gamaniya vaiḍūrya kumudambulanu vajra
mīna mauktika navaphēmamulanu
marakata saivalōtkaramula vilasilla
golanani sanmanḍīthalamu sūchi.
49. ibid., P. 271-72, V. 259.

Devaprabhavudagu Sahadevunaku
hayadvipendra divyambara
nanaavidha ratnamayabharaanavali lalindechchi yicchenadhika pritin.0

50. ibid., Adiparvam, Chapter V, P. 129, V. 141.

Charusuvrnapahasi navachampaka bhushayu
Simdhuvaramuktaramaniyayan vakula damavatamsayu nai
yapurvaspringaravilasaalila yesagam danamunda nunga
Madrinambhoruha netra
juchi Kurupumgavumdagajagaragamattumdi.0

51. ibid., Chapter VIII, P. 218, V. 73.

vananidhiloni ratnamulu Vasuki murdhajaratnasamghamul
gonaganavasyamun janulakun samakuradu gana yeppudum
gonumdu pararthya ratnamulu gorinavannina yittu
mantealam
guna bacharamitu ramgada gomatalappuri siddharatnamul.0

52. ibid., Chapter IV, P. 107, V. 228.

pathinlayina bhaminulatidhanavatulayyu
gulajalayyununanalamkritalayyeedu
mamgaalyarahitalayyeedu
gripaana vritti nidiyu modalugan.0
53. Kavirājaśikhamāni Nannechōduni Kumāra Saṁbhavamu

54. Badrī Raju Krishnamurthi ( ed. ); Māndalika vrutti padakōśam, chēnētapadālu, Part II ( Telugu, A.P.S.A., Hyderabad, 1971 ) P. 220.

55. ibid., P. 257.


57. Guda Venkatasubramanyam ( ed. ); Dvipada Basavapurānamu Pālkuriki Sōmanatha Kavi pranītamu ( A.P.S.A., Hyderabad, 1969 ) P. 81 - 82.

Bamdremdu Varshamul vāyakanēsi
pamdremdu mūrala pasidi puṭṭambu
viparītagati dannu veḍudu nokka
dasasiti Dēdara Dāsayya Yīde?

58. ibid., P. 83.


60. Kavirāja Śikhamāni Nannechōduni Kumāra Saṁbhavamu
op. cit., 8 - 74; 8 - 25; 3 - 12; 8 - 99.
61. Suravaramu Pratapa Reddi; అంధ్రాల సంఘికా ఆర్థిక చిరిత్ర ( Hyderabad, 1982 ) P. 47.


63. కవిరాజసికహామని నాన్నేష్టించుని కుమార సంభవము, 
Srimgara rajyalakshmiki muddi galapina
gati haamsa tilakaambu gabari bunchi
maru rajadhani manivapra midugati
gati nuthna ratna mekhala yonarchi
yeladuddu chakrakamalaku mepmchina
gati haralata sannugavan amarchi
saubhagya lavanya satula dunchiya chuchu
gati garphamula vastu khachitakarpa.

64. Chilakuluri Narayana Rao ( ed. ): panditaradya charitra 
( Channapuri, 1939 ) Dikshaprakaranamu, P. 133 – 134.

65. Ibid., Parvataprapakaranamu, P. 251.
Manilimgamulu, ratnamaya limgamulunu,
ganutimpa svarpa limgambulu, rajata
limgambulunu, damralimgamul, gamsya
limgambulunu, lohalimgamul, sahdra
kamta limgambulu, garamoppu surya
kāmīta līṃgamu ayaskāmīta līṃgamulum
namṛīta līṃgamulu, svayambhū līṃgamulu. 0

66. ibid., P. 308.
garamoppagā baṭikamu sarambulunu
bāhulanupavīta bhāti jētula
samāhīta līla rudrākṣhamul: dālchi. 0

67. ibid., P. 309.
makuṭamul, gambaḷa makuṭamul, nāmḍī
makuṭamul, pulītōlu makuṭamul, gamchu
makuṭamul, rudrākṣha makuṭamul, rāgi
makuṭamul, navaratna makuṭamul. 0

68. ibid., P. 310.
Suddha suvarnasannaddhaprasiddha
suddhaśphatika parisṛtakumḍalamulu,
māṃḍīta rudrākṣha maṇi hēma rajata
kumḍalambu, rāgikumḍalambulunu,
nāmḍī kumḍalamulu, nāgakumḍalamul
āṃdamaī karnambulamdu selvāra. 0
69. *ibid.*, P. 312.
ragikumdalamulu, räginaândulunu,
räginülulu, dödda rägi kam.tellunu,
rägiyümgaramulu, rägidamdalunu,
rägijannidamulu, rägiyutteralu.

70. *ibid.*, P. 341-342.
pillämddl mu állelu, bekkuvanniyela
tollukuppasamulu, nalla gäjulunu,
galayaânga jevula saîkâmbu pûsalunu,
balu pûsa përula bannasaramulu,
gûtilambu chûpulu goyyâ kâîukuâlu,
bâtikambu mukkeral bhâramai tanarâ.

71. Chatterjee K.N., in *Journal and Proceedings of the
   Asiatic Society of Bengal (1927)*, Vol. XXIII,
P. 288.

72 Chilakuri Narayana Rao (ed.) *op.cit. Parvata
   prakaranamu*, P. 343.
noddänamulu nimpa yümgarâmbulanu
gâdiyamul muruvulu.


75. Karpūra sahitāmbagū tāmbūlāmbu veṭṭī chitrāmbulagū chināmbarāmbul ichchī mānīmayāmbulagūn abharaṇāmbul osāṃgi sāmbhavimchī yawvibhumūḍu

75. *ibid.*, Chapter V, P. 324, V. 403.

Ivvidhāmbuna vivāhāmbu nirvahimchī matsya māhināthumdu māṇibhūṣaṇāmbulu ruchirāṃbaraṃbulu

76. *ibid.*, *Udyogaparvamu* Chapter I, P. 406, V. 380.

māṇibhūṣaṇa chitrāṃbaraṃbul osāṃgi vidu koldinan


lalita mānīmayāvibhūṣaṇāmulu ruchirāṃbaraṃulunu brāmōdaṃmodalan itṭalamugā Hari Gunti putrulakellanun icchī pidapa Drōpadikicchen.
78. ibid., P. 320, V. 384.
   tānu Sudēshnayun sutulu dammulu bamdhulu
gamdhamālya nānā navaratnabhūshanamanahpriya
maṅgalika prasādhanā⁰.

79. ibid., P. 57, V. 291.
   valapali dikkuna kimchukamala
gāṅga durumīḍi kurumāpuḍu buttam
bālavadagāṭṭi jaratha
valkalamuna nevvigu jannu gappitagan⁰

80. Gadiyaram Venkatasesha Sastrī ( ed. ) : Srīmat Andhra
   Mahābhārataṃ ( A.P.S.A., Hyderabad, 1971 )
   Udyogaparvam, Chapter III, P. 145, V. 111.
   ā sabhakeka vastrayagunattī nanumgoni vachchi
   namchu Duṣśāsanu jūchuchum nomchuḍuṭaṭula
   sambhramulai
tagū chēṣṭalēka nāyāsalu māṇi
   chitramula yākritin unna yēdan Mukumda⁰.

81. Srī Raṅganātha Rāmāyanamū : ( Vavilla Ramsastraḷulu &
koddigā muttempu gonabu vajrāla
   maddikāyala dālu malaya jekkila
brakaṭaṁbuga bhalaṁda kalala
śrikaṁkriti rāvaṅkula lāddā
bogadondu magarāla puligolla mēlī
jigi deśaṁula jīmdu drokka neṭa neṭa
balupachchale yaddi galuga
gāḍu noppu mola nūlla gāmṭalu mēraya
muvval andelu padambula rodalseya

82. ibid., P. 67.
83. ibid.,
84. ibid., P. 65.

Bamgaru sarīga ganpaḍu kuṭṭu panula
kāmula rayikalu kanupaṭla dōdi
chanukaṭla mīda bachchala bannasaramulunu
dārārahambulunu bomdu parichi
muddumōmulakokka mūruvugā gōra
didduchu gasteṛi tilakamuldirchi
chekkula makarical chetrimchi goppa
mukkaral nāsāgramula gilukolpi
magarāla taluku gammalunu gāṭtani
bogadalu churuṅu āmpula raviśelunu
bachala kaḍiyamul padmaragamulu
gruchchina molanūḷu gōmedhikamula
yamdiyal modalaina hārabhūshaṇamu aṁdambuga
jērpanpaḍu
kanyakalu śāradapūrṇimāchandruni kalalo
chāruvasanta vāsanāpushpa latalō sānadērīna manchi
jātiratnamulo śrīnimām bāṭika nārchina kundanampu
gammalō kari būlu gaḍigina mutiyammulō nerattāvi
nalaru gamdhampu
gammalō yana bēndlikūtuloppāri

85. ibid., Ayodyakāṇḍa, P. 97.
nārachīralu gāṭṭi nayamto napuḍu nāramga
dhariyimchenā:

Lakṣmanumdu Sitaku nā nārachīralu remḍu,
chēta nichchina gōṇi chittambulōna galagi
Rāmnī jūchi kāṃtaravāsu lelari

86. ibid., Sundarakāṇḍa, P. 216.
karṇavēṣṭanamulu karakamkaṇamulu,
svarṇāmbarambunu sari barikimchi

87. ibid., P. 227.
Avugāka cheppedan anni kāryamulu, nuvida
nī madilōna nūradumiṅka
nachchugā Raṅguṛamunāṅgulīyakamu.
88. **Ibid.**

yunna śirōratna moyyana vidichi, yannāti
pritimainapudoṣamguṭayu
vanita śirōmanī valanoppa namdikoni mrokki
Sītā vidkoni vedkanarigi°.

89. Vinukonda Vallabharayulu; *Kṛīdābhīrāmamu*.
(’Seshachalam., M. & Co., Madras, 1972 )
P. 65, poem 278.


P. 25, poem 106.

92. **Ibid.**, P. 249, poem 214.

93. *Palanātivīracharīta* (Hyderabad, 1961 ) P. 394,
V. 1023-26.
chēkaṭlu kadiyamul cheluvugānīchchi
mariyunu mānīkyayayamaina bhūsha
lāṃdarikippīṁchī harshāṃomdiṁchī°.

mudamuna navaratnamula hāravitati
galamuna dhariyīṁchī karamulayāmdu
hēmakāṁkanamulu hechchugā veluga°.
95. ibid., P. 408, V. 1430-45.

bamgāru pūcherlu bāgugājuṭṭī
donanukumtamū sari maṃchipāpaṭanu
maṇihēmamauktīka maṃditambainā
chērchukka gaḍiyimchi chitraṃbuganu
polupōnda sēsira vibhūṣaṇa yugamu
pāpaṭa kiruvamka bhāsīla nilpi
maṇikya hāṭaka mayābimbamokatī
talavenka merayaṅā dattīmchi relami⁰.

96. ibid., P. 414, V. 1615-20.

97. JAHRS., XXVII, P. 94.