

# THE SOUTHERN SCHOOL IN TELUGU LITERATURE

KALAPRAPURNA  
Dr. N. VENKATA RAO, M.A.  
Retired Reader in Telugu  
University of Madras



UNIVERSITY OF MADRAS

1978

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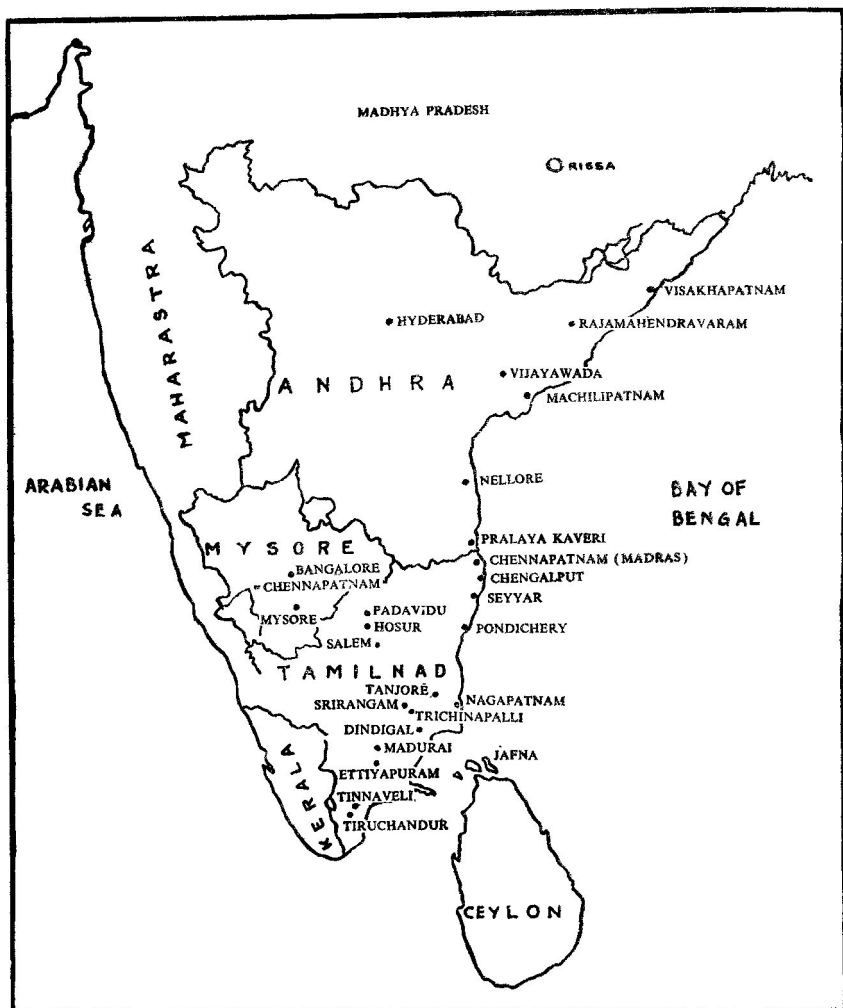
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MAP SHOWING THE CENTERS OF TELUGU LITERARY ACTIVITY  
IN TAMILNAD & MYSORE.



# P R E F A C E

## THIRD EDITION

It was in 1950, that I was appointed as an Expert Committee Member for selection of Manuscripts in the Madras Government Oriental Manuscripts Library and Tanjavur Saraswati Mahal Library by the Government of Madras as per their Memorandum No. 34913/48-10 Education dated 4-4-1949, when I was working as the Head of the Department of Telugu in the University of Madras.

This afforded me great facilities to complete my work relating to Southern School in Telugu Literature.

## (FIRST EDITION)

This was first published in 1954 and as it is the first comprehensive work in Telugu on the subject, and all the copies were sold within an year and necessitated the publication of a second edition.

## (SECOND EDITION)

The Madras University published the second edition in 1960. In this edition, I have thoroughly revised the first edition, after consulting all the information available upto 1960.

The following are the new features of the second edition.

1. A map showing the Telugu Literary Centres of Tamil Nadu and South India.
2. A Summary of the work in English.
3. A review of the literary and Social History of the times.
4. Linguistic peculiarities.
5. Inscriptions and Letters.
6. Extracts from unprinted works.

The second edition is considered as the standard work on the subject and prescribed as a Text Book for Telugu Post Graduate Courses in Andhra, Osmania, Sri Venkateswara, and Madras Universities.

The copies of the second edition were exhausted a few years ago and there was a demand for the work. The Madras University decided to bring out this third edition in two parts separately.

1. The Southern School in Telugu Literature (English).
2. „ (Telugu).

In this connection it is gratifying to note that a Tamil version of Southern School will be published by the University along with the Telugu work.

It is sixteen years since the second edition is printed, and in this third edition, I have endeavoured to incorporate the information available till 1976.

I thank the Madras University and its distinguished Vice Chancellor Dr. Malcolm S. Adiseshaih for having given me the opportunity of presenting the third edition to the Academic World. My blessings are also due to my eldest son Sri N. S. Sundareswara Rao, M.A., B.O.L., for helping me in preparing the third edition.

Telugu  
New Years day  
31—3—1976  
LAKSHMIKANTA NILAYAM  
2-2-1137/5, New Nalla Kunta  
Hyderabad-44.

N. VENKATA RAO



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## INTRODUCTION

### THE SOUTHERN SCHOOL IN TELUGU LITERATURE

(The Tamil School of Telugu Literature)

In the History of Telugu Literature the period from 1600—1800 is termed as “Age of Southern School”.

In order to evaluate the importance of the Age of Southern School it is necessary to know the Ages preceding this Age from the beginnings of Telugu Literature.

Pre Nannaya Age	... 850—1000
Age of Nannaya	... 1000—1100
Age of Saivaite Poets	... 1100—1250
Age of Tikkana & Errana (Kavitraya)	... 1250—1400
Age of Srinatha	... 1400—1500
Age of Krishnadevaraya	... 1500—1600
Age of Southern School	... 1600—1800
Modern Age	... 1800—1947

It is significant, that while the Ages before the Southern School stand in the names of the *poets*, the Southern School alone stands in the name of the *area* in which it flourished i.e. South in Tamil Nadu, outside the Telugu Country.

It is evident that Telugu was developed to such amementous extent both in form and range in Tamil Nadu that it has to be specifically designated as the “Age of Southern School in Telugu”.

From a study of the evolution of Telugu Literature one will find that the period 1600—1800, is a period of Decadence hence. Telugu Literature left its native soil and settled in South—Tamil Nadu.

Telugu Literature flourished from the beginning under Royal patronage. After the glorious reign of Krishnadevaraya and his successors, there was practically no Royal patronage in the Telugu Country during 1600—1800 and this factor also helped for the establishment of Telugu in Tamil Nadu.

## TELUGU IN TAMIL NADU

After the dissolution of the Vijayanagar Empire, the Nayak kingdoms of Tanjavur and Madura, founded by the commanders of Vijayanagar Empire became independent. The Telugu Nayaks at Tanjavur and Madura ruled at a time when South India was not seriously exposed to outside invasion. There were also no internal political disturbances. They had therefore, no occasion to divert their attention on the arts of War. On the other hand, they could completely concentrate their attention on the Arts of Peace.

Tanjavur the Elderado of the South and Madura, the seat of ancient Tamil culture became the chief centres of Telugu Literary activity.

## TANJAVUR TELUGU NAYAKS

The Telugu Nayaks for the first time fostered not only Literature, but also Music and Dance. They developed the twin Arts Sangita and Sahitya to a high degree of perfection, which they had not reached before.

This is a remarkable feature of the Southern School, which is not found in the previous age of Krishnadevaraya which is generally considered as the Golden Age in Telugu Literature.

## TANJAVUR—MARATA RAJAS

Wonders of the world are more than seven and the Saraswati Mahal Library is one of them".<sup>1</sup>

This encomium, both thought provoking and appropriate refers to the Tanjavur Library known as Tanjavur Maharaja Serfoji's Saraswati Mahal Library.

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1. Peeps into Saraswati Mahal Library Sri R. Gopalan, B.A., B.L., Hony Secretary of the Library.

As the name of the Marata king indicates the Library stands as a living monument of the everlasting contribution of the Marata kings to Telugu Literature outside the Telugu Country.

It is an exceptional fortune for the Telugu people in the south, that the Marata Raja succeeded both to the throne and traditions of the memorable Nayak kings who preceeded them one interesting observation to be made in this connection is that while the mother tongue of the Marata Rajas is Marati Language which is entirely different from Tamil the language of the people whom they ruled the peculiarity is that the Marata Raja's patronized both Telugu and Sanskrit, and this is a most interesting and happy feature of their rule from 1673 to 1855.

### THE MODERN AGE

We have noticed that the Southern School succeeded the Age of Krishnadevaraya and that the Modern Age succeeded the Southern School.

As one would naturally expect the Modern Age however did not begin in the Telugu Country itself. It began, and flourished in the same area of the Southern School—this time the Chief Literary Centre being shifted to Madras.

### MADRAS AND TELUGU LITERATURE

Modern Age in Telugu is the age of the English rule in South and since Madras is the political capital of the Presidency, it also became the literary Capital of Modern Age in Telugu, as it is situated in the same area Tamil Nadu where the Southern School flourished Modern Age started in 1800, and the influence of that age in the Telugu Country is only felt after 1900. Even after 1900, as there is no Literary Capital in Andhra till Visalandhra formation in 1956, Madras remained as the primary Literary Centre of Telugu.

### Madras—the last Telugu Literary Centre

Both literally and chronologically Madras is the last literary Centre.



Rajamahendravaram	... 1100 A.D.
Nelluru	... 1300 „
Vijayanagaram (extinct)	... 1500 „
Tanjavur & Madura	... 1600 „
Madras—(Chennapaṭṭanam)	... 1800 „

The establishment of the Printing Press is the contribution of European Scholars. Col Mackenzie and C. P. Brown tended to revive our classical literature. The establishment of the Madras University and the synthesis of Modern Age—moderanism on classical lines—regulating all types of modern literature on classical trends sponsored and propagated by Chinnayasuri and Kokkonda—all have their origin and development in Madras only—and as such the history of Telugu in Madras is the history of Modern Age in Telugu Literature.

This subject, History of Telugu in Madras requires a fuller treatment and a separate volume has to be written about it since it is a continuation of the Southern School.

The Age of Southern School Dakshinandhra Vangmayamu.

The Modern Age—Madras Chennapurandhra Vangmayamu.

As this work is beyond the scope of my present work, for the present, I am briefly referring to the beginnings of Telugu in Madras, and to one work relating to it.

I shall take another opportunity to undertake the work.

### Contribution of Tamil Nadu to Telugu Literature

Telugu Literature broadly falls into two divisions.

1. Padya Sahitya—Northern School.
2. Pada Sahitya—Southern School.

While Padya Sahitya developed in the North, till the Age of Krishnadevaraya, Pada Sahitya developed in the South in Southern School.

The three types of Literature which the Southern School developed in Tamil Nadu are.

1. Drama
2. Pada Kavita
3. Prose

A brief survey is given in this introduction.

## DRAMA

The following are the new features of the Telugu Drama evolved by the Telugu Nayaks and Marata Rajas.

1. "Kaivaramu", an invocation either to the Deity or the king instead of Nandi and Prastavana.
2. The King will invoke the Deity if he himself is the author of the Drama.
3. The Dramas are not divided into Acts.
4. There is no Vidushaka Patra in the Drama.
5. Introduction of Classical Padas relating to Natya (Dance).
6. Introduction of Folk-songs (Jana pada geyamulu).
7. Telugu verses and Dwipadas also occur in these Dramas.
8. Few authors inserted Sanskrit Slokas also in the Drama.
9. Dialogues spoken Telugu.

The greatest reformation of the Nayak kings with regard to the Drama is the introduction of spoken Telugu on the stage.

In the Telugu Drama, all the characters speak classical Telugu (Grandhika Bhasha) only, even though it is most inappropriate to the Dramatic effect. Since spoken language (current speech—Vyavaharika Bhasha) has been banned by the Lakshanikas it has no place in Telugu Sravya Kavya Literature—Prabandhas.

All Dramas, whether they are translations or originals they are in Classical Telugu Patrochita Bhasha.

(Language according to Characters)

It is the great Sanskrit & Telugu Scholar Vedam Venkataraya Sastry that first introduced Vyavaharika or Patrochitabhasha in 1897 in his Drama Prataparudriyam. Afterwards in 1909, Gurujada Appa Rao, wrote a full fledged Telugu Drama "Kanya-sulkam" in spoken Language.

But the Credit of introducing spoken Language two centuries before goes to the Tanjore Nayaks. The Conversations of Purohiths—the Brahmin ladies—the court poets & scholars, are all in spoken Telugu, and are quoted by the writers of the History of Telugu Language & Philology.

10. In the time of the Marata Rajas of Tanjore, Tanjavur is a multi-Lingual State—

The rulers and their court spoke Marati, the people in the land spoke Tamil and Telugu, while a few spoke Kannada. It will be astonishing to note that Hindi is also spoken in Tanjavur.

We find in the Dramas of Marata Rajas all the above languages. In a drama entitled Parijatapaharanamu by Matrubhutakavi in the time of Amarasimha (1798—1799). We find the following Languages quoted besides Telugu.

Sanskrit

Kannada

Marati (Maharashtra)

Tamil

Hindi

The introduction of Hindi in this Drama is important for the history of Language, as it is the first reference to Hindi in Telugu.

11. In some of the Dramas of Marata Rajas we find that Sangita (Music) occupies a more important place than poetry.
12. The Dramas of Marata Rajas exhibit more scholarship in Sanskrit than in Telugu.

The hundred Dramas produced in Southern School are excellent specimens of Telugu Dramatic Art, which reached its Zenith in Tanjavur. It is the first Chapter in Telugu Dramatic History and an important Chapter in the History of Telugu Literature.

### TELUGU THEATRE

Raghunatha Nayaka is the first king to construct a Natakasala (Theatre) in Tanjavur. It is said that he constructed two or three theatres at different places so that they may be attended by people living in the out skirts of Tanjavur Chemakura Venkatakavi, the Court-poet of Raghunatha says—that he constructed many theatres Natakasalalu (Vijayavilasam 1-28). Vijayaraghava Nayaka the son & successor of Raghunatha also confirms the statement of the Court-poet.

Raghunatha made a memorable reformation in the Telugu Stage.

### WOMEN PLAYING WOMEN ROLES

According to Bharata Natya Sastra men only should play women roles and not women. Those persons who ware woman characters are knowns "Bhrukumsulu".

Raghunatha constructed the theatre according to Bharata Natya Sastra, but in this respect, he has deviated from Bharata.

He is the first Dramatist who introduced women on the stage. He strictly prohibited men playing women roles and made women only to play woman roles. Ghemakura Venkatakavi aptly describes this reform of the Telugu State.

“ భరత విద్యాధురంధరుడౌట

రంగస్థలంబు రామాలంకృతంబు చేసె ”

(Being proficient in Bharata Natya Sastra Raghunatha embellished the stage with women.)<sup>1</sup>

## OPEN AIR THEATRE

Vijayaraghavanayaka constructed an open air theatre at Tanjavur. In one of the Dramas composed in Vijayaraghavas time we find a reference to open air theatre. One damsel says that she is attached to open air theatre. (బయటి నాటకశాల) Bayati Natakasala.

“ బయటి నాటకశాల పడుచున్న నేను ”

(I am the damsel attached to open air theatre)

## STUDY OF THE DRAMAS OF SOUTHERN SCHOOL

The Andhra University published in ten volumes between 1955—1973 forty Dramas of Southern School. It is highly creditable that they first brought to light, those dramas in print, which remained as a sealed treasure all these years.

The credit of first publishing a Drama of Southern School, however goes to Andhra Sahitya Parishat Madras. They published in 1926, Mannarudasavilasanatakamu of Rangajamma. This is one of the best dramas written a woman poet, with high literary talent. It is a pity that this is not reprinted with critical introductions.

Though half of the Dramas of Southern School are published, they are not systematically studied by our scholars.

1. The practice of men playing Woman Roles continued in the Telugu Country till recently. It is only on the advent of the Telugu Cinema, that this practice was stopped. In 1920 Anjeneya C. S. Natesan of Madras introduced women on the stage. It is the Surabhi Nataka Company that followed him by enacting Dramas with women. But, these two are exceptional cases.\*

\* Andhanatakavikasamu. (The Evolution of the Telugu Drama—by Dr. P. S. R. Appa Rao.)



All the Dramas should be edited with notes and critical introductions on the lines of English Dramas. There should be a separate thesis on the Dramas of Sahaji—who wrote more dramas either in Southern School or in Telugu Literature.

## PADAKAVITA

(Musical Compositions)

The Maratarajas were experts both in Sangita (Music) and Sahitya—and as such they fostered Padakavita Musical Compositions.

Sahaji besides being a dramatist composed many Padas—His Court-poets followed him. There are many Padas relating to Tulajaji (Tukkoji) and Sarabhoji—Kasinathakavi and Naranakavi are two Padakartas in the time of Sahaji.

## UNPRINTED PADAS

It is estimated that they are Thirty thousand Padas which remain unprinted in the Tanjavur Library. In the Tanjavur Catalogue Vol. 1 there are 45 manuscripts of Padas bearing nos. 427 to 472 and in Vol. 11 there are eight manuscripts 850 to 858—the total coming to 53. Such rich Pada Literature is not found in any other vernacular in India and arrangements must be made to bring the whole of Tanjavur Pada Sahitya to light. This stimulates Research both in Music and Telugu Language.

## PRINTING OF PADAS

The T. T. Devastanam published in 19 volumes all the available Padas of Tallapaka family poets.

The Andhra Pradesh Sangita Nataka Akademi brought out an excellent Edition of Kshetraya Padas.

The Andhra Government recently published “Sringara Padamulu”—from the Tanjavuru Library.<sup>1</sup> They are only 67.

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1. Publication of Andhra Pradesh Government Oriental Manuscript Library.

## APPEAL TO THE ANDHRA UNIVERSITY

The Andhra University had already published ten volumes of Yakshaga Natakas Southern School.

It is learnt that the University also got transcribed all the Padas in the Tanjavur Library and the copies are preserved in the University.

In the regime of the present distinguished Vice-Chancellor of the Andhra University Sri M. R. Appa Rao Garu, it is hoped that like Yakshagana Natakas, the Padas also will be published in several volumes with critical Introductions, and enrich the Telugu Pada Literature.

### PROSE—TANJORE

It is generally believed that Paravastu Chinnayasuri (1850) is the pioneer of classical prose in the second half of the 19th Century, but Classical Telugu Prose as a matter fact, began in South, under the patronage of Madura Nayaks from the 17th Century.

Dhenumahatmyamu (the greatness of Cows) is the first prose work of the Southern School written by Linganamakhi Sri Kameswarakavi—about 1670 A.D. in the time of Muddalagiri.

Vijayaranga Chokkanatha is the author of two prose works—Sri Rangamahatmyamu and Maghamahatmyamu. His Courtier Samukham Venkata Krishnappa Nayaka wrote two prose works and there were four authors who wrote prose works in his time.

### MYSORE

It is in Mysore that we find extensive prose works, written by Kaluve Viraraja and his son Nanjaraja. Virarajas prose version of Mahabharata is known to Scholars—All the prose works of Nanjaraja are unprinted.

If all the prose works of Southern School are printed, then we will know that this type was inaugurated by the Southern School for the first time.

## IMPORTANCE OF THE PROSE WORKS OF SOUTHERN SCHOOL

The Southern School developed classical prose on the lines of classical poetry, which is the bed rock of Telugu Literature.

The modern age in Telugu is essentially an Age of Prose and due to the Modern Telugu movement—Vyavaharika Bhasha or Current Language there was a set back for classical prose.

Besides bigger works, Mahabharata & Ramayana, there are many small works, which can be printed and prescribed as prose texts in our Universities. Vishnupuranam, by Tupakula Ananta bhupala was once prescribed as a prose text for Intermediate Examination of the Madras University.

The smaller prose works of the Southern School like Dhenu-mahatyamu, Jaimini Bharatam<sup>1</sup> Sarangadhara Charitra—and Upa-khyanas from Mahabharata & Ramayana can be printed by the Madras University.

These prose works also helps the students to know about our ancient culture.

## CHAPTER I

### The Beginnings :

Though Raghunatha Nayaka of Tanjore is generally considered as the inaugurator of the Southern School, yet we have historical evidences to show that Telugu poets flourished in the South, long before Raghunātha Nāyaka.

### GOPANA

Gopana, the well known commander of Kumara Kampana, is the first poet known to us in Southern School. Every student of South Indian history is acquainted with Gopana's memorable achievement of the warding off the Muhammadans from Sri Rangam, and installing the image of Sri Ranganatha in its proper place after a lapse of years. The two Sanskrit verses in praise of Gopana by Vedantā Desika, inscribed on the walls of Srirangam Temple<sup>1</sup> bear testimony not only to the great military prowess of Gopana, but also to his patronage of Vaishnavism. The only work of Gopana now available is "Sindhumativilāsamu." It is a Telugu poetical work in two cantos, interspersed with Slokas in Sanskrit. It deals with a love episode of Jaya and Sindhumati at Madura. The Colophon of the work is very important as it states that Gopana was initiated into Visistādwaita Philosophy by Vedanta Desika himself together with the Astākshari mantra. It also gives some details regarding his gotra and father's name.

It reads thus—

"Idisrīmadāpastamba sūtra, Bhāradvājasaṅgotra, Narasanāmatya-putra, Sri Venkateswara karuṇa kavitaṇilāsa, Srimatprativādi bhāyankara Vedānta deśikopadeśa vimalikṛita śikṣhiṭa śrīmadastākshari mantrarajajapa virajamana, nija hridaya kamala karnikāra sukavi jana vidhēya Gopana nāme dhēya prapītambaina Sindhumati vilā-sambanu Sringārarasa pradhāna prabandhambuna pradhamaśwāsamu."

<sup>1</sup> Ranganatha Inscription of Gopana. S. S. 1293, 1371 A.D. Epigraphica Indica Vol. VI No. 33 pages 352-330,

From the above, we learn that Gopana belongs to Bharadvaja gotra, and Apastamba sutra, and his father is one Narasanāmatya.<sup>1</sup> Vedanta Dēśika bearing the title Prativadi Bhayankara actually initiated the astāksharimantra to him and that Gopana became a poet through the grace of God Sri Venkateswara. The appellation 'Amātya' suggests that Gopana belongs to the Arvēla Niyogi Brahmin sect of the Telugu Country. It may be noted in this connection, that many of the great poets and well known Commanders and Ministers belonged to this sect. Hence it is known as ministerial class in Brahmins of the Telugu Country.

The work contains good poetry and still unprinted.<sup>2</sup> This is the first Telugu work relating to the Southern School.

The two facts relating to the life of Gopana as an author in Telugu and as a direct disciple of Vedanta Dēśika, are unknown to both Andhra and Non-Andhra Scholars. They were first brought to light by me through the first edition of the work in 1954, and Prof. Dr. Tiruvengadachari M.A., has incorporated this information in his introduction to Madura Vijayam published by the Annamalai University.

### PACCAKAPPURAPU TIRUVENGALAKAVI

Tiruvengalakavi, the author of Cokkanātha Caritra belonged to Bhatrāju community. The term Paccakappurapu was at first a title conferred by the rulers of those days and subsequently it became the surname of the family. The author's grandfather Timmarāju and his grand-uncle Ayyalarāju were presented with Paccakappuram (Camphor) for their scholarship by Proudhadēvaraya of Vijayanagar who ruled from 1422—1446 A.D.

- 
1. All these facts can be corroborated with the details given in the Accharapakkam inscription of Gopana in Tamil, *vide* Epigraphical Report No. 250 of 1901.
  2. One Manuscript Copy of the work is available at The Telugu Academy, Kakinada (Andhra Pradesh.) The work is described in Andhra Sahitya Parishad pustaka Bhandaram serial in Vol. No. 5 (pages 396-397) of their Journal. Another Copy is described in Golakonda Kavula Sanchika, (Page 398) published from Hyderabad in 1933.



Chokkanātha Caritra was dedicated to a chieftain known as Gōḷla Peda Rāma Nripati, at the instance of his brother Gōḷla Chinārāmanripati. Both were the sons of Gōḷla Basavabhūpala. These two brothers, Peda Rāma and Chinna Rāma were ruling Tirupattur Sima in Ramnad District under Achyutadēvaraya of Vijayanagar (1530—1542). The two brothers belonged to Kamma Community<sup>1</sup> and belonged to Pippala Gotra. They are the disciples of Vyāsa titha, the well known Madhava Ascetic. They bore the title 'Upanūri Simhams' or Lions of Upanūru for their valour.

The two brothers also were great donors. Peda Rāma Nripati made a grant<sup>2</sup> of the village Śāntamangala to the temple of Tiruṭṭaḷi Nayanar at Tirupattur in 1538 A.D.

Chinna Ramappa and his elder brother Timmappa made a grant of 15,000 paṇams to Venkateswara at Tirupati<sup>3</sup> to be deposited in Sri Bhandaram in the Temple.

The work, as the name suggests, deals with the sixty four divine deeds of Cokkanātha or Halasyanatha, the presiding Deity at Madura with his consort Minākshi, the daughter of Malayadhwaja Pandya. It is also called Chaushastisṭāvilasamu as it describes the sixty four deeds of Siva.

The work is in Dwipada metre and best suited for narration of stories. It is a voluminous work in 11680 Dwipadas and closely follows the Dwipada works of Palkuriki Somanātha, the inaugurator of Dwipada kavya Literature in Telugu only so far as the peculiar expressions of the Language known as Jana Tenugu are concerned. The style is chaste, elegant and easily understood by all. The work is recently printed.<sup>4</sup> As the work is not well known to scholars. I am giving the contents of the work.

- 
1. This manuscript is still to be examined thoroughly.
  2. *Vide* Epigraphical Report 1970 of 35-35.
  3. Epigraphical Report of T. T. Devastanam pages 244-245.
  4. No. 35 of the Madras Government Oriental Series by the Government Oriental Manuscript Library, Madras 1954.

## THE SIXTY FOUR LILAS OF MADURA SUNDERESWARA

1. Relieving Indra from the sin of killing Vritrasura.
2. The expiation of the Curse of Iravata.
3. Exhibition of Dance before Patanjali.
4. Giving heaps of food to Bhutas.
5. Making the river Vaigha as sacred.
6. Getting the seven seas to Madura.
7. Accepting Malayadhwaja as the father-in-law.
8. Becoming Ugra Pandya.
9. Giving Velayudha to Ugra Pandya.
10. Quelling the seven seas.
11. Arresting the Clouds.
12. Breaking the Meru by Pandya.
13. Broadcasting Vedas.
14. Selling nine gems in the garb of a diamond merchant.
15. Inviting four Clouds at one place.
16. Becoming Siddha.
17. Giving sugar Cane to stone elephant.
18. Exhibiting three stages of Man in one form.
19. Performing Dance on left leg.
20. Giving longevity to a Brahmin.
21. Expiating the sin Matrugamana.
22. Making war as a single Hero.
23. Killing the elephant sent by Digambaras.
24. Turning a Cow as Bullock (Vrishabha).
25. Helping the Pandya king.
26. Giving enormous wealth to Pandya king.
27. Selling Bangles in the guise of a Bangler.
28. Giving eight Siddhas (Asta siddhulu) so Asta Matrukas.
29. Helping Mukkanti Kadveti.
30. Giving victory to Pandya king.

31. Giving the art of Alchemy (Rasavidya) to Sonnai a Courtezan.
32. Driving away of Chola.
33. Giving Velama heaps of Paddy.
34. Giving witness for a merchant.
35. Giving Kailsam to Pandya king.
36. Advancing Jnanis against Surya.
37. Giving Bana his arthadeha.
38. Giving victory to the wife of Bana.
39. Marrying Angaya kanni Amma.
40. Tending the kids of a sukara.
41. Making Etinta (a bird) as the king of the birds.
42. Giving Kailasa to Narayana Pakshi.
43. Bringing Tiruvalavayi to Madura.
44. Using Vrishabhastra against the enemy of Pandya king.
45. Instituting Sangapalaka in the Court of Madura.
46. Performing the marriage of a Brahmin with Dharmi.
47. Saving Nakkira and excusing him.
48. Giving upadesa of a Dravida Kavya.
49. Making Shanmukha as dumb.
50. Helping one Brahmin Nedukkoda Bhattu.
51. Giving upadesa to the diety at Tiruvadayura.
52. Turning Jakals into horses.
53. Terrifying all the people by the Horses.
54. Carrying baskets of mud for the construction of the dam on Kavery for Pittavva.
55. Scaring away of the fever of the Pandya king by Jnanasambandha.
56. Making the Jains to sit on pointed rods.
57. Making Kirtisetti to rule the land.
58. Showing the way to all scholars by appearing as Pasupati and explaining Pasupata Saiva Siddhan.
59. Getting a witness out of a Jammitree.

60. Helping Kuna Pandya to get his kingdom.
61. Driving the Banddhas away.
62. Making a merchant as the ruler of Kamataka.
63. Driving of the Jains.
64. Marrying a merchant with a girl of his own Choice.

### CHOKKANATHA CHARITRA

&

### TAMIL CULTURE

As describing the deeds of Sundareswara at Madura, the above works deals not only with Saivism, but also with other aspects of Tamil Culture.

A Critical Edition of the work is necessary to evaluate its contribution to Tamil Culture and religion.

### BHADRAKAVI LINGAKAVI

Lingakavi is a Vira Saiva Poet and a resident of Padavidu in North Arcot District of Tamil Nadu. His father is Ramaya Prabhu and his mother is Amalamba.

He wrote two works in Telugu Devangapuram and Sananda Charitra both in Dwipada metre (Couplets).

His date

As regards his date it may be fixed between 1530-1540 by inscriptional evidence. Devangapuram was dedicated to a Chieftain named Sri Kalahastinayaka who ruled at Padavidu under Atchutaraya of Vijayanagar. Four inscriptions of the Chief are found in Brihadamba Temple at Devakipuram in North Arcot District as under.

1. 1530 AD. Grant for the Construction of Vasantamandapam of Tirumaleswara Temple at Padavidu.
2. do. Devakipura Temple Inscription mentions Sri Kalahastinayaka as the Dharmakarta.
3. 1532 AD. Institution of the services of the sheppard Class in the time of Sri Kalahastinayaka.

4. 1532 AD. Taxes on hand looms in the time of Sri Kalahastinayaka abolished.

### DEVANGAPURANAM

Is a work in seven Cantos. The basis of the work is Brahmandapuram in Sanskrit. It deals with the origin of Devanga or the weaving class. The emergence of the art of weaving through Devanga Rishi, and the preparation of Cloth are fully described in the work. This is a very useful work for hand loom Industry. It is printed and it is worth a study in modern times.

### SANANDA CHARITRA

This is also a Dwipada work and deals with the story of Sananda a great devotee of Siva. The work is dedicated to one Saivaite Veerabhadraiah a resident of Arunadrimangalam near Arunachalam (Tiruvannamalai).

### DWIPADA

Dwipada is the Couplet style and first handled by Palkuriki Somanatha for the propagation of Vira Saivism by his two Dwipada works Basavapuramamu and Panditaradhya Charitra about 1200 AD.

Afterwards there were only two Dwipada works. Ranganatha Ramayanamu and Harischandra Charitra by Gaurana.

The credit of reviving Dwipada Kavya Literature goes to Southern School. The first three works referred to above are Dwipada Kavyas.

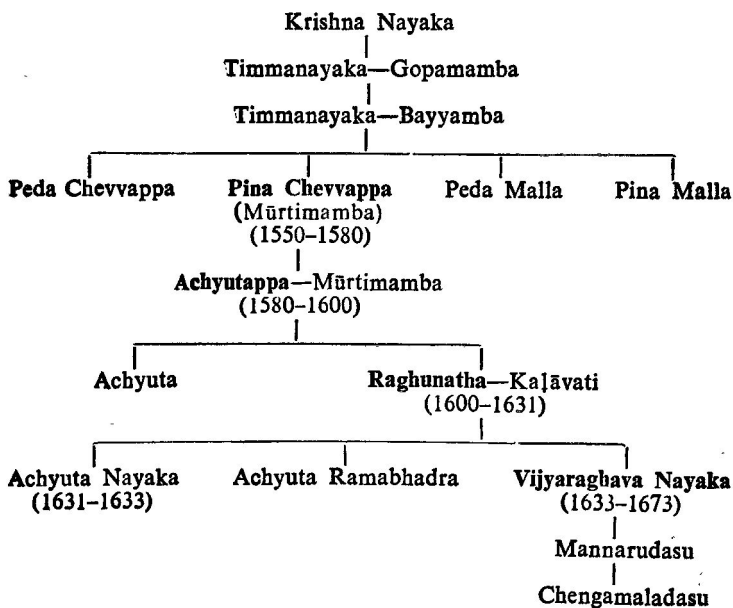
Vijayaraghavanayaka has fostered this Dwipada type of Literature. He rendered Paduka Saharsa of Vedanta Desika in Dwipada.

It is interesting to note that Dwipada was used in Dramas, which is a new feature in Telugu Drama.

## CHAPTER II

### I. TANJAVURU TELUGU NAYAKS

#### GENEOLOGY



#### RAGHUNATHA NAYAKA

Though Tanjore was ruled by the Telugu Nayaks from 1550 A. D. it was from the time of Raghunātha Nayaka, the grandson of China Cevvappa, its first Nayaka ruler that Telugu Literature in South began to take a definite shape, which was afterwards termed as "Southern school in Telugu Literature."

Raghunātha ruled Tanjore from 1600-1631. A Solomon in wisdom and an Absālom in beauty—Raghunātha is the greatest Nayak king that ruled South. He may be aptly likened to Krishnadēvarāya the well known Vijayanagar Emperor, who prece-

ded him exactly by a Century. There are many parellels in their careers both in political and literary activities. The following are some of them.

Krishnaraya.	Raghunātha.
1. Minister Timmarasu	Minister Govinda Dikshita
2. Bhuvana Vijaya Sabha	Vijayabhavana Sabha
3. Manu Charitramu by Allasani Peddena	Vijayavilasamu—dedication by Chemakura Venkaṭakavi
4. Author of Sanskrit works like Madalasa Charitra etc.	Author of Bharata Sangraha etc.
5. Author of Āmukta malyada.	Author of Telugu works like Ramayana, Valmiki Caritra etc.
6. Promulgator of Viśista- dwaita philosophy but tolerant towards other religious sects especially Saivism	Adherence to Vaishna philosophy but tolerant to other religions' specially to Saivism
7. Patron of the musical treatise entitled “Sangitasuryodayam”	Master of the science of Music and author of Musical works

It may be said that the splendour of the Vijayanagar Court, at the time of Krishnaraya was actually revived in Tanjore Court at the time of Raghunātha. Himself a gifted writer, both in Sanskrit and Telugu, Raghunātha left us the following works in Telugu and Sanskrit though it is alleged that he has written one hundred works in both languages.

### WOMAN POETS

The one dissimilarity we find in Krishnaraya's Court is that it is lacking in women poets. Raghunātha's Court is well noted for highly accomplished women poets, who are good scholars in Telugu and Sanskrit, besides proficiency in six Prakrits, completing verse puzzles (Samasya puraṇams) and in the art of

Śatalēkhini, (attending to on hundred writers at a time by composing verses extempore).

### RAMABHADRAMBA

Rāmabhadramba is the consort of Raghunātha Nayaka. She is the author of Raghunathanāyakabhyudayamu, the story of Raghunatha her husband, in Sanskrit. She is well versed in Telugu, and is a disciple of Chengalva Kaḷakavi, about whom we will hear later on. But no Telugu work of her has come down to us.

### MADHURAVĀṆĪ

Madhuravāṇi is another poetess of the Court. She has rendered into Sanskrit, the Ramayana kavya<sup>1</sup>, written by Raghunātha. Her original names is Śukavāṇi, but was endowed with the title of Madhura vāṇi for the extraordinary melliflousness of her style. Her Sanskrit work is also not completely available, but the portions available bear testimony to the title conferred upon her by Raghunatha. From the colophons of her work, we understand that she has written many works in Sanskrit like Kumara-sambhavam and Naishadham.

*Raghunathas works—Parijatapaharanamu.* This is a Telugu prabandha composed by Raghunātha in an extempore manner (Āśukavita) in two yāmas (six hours). Achyutappa Nayaka, his father, was much pleased with his son's wonderful poetic performance and bathed him in gold (Kanakābhisheka).

*Gajendramokshamu, Rukminikrishna vivahamu and Janakiparnayamu,* are the three works of Raghunātha in Yakshagāna type.

*Achyutabhyudayamu*—is a dvipada kavya, by Raghunātha depicting the life of Achyutappa nayaka, his father. This is the first of the type of Abhyudaya kavyas in Southern School. All the above are not available.

*Available works—Valmiki caritra.* This is a prabandha in three cantos, describing the story of Vālmiki from the beginning of his



career as a hunter, and afterwards by becoming Valmiki (One who is born out of Vālmika i.e. ant-hill) by the initiation of Rāmamantra by the Seven Sages. Here Raghunātha exhibits his acquaintance with all the sacred places of pilgrimage in India from Kanyakumari (Cape comorin) to Himalayas, by describing the route of the Seven Sages, even though it is not in the original. Though small, work Vālmiki caritra should be ranked as a first rate Prabandha in Telugu in which, the psychological evolution of Vālmiki's character is masterely potrayed, by presenting to us, the crude, hot headed, iron-hearted hunter of animals, being transformed into a humble, nector-hearted ascetic, hunting after spiriūal happiness.

*Raghunatha Ramayana*—It is said that Raghunatha has written the whole of Ramayana in Telugu, but only the first four Cantos of the work is available. Even the fourth Canto is not complete and stops with a description of Śwetadwīpa. However, even the three Cantos are enough to exhibit the wonderful skill of Raghunatha in Telugu poetic art.

*Nala Caritra*—This is a Dvipada work in eight Cantos describing the Complete story of Nala as found in a Mahabharata by Nannaya. Raghunātha has also taken into consideration, Srungara Naishadham of Śrinātha which is a Telugu rendering of Sriharsha's Naishadhiya Carita in Sanskrit. In this work, therefore, we find the infnence of both Nannaya and Śrinātha on Raghunāthā. This work is in chaste style, and is the first work in Telugu giving the story of Nala in a complete form separately from Mahabharata. It was followed by other authors.

Another work by name *Srungera Savitri* is available as a work of Raghunātha but, as there is no colophon of Raghunatha which is invariably attached to his works, and as the beginning is also wanting, it cannot be considered as a work of that Nayak king, until further information is forth coming.

Raghunātha is the third of the Rajakavitraya (trio of king poets) in Telugu, the other two being Nannichodadēvakāvīrāja Śikhamani of Kumarasambhava fame, and Krishnadēvarāya of

Āmuktamālyada reputation—Raghunātha is not merely a Royal poet or Rajakavi but also a great patron of Kavirajas or poet kings.

### POETS OF RAGHUNATHA'S TIME

*Chemakura Venkataraju* is the most celebrated Telugu poet of Raghunāthā's Court. He is the author of two works in Telugu Vijayavilasamu<sup>1</sup> and Sarangadhara Charitra. These two poems are greatly admired for the beauty of the style, which at times though intricate, yet exhibits the authors' mastery over Telugu idiom and poetical art. The first is a prabandha relating to the marriage of Arjuna, the Bhārata hero, with Ulūchi, a Naga damsel, with Chitrangada, of Manipura, and finally with Subhadra, the sister of Srikrishna at Dwaraka. In the introduction, Chēmakura describes Raghunātha as a person, possessing all the qualities of Mahānāyaka as laid down in Alankara works.

Sarangadhara Charitra, is also a work in three Cantos. The story of Sarangadhara at first originated in Western India. Sarangadhara is no other than Chwraṅgi Siddha one of the nine Siddhas of Nathapathiya cult as described in the Navanadha Charitra by Gaurana in Telugu about 1450 A.D. Chemakura is the first poet to handle the story separately as a prabandha. Chemakura handles the theme in a very impressive manner, and his works became extremely popular in the whole of the Telugu Country within a comparatively short period of their inception.

### KRISHNĀDHWARI

Another poet of outstanding merits is Krishnādhwari, who wrote Naishadha Parijāteeyamu a Ślesha kavya—or double entendre i.e. each verse yielding two meanings relating to the two stories of Nala and Krishna. Since Krishnādhwari is a great scholar and poet, he could compose and complete such a difficult literary work this work is the only one of its type in Southern School.<sup>2</sup>

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1. Vijayavilasamu derives its name from the fact that it is dedicated to Raghunatha Naika in the palace known as Vijayavilasa Bhavana after the successes (Vijayas) of Raghunatha over Solaga, ruler of Jaffna, and Gobburi Jaggaraja at the famous encounter at Topur.

2. Unprinted No. 172. Tanjavur Library.

Besides these two poets, we have reference in Telugu Literature that the well-known musical composer, *Kshetrappa*, and the humorous Telugu poet *Kavi Chaudappa* visited Tanjore Court at the time of Raghunātha.

### VIJAYARĀGHAVA NAYAKA

Vijayaraghava Nayaka, the son of illustrious Raghunātha Nayaka succeeded his father and ruled Tanjore from 1633-1673. He is the last of the Nayak kings of Tanjore, and the kingdom afterwards passed to Marāṭa Rajas.

The long reign of Vijayaraghava witnessed the greatest amount of literary output both in Sahitya and Sangita, in Telugu than any other ruler in South or in the Andhra country except Krishnaraya of Vijayanagar and Sahaji the Marāṭa king, who succeeded to Nayak throne of Tanjore in 1684 A.D. Vijayaraghava is a great poet like his father, and has written many works in Telugu. He has a number of good poets in his Court, and the most interesting feature of his Court which distinguishes it from others, is that it is filled with a large number of highly accomplished women poetesses learned both in Sanskrit and Telugu, many Court and who are adept in Bharata Natya Sasttra.

Chengalva Kālayakavi a Court poet of Vijayarāghava describes the Tanjore Court in Vijayaraghava's time in his *Rajagopalavilasamu*, and dedicated it to his patron. This work gives a description of the Court of Vijayaraghava and the fine Arts of his time.

### VIJAYARAGHAVANAYAKA NATYA & SAHITYA

The long reign of Vijayaraghavanayaka (1633-1674) witnessed the Zenith of the two fine arts Natya & Sahitya. We get a vivid picture of the wonderful progress of Natya & Sahitya which reached a perfect stage from the introduction (avatarika) of *Rajagopalavilasamu*, dedicated to Vijayaraghava Nayaka.<sup>1</sup>

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1. Chengalva Kalakavi, the court poet of Vijayaraghava Nayaka is the author.

## THE PALACE VIJAYARAGHAVA VILASAMU

Like Lakshmimandiramam, and Vijayavilasamam of his father Raghunatha Vijayaraghavanayaka's palace is known as "Vijayaraghavavilasamam".

The Court Hall  
Astana mandapam

### SARADA DHWAJAMU (Literary Banner)

The outstanding feature of the Hall, besides the throne is.

Sarada Dhvajamam or the Literary Banner, which adorned the Court..

The banner always declared by its intermittant waving that Vijayaraghava was the only poet, who can produce poetry, Combining the sweetness of sugar, the fragrance of Jati flower, the soothing effects of Malaya maruta and the all absorbing nature of the moon.

It also declared, that a literate who visited the Court, must either be an original poet of a rare genius or a scholar of outstanding merit in grammar (Vyakarana) Prosody (Chandassu) and Poetics (Alankara).

### SAHITYARAYA PENDARAMU

This is an anklet in gold worn by Vijayaraghavanayaka, declaring his victories over his literary opponents. This anklet is worn by kings as an emblem of their victories in the battle field (Ranaranga) but Vijayaraghavanayaka specially wore this anklet, declaring his all round sway in Literary field (Sahityaranga).

In Telugu Literature, we have not come across any Royal Court, in which contains a literary banner, and a victorious anklet.

### NATYA

In the Court there were ladies who appeared as the embodiments of Bharata Natya in a feminine form the most prominent among them was

## CHANDRAREKHA

She was the greatest dancer of the Court and was formerly patronized by Vankatapati Raya of Vijanagar (1584-1616) who bestowed on her many titles. As a mark of her proficiency in dancing she was granted "Biruda Vadyas" musical instrument declaring her titles and a retinu.

Chandrarekha is the most favourite of the king and her name appears at the end of each canto.

Vijayaraghava is described as

- 1st Canto. Muddu Chandrarekha kanta.
- 2nd „ Muddu Chandrarekhanatha.
- 3rd „ Muddu Chandrarekhamadana.
- 4th „ Srimuddu Chandrarekha  
premastemabhirama.

As there is no reference to Chandrarekha in Raghunatha's time, we have to presume that she entered Tanjore Court in the time of Vijayaraghavanayaka.

## DANCE PERFORMANCES

In the Court several ladies practiced a particular mode of Dance and attained perfection.

Name of Natya.	Name of the Dancer.
Chaupada	... Rupavati.
Sabda Chintamani	... Champakavalli.
Jakkini	... Murti.
Koravi	... Komalavalli.
Navapada	... Lokanayika.
Desi	... Sasirekha.
Dwipada	... Ratnagiri.
Perani	... Bhagirathi.

## SANGITA

In Sangita both Marga and Desi styles were Cultivated to a high degree.

## DESI.

Ladies played on instruments like Veena, Kinnara, Mukha Veena, Pillangrovi, Tambura, Swaramandala Ravana hasta, Udukka Dande Chengu and showed their descripty in handling them. Some ladies sang high class folk music. Dwipadas were sung, yakshagana music was exhibited while others sang with Talasjola Suvvala, Dhavalas Ela.

## MARGA

In Marga style some ladies delicately brought out all the intricacies of Gamaka, Stayi, Raga, and Prabandha.

“Such is the exquisite beauty of the Dances, and perfect mastery of the art that even Vidyadharas the born dancers from heaven wished to come down to the Court and join with them in human form”.

## WORKS OF VIJAYARAGHAVA NAYAKA

## DRAMAS

1. Chengamalavalli Parinayamu, 2. Dakhinadwaraka stalavarnamu,
3. Dhanabhiramamu, 4. Govardhanoddharanam, 5. Janakikalyanam.
6. Kamsavijayamu, 7. Kaliyamārdanam, 8. Krishnavilasamu,
9. Mohinivilasamu, 10. Pranayakalahamu, 11. Parijatapaharanamu,
12. Putanaharanamu, 13. Prahlada Charitra, 14. Ratimanmadhavi-
- vilasamu, 15. Rādhmadhavamu, 16. Rāsakridanavanithchoramu,
17. Raghunathabhyudayamu, 18. Rajagopalavilasamu, 19. Rukmini
- Kalyanam, 20. Śamudramathanamu, 21. Satyabhamavivahamu,
22. Ushaparinayamu, 23. Vipranarayanacharitra.

## DVIPADAS

24. Padukasahasramu—A translation of Sri Vedanta Desika's famous work of the same name.
25. Gopikagitalu } From Bhagavatamu.
26. Bhramaragitalu }
27. Mohinivilasamu.
28. Raghunathanayakabhyudayamu.

## RAGADA

29. Phalgunotsavam.

## DANDAKAMU

## 30. Rajagopala Dandakamu.

But among the above, the following are the available.

*Dvipada* Raghunāthanayakābhyudayamu. It is work depicting the biography of Raghunātha. It contains 910 Dwipada lines and breaks of in the third Canto.

## NATAKAS :

1. Raghunāthābhyudayamu. The themes of this work is the same as that of the above, but this is complete and written in the form of a Drama (Nataka).
2. Prahlada Caritra—The story of Prahlada from the Bhagavata. Cast in a dramatic mould.
3. Pūtanaharaṇamu—The killing of Putana by Krishna. This theme is from Bhagavata Dasamaskandha.
4. Kaḷiyamardanamamu—from Bhagavata.
5. Vipranarayana Charitra—An exquisite Dramatic Composition relating to the life of Thondaradippodiyaḷwar.
6. Krishnavilasamu—A Drama depicting krishna's childhood. Poets and Poetesses patronised by Vijayaraghava.

## POETS

1. Chengalva kalakavi.
2. Koneti Dikshita Chandra.
3. Purushottama Dikshita.
4. Kamarasu Venkatapathi Somayaji.

## POETESSES

5. Rangajamma.
6. Krishnaji.
7. Lilāvati.

## CHENGALVA KAḶAKAVI

Kaḷakavi, is the Court poet of Vijayarāghava Nayaka, and was greatly honoured by him. He belongs to Pākanāṭi Niyogi Brahmin

family of Srivatsa gotra. His parents are Krishnamamba and Venkatayya. As for his literary attainments, he is known as "Lalitokti Bharavi" and was a great devotee of Śrīkaṣaḥastiswara. Ramabhadramba, the wife of Raghunātha, and a great Sanskrit and Telugu poetess, is the disciple of Kaṣakavi.

The only work of Kaṣakavi that came to us is *Rajagopalavilasamu* in five Cantos, describing the greatness of Dakshina Dwāraka or Mannārugudi near Tanjore. But the actual description of the Kshetra begins and ends in fifth Canto. The other four Cantos deal with the amorous sports of Sri krishna with his eight Consorts (Ashta Mahishis). But Kaṣakavi struck a new path in delineating Śringararasa. He treated the subject from a purely Alankārika point of view by making them the Nayikas of Rasa-bhava as under.

1. Rukmini	Kalahantarita
2. Bhadra	Jarini
3. Lakshana	Vasakasajjika
4. Jambavati	Vipralabdha
5. Mitravinda	Khandita
6. Sudanta	Virahotkanthita
7. Kālindi	Proshita Bhatrika
8. Satyabhama	Swādhinapatika.

Kāṣakavi handled this theme in an excellent manner, and his work is one of the best Prabhandas of Southern School.

1. *Koneti Dīkṣhita Chandra*, son of Rāmānujācharya is the author of *Vijayaraghava Kalyanam*, a drama in which the marriage of Vijayarāghavanayaka with Madanamanjari is described. From a reference in the middle of the Drama, we can state that this drama is written between 21-4-1669 and 7-5-1669 in the reign of Vijayaraghavanayaka.

2. *Purushottama Dikṣhita* is the author of *Tanjapurannadana mahanatakamu* in which Vijayaraghavanayakas' great devotion to Brahmins, and the keen interest evinced by him in feeding fifty thousand Brahmins daily, are described. Tanjore and its Choultries



or Satrams became proverbial for feeding of the Brahmins not only in the south but throughout the Telugu Country.

3. *Kamarasu Venkatapathi Somayaji*—Styles himself as the Pattampukavi (Court poet) and wrote a Drama styles as *Vijayaraghava Chandrikaviharamu* in which the marriage of Vijayaraghava and Lilāvati is described.

### POETESSES RANGAJAMMA

4. *Rangajamma* of Vijayarāghavās' Court is an outstanding poetess not only in Southern School but in the whole range of Telugu Literature. She was a very learned and accomplished lady, who could compose poems in eight languages (Ashtabhāsha—Sanskrit, Telugu, and six prakrits) and was the recipient of the unique honour of “Kanakābhishēka” at the hands of Vijayaraghava nayaka. She belongs to Pasupuleti family, her parents being Mangamamba and Venkaṭadri. The following are he works.

- |                                   |   |            |
|-----------------------------------|---|------------|
| 1. Mannarudāsavilasamu            | — | Prabandha  |
| 2. Mannarudāsavilasamu            | — | Drama      |
| 3. Ushapariṇayamu                 | — | Prabandha  |
| 4. Ramayana Sangrahamu            | — | Prose work |
| 5. Bharata Sangrahamu             | — | „          |
| 6. Bhagavata Sangrahamu           | — | „          |
| 7. Padas or Musical Compositions. |   |            |

Among the above, only the first three are available. Both the Prabandha, and Drama styled as *Mannaradasavilasamu* have the same them i.e., the marriage of Kāntimati with Mannārudāsa i.e. Vijayaraghava nayaka. The Drama Mannarudāsavilasamu is reckoned as a perfect piece of Dramatic art, in Southern School.

### KRISHNAMAMBA OR KRISHNAJI

5. Krishnamamba, another poetess of Vijayaraghavas Court is such an adept in Telugu prosody that she was able to compose a verse in any vritta or metre in no less than 134217726 varieties. She was able to complete any given samasya (a pada of a verse) both in Telugu and Sanskrit. She was a pupil of Kālakavi.

## LILĀVATI

5. Lilāvati is a damsel attached to the open air theatre, and a vakkapa or a letter in the form of verse composed by her was recorded by Kamarasu Venkatapathi Śomayāji in his Vijayaraghava Chandrikaviharamu. So she may be considered as a poetess in the time of Vijayaraghava nayaka.

## POETS

## KSHETRAYA

This famous Composer of Padas, visited Tanjore Court in the time of Raghunātha Nayaka as already stated. But in Vijayaraghava's time he had composed Sringara padas on the king, and some of them have come down to us.

## PEDDA DASARI

Another great devotee and 'Pada writer is Pedda Dasari. He is also a great Musician but won't raise his voice for any body except his God Narasimha. Vijayaraghava wanted him to compose Padas on himself, but Pedda Dasari flatly refused. 'Ennaged at the refusal, Vijayaraghava put him to shame and some are of opinion that this act of demeaning a sincere devotee had brought about his downfall.

Though we meet with references in their works that both Vijayaraghava, and Rangajamma have composed Padas of Erotic sentiment. Sringara Sankirtanamulu, Padas of sacred nature (Adhyatmika Sankirtanalalu and Natya Padas or Dance Compositions yet we had not come across any of them. But certainly, unlike his father's time, Vijayarāghava made his Court as the seat of Pada Sahitya, which afterwards developed greatly in the time of Marāṭa Rajas, who succeeded him.

## MANNARUDASA

Mannārudāsa, the son of Vijayarāghava nayaka, is a poet of high order like his father and grandfather. He wrote two works,—

1. The Padas composed by Pedda Dasari are very popular in the Telugu country and no less than 12 editions of his Compositions appeared between 1870-1882.

One Vijayaraghavabhyudayamu describing the life of Vijayarāghava nayaka on the lines of Raghunatha nayakabhyudayamu and Achyūṭabhyudayam' But this is not available.

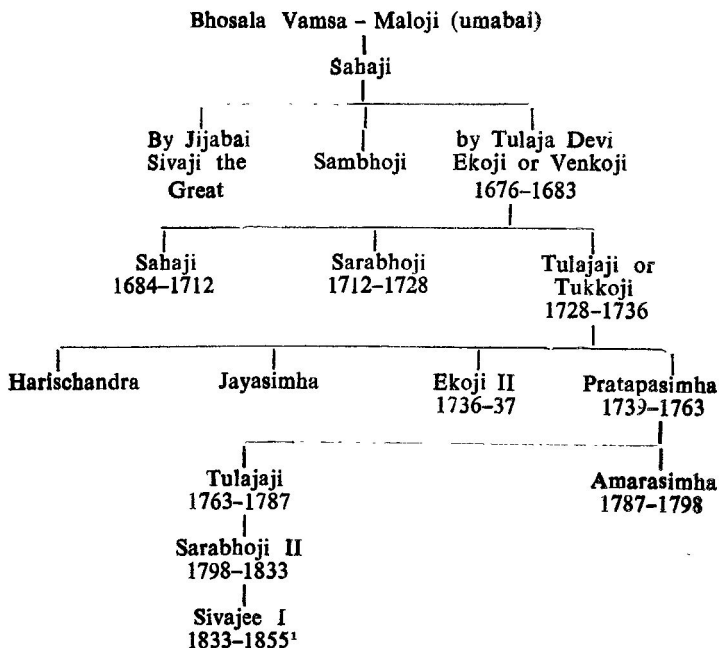
The other work is a Drama known as *Hemabja nayika swayam varamu*. It describes the marriage of Hemlabja nayika with Rajagopalaswami, the presiding deity of Mannargudi. From a reference in the work, we can surmise that this drama was written in March-April 1669. This Drama is also one of the best dramas of Southern School.

As ill luck would have it Mannārudasa died in the battle field along with his father Vijayaraghava nayakā in 1673. Thus ended the Nayak suzeranity of Tanjore, which made it so famous in South Indian history for two centuries, both in Arts and latters.

With Mannarudasa closes the literary history of Tanjore, and we will now pass on to the Marata Rajas of Tanjore who held away over it from 1673-1855 A.D.

## II. TANJAVURU MARATA RAJAS

### GENEOLGY—MARATA RAJAS



#### SAHAJI (1684-1710)

Sahaji is the second Marata Ruler of Tanjavur. He is a Contemporary of Vira Venkatapati Raya, the last of Vijayanagara Emperors.

He has an honoured place in the galaxy of Royal Musicians, Royal Musicians, and Royal poets in Telugu Literature. He is known as Abhinava Bhoja. One peculiarity with

1. The present writer is the first to work about Tanjore Marata Rajas. He prepared this geneology in 1935, and published it in a Telugu Monthly Chandrika now defunct.

Sahaji is that Bhoja stands for Sahitya alone, this Abhinava Bhoja Sahaji stands both for Sangita a<sup>2</sup> Sahitya. Besides his mother tongue, Sahaji was proficient both in Sanskrit and Telugu.

Krishnadevaraya, Raghunatha Nayaka and Sahaji are the Royal trio of Telugu Literature.

Sahaji wrote twenty Dramās in Telugu, and I give below a brief survey of them.

### SAHAJI'S WORKS

The following are the twenty Dramas Composed by Sahaji. They are arranged according to the subject. (Itivritta).

#### KALYANAMULU - MARRIAGES

1. Saṇṭa Kalyanam - Marriage of Santa with Rishya sringa.
2. Sita Kalyanam - Marriage of Sita & Rama.
3. Draupadi Kalyanam - Draupadi with Pandavas.
4. Rati Kalyanam - Rati & Manmadha.
5. Valli Kalyanam - Valli & Kumaraswamy.
6. Vighneswara Kalyanam - Vighneswara & Suvarchala.
7. Sachipurandaram - Though the title is as above, it is the Marriage of Sachi & Devendra.

#### RELATING TO SIVA

8. Kiruta Vilasamu - Siva played dice with Parvati and was defeated by her. He left her in the guise of Kiruta and went to a forest. This drama depicts the enquiries made by Parvati, and their reunion.
9. Bhaktavatsala natakamu - Siva remained in Bana's House for a long time and did not return. Parvati could not bear the separation went to Bana's House and got back Siva.

#### Sri Rama

10. Sri Ramapattabhishekamu.

## Sri Krishna

11. Krishnalila vilasamu.

12. Jalakridalu.

## Samvadams

13. Gangaparvati Samvadamu.

14. Rukmini Satyabhamasamvadamu.

## Donation of Husband

15. Satipati Danasuramu.

This theme is not handled by any poet previously.

Narada relates to Satyabhama the efficacy of the vrata of the donation of the husband. Then Satyabhama performs the Vrata, and donates Sri Krishna to Narada. Then the other seven wives of Krishna went to Narada to give their husband Sri Krishna to them. Narada said that Sree Krishna will be weighed in a scale and the wife which gives articles which over weigh Sri Krishna will get the husband. All tried but failed Rukmini then placed Tulasi plant in the scale, and it over weighed Sri Krishna. Sri Krishna was given to Rukmini.

16. Satidanasuramu.

This is an interesting plot. Once a married Matanga kanya went to witness the testivities of Sri Mahavishnu, Then a Brahmin fell in love with her. Her husband donated his wife. The Brahmin then appeared in his true Colours and much appreciated the husband.

## PRABANDAS - OPERAS

The Prabandhas, are dramas which exhibit the authors mastery over music. They may be Called Sangita Rupakas. In these dramas the Alapa, Thaya & Gita, reach their perfection. Sahaji wrote four prabandhas of this type.

17. Vishnu pallaki seva prabandhamu.

18. Sankora pallaki seva prabandhamu.

19. Pancha Ratna prabandhamu.

20. Tyagaraja vinoda Chitraprabandham.

This last drama is the pinnacle of Sahajis Dramatic Art.

Besides these works, Śahāji the author of many musical Compositions or Padas.

### POETS PATRONIZED BY ŚAHAJI

*Sehachalapatikavi*, who bore the title of Andhra Panini is Considered to be the foremost poet in the Court of Śahāji. He is not only a great Telugu poet but a scholar, well versed in Sanskrit Grammar and Pakrit Languages. In his "Kosala Bhosaliyam" a Sanskrit kavya dedicated to Śahāji, Venkatachalapati kavi states that he was greatly honoured by Śahāji, who presented him with a Palanquin and bathed the poet in gold, (Kanakābhisheka) the highest honour that can be conferred on any poet.

Seshachalapati, belongs to Amātya class of Bharadwajagotra Brahmins. His family name is "Nivrithi." His father is Venkatapati, and his mother Akkamma, that his family names is "Nivirithi" is also known from other sources.

Nelluri Sivaramakavi, who dedicated his work "Kāmakālanidhi" to Prince Jayasimha son of Śarabhoji states that his guru in one Nivrithi Śeshachālarshi, and that he bore the title Andhra Panini, by writing a grammar for Telugu in Sanskrit. It is therefore obvious that the family name of Seshachalakavi is "Nivrithi" and that he is a Telugu Brahmin. The following are his works.

1. Kosalabhosaliyamu in Sanskrit already referred to.
2. Telugu Grammar in Sanskrit. In this work Seshachalapati styles himself as Śesha Sumati. The title "Andhra Panini is also indicated in the work. It is written on the lines of Panini's Grammar.

### TELUGU WORKS

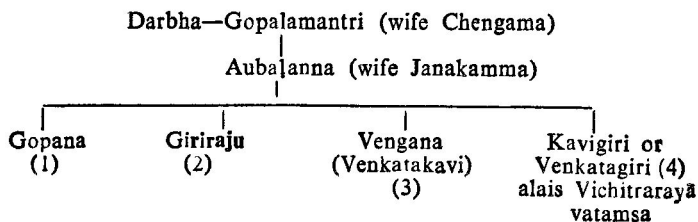
*Saharajavilasamu*—A drama relating to the marriage of Lilāvati, who falls in love with Śahāji, when the latter marriage from Sethuyatra. The drama is of a high order, and Śeshachalakavi

refers to some court pandits like Trayāmbakaraya, and Ramakavi who are not hitherto known to us.

*Sarasvati Kalyanamu*—This is also a drama the plot being the marriage of Saraswati and chaturmukha (Brahma). Though Śēsha-chalakavi surrendered his anothership [to Śāhaji, yet the colophon stands in the name of Śēshachalapati and therefore it is considered as a work of his court poet.

### GIRIRAJAKAVI

Girirajakavi is another well known poet in the him of Śāhaji, From a Telugu work Dwipada 'Rukmāṅgada Caritra' by his brother Venkatakavi, we are able to collect the following details with regard to Girirajakavi's family. The family name of Girirajakavi in 'Darbha' and they belong to Apastamba sutra and Rohitagotha. The geneology of the family is shown below.



The second son of Aubalanna is our Girirajakavi. He is a poet well versed in Pada and Padya Sahitya in Telugu, and as such he has written, Yakshagāṇa and Koravanji type of compositions and a number of pādas. The following works of the poet are available.

1. *Sahendra Charitra*—A Yakshagava, in which the mat theme is that a certain damsel falls in love with Śāhaji when he goes out for Vāhyali and eventually marries him.

2. *Ramamohana Koravanj*—A Koravanji type of Yakshagava the same there as above but, 'Koravanji' or Erukatha plays an important part in bring together both the Nayaka hero, and Nayika the heroine,



3. *Rajakanyaparthnayamu*—A drama with the same theme as above, with the exception of "Koravanji" "Patra".

4. *Vadajayamu*—A Drama in which, two dancing Girls exhibit their talents before Śāhaji and get due rewards from him. One of them however, takes a vow that she would marry Śāhaji, and keeps her word by marrying him.

5. *Sarvangasundari Vilasamu*—A Drama in which the marriage of Sarvāngasundari the daughter of the ruler of Kuntala Country with Śāhaji.

Girirajakavi also composed many Padas, and some of them attracted the attention of Śāhaji, who made mention of them in his Dramas.

In Ratikalyanam of Sahaji we find a reference to Giriraja padamulu.

"Paruvaḍai *Girirajapadamulanu*  
Sarasudainayatti Sahendruni  
Pariparividhamulabādurhunu

In Sachipurandaramu, another Drama of Sahaji, we find a reference to the above padas

"Paruvaḍai *Girirajapadamulanu*  
Sarasudaivayatti Sāhendruni  
Pariparividhamulabāduchunu "

Girirajakavi was also the Court poet of Sarabhoji<sup>1</sup> the brother of Sahaji. Līlāvati Kalyanam is a drama dedicated to Sarabhoji, with the same amorous theme as above. Besides this theme are many Padas written by Girirajakavi with "Sarabhoji mudra" It may be noted in this connection that this Girirajakavi, writer of Pada Sahitya is the maternal grand-father of the well known musician Tyāgaraja.

#### VENKATAGIRIKAVI ALIAS VICHITRARAYAVATAMSA

Venkatagiri kavi is not directly connected with Sahaji, but he is the court poet of one of his relatives residing at Tanjore i.e.,

**Khandoji**, the son of Vichitraraya. Khandoji conferred upon the Court poet, the little of Vichitrarayaavatamsa, his father's name.

The two works of the Poet that have come down to us are (1) *Rukmāṅgada Charitra*-2) *Abhinaya darpanamu*. The first is the *Dwipada* version of the well known *Hari Bhakta*, *Rugmangada* of *Ekadasivrata* fame. The second is the translation of *Nandikeswara's* work in Sanskrit. *Balakavi Subbanna*. Is another poet in the time of *Sahaji*. He is the another of *lilavati Sāhārajiyam*, a drama relating to the love episode of *Lilavati* and *Sahaji*.

*Vasudevakavi* *Vāsudevakavi* is one of the Court poets of *Sāhaji*. He is author the of *Pārvatiparinayamu*, a drama relating to the wedding of *Siva* and *Parvati*. It is a drama of high order and exhibits the command of the author in Sanskrit.

*Astavadhanikavi* author of *Chandrasekhara Vilasa Natakamu* is another poet in the time of *Sahaji*. There are Marata passages in the Drama.

There are others in the court of *Sahaji* about whom we have no sufficient in formation.

*Ramakavi*—He is referred to in the drama *Vadajaya koravanji*, and *Sāhāraji vilasamu*. In the later work he is styled as *Ramakavi* proficient in poetry, and adorning the Court of *Sahaji*.

<i>Kasinatha kavi</i>	These three are known from the 'Padas'
<i>Narayana kavi</i>	or musical compositions in the time of
<i>Soma kavi</i>	<i>Sahaji</i> . So they may be considered as
	<i>Pada</i> writers.

## ŚAHĀJI AND THE ART OF TELUGU WRITING

The permanant contribution of *Śahaji* which the Telugu people ever cherish is his patronage of Telugu Scribes and the encouragement he has given to the Art of Telugu and but for this Maratha ruler, many of the valuable classics like *Nannichoda's Kumarasambhavam* would have been lost for ever. From the large number of manuscript copies prepared during his time, one can observe, that every scribe was duly rewarded for his labours.

We hear of many Scribes in Śāhāji's time. The names of Kuppayamantri, Nattuvachakravarti Gattu Narasimhulu, Maddali Vallabhudu, Pratapa Gajasimbhulu, Nagamañih, and Venkatarangaiah are found in the manuscripts at that time. Kuppayamantri is easily the greatest scribe of the Age. Under instructions from Śāhāji, Nimboji his subordinate, appointed Kuppana for transcribing the whole of Dwipada Mahabharata, which the later completed almost single handed this giagantic task. Like wise, Dwipada works like Ranganatha Ramayanamu and Katta Varadaraju's Ramayanamu were copied in Śāhāji's time. The last work<sup>1</sup> Varadaraju Ramayanam is the biggest Dwipada work in Telugu Literature. The special favour shown by the king towards Telugu Scribes naturally resulted in the preparation of a number of copies of the works composed by the king and his court poets. That we see that for twenty works of Śāhāji, we have more than a hundred copies. How ever, the patronage of Śāhāji, for the Art of Telugu writing, when printing was unknown, in Telugu is a memorable event in the history of Telugu Script writing.

#### TULAJĀJI (1728-1736)

Tulajāji is the second brother of Śāhāji and came the throne after his first brother Śarabhoji I. He is also, like his elder brother a person of high literary talent. He is also proficient in Sangita. The credit of bringing the Hindustani music traditions to South India goes to Tulajāji, and his work "Sangita sārāmṛta" is also widely known to the musical world.

In Telugu, Tulajāji is the author of two Dramatic Compositions. 1. *Sivakama sundari Parinayamu*, 2. *Rajaranjana Vidyavilasamu*. The second Drama is of philosophical nature, and written on the lives of Prabodhachandrodayamu in Sanskrit inculcating the principles of Adwaita.

Besides these, Tulajāji has written many padas (musical Compositions) which were of a didactic nature. It is creditable that

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1. This voluminous work is edited in four volumes by the present writer, and published in the Tanjore Saraswati Mahal Library Telugu Series.

Tulajāji has written padas of Ethical nature, when the whole realm of pada Compositions are replete with Erotic sentiment.

*Aluri Kuppana*, a Telugu poet and author of *Acharya Vijayam* (Sankara Vijayam) in Telugu, was patronized by Tulajāji who gave him the title of Andhra Kalidasa. Kuppana kavi is a disciple of Kasturi Rangakavi another well known Poet of Southern School and a protege of Anandaranga Pillai of Pondicherry.

### EKOJI II (1737 A.D.)

Ekoji, the son of Tulajāji reigned for one year only, He was of very pious disposition and as such he is known as "Baba Sahib." Like his paternal uncles Sahāji and Sārābhoji, and his father Tulajāji he imbibed a taste for Telugu and Sanskrit languages. In Telugu Ekoji wrote *Ramayanam* in Dwipada which is an abridged form of the great Valmiki Ramayanam. Another work of Ekoji is *Vigneswara Kalyanam* written on the lines of a drama of the same name by the great Sahāji. In this drama, the authour's knowledge of Sanskrit is well exhibited. Ekoji has also written Padas of ethical nature.

### JAYASIMHA

Jayasimha is the second son of Sarābhoji I by Rajahamsāmbika. He never came to the throne, but he also a patron of Telugu poets. *Nelluri Sivaramakavi*, son of Viraragakavi dedicated his work "*Kamakalanidhi*, in four cantos work dealing with Kāmakala (Sexul Science) to Jayasimha. This work is very useful to the students of Marata history in South particularly to Tanjore, as Sivaramakavi gives a complete geneology of Marata kings of Tanjore from the grand father of Sivaji the great. Sivaramakavi is also the author of *Rāmagitalu* in six cantos relating to yoga philosophy. Both works are printed.

### PRATĀPASIMHA (1769-1728)

It is the time of this Marata Ruler that *Muddu Palani*, the most popular poetess of Southern School flourished. *Muddu Palani*

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1. The geneological table is given on page, XX.

is the authoress of *Radhikasantwanamu*, otherwise known as *Iḷādeviyamu*. This is an amatory poem in four cantors and describes the love of Iḷā or Radhika and Srikrishna. Though some critics of the Puritanic School opined that this work is marred by bad taste, and lack of decency, yet all have appreciated the the flowing, felicitous rhyme, and mastery of the Telugu idiom of the authoress exhibited in the work.

This work is dedicated to Pratāpasimha, who is styled as 'Dakshina Simhāsanādhyaska' (Lord of the Southern country. Muddu Palani availed this title with the caption 'Dakshiṇa' and described the patron as "Dakshiṇa Nayaka." The authoress, who is well versed in Alankara Sastra, identified herself with Radhika, santwanam—soothing of Rādhika by Krishna the Dakshiṇa Nayaka actually, and happily corresponded with the story of Dakshiṇa Nayaka Pratapasimha, and Muddu Palani, the authoress. The descriptions, which became the target of criticism, does not lack decency, but confirms to the manifold situations in Sringararasa (Erotic sentiment) as laid down by great Samskrit Ālākarikas like Anandavardhana of Dwanyaloka fame.

#### AMARASIMHA (1788-1789)

Amarasimha, the son of Pratapasimha ruled for one year. In his time lived, *Matrubhutakavi alias Matubhutayya*, one of the famous Vāggeyakarās of South. Mātrubhutakavi, wrote *Parijāta-paharanamu* a dramatic composition dealing with the well known episode of Krishna's taking the Parijata Tree from Indra's Paradise for the sake of Satyabhāma. The work was composed at the instance of Śivarāyamantri—a trusted minister of Amarasimha. In the body of the work Mātrubhutakavi, describes the genealogy of Śivarayamantri.

Mātrubhutakavi, is a brahmin of Sāndilya gotra, and the son of Rangayarya. He was a great devotee of Sugandhikuntala, the consort of Matrubhuteswara at Tāyimankoil and by her grace became a poet and musician, Though the drama is not well known, his padas with "Triṣiragiri mudra" have an abiding place in Telugu musical literature.

## PARIJATAPAHARANAMU

Matrubhūṭakavi's Parijatapaharamu is the biggest drama in Southern School of Telugu Literature. It is a drama divided into five acts and runs about 300 pages in print.<sup>1</sup> Though the Drama is named Parijatapaharanam (the taking away of Parijata tree from Heaven by Sri Krishna) this episode is simply told in three sentences and the whole drama is intended to describe the Lilas of Sri Krishna.

1. Jalakridalu.
2. Gopika vastrapaharanamu.
3. The introduction of Radha.
4. Bhojakanya vrittantamu.
5. Satyabhama santwanamu.

Gollakalapam is also added in this Drama.

Even though there are four themes in this Drama, yet, the author, being an adept in Dramatic Art, knit the episodes in their proper situations and composed it as a whole one Drama the author lived in the time of Amara simha in 1788-1789.

## LITERARY IMPORTANCE OF THE DRAMA

The Drama is highly valuable from a literary point of view. Besides Kirtanalu, Dwipadalu and Daruvulu and Telugu verses there are

Twenty five Sanskrit Slokas.

Five Churnikalu (Musical prose) Sanskrit.

## OTHER LANGUAGES

In the fourth Canto, Satyabhama sends word first in Telugu to Come to her but he did not Come. Then She sent her message to Krishna.

1. in Sanskrit.
2. in Kannada.

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1. Published by the Andhra University, Waltair, 1960.

3. in Tamil.
4. in Maharastra.
5. in Hindi.

(The introduction of Hindi in this Drama is of great importance as back as 1788-89. Hindi is known in South. This is the first known Hindi specimen in South.

### SARABHOJI

Next to Sahaji Sarabhoji is the greatest Marata ruler of Tanjavur. He is a most enlightened prince who not only inherited the traditions of Sanskrit & Telugu Culture, but was also acquainted with Western Culture which was then slowly making its way in South.

His interest in Collecting manuscripts, and articles of Antiquarian interest is almost amazing and the present Library in Tanjavur stands in his name.

Tanjavur Maharaja Serfojis Saraswati Mahal Library.

### ŚIVĀJI (1833—1855)

Śivāji, the son of Sarabhoji is the last Marata ruler of Tanjore. He has also kept up the traditions of his forefathers. His only work is in Telugu, which is in the form of a Drama known as *Annapurna parinayamu*. In the introduction of the Drama, Śivaji gave a complete geneology of Maratarājas of Tanjavur.

The plot of *Annapurṇa pariṇayam* is the marriage of God Konkaṇēsvara in Tanjavur with Annapurṇa Devi. In the closing part of the work, there is a reference to one Ranganāthakavi. He is identified with,

*Amṛitakavi Tulasi Ranyya* who is a poet attached to Sivāji's Court.

### VENKATAKRISHNAKAVI

He belongs to Mallukula (wrestlers Caste) and is one of the Court poet of Sivaji (1832-1855) the last Marataraja of Tanjavur

In the beginning of his work Sivaparijatamu he states that he belonged to Mallukula of Vasista gotra. His father is Kakayya the author also states that he is a youngman, without any literary equipment, but the grace of Chandra mouliswara and the patronage of Sivaji encouraged him to undertake the work in the Colophon however Venkatakrishnakavi styles himself as Venkatakrishna Jetty, son of Kanaka Jetty and as such there is no room to doubt about his caste.

Sivaparijatam is a nataka of the Southern School. The subject is the appeasement of quarrel between Ganga and Gauri by Siva. Being a Juvenile Composition it has no literary merit.

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1. The reader is referred to a highly informative article regarding these Dramas Vide, E. Krishna Iyer: The Melatur Bhagavata Mela Dance-Drama: Bulletin of the Institute of Traditional Cultures 1959, Part II pp. 210-218 published by the University of Madras.



### CHAPTER III

## MADURA NAIKS

Though the Telugu Naiks ruled over Madura from 1559 A.D. beginning with Viwanātha Nāyaka and ending with Minākshi (1736 A.D.), yet it is from Tirumala Nayaka (1623-1659 A.D.) that we find the beginnings of literary activity in Telugu in Madura. It was fostered by Chokkanātha (1659-1682) and Mudda-lagiri. (1678 A.D.) the grand sons of Tirumala and reached its zenith in the time of Vijayaranga Chokkanātha (1706-1752 A.D.)

#### TIRUMALA NĀYAKA (1623-1659 A.D.)

Tirumala Nayaka was a great patron of Arts and Architecture. *Linganamakhi Kameswara kavi*, the Telugu poet, who adorned the Nāyaka court of at Madura for nearly a quarter of a century, first entered the court of Tirumala and was highly patronized by him. In the Colophon to his work *Satyabhāma Santvanamu*, Kāmēswarakavi states that he was honoured by Tirumala with royal insignia. (Mukāt Chhatra, Chāmara, Kalāchika and Kanaka Andōlika. (Pearl Umbrella, Chowrie fans, Gold spittoons Gold Palanquin).

We have not come across any piece of literature connected with Tirumala Nāyaka by Kāmēswara kavi to be worthy of the great honour conferred by Tirumala,

#### CHOKKANATHA NĀYAKA (1659-1682)

Kāmēswarakavi, in the early years of Chokkanātha's reign wrote *Dhēnu Māhātmyamu*, (The greatness of cows) in prose, and thus inaugurated the era of prose in Telugu Literature, for the beginnings of which the Madura Nāyaka rule is still famous in the history of Southern school in Telugu Literature. At the beginning of the work, Kāmēswarakavi invoked the blessing of God Sri Ranganātha and God Chokkanatha. He wrote this in

simple and idiomatic prose with verses at the beginning and ending. The work is unprinted, and the only manuscripts copy available is in the Tanjore Library.

### MUDDALAGIRI (1674-1678 A.D.)

Muddalagiri is the grand-son of Tirumala Nayaka and the foster brother of Chokkanatha. Kameswarakavi to whom already a reference is made, dedicated his work *Satyabhāma santwanamu* to Muddalagiri about 1674 A.D. when he was ruling Madura. The work is important from a historical point of view since it gives a complete geneology of Madhura Nayakas from Nagama to Muddalagiri. The *Avatarika* (Introduction) portion contains 116 verses with a big prose passage intervening. I will first give the geneology according to this work and in comparison with that given in the 'History of the Nayaks of Madura,' enumerate the historical points that may be gleaned from the introduction.

The name Muddalagiri is a shortend form of *Muddu Alagādiri*, or *Alagiri* and Kameswarakavi uses this name only with very slight variations only when metrical exigencies require it. In the present histories, his name is variously given as, *Muttu Alakādiri Alagiri Nāyaka*. *Muttu Linga Naika*. In the Telugu grant dated 1678 issued by Muddalagiri, he subscribes himself as *Muddu Alagiri Nayudu*, the grand-son of *Viswanatha Nayani Tirumala Nayadu* and the son of *Muddu Virappa Nayadu*. Since the Madura Nayaka were Telugu Nayaks they used their mother tongue in the inscriptions and subscribed their signatures also in the truly Telugu fashion at the end eg *Mahārāja Mānya Rāja Sri Viswanātha nayani Ayyalu garu*<sup>2</sup> *Vijayaranga Chokkanatha* used to sign as "*Vijayaranga Chokkanatha Nāyanayya Vralu*"<sup>3</sup> I have, therefore, adopted the spelling as given in the body of the work by the poet.

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1. Printed by the University of Madras, 1924.

2. మహారాజమాన్యరాజుగారి విశ్వనాథనాయుని అయ్యలుగారు.

3. విజయరంగ చోక్కనాథ నాయనయ్యవ్రాలు.

## Geneology according to Satyabhama Santwanamu

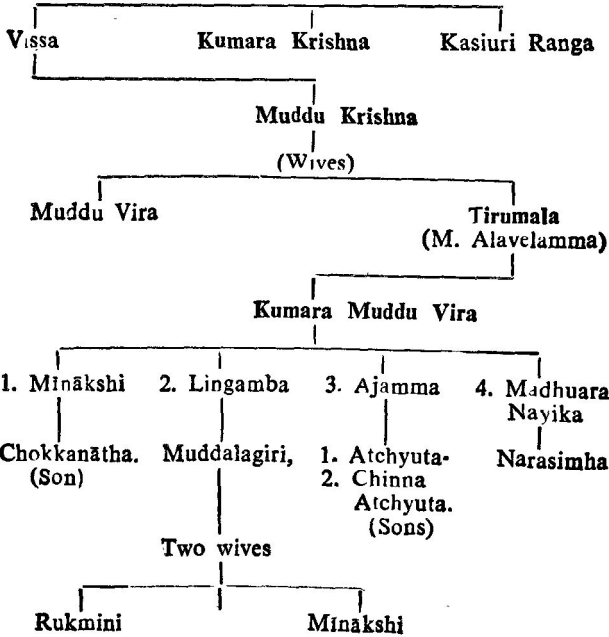
In the fourth Caste

Nagaya or Nagama

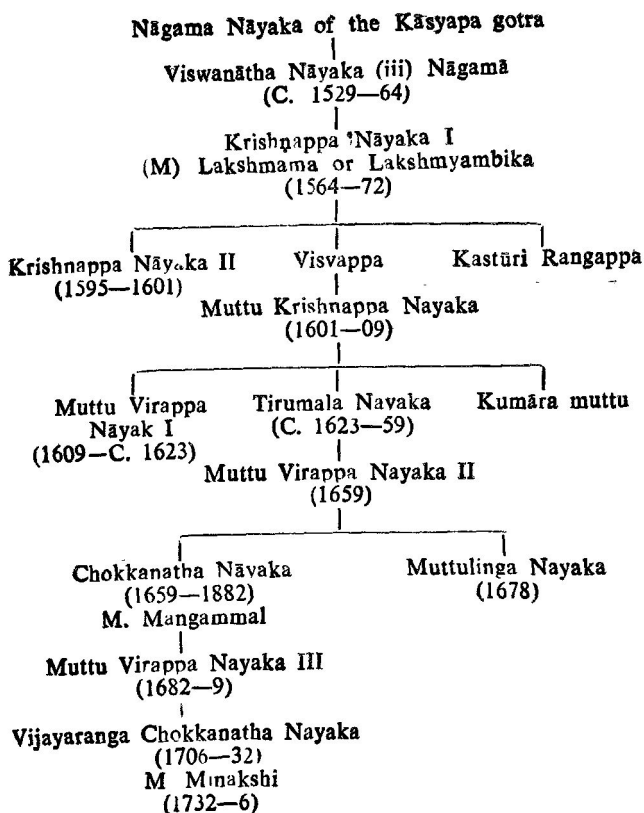
Viswanatha (M. Virājamma)

Pedda Krishna

Pedda Vira (M. Tirumaladevi)



**The geneology as given in the History of  
the Nayaks of Madura**



The geneology given in history is based on chronicles and inscriptions, while that given in literary work is based on tradition. But the latter agrees with inscriptions<sup>1</sup>, and gives us more details about the family history of the Nayakas, which are not available to us from any other source for comparison. I will give the equivalent names used in both for clarification.

1. The Kuniyur plates of Venkata II. Eq. India Vol. III No. 34, page 239.

**Satyabhāma Sāntwanamu**

1. Pedda Krishna
2. Pedda Vira
3. Vissa
4. Kumara Krishna
5. Muddu Krishna
6. Muddu Vira
7. Kumara Muddu Vira
8. Muddalagiri

### Other points

1. The name of the wife of Viswanātha  
Nayaka is Virajamma.

(We do not know whether the above is a pet name with which the authors is familiar. It is in this name that this source differs. There can be no different reading for this as the rhyme (Prasa) in which the name occurs is Vi.)

2. Name not given.

3. Vissa or Viswappa is the eldest son.

4. The name of the wife of Tirumala Nayaka is Alamelu (Alamelu Manga), the consort of Venkateswara.

5. Muddu Vira, (Virappa Nayaka II) has four wives, and five sons.

## History

**Krishnappa Nayaka I**

**Virappa Nayaka**

**Viswappa**

## Kṛishnapya Nayaka II

**Muttu Krishnappa Nayaka**

**Muddu Virappa Nayaka I**

do No. II

**Muttu Linga Nayaka**

**Nāgama according to inscriptions.**

Name of the wife of  
Krishnappa Nayaka is  
Lakshmamma according  
to inscriptions.

**Viswappa is the second son.**

**Not given**

Kameswara kavi was at the Court of Madura since the days of Tirumala Nayaka and as such he must have had intimate knowledge of the family history of the grand children of Tirumala Nayaka. He clearly stated that all the brothers of Muddalagiri were living at the time of composition of the work.<sup>1</sup> The names of the wives of Muddalagiri are also not known from any other source.

The points relating to history are enumerated below. They confirm the incidents given both in tradition and inscriptions.

1. \*Nāgama Nāyaka bathed in the Gāṅges and worshipped Viśwanātha of Benāres and begot a son Viśwanātha. (verse 4)
2. \*Viśwanātha conquered seventy-two kings (Paliyagars) and held the title of Āruhannibbaraganda (conqueror of 72 chieftains) (47)
3. 'He brought from Vijayanagara the imperial capital the image of Durga (the presiding deity of the Vijayanagar kingdom installed by the famous Vidyaranya) to Madura; and by her grace became prosperous. (48)
4. This Military prowess of Tirumala Nayaka at the siege of Gingee is described. (69)

1. అన్నలు తమ్ము లీకరణిసందలు నొడ్డికయై యహోరథన్ చెన్నవహించు. (Verse 106).
2. This is corroborated by inscriptional and traditional evidence. (Kun'yur plates of Venkata III, Ep. Ind., Vol. III, page 254, verse 49). Mrutunjaya Manuscripts Tyler O.H.M.S.S. 11, page 105). (Rev. H-ras. Aravidu Dynasty, page 121),
3. This confirms the fact that 72 Palayams were in vogue even before Viswaraha, and Viswanatha systematized this Palayagar system (Rev. Heras Ibid, page 131, 134).
4. This fact is noted by Chronicles and historians thus; 'Viswanatha was a very staunch Hindu who carried from Vijayanagara to Madura the statue of the goddess Durga and as soon as he reached his capital restored and enlarged its temple'. The Pandyaraja charita also confirms the event. ravidu Adynasty, page 167. History of Madura. Naik kingdom. I A. 1917. Tanjavur Anphra rajula charitra, Pandya-rajula charitra.

5. Tirumala Nayaka's court was Crowded with Poets, Pandits and Musicians. (73)
6. Muddalagiri was also ruling along with his brother Chokkanātha Nāyaka (107)
7. Muddalagiri was a musician and an adept in playing on Veena. He taught the ladies in the court this art. (Verse 111)

Kameswarakavi thus immortalized Muddalagiri in his work by giving the above historical facts.

Kameswarakavi is also a great musician and an expert in playing on Vina. It seems he composed varnas, gitas and swaras but none have come down to us.<sup>1</sup> Thus we see that Kameswara kavi is great both in in Sangita and his greatness as musician also might have attracted Muddalagiri who is also a musician.

Satyabhāmā Santwanamu or soothing the anger of Satabhāma by Krishnā is a work in champu style (Prabandha) in four cantos. The predominant element is Sringara Rasa and the poet shows some individuality in taking this theme which has been already handled by greater poets like Nachana Soma and Pothana before him.

Another work of Kāmeswara Kavi is Rukmiṇī Parīṇayamu dedicated to Muddalagiri before Satyabhāmā Sāntvanamu. But the work is unfortunately, not available. The work must have probably been written at the time of Muddalagiri's marriage with Rukmini his first wife and Satyabhāmā Santwanamu at the marriage of his second wife Meenakshi.

As regards the personal history of Kameswarakavi, we know that he belonged to the Līnganamakhi family. His father is Nāgannā and his mother is Kāmakshi. He is a great devotee of Śrī Kaḷahastīswara and Jñānā Prasunāmbika. He is also known as Tirukamakavi in Verse 32, he is addressed as Tirukama Satkavi.

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1. భీరజనమ్మదయారంజక పదావిహారస్తోత్రీవాదనధురీణ వల్లకీతాది గాంధర్వ స్వరకల్పనాప్రవీణ. (Colophon)

The gāna in the metre requires Tiru and not Sri. The Dhēnu mahatmyamu already referred to bears this name. But I have used Kameswarakavi throughout as this name is familiar to the Telugu scholars. Kameswarakavi is mentioned in Lives of Telugu poets by late K. Veeresalingam Pantulu nearly 53 years ago, and his book Satyabhāmā Santvanamu is known to the Telugu Literary world since then (Lives of Telugu poets) part III 1898 (revised) page 13. There are two editions of Satyabhāmā santvanamu.

1. Srungara Granthamala, Edition 1930, Madras with introduction. Not available.
2. Srungara Kavya Granthamandali, Edition 1937, Masulipatnam. Contains a critical and analytical introduction with variations of readings by the present writer. Available.

#### GANAPAVARAPU VENKATA KAVI

Another great poet patronized by Muddalagiri is the famous Ganapavarapu Venkata kavi. Venkatakavi is a voluminous writer, on Grammar, Prosody, Poetics in Telugu and a master of Chaturvidha Kavita (for kinds of poetry Āśu, Madhura, Chitra and Vistara). He wrote the famous *Vidyavati Dandakamu* at the instance of Muddalagiri and was greatly honoured by him. Venkata kavi belonged to Ganapavaram in Guntur District and his long journey to Madura shows the extent of the fame of Muddalagiri in the domain of Telugu Literature.

Vidyavati Dandakam is very important in determining the date of Venkatakavi. Venkatakavi in the Colophon of his Magnum Opus, the Prabandharaja Venkateswara Vijaya vilasamu<sup>1</sup> states that he was honoured by the Pandya king and does not fail to enumerate Vidyavati Dandakam in the list of his compositions given in work Late K. Veeresalingam in his lives of poets (Part III) places Venkatakavi after Kuchimanchi Timmakavi (1690-1760 A.D.) i.e. in the second half of the 18th century. But from the above source, we can definitely place Venkatakavi in the second half of the 17th century exactly a century back. Venkatakavi clearly says in the Dandaka that Muddalagiri is from the family of Viswanātha

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1. Printed in Amudrita grantha Chintamani series Nellore 1892. page 5,



of the Kāsyapa gotra, grand-son of Tirumala, son of Virappa and brother of Chokkanātha, and hence there is no doubt that Venkātā kavi was at the Court of Muddalagiri and he lived about 1670. This fact, that he is honoured by the Pandya King is also noted in the Colophon of Prabandharaja Venketeswara Vijaya vilasamu, and Sarvalakshana Śiromani, a great work on Prosody and Poetics.

An anonymous work in Telugu known as Pedalgari Vjyayamu (పెడగరి విజయము) is found in the Govt. Oriental Library, Madras (R. 126—9) Pages 384—385 (Triennial Catalogue of Manuscripts Part 3, Telugu) (1910—11—13).

This narrates in stanzas of Utpalamalika metre, the victory won on the four ramparts of the Tanjore Fort by Pedalgari, a ruling chief of Tanjore over the son of Sahaji, who attacked it to regain it as one of this father's possessions. It contains four parts known as Tūrpu malika, (About Eastern gate) Dakshinapu malika (about Southern gate) Paḍamati malika (about Western gate) and Uitarapu malika (about Northern gate).

In the above excerpt, Padalgari is referred to being the son of Muddu Vira. This is a scribal error for Muddalagiri. It is a historical fact that Muddalagiri was occupying Tanjore at the time when Ekoji son of Sahajee invaded it and Muddalagiri tried to defend the same. The above work might have been composed in that connection by Venkata-kavi. In this connection the reader is referred to the History of Madura Naiks, page 180.

#### VIJAYARANGA CHOKKANĀTHA (1705—32)

The reign of Vijayaranga Chokkanātha is one of the brightest periods in the history of the Southern School of Telugu Literature. He himself is a poet of great merit and patronized a number of poets who adorned his court. Their works bear ample testimony to Ghokkanātha's patronage of poets and his inordinate love for his mother tongue. Many of the inscriptions issued in his time are in Telugu<sup>1</sup> and he used to sign in genuine Telugu fashion

1. History of the Nayaks of Madura. Inscriptions 362 to 368 Chronologically arranged.

See Nos. 195, 198—212.

'Vijayaranga Chokkanātha nayanayya vralu.' His love for Telugu Language and literature was fostered to a great extent by his grand-mother Mangamma (Mangammal of histories) who ruled Madura during the minority of Vijayaranga Chokkanātha for 15 years from 1689-1706. Of the 16 inscriptions issued in the time of Mangamma 10 are in Telugu. Three of them are issued by Vijayaranga Chokkanātha in Telugu. I give below one more inscription in Telugu issued by Vijayaranga Chokkanātha which is not given in the list quoted below. A copy of the inscription is published in Telugu Academy Journal (Madras) now at Kakinada, Vol. III, pages 219-223. The donor is Vijayaranga Chokkanātha. The donee is one Śrīdhara Venkata Sastri.<sup>1</sup> It is dated S.S. 1634 i.e. 1712 A.D. It is a gift of land Parakkudi village, east of Dindigal. This is in Telugu.

Though no Poetical work of Vijayaranga Chokkanātha has come down to us, two of his prose works are available though in manuscript. One is *Sri Ranga Mahatmyamu* and the other is *Magha Mahatmyamu*.<sup>2</sup> They are written in flowing<sup>3</sup> easy style and verses are adorned with verses at the beginning and ending of each canto.

### THE POETS OF THE COURT OF VIJAYARANGA CHOKKANATHA

#### 1. Samukham Venkata Krishnappa Nayaka.

He is a Courtier of Samantha rank, and was honoured by Vijaya Ranga Chokkanātha with royal insignia.

Krishnappa Nayaka is a poet of high order, as well as a gifted prose writer.

1. He is not to be confounded with the famous Sridhara Venkatesa (Ayyaval), who is a protege of Shahaji the Maharata Raja of Tanjore (1684-1711 A.D.).
2. *Sri Ranga Mahatmyamu*. Three Manuscript are available. Two are in the Telugu Academy Library, Kakinada and One in the Govt. Oriental Manuscript Library (Madras).
3. *Maghamahatmyamu*. One manuscript is in Telugu Academy Library, Kakinada.

## POETICAL WORKS

### 1. Abalya Sankrandanam.<sup>1</sup>

This is a Sringara Prabandha dealing with the amours of Abalya and Indra-dedicated to his patron. It is in three Cantos and was much admired for its poetic art.<sup>2</sup>

### 2. Radhika Santwanamu.<sup>3</sup>

The soothing of Radhika (Ila) by Krishna. This is also of an erotic nature and is one Canto. This work formed the basis of Radhikasantwanamu by Muddu Palani, the poetess of Tanjore Court.

## PROSE WORKS

### 1. Jaimini Bharatam.

This is a prose version of Jaimini Bharatam Padyakavya by Pillalamarri Pina Virauna (1480 A.D). The prose of this work is Chaste, and is used as a text book.<sup>4</sup>

### 2. Sarangadhara Charitra.

This is a prose version of the Padyakavya of the same name by Chemakura Venkatakavi.<sup>5</sup>

The Zamindar of Vadagari and Doddappanaikarur in Madhura Late V. Ramabhadra Naidu was a direct descendent of Samukham Venkata Krishappa Nayaka. He is a graduate of the Madras University and a patron of Telugu Literature. It is he, who first invited the 6th Annual Session of Andhra Sahitya Parishat to Madura in 1916 and helped the Parishat to publish the work of Venkata Krishnappa Nayaka for publication—

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1. Srungara Grandhamala, Madras, 1930.
  2. Srungara Grandhamandali, Masulipatam, 1940.
  3. Printed by above Mandali along with Abalayas Ankrandanam quoted above.
  4. Printed by the Andhra Sahitya Parishat, 1916.
  5. Unprinted Manuscript with the above Parishat.

## 2. Kundurthi Venkatachalakavi.

He is the author of two prabandhas known as *Mitravinda Parinayamu*<sup>1</sup> and *Kartika Mahatmyamu*. Its prose versions of *Ramayana Bharata* and *Bhagavata* are not available. So also his dramas and other Kavyas are not available.

His grandfather Govindamatya was honoured by Vira Venkata-patiraya (1584-1616) of Vijayanagara for dedicating a work known as *Bharati Parinayamu* to him.

Venkatachalakavi was greatly honoured by Vijayaranga Chokkanātha by gold Palanquins and the poet describes Vijayaranga as *Kavikalpaka*, and *Kavya rasagna*. Venkatachalakavi's *Mitravinda parinayamu* is a work in 6 cantos dealing with the marriage of *Mitravinda* with *Krishna* and his *Kartiki Mahatmyamu* is a work in 3 cantos dealing with the holiness *Katiki* month.

## 3. BADDEPUDI ERRARĀJA

*Errarāja* is a *Sāmanta* of Vijayaranga Chokkanātha. He belongs to *Panta vamsa* and of *Kāluvakolanu gōtra*. He is the son of *Mushṇa Bhūpa* and *Mināmba*. He is a disciple of *Rāvuri Ananta*, a great Telugu poet, who wrote *Gadhāyopakhyanamu*, and *Sri Krishna Mahatmyamu*. His work '*Yuvajana Hridayanuranjanamu*' is the story of *Tara* and *Chandra*. Only two cantos are available in manuscript. The author states that he is honoured with royal insignia by Vijayaranga Chokkanātha.

## 4. SĒSHAM VENATAPATHI

A friend of Venkata Krishnappa naika and author of *Tara Sasanka Vijayamu*, a Prabandha of the same theme as that of *Yerrarāja's* work. It is in 3 cantos and is admired for its felicity of expression and erotic sentiment. It is dedicated to *Vangala Seenayya* one of the ministers of Vijayaranga Chokkanātha.

## 5. VANGALA SEENAYYA

Seenayya is a excellent composer of Padas. The well known pada “Śivadikṣāparunāluura” is composed by him. He is referred to by Subbarama Dikṣita in his renowned work ‘Sangita Sampradaya Pradarśini’.

Seenayya was proficient both in music and poetry. He wrote the life of Viśiṣṭādwaita Teacher Ramanuja in Prabandha style. Venkajapathi in his Tārāśaṅka refers to these facts. Seenayya’s work is known as *Ramanuja Charitramu*. (Unprinted manuscript available in S. V. R. Institute, Tirupati). Printed editions Tārāśaṅka Vijayamu are available from 1865.

## 6. TIRUMALA KAVI

Tirumalakavi wrote a Yakshagāna (an indigenous dramatic composition in Telugu) known as *Chitrakuta Mahatmyamu*. In the Colephon he says that he was living at Madura in the time of Vijayaranga Chokkanātha and was greatly honoured by him. The work is unprinted and manuscript available at Tanjore Library.  
(No. 520, page 209).

## 7. ŚYĀMARĀYA KAVI

Śyāmaramakavi who wrote *Ramayanamu in prose* is of Aśwalāyana Sūtra and Vasista gotra. His father is Kṛṣṇanayamatya and his brother is Lakṣmipati. Syamaraya kavi speaks highly of his proficiency in Darsanās and his poetic skill in Sanskrit and Telugu. He is known as Asahāya kavi (a poet who can compose originally without referring to any previous works and authors) and a Chatusāstra Pandita.

His Rāmāyaṇamu is dedicated to one Vāsya named to Subbaraya setti of Tummalapati family. He belongs to Parisetla gōtra. His grand-father is Mannarusetti and his parents are Kṛṣṇamāmba and Venkaṭa Kamiseti. He was a favourite of Vijayaranga Chokkanātha.

The Ramayanamu of Syāmarāyakavi has not completely come down to us. We have 75 sargas of Araṇya kanda in manuscript.

Yet from the introductory and concluding verses in the work, it may be presumed that he wrote the whole of Ramāyaṇamu. (Journal of the Telugu Academy Vol. 18, pages 60-63. Mss. No. 168).

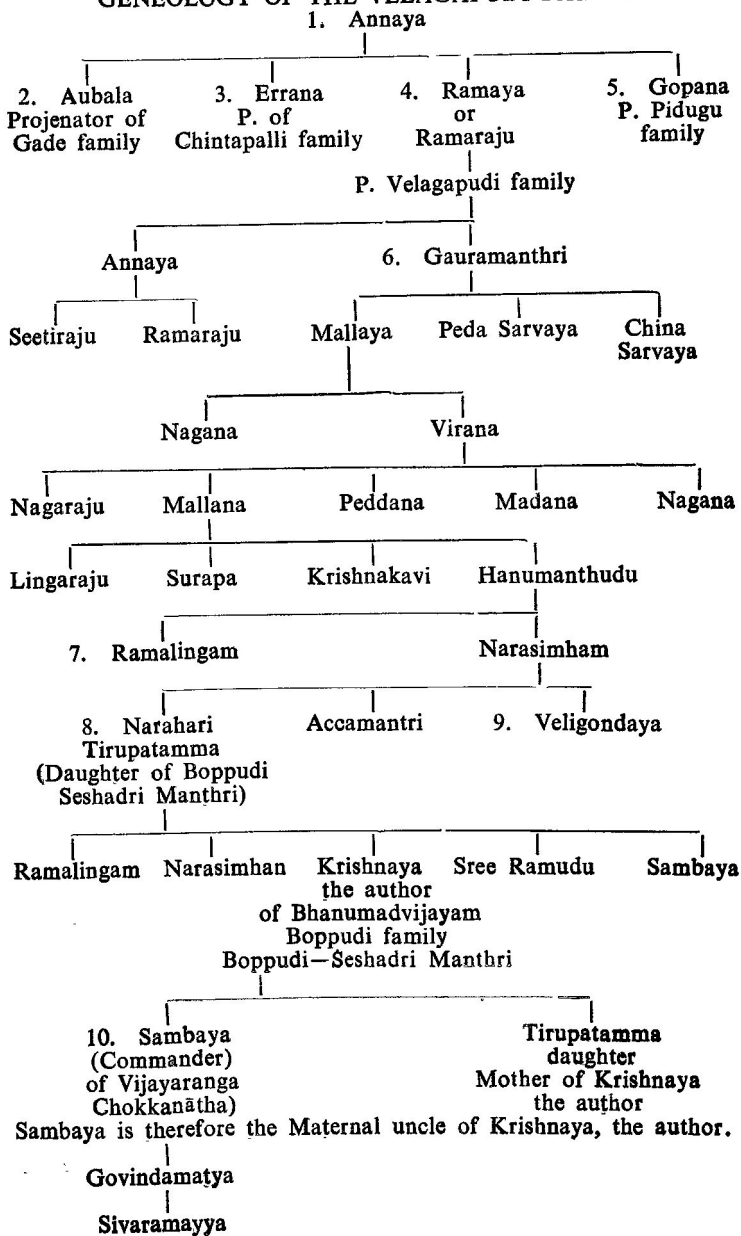
### 8. SRIPATI RĀMABHADRA KAVI

Ramabhadrakavi wrote *Halasya Mahatmyamu* in prose in 8 Aśwāsas from the original Sanskrit work of the same name. He belonged to Aswalayana sutra and of Kāśyapa gōtra. He is the son of Gīriamāmba and Surayya. There is no indication in the work that the author belonged to the reign of Vijayaranga Chokkanātha. But he is included in the list of poets in Vijayaranga Chokkanātha's time by H. Sēturamayya a scion of the family of the famous Nudurmati family of Pudukkōta state.

### 9. VELAGAPUDI KRISHNAYAMATYA

He wrote a Kavya known as Bhanumadvijayamu; and in that work he gives full details about his family. As it will be useful to the History of Tamil Nadu, I am giving the particulars.

# GENEOLGY OF THE VELAGAPUDI FAMILY



I will first give an account of the Velagapudi family, and then describe the Boppudi family.

### 1. ANNAYA

Annaya is the minister of Jannavula Kasavanayaninguru alias Kasavapatrudu, one of the guardians of Kondavidu Fort when Krishnaraya captured it in 1515 A.D.

### 2. AUBALA

Aubala, the first son of Annaya is a minister of Viswapati-raya (Viswanatha Nayaka). He amassed much wealth, and filled his (గిరిదొడ్) (Repositaries of Grain) with his money. Thus he became the progenator of Gade family.

### 3. ERRAMANTHRI

He ruled over Chintapalli—and thus, his descendents became—Chintapalli Varu.

### 4. RAMARAJU

Ramaraju acquired Velagapudi and made it his village—His descendents became Velagapudi Varu—Krishnaya the author belongs to this Velagapudi family.

### 5. GOPANA

When Prataparudra Gajapaty invaded the Telugu Country Gopana like a thunderbolt (పెనుక) arrested his march. Thus he became the progenator of Pidugu family.

### 6. GAURANA

Gaurana, the grandson of Annaya became a Desapandya in Palanati Sima.

### 7. RAMALINGAM

Ramalingam alias held the title of Desapandya. He is the political adviser of Velugoti Yacha Mahipati.

### 8. NARAHARI

Narahari is the father of the Poet. He is the minister of Vijayaranga Chokkanatha.



### 9. VELIGONDAYA (KONDAYA)

He is honoured by all the Pandyan Palegars and was mainly responsible for keeping their estates in tact. Boppudi family.

### 10. BOPPUDI SAMBAYA

The most illustrious member of this family is Boppudi Sambaya.

As already stated, he is the son of Boppudi Seshadri Manthri and Commander of Vijayaranga Chokkanatha.

### SAMBAYA, THE COMMANDER

Sambaya is the Commander of 77 lakhs of forces, under Vijayaranga Chokkanatha.<sup>1</sup>

### HIS MILITARY PROWESS

When Sambaya entered the battle field with the beat of war drum (ᱪᱟᱨᱞᱟ), the Chiefs of Costal area, the Chiefs of Tanjavur, Arcot, Srirangapatam, and the Chiefs of Kerala (Malabar) shuddered of his presence in the battle front.<sup>2</sup>

### HIS STATESMANSHIP

He maintained mutual political relationship with

- (1) Sadullakhan Nawab of Arcot.
- (2) Peswa Ananda Rao of Tanjavur.
- (3) Nanjaraja of Mysore.

He has always at his beck and call—sixty thousand foot soldiers, and four thousand horses.<sup>3</sup>

### SAMBAYA THE DONOR

Sambaya is not only a Commander and statesman but a great donor.

- (1) He instituted many Agraharams (villages free of tax) and gave them to Brahmins well versed in Vedas.

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1-3. These facts are taken from the avatarika of Bhanumadvijayamu.

- (2) He made repairs for the domes and outer walls of temples of Siva and Vishnu.
- (3) He made yearly-grants to schools both for food and shelter of the students as well as the teachers.
- (4) He constructed many choultries at different places on the way to pilgrimages.
- (5) He constructed watersheds at different localities.
- (6) He constructed many wells, tanks both for drinking and for purposes of irrigation.<sup>1</sup>

Thus Boppudi Sambaya was one of the great ministers of South India.

### THE DATE & WORKS OF THE POET KRISHNAYAMATYA

Since Krishnayamatyas father was a minister under Vijayaranga Chokkanatha he might have probably written the work in 1740 A.D.

He gives a list of his other works but all of them are lost with the exception of one.

1. Malini Madhaviyamu.
2. A Sataka in Kanda relating to Yoga philosophy and practice.
3. Vadantasara Sangrahamu.

Only one work Gaulika Sastramu is available in the Tanjavur Library (No. 858).

Bhanumadvijayamu was highly appreciated by C. P. Brown.

The story is taken from Uttara Kasikhandam of Skandapurana. It describes the Marriage of Padmavati with Bhanumantha.

The author is an expert in Yoga Sastra and he adds a commentary of his own to his work.

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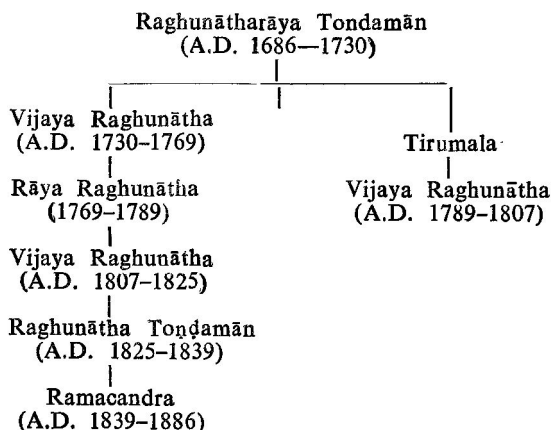
1. These facts are taken from the avatarika of Bhanumadvijayamu.

## CHAPTER IV

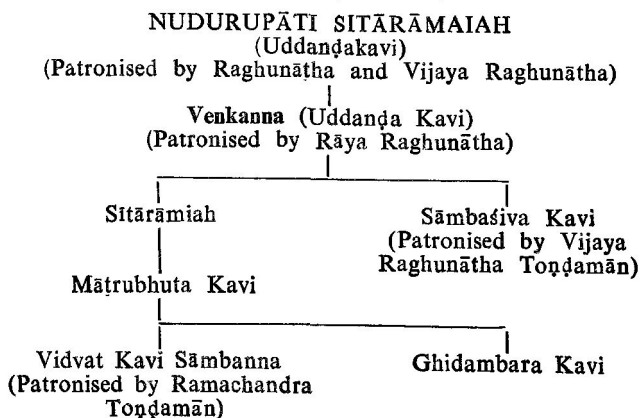
### PUDUKKOTTA

It is the Nudurupāṭi family of Telugu poets that have given us all the details of the political history of the State. It is a Velanāṭi Brahmin family, formerly residing at Nudurupāḍu in Narasapur Taluq of the West Godavari district in Andhra Pradesh and migrated to the Southern country in the time of Krishnappa Naika of Madura. They are the Āstānakavis or the court poets of the Pudukkotta kings for generations and the following geneo-logical trees will show the relationships between them.

#### Geneology of the Pudukkotta Kings



#### Geneology of Nudurupati Family of Poets



Two poets of the family Nudurupāṭi.<sup>1</sup> Venkanna and his son Sāmbaśiva Kavi have completely given the political history of the state from the earliest ruler from Vijayanagar times to the days of the Company's rule by their two works, "Tonḍamān Vamśāvali" and "Tonḍamān Vamśa Pratāpa Mālika". The Pudukkotta Manual refers to the Vamśāvali of Venkanna and not to the Mālika of Sāmbaśiva Kavi. It may be noted here that both the works were printed in 1914 and 1917 respectively. The Manual of Pudukkotta was published in 1921. It is strange that some of the details given in the above works are not found in the Manual. Venkanna has written the history till Rāya Raghunātha and Sāmbaśiva continued the theme with elaborate details. If the two works are edited thoroughly on historical lines with notes, it would certainly bring to light more facts which are unknown to modern students of South Indian History.

#### Raya Raghunatha Tondaman (1769—89)

He is one of the wellknown Kājakavis in Telugu Literature who are both poets and patrons of Telugu Learning and Culture. Two of his works available in print, and they clearly testify that he is a Telugu poet of the first rank.

1. *Parvatiparinayamu*:—This is a prabandha in five cantos and was printed in 1908. The story as the title suggests, is taken from Kumārasambhava of Kalidasa. Though the theme is handled by master hands like Nanni-chōḍa Dēva and Śrīnātha before Rāghunātha, yet this Royal author has excelled them in many a place. This excellent work is not available now and it is worth publishing. Since works relating to the same theme have now been published after this first appeared in print, a new edition will greatly enhance its value.

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1. Late K. Veeresalingam Pantulu in his "Lives poets" Part III. 67 Page has given the family name of the above poet wronglys as "Ktoi Venkannarya" by an incorrect reading the colophon of the work. Koti Vamsa in Andhra Bhasharnavam, which the author used, is the Vamsa-epithet for his patron and not for himself and the mistake still continues in the printed editions!

2. *Kavijanojjivani*:—This is a poetical work containing 100 verses. Each verse is composed by the king for a *Samasya*, which was given by his court poet in extempore, and afterwards committed to writing. This exhibits not only retentive memory of the author, but also his great knowledge of human experiences, and command of the Telugu language. (Printed by the Telugu Academy of Kakinada, East Godavari District in 1937).

### Nudurupati Family of Poets

#### SITĀRĀMAIAH

The first member of the family who bore the title of Uddanḍa Kavi is Sitārāmayya. He is the father of Venkanna and is much honoured by Tirumala Tonḍamān, father of Rāya Raghunātha, as stated in “Tonḍamān Vamśāvaḷi”. But no work of this poet has come to light so far. A few Chātu verses are only available.

#### VENGANA OR VENKANA KAVI

He is the most well-known poet not only in Southern country, but also throughout Āndhra Dēśa as his Laxicon “Āndhra Bhāṣhārpavamu” is an indispensable work to poets and scholars. He is the author of many works, but the following only have come down to us.

(1) *Andhra Bhasharnavamu*:—This is the biggest of the Telugu Lexicons in Verse and is modelled on Sanskrit Amara Kōśa. It has three Kāṇḍās, and gives pure Telugu synonyms for Sanskrit words. This lexicon exhibits that pure Telugu or Accha Telugu,<sup>1</sup> as it is called, is also capable of highest expression.

(2) *Raghunathivamu*<sup>2</sup>:—This is a work on Alankāra. These Ālankāras are taken from Sanskrit and the examples are given in the name of his patron Raghunātha.

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1. Accha Telugu means, the language exclusive of Sanskrit Tatsama words.  
Printed Edns.

1. Arsha Press 1898, Vizagapatnam.

2. Chintamani Press, 1900.

3. Vavilla, 1910.

2. A. S. P. P. Vol. 3, Page 311.

(3) *Parvati Kalyanam*<sup>1</sup>:—A Yakṣhagāna in Telugu interspersed with Sanskrit gēyās and Kīrtanās. It describes the marriage of Pārvati and Paramēśwara. It is dedicated to Mīnākṣhi Sundarēswara. A Sanskrit gēya is quoted here :

घनमणिदीपे कल्पितधूपे कनदतिचित्रकलापे  
 कनकमयोल्लसदनुपमनैजभवनशुकमधुरालापे  
 श्रीकरविभवश्शिवया समेतश्शेते माणिक्यसौधे  
 श्रीकामहर हर हरेति गीतं प्राकाररक्षणं कुर्वन्तु ॥

(4) *Mallupuranamu*:—This is the only work in Telugu Literature on the Malla community. It is dedicated to one Birudu Kuppāl Malla, a famous Malla living in Gandharvakoṭa,<sup>2</sup> and patronised by Muddu Vaduka Nāthā. The author also uses the word Jeṭṭi with regard to the patron's father's brother as Aḷagādri Jeṭṭi which shows that they are Telugu wrestlers domiciled in the Tamilnad. (p. 309-10, Descriptive Catalogue of Mss. Government Oriental Library, Madras.)

(5) *Brhannayika Dandakamu*:—This *Danḍaka* by Venkanna is written in honour of his patron Raghunātha. This reveals the command which the author possessed in Sanskrit and Telugu. It is addressed to Goddess Brhadāmbika worshipped at Pudukkotta. Venkanna used his title "Uddanda Kavi" in this work. (D. C. of Telugu Mss. Vol. III. Yakṣagāna and Danḍaka, No. 1992 Unprinted).

It is interesting of note that the Pudukkotai Rulers issued three inscriptions in Telugu. (Vide list of Inscriptions of Pudukkottai state Nos. 890, 891 and 1903).

(6) *Tondaman Vamsavali*:—By far the most important work of Venkanna from a historical point of view is the above work.

1. A. S. P. P. Vol. 3, Page. 312.

2. This is Twentytwo miles from Pudukkotta.

This is Sīsa Mālika an 373 lines. It traces the history of Pudukkotta kings from twenty generations and gives all the necessary details. The author in a truly historical manner gives all the details without the stock phrases and as such it is a valuable source of information. (A. S. P. P. Vol. II 1914 Pages 304-17).

This gives complete history of the Tonḍamāns till Rāya Raghunātha (1769-1789) and this is continued by his son Sāmbaśiva Kavi till Raghunātha Tonḍamān, from 1825-1839.

### SĀMBAŚIVA KAVI

Besides the continuation of the Vamśāvali<sup>1</sup> Sāmbaśivakavi wrote two other works *Bilhaniyam*.<sup>2</sup> *Candrananadandakamu*. The former is a Prabandha in two parts, and relates to the amorous story of the Poet Bilhaṇa with Yāmini Pūrṇatilaka, daughter of Madanābhiraṃa. He was patronised by Raghunātha Tonḍamān (1825-1839) and also by his son Rāmachandra. He gives the title of His Excellency conferred by the East India Company on Raghunātha Tonḍamān.

### CHIDAMBARA VIDVATKAVI

*Candrananadandakamu*<sup>3</sup> :—This member is the last scion of the family, who wrote the another *Chandrānanadandakamu* in praise of Rāmachandra Tonḍamān who ruled from 1844-86. His grandson Lakshmayya was living in a village near Pudukkottā in 1914.

### SESHAYYA

He is one of the court poets of Vijaya Raghunātha Tonḍaman (1730-1769). He wrote the Vijaya Raghunātha Śatakamu<sup>4</sup> in Sīsa

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1. This is in 342 lines of Sīsa metre (Vide Telugu Academy journal Vol. VI (1917) Pages 198-212.

2. A. S. P. P. Vol. 3, Page 312.

3. No. 55, A. S. P. P.

(A unprinted No. 65 A. S. P. P. Catalogue)

4. A. S. P. P. Vol. III Page.

Sri Hari Seturamayya, one of the relations of Nudurpati Venkana states (in 1908) that Venkana was granted an extensive land as "Sarvamanya" by the Pudukkotta rulers. It is this gentleman that has first sent the manuscript copy of Parvatiparinayamu to the Editor

metre praising his patron. This Śataka which is unprinted gives many historical details not available elsewhere.

### SURYAŚEKHARA KAVI

This poet wrote a Śataka and many a stray verse, on Raghunātha Tonḍamān (1769-89) and they are only available in anthologies in Telugu.

### MANNARAYYA

The above poet translated *Rasamanjari* of Bhānukavi into Telugu and dedicated to Vijaya Raghunātha Tonḍamān who ruled Pudukkotta from 1787-1807. He is a Vaishnavite. He belongs to Bhāradwājagotra. He is popularly known as Mannārayya but really Nārāyaṇayya son of Venkaṭāchārya and grand-son Appalāchārya. This is a complete translation of *Rasamanjari* in four cantos. The above book is unprinted and is an important contribution to Telugu Alankara Literature.

### NAVANAPPA KHADGA LAKṢANA SIROMANI

Khadga Lakṣaṇa Śirōmaṇi, as the name suggests, is a treatise in verse relating to the various characteristics of swords. It is the only one of its kind in Telugu literature and though apparently a small one, the work is valuable as a technical work relating to the unsurveyed field of scientific literature in Telugu, written in Pudukkotta in Tamil land under the patronage of the well known Thonḍamān family of rulers, who were well known patrons of Telugu Learning and Culture.<sup>1</sup> It is therefore in the fitness

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“Saraswati Patrica” (1898-1911) and furnished the necessary information regarding Venkana kavi. He had read an article relating to Southern School of Telugu Literature under the title of (“Choladesandhraprabalyamu) (Influence of Andhras in the Chola Country in the annual session of the Telugu Academy held at Madura (South) in 1917, under the Patronage of the late lamented Diwan Bahadur V. Ramabhadra Naidu Garu, B.A., Zamindar of Doddappanayakanur, in Tirumangalam Taluk of Madura Dist. He is a descendent of Samukham Venkata Krishnappa Naidu authors of *Ahalyasankrandanam* and a protege, of Vijaya Ranga Chokkanatha of Madura (1704-1732).

1. Vide Appendix 2 (Telugu) for “Telugu Literature under the Pudukkotta Rulers”,



of things that this is undertaken by the Government for publication in the Telugu series as it forms an important contribution to Telugu culture in general and to Southern School of Telugu literature particular.

*Particulars of manuscript*:—This edition is based on the single manuscript copy available in the Government Oriental Manuscripts Library, Madras and the description of the work is as under “Paper, D. 2667-13 $\frac{1}{2}$ "  $\times$  8 $\frac{1}{4}$ " Pages 19, Lines 26 on a page Mode of writing good, but not correct. Omission in verse lines-condition good-complete-single copy”.

*Author and Date*:—The work is written by the poet Navanappa at the instance of Rāyaraghunātha, Tirumala and Vijaya Raghunātha Tondamāns (verse 7). He is the son of Nalla Pichayya who was patronised by Rāya Raghunātha Thondamān, (verse 9). In verse 8, the author pays a tribute to four persons, who are skilled in the science of swords, and who gave the necessary authoritative information for writing the work. They are:—

1. Tirumala Chidambaram-an excellent maker of swords.
2. Chigili Lakṣhmārāma-An adept in various kinds and usage of swords.
3. Śenki Sumāli-The best workman in the finish of swords.
4. Aṣhak Sāyi-A critical examiner of swords.

The Author evidently mentions all these persons out of great reverence for them as they have given to him the secrets of their respective craftsmanship in various aspects of the science of swords from a practical view point which is a sealed book to the author who is only well-versed in the theory of the art. It is presumed that the author also must have belonged to the class of sword-makers and it is due to this reason perhaps that he made mention of them, who were otherwise not worth recognition in literary works.

The author mentions in verse 7 that he has written the work at the time when Rāya Raghunātha, Tirumala and Vijaya Raghunātha were ruling in Pudukkottah. This Rāya Raghunātha is the

second of the name and also Vijaya Raghunātha is the second of the name in Thonḍamān rulers. Tirumala would have succeeded Rāya Raghunātha Thonḍamān in 1789 but he was very ill and his eldest son Vijaya Raghunātha Thonḍamān came to the throne and reigned from 1789–1807. Since our author mentions all the three he may be assigned to 1780 A.D. and this may also be the date when the work is composed. No other work of the author has come down to us.

### CONTENTS OF THE WORK

In the introductory passage (13) the author mentions a work known as “Lakṣhmī Nārāyaṇa Samvādam” which he followed in writing this work. But unfortunately we are not able to trace the work which is probably in Sanskrit. In writing the work author followed the traditional method of writing scientific works in Telugu verses. It may seem strange to modern scholars that poetry is made an instrument for elucidation of such a dry subject like the Science of Swords. But the innate devotion of our ancestors for keeping alive in memory the subtle technicalities of sciences, made them to commit to verses which can be memorised easily. In Telugu all the technical works like Gaṇita (Mathematics), Saṅgīta (Music), Jyōtiṣha (Astrology), Ratna (Precious stones), Dharma (Law), Aśva Sāstra (Science of Horses), Vyākaraṇa (Grammar), Chandassu (Prosody), Alankāra (Poetics) and Arthaśāstra, (Politics) are written in poetry, and in almost all the cases they have an exceptionally literary value. This is in consonance with the method of writing technical works in Sanskrit in verse form, which was followed by the Kannada poets, from whom the Telugu poets of early times learnt this art.

### SYNOPSIS OF THE WORK

- Verses 1–6. Invocation to Iśwara, Gaṇēsa.
- Verses 7–12. Information about the author, and the origin of the work.
- Verse (13) Enumeration of 32 kinds of weapons beginning with Asi.

- |                  |               |
|------------------|---------------|
| 1. Asi           | 2. Musala     |
| 3. Mudgara       | 4. Kōhaṇa     |
| 5. Kaṇaya        | 6. Kampiṇi    |
| 7. Śillu         | 8. Bhallātaka |
| 9. Bhinḍivāla    | 10. Karavāla  |
| 11. Kunta        | 12. Kōdanḍa   |
| 13. Kaṭhāri      | 14. Thōmara   |
| 15. Paraśu       | 16. Triśūla   |
| 17. Vajramuṣṭi   | 18. Gada      |
| 19. Apudi        | 20. Angala    |
| 21. Antaka       | 22. Vankiṇi   |
| 23. Chakra       | 24. Śabala    |
| 25. Yēṭi         | 26. Inupakōla |
| 27. Śēlakatti    | 28. Paṭṭisa   |
| 29. Prakūrma     | 30. Nakhara   |
| 31. Mayūra Danḍa | 32. Naraśa    |

The author deals in this work exclusively about Asi (Sword) and its characteristics.

#### SWORDS (1st Category)

- |            |           |
|------------|-----------|
| 1. Hasta   | 2. Makara |
| 3. Javabal | 4. Makkai |
| 5. Vajalal |           |

#### 2nd CATEGORY (Phirangi)

- |                       |                   |
|-----------------------|-------------------|
| 1. Kiraimāṇi Phirangu | 2. Turā Phirangu  |
| 3. Yekkal Phirangu    | 4. Dōryā Phirangu |
| 5. Kuskī Phirangu     |                   |

#### 3rd CATEGORY (Saiph)

- |                   |                     |
|-------------------|---------------------|
| 1. Purṭikāl Saiph | 2. Nukkā Saiph      |
| 3. Makarāb Saiph  | 4. Rukammi Saiph    |
| 5. Isupath Saiph  | 6. Maḷayavāri Saiph |
| 7. Ulandā Saiph   | 8. Jagjnā Saiph     |
| 9. Putanka Saiph  | 10. Kuśhki Saiph    |
| 11. Isupath Saiph |                     |

## 4th CATEGORY (Bandar)

- |                     |                    |
|---------------------|--------------------|
| 1. Chāndu Bandar    | 2. Goa Bandar      |
| 3. Mahamad Bandar   | 4. Bel Bandar      |
| 5. Nāṭ Bandar       | 6. Ārā Bandar      |
| 7. France Bandar    | 8. Ignā Bandar     |
| 9. Pṛtankēsi Bandar | 10. Yenā Bandar    |
| 11. Laimani Bandar  | 12. Mōnābhi Bandar |
| 13. Tinābhi Bandar  | 14. Vūrē Bandar    |
| 15. Pāmu Bandar     | 16. Dyālu Bandar   |
| 17. Battāli Bandar  | 18. Kāyantē Bandar |
| 19. English Bandar  | 20. Mohamed Bandar |

## 5th CATEGORY (Surai)

- |                        |                         |
|------------------------|-------------------------|
| 1. Hindustāni Surai    | 2. Maratā Surai         |
| 3. Bhujakā Surai       | 4. Rājashā Surai        |
| 5. Kanchaka Surai      | 6. Pappaṣhā Surai       |
| 7. Ambabāgi Surai      | 8. Vaśīkuni Surai       |
| 9. Sādālagubural Surai | 10. Suddādaulā Surai    |
| 11. Kalkattā Surai     | 12. Kattāsukā Surai     |
| 13. Siddōtkukā Surai   | 14. Suratāni Sāyi Surai |
| 15. Kaliyakarat        |                         |

## 6th CATEGORY (Tyāga)

- |                     |                           |
|---------------------|---------------------------|
| 1. Baṇḍavān Tyāga   | 2. Pyāham Tyāga           |
| 3. Ambāri Tyāga     | 4. Rumi Tyaga             |
| 5. Gujarāt Tyāga    | 6. Bandyāśi Tyāga         |
| 7. Hirāki Tyāga     | 8. Varakusil Tyāga        |
| 9. Abdāla Tyāga     | 10. Jahasā Tyāga          |
| 11. Muttān Tyāga    | 12. Bāgdā Tyāga           |
| 13. Bahōri Tyāga    | 14. Lāhuri Tyāga          |
| 15. Akupāri Tyāga   | 16. Avarangajapi Tyāga    |
| 17. Niravāri Tyāga  | 18. Buvān Tyāga           |
| 19. Aṣhajjā Tyāga   | 20. Mauvāla Tyāga         |
| 21. Jikara Tyāga    | 22. Depagadi Ghanda Tyāga |
| 23. Bangālī Tyāga   | 24. Pātnā Tyāga           |
| 25. Hyderābad Tyāga | 26. Masudhābhā Tyāga      |
| 27. Ṣahajāpūr Tyāga | 28. Sencha Tyāga          |

- |                     |                     |
|---------------------|---------------------|
| 29. Siddhoutu Tyāga | 30. Kachohan Tyāga  |
| 31. Dalmankān Tyāga | 32. Chengamān Tyāga |
| 33. Alangiri Tyāga  |                     |

## 7th CATEGORY

- |                       |                  |
|-----------------------|------------------|
| 1. Śikandar           | 2. Vastādimir    |
| 3. Sumāhīr            | 4. Mahamandabāsi |
| 5. Vilādi             | 6. Abbāsi        |
| 7. Bhurātisāni Abbāsi | 8. Saḷuvāla      |
| 9. Khāndā             | 10. Dundumāyevan |
| 11. Mōdasu            | 12. Misri        |

## 8th CATEGORY

- |                           |                      |
|---------------------------|----------------------|
| 1. Makarabburā            | 2. Jabburudā         |
| 3. Makkaigurudā           | 4. Halābgurudā       |
| 5. Turāgurudā             | 6. Makki Gurudā      |
| 7. Dōnyuryōgurudā         | 8. Rummā Gurudā      |
| 9. Gujarā Gurudā          | 10. Āndabādi Gurudā  |
| 11. Bāndu Gurudā          | 12. Gōsā Gurudā      |
| 13. Tunkahāru Gurudā      | 14. Bel Gurudā       |
| 15. Nal Curudā            | 16. Āruā Gurudā      |
| 17. Ālayamāni Gurudā      | 18. France Gurudā    |
| 19. Gigna Gurudā          | 20. Pratankan Gurudā |
| 21. Yēkanābhi Gurudā      | 22. Mohamed Gurudā   |
| 23. Bandar Avemani Gurudā | 24. Dōnabhi Gurudā   |
| 25. Tikabhi Gurudā        | 26. Vyulandā Gurudā  |
| 27. Pāmu Gurudā           | 28. Kāṇḍāl Gurudā    |
| 29. Bhattavi Gurudā       | 30. Kāmal Gurudā     |
| 31. English Gurudā        | 32. Yekal Gurudā     |

Verses 13-14. The author then enumerates the good and bad qualities of swords

- |                      |                      |
|----------------------|----------------------|
| 1. Prāta-old         | 2. Krotta-new        |
| 3. Nidivi-length     | 4. Vedalupu-breadth  |
| 5. Prakkalu-sides    | 6. Chūri-pointed end |
| 7. Kāḍi-thickness    | 8. Vāyudāra-edge     |
| 9. Pēṇaka-side slope | 10. Gīṭalu-lines     |
| 11. Mudraḷu-marks    | 12. Dōra-bent        |

- |                     |                         |
|---------------------|-------------------------|
| 13. Dōryālu-stripes | 14. Chāyalu-shades      |
| 15. Kappu-surface   | 16. Kanjiru-crippleness |
| 17. Laghuvu-light   | 18. Jihwar-crookedness  |

It may be noted here that all these technical words are used and described the above categories in detail from verses 14 to 74.

The Science of Swords is as old as the Vēdās, as we find mention of ASI (Vide Vedic Index 1-47) and though the present work is written as late as the 18th century of the Christian era, the author calls it as “Asi Prabhandha” besides the name “Khadga Lakṣaṇa Śirōmaṇi” (Verse 4). It is due to this antiquity that the name ASI occupies the first place in the thirty-two kinds of weapons named above. The general term Khadga is chosen by the author as it is familiar to Telugu people. Much information regarding the swords is available in the “Agnipurāṇa”, “Bṛhatsamhita” “Śukranīti”, “Mahābhārata”, “Mānasollāsa” “Viramitrōdayam” and “Sivatattvaratnākara” and I have given in the appendices the relative extracts from “Śukranīti” “Mānasollāsa” and “Sivatattvaratnākara”.

One interesting feature about the work is that it gives the names of swords in Arabic and Persian Languages which clearly show the Muslim influence on the Telugu country.

The following are some of them:

1. Phirangi (Firangi) Firangi generally used in Telugu for Cannon. In this work it is used for Sword.
2. Saypu (*sayf*) (Arabic) Straight Sword.
3. Gurudā (*gūrṣ*) Iron club used in the work for sword.
4. Surai (*Suri*) name derived from Syria.
5. Tyāga (*Tagh* old from) ordinary sword.  
(*Tigh* new)

Besides the above, he used technical term like Abbāi, Saḷuvāla, Khaṇḍa, Miṣri, which are not Telugu; but it may be noted that the word Khaṇḍa is used frequently by later Telugu poets who wrote under the Muslim influence.

1. Swords used after personalities—Alangir Tyāge, Paduṣhā, Suratān, Śikindar, Vastādunur.
2. Swords named after Nationalities—Portuguese, French, English.
3. Swords named after the places where they are famous  
Bangāla (Bengal), Kalkattā (Calcutta), Pātnā (Patna),  
Hyderābad (Hyderabad), Cutch (Kathiawad, Guzerat),  
Sidhout (Siddhavatana in Cuddadpah in the Telugu Country  
Madras Province).

The King who wears the sword must be conversant with undermentioned details :

1. Pramāṇa—Measurement.

Sword of 50"	„	—Best—Śrēṣṭha
„ 40"	„	—Better—Madhyama
„ 36"	„	—Inferior—Kaniṣṭha

2. Doṣha—Bad qualities—The result of wearing swords with bad qualities.

1. Sphuṭita—causes death.
2. Piṭhaka—destroys lineage.
3. Viddha—creates poverty.
4. Bhagna—spoils reputation.
5. Jalamārga—Break in career.
6. Jaladrāvi—makes fearful.
7. Simhaḷa—makes the wearer a leper.
8. Vakradhāra—gives ugly appearance.
9. Twacchōddhṛta—(no explanation given).

3. Rākha—Good qualities or Guṇa.

1. Prākāra—shining as that of oil seeds, having lines which resemble the writing of Piśācha lipi (secret scripts of the Bhūtās) and appears like Kathaki phala, and beautiful hair of the female.
2. Sankha, (Conch) chahra, (Disc) Thōraṇa, (arch) Chāmara, (chowrie) Dwaja, (banner) Matsya (fish) Kurma (Tortoise).

3. Mark of Linga with Pānavatṭa.
  4. Mark of Prākāra and Garuda.
  5. Hamsa (swan), Sāsasa (Padma).
4. The metal used for making the swords and the places where the metal is available.

Country	Name	Marks
1. Jāṅgalakṣhetra Panjara		Linga and Prakara
2. Anupa	Kṛṣṇa Panjara	Oil seeds colour
3. Sādāraṇa		New and Plough
4. Kaṇṇiṅga	Suvarṇa Panjara	Priyangu Tree
5. Kāmbhoja		Mark of oil drops
6. Nīlagiri	Nīrasāra	Saphire
7. Ghūrjara	Kṛṣṇasāra	Creepers
8. Mahāraṣṭra	Śēwtasāra	White
9. Karṇāṭa	Medika	Round Prākārās

Recently I have come across another work relating to the Science of Swords in Telugu. It is in prose of un-known authorship and bears No. 95 of the Manuscript of the Telugu Academy Library at Kakinada, East Godavari District (Madras Province) As the time at my disposal is short, I was unable to get the copy and incorporate the details in the present work. However, I have given an extract in Telugu from the above work as Telugu Appendix No. 1. This work seems to contain not only the various dimension of the swords but also a pictorial description of the marks and swords.

Dr. V. S. Agrawala, M.A., Ph.D., Curator, National Museum of India, New Delhi, (President of the Technical Section of the All-India Oriental Conference, held in November 1949 at Bombay), is evincing a lively interest in the science of swords. He is kind enough to write to me under date 11-12-1949 that he found about 300 swords in the splendid collection of arms of Alwar state and on examining them he came across a very rich list of traditional terms relating to swords. He opines that "they are



mostly taken from Persian and reflect the Muslim tradition in Indian swordsmanship."

I have only brought to the notice of the scholars, the nature and scope of the work which has now been printed for the first time partly because it is a scientific work in Telugu and partly because it is belonging to the Southern School in Telugu Literature.

### MALLAYUDDHA OR THE ART OF WRESTLING

Mallayuddha, Meshayuddha Kukkutayuddha are some of the pastimes (Rajavinodas) of kings. Among them the art of Malla-yuddha (wrestling by men) was patronized first by Tanjavur Nayaks, and the Pudukkotta rulers fostered this art to a great extent.

In Telugu they are called Jellies. Jeti is derived from the Sanskrit word Jyestika, a high class of wrestlers.

The various manoeuvres in the Art of wrestling are styled as Vignāṇās in Sanskrit and Vinnaṇamulu<sup>1</sup> in Telugu. They are thirty two in number, and both Chālukya Somēśwara in his Mānasollāsa, and Keṭādi Basavarāja in his Śivatattwaratrakara, dealt with this subject in detail.

In Telugu, the first reference we get regarding Art of wrestling is from Tikkana's Mahabharata, Virataparva.<sup>2</sup> Both Nāchana Soma and Śrinātha makes casual mention of some of the Vinnaṇās like

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It is interesting to note that the work Khadga is in vogue in the Telugu Country and literature, as the title, Khadganārāyana, to some of the Telugu Chieftains, and Khadga Tikkana, the brother of the wellknown Telugu poet Tikkana Somayāji are exceedingly familiar to the Telugu people. However, in the first great Telugu Mahābhārata some of the particulars regarding swords in the Sanskrit original are not found in the translation by Tikkana. Nāchana Soma who followed Tikkana supplied the information in his Uttaraharivamsamu. The later Prabhandha poets to some extent supplied the information regarding the swords,

1. These are for the first time explained by me in Telugu. (Vide specimen number of the Telugu Encyclopedia) sponsored by the Telugu Bhasha Samiti Madras in 1949.
2. (1) Canto 1 versas, (2) Uttaraharivamsam canto 3, (3) Harailasamu canto 7.

Dokkaramu, and Uttaradokkaramu, and from these we can presume that this art is in vogue during the 13th & 14th centuries in the Telugu country, During the Vijayanagar times, we do not hear much of this particular art being patronized.

The entire credit of reviving this art of wrestling during 17th and 18th centuries goes to the Telugu Naiks of Tanjore, and the Puddukkota rulers in the South.

In *Tanjore*, Raghunatha Naika paid special attention to this art. He caused the construction of a Garidikuta<sup>1</sup> in Dhēnuvaḷam. Garidi is derived from the Sanskrit word Khuraḷi—the place where wrestlers practice the manoeuvres.

In *Pudukkota*, the rulers not only cultivated the art of wrestling, to a high degree but also raised the status of the wrestlers to the higher level of a ruling class, conferring on them the royal insignia. The wrestlers or Mallas, in turn became patrons of poets, and gradually began to acquire literary taste. It is curious to find that there are also poets in this class. The poets attached to the court of Pudukkota were naturally fostered by Malla Chiefs and it became necessary for the poets to connect them with a ruling class, of antiquity and invest them with a puranic tradition. The result is the composition of Mallupuranamu by Nudurupāti Venkanna.

### MALLUPURĀNAMU

This a poetical work in four cantos, and dedicated to Birudn Kuppal Malla, who was residing at Gandharvakota, twenty two miles from Pudukkota. The author Venkanna describes his patron thus.

Kuppal Malla belongs to Malla Vamsa. He is a follower of Āpastamba Sutra, and is a Gargya sagotrin (descended from sage

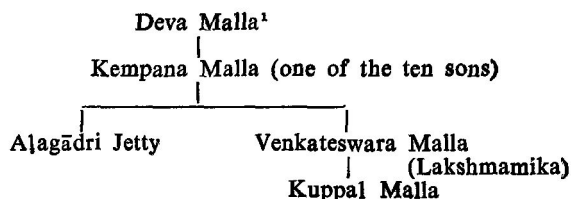
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1. This is mentioned in Ragunathanayakabhyudaya of Vijayaraghavanaika thus.

కవివర్ణనీయమా గరడికూటంబు.

(Kavi varnaniyamau Garidikutambu) Canto line 414.

Garga). His father is Venkateswara Malla, and his mother is Lakshmanāmba. He was patronized by Muddu Vātukanātha of Ramanāthapuram principality. Kuppal Malla's geneology from Mallu Purānam is given below.



In the introduction the author says that the original of the work is from Devamalla charita of Brahmanda purana in Sanskrit, Regarding the origin of Malla clan, it is said that, once Vajradanta, the grand son of Tārakasura took to severe penance, to get the favour. Śiva appeared to Vajradanta and asked him, the boon he wanted. Vajradanta, then requested Eswara, that no ruler either in heaven or earth should defeat him in the battle field. Granting the boon Śiva disappeared. Vajradanta became proud on account of the boon, and Indra, the celestial Lord became helpless.

Then Śiva appeared to one wrestler in Heaven Devamalla, and ordered him to go against Vajradanta. Vajradanta and Devamalla fought for many days, but as he does not know the art of wrestling he was defeated by Devamalla. Devamalla thus became the Kūtasta (Originator) of the Malla kula. Afterwards, the poet enumerates the names of thirty two kinds of Vinnāṇās, already referred to; but did not explain them. However, this is the only works in Telugu Literature which deals with the art of wrestling as a separate science.<sup>2</sup>

- 
1. Malla and Jetty are invariably attached to the names of persons belonging to this class, like Raju, Reddi, Chaudari which are attached to their respective classes.
  2. The work is unprinted. Manuscript Copies are available at, (1) The Telugu Academy Kakinada. (2) The Madras Government Oriental Manuscript Library, Madras.

- |                    |                   |
|--------------------|-------------------|
| 1. Kakki           | 17. Rondivetu     |
| 2. Kokkesa         | 18. Phanamu       |
| 3. Dokkaramu       | 19. Kannatu       |
| 4. Utṭaradokkaramu | 20. Bharamu       |
| 5. Kummarimpu      | 21. Chougiṇi      |
| 6. Jodimpu         | 22. Betlagu       |
| 7. Sandu Sisamu    | 23. Tūṇimpu       |
| 8. Gontumāru       | 24. Saribittaramu |
| 9. Samaseesamu     | 25. Lagu          |
| 10. Surāṭamu       | 26. Vittālamu     |
| 11. Jēva           | 27. Diṇṇiṅgi      |
| 12. Kandanam       | 28. Pādamivarana  |
| 13. Kallamu        | 29. Pādagaḷāpti   |
| 14. Dottu          | 30. Gaḷakattera   |
| 15. Girla          | 31. Kasinilkada   |
| 16. Baribondu      | 32. Nrusimhamu    |

The meaning of many of the above manoeuvres is completely forgotten, and if we search in the Telugu Lexicons for the meaning of the terms, it will be stated there that it is a kind of manoeuvre. But from Sanskrit Synonyms, of the same words we can explain them.

**Sisamu** —(Sanskrit-Sīrshaka)—Head, wrestling relating to the Head.

**Uttaradokkaramu**—(Uttara dōhḱkaram). The other end of the hand i.e. Bhuja—wrestling relating to the Hand.

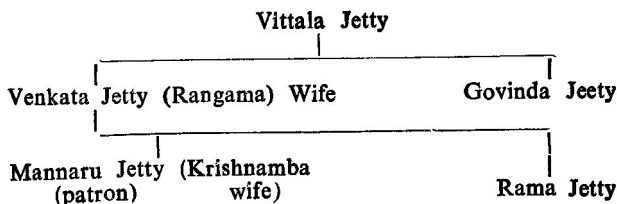
The above are only two examples. This science of wrestling can be revived literally by a Critical Edition of Mallupuranam, where in the manoeuvres are graphically explained and illustrated. To the Southern School goes the credit of preserving the tradition of wrestling as a science in literature.

In the time of Marata Rajas in Tanjore, there were many patrons of literature in Jetty or Mallakulla. As already stated, the Garidikuta started by Raghunatha Nayaka, produced many

wrestlers of note, known also for their literary taste. Among them, Mannaru Jetty and Timma Jetty are famous.

### MANNARU JETTY AND NIMBAJAMĀHATMYAMU

Badagalanāti Narasakavi, a poet living in Tanjore has dedicated his work Nimbajā mahatmyamu to Mannaru Jetty who belonged to the Tokkadamu family. In the introduction the geneology of Mannaru Jetty is described thus.



Venkata Jetty acquired the family name of Tokkadamu on account of his ability in clearing the way, which is contested by the numerous foot holdings of people (Janula Tokkadamu) in Tanjore.

Mannaru Jetty belonged to Kauśika Viswamitra gotra and Appastambasūtra.

This work Nambajamāhatmyamu is also known as *Ekavira-mahatmyamu*. It is a Dwipada work, and deals with the origin of Mallakula. It deals with ten different sections of Mallas, beginning with Mudgala gotra. The style is good. The work is unprinted.<sup>1</sup>

The date of the work can be fixed tentatively as 1740 A.D. on the basis of a note written at the end of the manuscript as under :—

“Vijayasamvatsara Bhadrapadaśuddha Daśaminātiki Nelluri Virarāghava Perumallakumarudu Kanaka Jetty Vṛāyinchinadi”.

Kanaka Jetty son of Nelluri Veeraraghava Perumallu caused this work to be copied on the 10th day of Bhadrapada in the

1. Only one copy on palm leaves is available in the Tanjore Library, (Vide Descriptive Catalogue).

year Vijaya Since Vijaya Samvatsara correspond to 1740 A.D. the same date is given for the composition of the work.

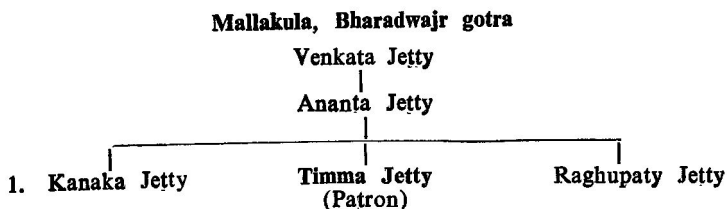
### TOKKADAMU RAMA JETTY

Rama Jetty, the brother of Mannāru Jetty is a poet and wrote a sataka on Vemana. It is called "*Balachakravema Sataka*" as the makūṭa or ending is "*Balachakravema Bhavyanama*". It is written in Ataveladi metre, i.e. the same metre used by Vemana. This is unprinted.<sup>1</sup>

### TIMMA JETTY AND NASIKETA PURAṆAMU

Timma Jetty belongs to Pedda Garidi (Garidikutam) in Tanjore. *Sringarakavi*, *Tirumalanathakavi* wrote his Dwipada work, *Nasiketa Puraṇamu*,<sup>2</sup> at the instance of Timma Jetty. The work is dedicated to Krishna who is enshrined in Pedda Garidi.

The geneology of Timma Jetty is given below,



In the introduction of the work, *Tirumalanathakavi* states, that he wrote a *Devamalla Charitamu* in Telugu and dedicated to Timma Jetty. But this work is not available. We have now only one *Devamalla charitramu* or *Mallupuraṇam* written by *Nadurupati Venkana* (already referred to).

The story of *Nāchiketas* or *Nāchiketa* of *Kothopanished* fame is the main theme of *Nāsiketapuraṇam*. This work is three cantos and closely follows the work of *Daggupali Dagguna*, of the same name.

1. The manuscript relating to this work is in the Adyar Library. For details: *The Lives of Sataka poets Revised Edition* by N. Venkata Rao, M.A., (Page 715) and page 293 of the Southern School.
2. A paper manuscript of the work is available in the Madras Government Oriental Manuscript Library.

## CHAPTER V

### MINOR LITERARY CENTRES IN TAMIL NADU

1. Alwar Tirunagari
2. Bangaru Palayam
3. Cheyyur
4. Ettiyapuram
5. Gingee
6. Hosur
7. Madura
8. Mananallur
9. Mannarugudi
10. Merattur
11. Nilagiri
12. Pondavaka
13. Pondicherry
14. Pulicat
15. Ramnad
16. Talamalai
17. Tanjavur
18. Tirukkadayur
19. Tiruppalayur
20. Tirusendur
21. Tiruttani
22. Tiruvarur
23. Turayur
24. Uddandamallasamudramu
25. Varahur

Madras is treated in a separate Chapter.

#### 1. ALWAR TIRUNAGARI—TINDUKA ALWAN KAVI

This poet is a vaishavaite, and is the desciple of Tevanathamuni of Vanamamalai—only one work of this poet is available. It is a Sataka styled as Swetākubhruṇṇrukesari Satatam

The word Swetakubhruṇṇrukesari<sup>1</sup> means, God Narasimha residing in Swetachalam.

The poet says at the beginning that he had written this as directed by Bhutapuri yatindra—Bhutapuri is the Sanskrit name of Sriperambudur near Madras—and the yatindra is Sri Ramanuja. In another verse he says that God Ranganathaswamy himself initiated the poet into Visistadwaita Philosophy.

I give below a specimen of his poetry.

శ్రీ కర చంద్రనేత్ర ! మునిచిత్త సహజ విహరహిత ! ప్రా  
భాకర చంద్రనేత్ర ! సజలాంబుద సన్నిధిగాత్ర ! నిర్జిత  
ఘోర రుంద్రనేత్ర ! విబుధావనిచైత్ర ! రమాకళత్రో  
భాకర చంద్రనేత్ర నిరతార్చిత క్షేత్ర కథ్యస్మృతేసరీ1

## 2. BANGARUPALAYAM

Bangarupalayam is a small Zamindari, and was in possession of Mahanayankaracharya Bangaru Chendrasekhara Nayaka about 1850.

Chandrasekhara Nayaka is a Saivaite and patron of Telugu poets.

Bellamkonda Sambasivakavi is one of his Court poets. His patron requested him once to compose a poem relating to the greatness of Sivaratri—Accordingly Sambasivakavi wrote a Kaya entitled.

Pushapadantopakhyanam

Chandrasekhara Nayaka, got this work printed in his time.

Another service which he rendered to Telugu literature is that he printed for the first time some portions of Viramaheswarachara sangrahamu a voluminous Saivaite work by Parvāṣa-māntari Lingana. The portions printed by Chendrasekhara Nayaka are the following :

1. Satakāvula Charitra Latē V. Subbarao p. 466 (1924).



The work is written in Dwipada (Couplets)

- |  |                |
|--|----------------|
| (1) Vibhutimahatmyamu                              | ... 1st Canto. |
| (2) Rudraksha mahatmyamu                           | ... 2nd „      |
| (3) Panchakshari mahatmyamu                        | ... 3rd „      |
| (4) 1. Sankhachakrotpatti }<br>2. Harunamamahima } | ... 4th „      |

### PRINTING DETAILS

This work was first printed on 27—9—1852 in Madras, and a second print of the work was under taken by the grand son of Chendrasekhara Nayaka. His name is Kumara Bangaruseshama nayaka.

The second print is on 17—11—1888 and printed by  
Veluri Natesar & Company,  
Vaninikethana Mudraksharasala, Madras.

### 3. CHEYYUR (SEYYUR) (CHENGALPAT)

Cheyyur is a small principality in Chingalpat District, and Peria Kalappa Mudaliar of that place patronized.

Marupeddi Chengalvaraya kavi (1810—1900)

Chengalvarayakavi is a great poet scholar and musician. He attained a high degree of proficiency in

### BHARATA NATYA

He revived the art of dancing on wet clay pot (పచ్చికోడ). In the first place it is very difficult to dance on a dry pot, and certainly it is extra ordinary to dance on wet clay pot.

He trained one Cheyyuri Saradambal in this art she became proficient in it.

### Musical Compositions

He composed more than a thousand kritis.

360 on Kanchi Kamakshi

340 on Madura Minakshi

100 on Tirupati Venkateswara

He also composed kritis in Tamil.

### Sundareswara Vilasamu

This is a yakshagana Nataka of Chengalvaraya kavi, describing the marriage of Meenakshi and Sundareswara at Madura. It contains, verses, Dwipadas, Daruvulu and kritanalu in ragas like Madhyamavati Purnachandrika, Yamunakalyani Sokavarali Ganlapantu

In this work, Chengalvaraya kavi wrote a kandapadya—with the musical 'సరిపదనిస' letters. No other letter appears in that small verse. This shows his mastery over, Telugu poetry (Chitrakavitā)

This work is printed<sup>1</sup>

### Musical Instruments

“Sarvavadya Vinyasamu.”

Chengalvarayakavi, is a perfect master of the technique of musical Instruments.

The Sarvavadya Vinyasamu (playing with all the instruments of music) is neither known, nor practiced in South. Chengalvarayakavi, who is a master of Kamikagama—in which this is given, revived this Vinyasa in the Seyyur Temple. Afterwards others followed it.

The Credit of first reviving this Instrumental art goes to Chengalvarayakavi.

### Charullavilasamu

This a poetical work of Chengalvarayakavi. Only two Cantos of this Kavya is available. In the 2nd Canto the poet shows his mastery over Bharatanatya<sup>2</sup>.

- 
1. In the printed Edition of the work, Prof. Sambamurty added the word “Sastri” (Chengalvaraya Sastri) to the author's name. But nowhere in that work, the word Sastri appears.
  2. Manavalli kavi rachanalu. Edited by Dr. P. S. R. Appa Rao. The present author has written an introduction to the work Andhra Pradesh Sahitya Akademi Publication—1970.

## Muthukumara Satakam

This is a Satakam (100 stanzas) praising Muthukumara.

### 4. ETTIYAPURAM

The small principality of Ettiyapuram is ever remembered by the Telugu musicians for the impetus which it gave to musical studies in the later half of the 19th century Jagadiswara Ramakumara Ettappa, the ruler of Ettiyapuram from 1839 A.D. is a accomplished prince and a patron of arts and letters. He is proficient in Tamil, Telugu and Sanskrit, and composed many devotional songs in those languages. In his court there were Pandits well versed in all the sastras, Sanskrit poets, Tamil Pandits and poets besides Telugu poets, scholars and musicians.

### ETTIYAPURAM COURT

Designation	Name
1. Chatussastra Pandita ... (Master of four sastras)	1. Sri Rangam Kuppanayya
	2. Viswepuri Dikshita (a scion of the family of Appayya Dikshita)
2. Mimamsa Pandita ...	Tirukkodikaval Kodanda Rama Sastry.
3. Vyakarna Pandita ...	Villiputtur Viraraghava Chariar.
4. Tarka Pandita ...	Vitlapuram Mannarayya.

### *Tamil Poets*

Tamil Poets	... Kadikkaippulavar Muthukuma- rappa and four others.
Tamil Telugu poet	... Aval Natṭal Ramalingaih.

### *Telugu*

Telugu Pandits	... Balayya Gopalayya
Telugu Poet	... Kesavaraju Bhatraju.

### *Musicians*

Musicians	... Balaswami Dikshita Veena Meenakshi Sundararamayya.
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## SUBBARAMA DIKSHITAR

The greatest scholar—poet and musician who made Ettiyapuram famous in the Musical world is Subbarama Dikshitar the adopted son of Balasawmi Dikshitar one of the famous South Indian Musical Trinity.

He began to lisp in music from the early age of ten. He learnt Sanskrit under Viswepuri Dikshita, he also made a special study of Telugu. He read classics Manu charitra, Vasu charitra under Vilattiyam Krishnayamatya. Music is hereditary to Subbarama Dikshitar and at the age of ten he composed a Tana Varna on Kartikeyaswamy later on he became the greatest

“ Vaggeyakaragrani ”

of his times.

His monumental work is Sangita Sampradaya Pradarsini. This is an encyclopedic work on South Indian Musicology.

It has an introduction in Telugu and afterwards Subbarama Dikshitar in 44 pages described the musical activities of musical composers—under the title

“ Vaggeyakarakula Charitra ”

Afterwards—there are two chapters on the exposition of Music.

(1) The Marga Riti of Sangita.

(2) Principles of Sangita.

This contains definitions of Kirāṇa Javali etc.

Then about 300 Kirtanas are given with raga, tala and swara into nation.

This was first printed in 1904, and was used also most as a text book for Students of Musical Research.

It remained unavailable for nearly seventy years. When the Andhra Pradesh Sangita Nataka Akademy brought out an excellent Edition in 1973.

## TRANSLATION OF TELUGU

### Kavitraya Mahabharata into Tamil

By far the greatest contribution of Subbarama Dikshitar to Telugu & Tamil is his translation of the whole of Telugu Kavitraya Bharata containing 20,000 verses into Tamil.

This Tamil version is printed by Ettappa Maharajah or Ettiyapuram (vide Page 39 of Sangita Sampradaya Pradarsini).

T. S. Murugesan Pillai (1870-1930).

T. S. Murugesan Pillai may be considered as the pioneer in propagating Tamil Language and Culture in Telugu in modern times.

He originally belonged to Tirisarapalli but lived at Ettiyapuram. Though he is not directly connected with Ettiyapuram Court, he was respected by all the Tamil & Telugu poet for his scholarship in both these Languages. He is an intimate friend of Subbarama Dikshitar.

Murugesan Pillai is a first rate Telugu Poet and Prose writer.

### POETICAL WORKS

He first made his mark as a Telugu Poet when Sangita Sampradaya Pradarsini was printed at Ettiyapuram in 1904.

He wrote three Telugu verses praising Subbarama Dikshitar for composing the work, and Sri Venkateswara Ettappa Maharaja, for printing the work, and making it available to Public.

#### Trisiragirisasatakamu

This is a sataka in Kanda metre addressed to Trisiragirisa.

### PROSE WORKS

#### Kambamahakavi Jeevitamu

For the first & last time in Telugu Literature, Murugesan Pillai wrote the life of Kamban in Chaste Telugu prose. This is published in A. S. P. Journal Vol. 7 (Pp. 108-132) 1918 and worth printing separately in a book form.

### Kannaki or Nupuramahima

He is also the first Tamalian, who presented the story of Silappadigaram in Telugu prose. This is also published in the above Journal No. 12 (1923) (Pp. 76-105). This is also worth printing separately.

### Dravidandhra Bhashala Anyonyasambamdamu

#### Mutual Relationship of Tamil & Telugu

He is also the first Tamil Scholar who wrote in Telugu, about the mutual relationship of Tamil & Telugu, before the Dravidian theory is established [in the Madras University. Above Journal Vol. 7 1918. This valuable article relating to Dravidian Philology is work reprinting.

### 5. GINGEE (North Arcot)

#### Tupakula Anantabhupala

Anantabhupala is a contemporary of Kaluve Viraraju of Mysore (1730) and collaborated with him in translating Mahabharata into Telugu Prose. The Colophon in Adiparva contains not only the Colophon of Viraraja but also of Anantabhupala. Thus he is the joint author of prose Mahabharata.

Besides this, Anantabhupala is the author of two prose works.

#### Vishnupuranamu

This is a prose rendering of Vishnupuranamu. The work in Telugu is condensed, giving important details and stories. This is in simple style, and is used as a text book in Schools. (Printed).

#### Sundarakandamu

This is a prose rendering of Sundarakanda of Ramayana in 5 Cantos. This also contains good prose, but it is not printed.

In the above works, Vishnupuranamu printed forty six years ago is worth reprinting to be used as a text book in schools.

### 6. HOSURU

After the poetesses, Rangajamma and Muddupalani Sakamma of Hosur deserves a special mention. She belongs to "Togiri"

in Hosur Taluq, Salem District but she was popularly known as Hosuru Sakamma.

She was a woman of Velanati sect. She lost her husband at an early age and from that time, she became a Devotee. She learnt Vedanta Philosophy under Narayana Yati, to whom she pay homage in her works.

She wrote in Telugu Ramayanamu Mukতিকantakalyanam, Rangavilasamu and Gurusishyasamvadam. But only Rangavilasamu a Yakshagana and Ramayana are now available Ramayana is also a Yakshagana and is very popular in the Telugu Country.<sup>1</sup>

## 7. MADURA

Matturu Appavu Mudali (1840)

Appavu Mudali was the author of Matru Satakam in Telugu containing a hundred verses. Each verse ends with a makuta—(refrain).

Tallinibolarevvarun

(There is no one to be compared to mother)

The Telugu verses in this Sataka are unsurpassed in Telugu Literature for the delineation of motherly affection and verses from the Sataka are prescribed in Schools to inculcate motherly affection at that tender age—By this single work Appavu Mudali occupies a permanent place in Telugu Sataka Literature.<sup>2</sup>

The poet's son Minakshi Mudali printed this work in 1861. This is after wards printed by Vavilla in 1918.

## 8. MANANALLUR (TANJAVUR)

Sabhapatayya

He is known to South Indian Musicians through his Padamulu known as Sabhapatayya Padamulu. He is a vaidiki Brahmin and

1. In the Yakshagana Vangmaya Charitra by Dr. S. V. Joga Rao (Andhra University) this Ramayana is attributed to one Annadanam Venkatamba. This is not correct. Sakamma is the real author, and Annadanam Venkatamba is only a printer of the work.
2. TAMILIAN Poet a Patrons of Telugu Literature—by the present author. Dr. R. P. Setupillai Commemoration volume Satakavula Charitra—Late V. Subba Rao pp. 371-373 (1924).

a great devotee of Rajagopalaswamy at Mannargudi. He has written many Padas about Rajagopalaswamy.

It is said that he composed a Musical Drama Sitaswayamvaram but it is not available.

Sabhapaṭayya is a master of Bharata Natya and he is the person that first propagated Kshtraya Padas, according to Bharata Natya. He himself used to give exhibitions of his art in Bharata Natya.

He is not only a compositor of Padas, but also a great musician and entertained his audience by his singing.

He lived about 1860 A.D.

The very fact that his padas were printed as early as 1884, shows the popularity of the Padas of Sabhapaṭayya.<sup>1</sup>

## 9. MANNARGUDI (CHAMPAKARANYA KSHETRA)

Paramananda Tirtha He is a great enponent of Dattatreya Cult,<sup>2</sup> who made Champakāranya (Mannargudi) as his residence and who, by succession of poet disciples, inculcated the philosophy of Dattatreya Yogi, the founder of the cult, who lived about 1550 A.D. at Māhuram in Telingana (Andhra Province).

Paramananda Tirtha has written the following works in Telugu, relating to that cult. They fall under four Catagories. Satakas, Dwipada Yakshagana and Vachana. Like Palkuriki Somanātha, the great apostle of Vira Saivism, who first handled the Telugu Language for the propagation of Saivaite philosophic cult, Paramanda Tirtha composed works in the Telugu Language only in

1. Southern School pp. 306-307.

2. This Adwaita Philosophical cult, permeated the whole of Telugu Literature from the 16th to 19th centuries of the Christian Era, and therefore requires a separate and fuller treatment. The last great representative and exponent of this cult is Parasurama Pantula Lingamurti Gurumurthy, of Sitaramanjaneya Samvadam fame, and lived at the beginning of the nineteenth century.



the Tamil land, and as we will presently see that one his works has to be rendered into Tamil.

### Satakas

1. *Sompagimanna Satakamu*: This is a Śataka (centum of verses) in Kanda metre, addressed to Mannarudeva at Champakaranyakshetra. Sompagimanna is a Telugu tadbhava or derivative of the Sanskrit compound Champakamanna. Though addressed to God Sompagimanna, it is full of principles of Advaita Philosophy.

2. *Sivamukunda Paramanda Satakamu*: This is also a kanda Padya Śataka, in which the principles of Harihara cult (Sivamukunda) are explained. A complete understanding of this, will lead to Ananda and the poet's name Paramananda is also added to the makuta or address of each verse.

3. *Dattatreya Satakamu*: This is also a Kanda Padya Śataka. This is about his Guru Dattātreya and contains a full exposition the principles of Dattātraya cult.

### Dwipadas

1. *Anubhavadarpanamu*: This is a work in four cantos, and deals with the Vedantanubhava. This is in couplet style.

2. *Sivagnanamanjari*: This is also a dwipada work, relating to Dattātreya philosophy, though the title is Śivagnanamanjari. Both the works are dedicated by Paramananda Tīrtha, to his Guru Dattātreya.

### Yakshagana

Yakshagana is a type of Dēśi Drama, and is peculiar to Telugu Literature. Generally all the Yakshaganas relate to Bhagavata stories and are particularly Erotic in character. We have recorded evidence to show that Yakshaganas in Telugu existed even from the fourteenth Century, but the credit of creating a Yakshagana relating a Philosophical theme in the first instance goes to Paramananda Tīrtha. No doubt Paramananda Tīrtha must have been acquainted, with Prabodhachandrodayamu, the well known Philosophical Drama in Sanskrit by Krishnamisra which also

would have been his model, for constructing a similar Drama in Telugu, with a Philosophical theme. The Drama of our author is.

*Muktikanta Parinayamu*: In this Yakshagana, the Vivekajiva is the hero, Muktikanta is heroine, and the jiva attaining Mukti is very beautifully described.

### Vachana Kavya

1. *Brahmavidyasudharnayamu*: This a prose work in thirteen chapters, (Prakaranas). Containing a complete exposition of Advaita Philosophy.

2. *Viveka Chintamani*: This prose work in three Parichedas (Vibagas) and deals with Sriva Siddhanta, and Vedanta Siddhanta.

3. *Upadesakramamu*: A running prose commentary of Uṭṭara-gita in the Aswamedhaparva of Mahabharata.

4. *Vedana Vartikamu*: This prose works rendered into Tamil as "Aśruṭardhapanyasamu".<sup>1</sup>

## 10. MERATTUR (TANJAVUR)

(Melattur)

Meratturu Venkatarama Sastry (1770-1830)

What the Kuchipudi Bhagavata Mela Sampradaya to the Telugu people that is Meratturu Bhagavata Mela Sampradaya to the Tamilians.

The sponser of this Merattur Bhagavata Mela is Venkataramasastry a Telugu Brahmin of Velanati sect. Like many Brahmin families of Andhra Desa, Venkataramasastry's ancestors migrated from the Telugu Country and settled in South in Merattur. It is due to this that he is known as Merattur Venkataramasastry.<sup>2</sup>

He belonged to Sri Vastagotra. He is the son of Gopala-krishnayya, He learnt the arts of Music and Dance from Laksh-

1. For Particulars. See Journal of Sri Venkateswara Institute, Page 133-163.

2. In one of the manuscripts, Venkataramasastry styles himself as Venkataramudu" only. Perhaps 'Sastri' is coined by scholars. (See Mampeddi Chengalvarayakavi styled as Chengalvaraya Sastri).

manarya—who is his guru. He is not only a scholar in Sanskrit and Telugu, but also a great Devotee (Upasaka) of Devi & Narasimhaswamy His relations are still living in Annikudi (Tanjavur Dt. Kumbhakonam Tq.).

The following works of Venkataramasastry are known.

- (1) Prahlada Charitra
- (2) Rukmangada Charitra
- (3) Markandeya Charitra
- (4) Ushaparinayamu
- (5) Harischandra
- (6) Sitakalyanam
- (7) Rukminikalyanam
- (8) Kamsavadha
- (9) Sivaratrinatakamu
- (10) Satsangarajunatakamu
- (11) Asatsangarajunatakamu
- (12) Jagallilanatakamu

All the above are unprinted.<sup>1</sup>

Though unprinted the Dramas are very popular in Tamil Nadu, and are being enacted on festival days particularly Nrisimhajayanti which comes in April every year.

The Sangitasampradaya pradarsini states (P. 24) that Venkataramasastry was a later contemporary of Tyagaraja lived in the time of Sarabhoji.

By his dramas, Venkataramasastry became the pravartaka of Bhagavata Mela Sampradaya in Tamil Nadu.

## 11. NILAGIRIS—(OTTAKAMUND)

(Udakamandalam)

Nilagiri Yatra—Kola Seshachalakavi

Nilagiriyaatra (Journey to Nilagiris) is a prose work by Kola Seshachalakavi written in 1846).

1. Carnatic music composers. Prof. P. Sambamurty pp. 152-154.

Seshachalakavi is a resident of Chintadripeta in Madras. He was a clerk under Thomas Simpson, the head of the retinue of the then Governor of Madras—Mr. Tweeder.

Nilagiri is the summer seat of Madras Government in these days and as such. Seshachalakavi followed the Governor, with his retinue when they started on 12—5—1846 for Nilagiri.

As there was no train communication at that time, the journey was made by Road ; on Cart, and it has taken 22 days (3—6—1846) when they reached Ottakamund.

Seshachalakavi stayed at Nilagiri for six months, and returned with the Governors Retinue on 27—12—1846.

#### Nilagiri Yatra—Text

Seshachalakavi, graphically describes not only the journey, but vividly brings to our mind, the places, the climate, and the nature of the people, the flora and the fauna of the Nilagiri Hills.

#### The Hill tribes. Todas

This work gives a graphic description for the first time in Telugu, of the Hill tribe—Todas their language, their dress ornaments, food, Customs & Manners. There are many interesting facts about Nilagiri's in this work. The work is divided into three Chapters—1st Chapter, the onward Journey, 2nd Chapter, the stay—and the 3rd Chapter return Journey.

Even though the Contents of this work relates to a four, and without no story, yet Seshachalakavi moulded it as a Kavya.

There are verses at the beginning of the work, and at the beginning and ending of each Chapter (Prakarana) like a Kavya.

#### Dedication

The work is dedicated to Sri Gode Venkata Jagga Rao—a Zamindar, belonging to Visakhapatnam. The Gode Family is the most Cultured Zamindari Family of Andhra Pradesh, and among them, the patron of Seshachalakavi.

Gode Venkata Jagga Rao is well known in company's days, both in India, and England. Jagga Rao is a master of Bhugola

(Geography)—Khagola (Astronomy) and Jyotisha (Astrology). To Jagga Rao goes the credit of first establishing an observatory in Andhra Pradesh.

He established in 1846 at Visakhapatnam an observatory styled as

“Nakshatrasodhana Sala”

Every year, Almanacs (పంచాంగములు) used be published on behalf of the observatory.

Jagga Rao's Scholarship and attainments

Jagga Rao is one of the early English writers in India. He is the first Zamindar in India to assimilate Western and Eastern Cultures.<sup>1</sup> He is a Fellow of the following Societies in England.

F.R.A.S. Fellow of the Royal Asiatic Society.

F.R.Mes.S. Fellow of the Royal Meteorological Society.

F.A.S. & F.R.C.I.

Jagga Rao has written many articles in Madras Journal of Literature & Science.

Seshachalakavi certainly deserves our appreciation for bringing to our notice of the accomplishments of a most enlightened Zamindars of Andhra Pradesh.

An English biography is necessary to know the complete history of Jagga Rao.<sup>2</sup>

Importance of Nilagiri Yatra

Even though it is a small work this is important in the History of Telugu Prose Literature in the following ways.

(1) It belongs to Tourist Literature in Telugu.<sup>3</sup>

- 
1. Generally, the Credit goes to Raja Ramamohan Roy of Bengal. But Jagga Rao is a contemporary of Ramamohan Roy.
  2. In the work Andhra Samstanamulu Sahitya Rshanamu, by Dr. T. Donappa, M.A. (Andhra University Publication) Nilagiri Yatra finds no place.
  3. Andhra Vachana Vangmayamu by the present writer 1951, Andhra Grandhamala Madras pp. 80-85.

- (2) It is the first classical Telugu Prose work in the 19th Century.

Hitherto, Chinnayasuri's Neetichandrika (1853) is considered as the first classical prose work in modern Telugu, but Nilagiri Yatra is older than Nitichandrika by seven years—(1846).

- (3) It describes Chintadripet, and other places near Madras. It also gives a description of Visakhapatnam the residence of his patron Jagga Rao.
- (4) It gives some details of Jagga Rao which are not known hitherto.
- (5) It presents the social History in 1846.

If the whole work is translated into English, the value & importance of the work in Telugu Literature will be greatly enhanced.

A critical Edition with literary notes and introduction, and topographical descriptions in Telugu is also necessary.<sup>1</sup>

## 12. PONDAVAKA (TANJAVUR)

### Challa Suraya

He is a Telugu Vaidiki Brahmin residing in Pondavaka. He belonged to Koundinya gotra. His father is also Suraya and his mother is Bapama. He is well versed in Vedas, and a great devotee of Rajagopalaswamy at Mannarugudi. He lived about 1750 A.D.

The only work of Suraya that came to us is

### Vivekavijayamu

From the name itself it is evident that it is a philosophical Drama written on the lines of Sanskrit Prabodhachandrodayamu. In this drama the soul is represented as Jeeveswara and Salvation is represented as Muktikanta.

This is a big drama, and contains geyas with many ragas and Talas. It contains Dwipadas, but there are also verses—As

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1. M. G. O. M. Library Publication 1950 is now available.

the drama relates to Adwaita philosophy, the other non vedic religious like Buddhism and Jainism are refuted.<sup>1</sup>

### 13. PONDICHERRY

**Ananda Ranga Pillai—(1709-61) :—**

Pondicherry, the seat of French in South India is the centre of literary activity in Tamil, Telugu and Sanskrit in the time of Anandaranga Pillai the well-known Dubash of Dupliex, the then French Governor. Anandaranga was an important figure in the political history of South India in the first half of the eighteenth century and patronized poets in the above three languages.

Kasthuri Ranga kavi, a Telugu poet of high order dedicated his work on Telugu Prosody entitled Lakshnachudamani to Anandaranga and hence the work is known as Anandarangarat-chandamu in the name of patron. Ranga kavi is one of the few who are closely associated with Anandaranga as we see from the numerous references in the Dairy of the latter.<sup>2</sup> In the introduction of the work Ranga kavi gives a historical account of the predecessors of Anandaranga Pillai, describing the geneology of Ranga Pillai from Krishnadevaraya in more than one hundred verses. Ranga kavi describes meticulously every event in the family of Ranga Pillai, giving also the horoscopes of the members, with the planets and their positions. It is thus a very valuable work, relating to life history of Ananda Ranga Pillai.

It is also learnt from the introduction, that besides Kasturi Ranga kavi, Anandaranga Pillai patronized eight Telugu poets, known as "Astadiggayas"<sup>3</sup> and that a poet named "Kumuda" is one of them.

#### Ananda Rangaratchandam

It is a pity that this work which gives complete details of Ananda Ranga Pillai, and his father Tiruvengadam Pillai was printed so far back as 1925, by Vavilla, Madras.

1. Andhra University Publication Waltair, 1959 Yakshaganamulu Vol. 4.
2. Diary Vol. 2. 238, 2-317, 2-318, 5-441, 7-221-22, 8-80-82, 9-184, 9-309. Article by Dr. V. Raghavan, the doyen of Sanskrit Studies entitled Kashuri Rangayya in Gopalakrishna Charya Book of Commemoration, pp. 491-493.
3. The Astadiggaja tradition in Telugu began with the famous Krishna-devaraya of Vijayanagar in whose court, known as "Bhuvana Vijayamu" eight poets of eminence were seated in the eight corners like eight elephants bearing the eight coners of the world.

This work has to republished with a historical introduction in English, giving the relative extracts from Ananda Ranga Pillais Dairy wherever necessary.

Besides South Indian History this work of Ranga kavi, quotes many rare works which are lost in Telugu and a critical edition is necessary from a literary point of view.

#### 14. PULICAT (PRALAYAKAVERI)

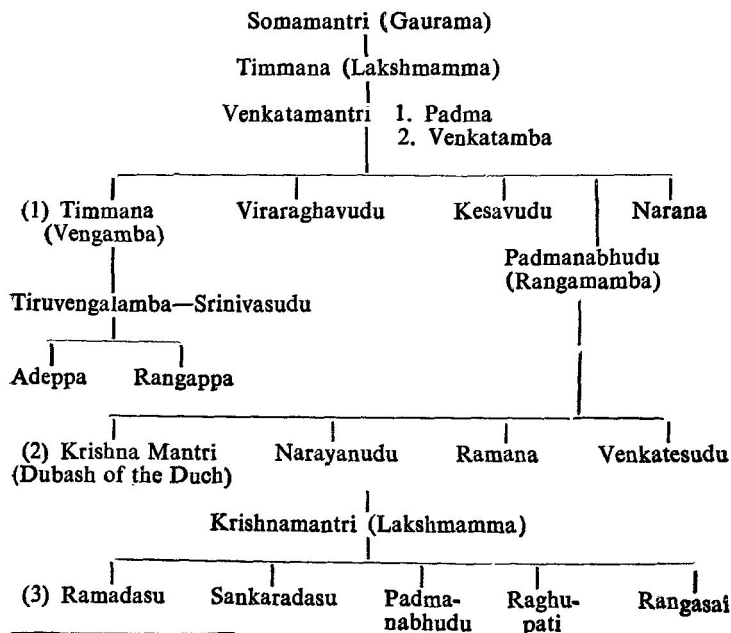
Pulicat is one of the trading centres of Duch (Hollanders) in the East Coast. The English occupied it in 1721.

The Duch are known an Telugu as బొండావార (Hollanders).

##### Magadala Krishnamantri

About 1680-1700 Magadala Krishnamantri was the Dubash of the Duch at Pulicat. He was held in high esteem by them and was made the Governor of Pulicat.<sup>1</sup>

##### Geneology of Magadala Family



1. వీక్షమాత్ర ఫలప్రదప్రశయ కావేరీ సహపట్టణాధ్యక్ష.

Radhamadhavasamvadam 1 Canto.



In the above family.

- (1) Timmana, the elder father of Krishna Mantri is honoured by the Vijayanagara Emperor Venkatapati Raya (1584-1616).
- (2) Krishnamantri—is the patron of Dharanidevula Ramamantri—who dedicated his work. Dasavātaracharitra to Krishna Mantri.<sup>1</sup>
- (3) Ramadasu is the patron of Velidandla Venkatapati, the author of Radhamadhavasamvadamu.

This work is dedicated to him.

### Krishna Mantri

Besides being a Dubash, Krishna Mantri evinced keen interest in Adwaita Philosophy. He is initiated to this philosophical cult by Sridhara Venkatesarya the well known Sanskrit Poet and Adwaita Philosopher of the times.<sup>2</sup>

### Dasavatara Charitra

As the name indicates, this work deals with the ten incarnations of Vishnu in ten Cantos. Ramamantri, in the avatarika (introduction) of the work, describes the family History of Krishnamantri—his patron in a detailed manner. In this work, Ramamantri uses the name Pralayakaveri for Pulicat (1700 A.D.).

### Nagaraju Seshagiri Rao

Nagaraju Seshagiri Rao is the daughter's son of Krishnamantri. It is this Seshagiri Rao that first published Dasavātaracharitra in 1849. In a small note to that work, Seshagiri Rao stated that he is the grandson of Magadala Krishna Mantri, who was the Dubash of the Duch at Pralayakaveri (Pulicat).

Seshagiri Rao occupied a high position in Company's time. He was the Chief Interpretor in Sadar Adalt Court at Madras—

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1. The above geneology is taken from Dasavatara Charitra.

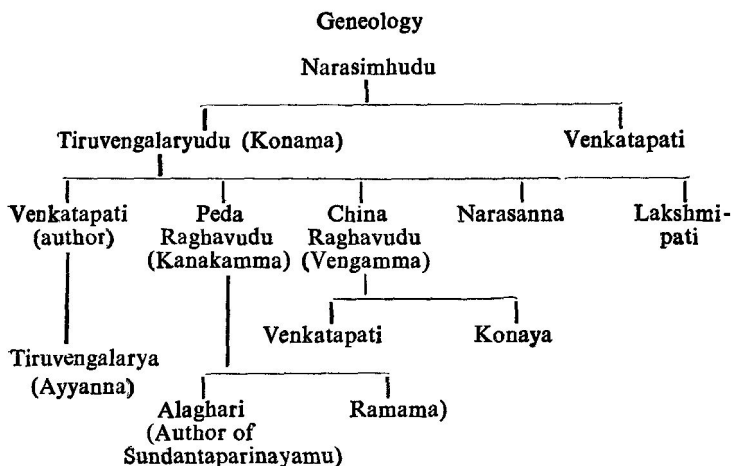
2. Dakshinadesiyandhra Vangmayamu p. 507 Madras University Publication.

and was referred to by another distinguished interpreter of his time.<sup>1</sup>

### Velidandla Venkatapati

As already stated, Venkatapati dedicated his work *Radhamadhava samvadamu* to Ramadasu, the eldest son of Krishnamantri. From this work it is known that all the four sons of Krishna Mantri were living in Pralayakaveri (Pulicat).

The family of Venkatapati is also a reputed family.



Alaghari, the brother's son of Venkatapati, speaks highly of the poetic talents of Venkatapati. It seems unlike other poets of his time, he could compose verses—nay, a *kavya* in Pure-Telugu *Acca Tenugu* nearing a thousand on account of this he is known as *Sahasrakavi Acca Tenugu Vengana* (Venkatapati).

### Radhamadhavasamvadam

This is one of the most popular Telugu *Kavyas* relating to Radha Krishna cult. Unlike other *kavyas* relating to this cult this work leaves the most amorous descriptions with conversations

1. Dairy of Vennalakanti Subba Rao—(1784-1839) English p. 16.

natural to the theme.<sup>1</sup> It is in three cantos and Venkatapati is known as Kavi Sarvabhauma.

#### Velidandla Alaghari Sudantaparinayamu

In the above geneology, Alaghari states that his father, is Peda Raghavudu Peda Raghavudu is one of the ministers of Vijayaranga Chokkanatha. Alaghari is a good poet, and his work—(the marriage of Sudantu with Krishna) contains the usual eighteen descriptions. The work is unprinted.<sup>2</sup>

#### Velidandha Ayyana

Velidandha Tiruvengalanatha alias Ayyanna is a great Sanskrit scholar and highly proficient in Adwaita Vedanta. He is the author of

#### Vyasatparya Nirnaya

The colophon reads

“Iti sri Radhamadhavasamvadadyaneka  
prabandha nirmana dhivunasya  
Sri Venkatapati kavi sarvabhaumasya  
tanubhavena veenavadana pravana,  
Sudantakalyanadi prabandha rachanadhurina  
Alagharikaveranujena vedantasiddhanta  
rahasyartha prakasa dhurandharena  
Srimadayyanna vidmanina virachite  
Vyasatparya Nirnaye”.

From the above colophon we learn that he is the son of Venkatapati authour of Radhamadhavasamvadam and brother of Alaghari author of Sudanta Kalyana—He is an adept on playing on Veena, and well versed in the intricascies of Vedanta Philosophy.

He is also a disciple of Sridhara Venkatesa, already referred to who is popularly known as Ayyuval in Tamil Nadu.

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1. Published by the Andhra Vignana Samithi, Vijayanagaram A.P. in 1940, with an informative introduction by the present writer.
  2. A. S. P. Research Institute Kakinada A.P.

## 15. RAMNAD

## The Setupatis of Ramnad

Along with Telugu Nayaks and chieftains of the South, the Setupatis of Ramnad had their share in the patronage of Telugu. Among them.

Vijaya Raghunatha Setupati (1709-1720) evinced keen interest in Dramas and Dramatic performances. He constructed a theatre at Ramnad, in which Telugu Dramas and enacted.

Bommalatanatakamu<sup>1</sup>

This drama is written at the instance of Raghunatha Setupati, and it was enacted before him.

“Dakshinasimhasanadhiswarundu Vijaya Setu Raghunatha-bhupaluni nataka salayandu adapada Chaduva nerchina vidvamsulu”.

(There are many learned men well versed in both Sangita & Sahitya that adorned the Theatre (Natakasala) of Vijaya Sethu Raghunatha Bhupati).

Vadukanatha Setupati is the brother of Vijaya Raghunatha is also a patron of Telugu. Birudu Kuppal to whom Telugu Mallu-puranam is dedicated was honoured by Vadukanatha. The poets praised him for his liberal donations.

## 16. TALAMALA (Tirisirapalli)

Talamala is situated in Namakal Taluq of Thirisarapalli Dist. in Tamil Nadu. The original name is Talamalai—a hill overlooking the Cauvery.

Papi Reddy (1582-97) of Turaiyur occupied this place and built a Fort, and gave to his second son Ramachandra Reddy who ruled Talamala till 1623. His son Papi Reddy held the estate till 1673, when his son Ramachandra Reddy attained majority.

1. Unprinted No. R. B. 719 Government Oriental Manuscripts Library, Madras.

Ramachandra Reddy was born in 1652 and ruled Talamalai till 1718.<sup>1</sup>

### Visweswara Kavi Krishna Vilasamu

Krishnavilasamu is a high class Telugu kavya and dedicated to Ramachandra Reddy. The author says that his work, though in five cantos—is equal with other great Telugu classics.

(1) Bhagavatam of Potana

(2) Naichadham by Srinatha

(3) Amuktamalyada by Krishna Raya

The work is unprinted.<sup>2</sup>

## 17. TANJAVUR

### Pallavi Gopalayya

He is a Telugu Brahmin of Velanati sect. His ancestors migrated from Guntur in Andhra Pradesh, and settled in Tanjavur.<sup>3</sup>

That Gopalayya belongs to the Gunturu Family is known from his Kavya.

### Bhaktajanaparijatamu

This is a work in five cantos, and in the introduction he describes his geneology. In the colophon, he styles himself as.

“Rajagopalavaggeyakaragrani” Vaggeyakaragrani means a great skillful composer of Padas.

This work Bhaktajanaparijatamu contains high class poetry, and is unprinted.<sup>4</sup>

He is known to the musical world as Pallavi Gopalayya, as he is an adept in singing Pallavi.

1. Salem Gazetteer Vol. I. Page 67 History.

2. A. S. P. Research Institute, Kakinada A.P.

3. Sangitasampradayapradarsini (P. 26) “Pallavi Gopalayya. He is a Brahmin of the north and settled at Tanjavur”.

4. Tanjavur Library No. 202 (M. 374).

He is also a vedic scholar.

He lived about 1700 A.D.

## 18. TIRUKKADAYUR

Tirukkadayur Krishnadas (1770)

Krishnadas is the author of a Yakshagana known as  
Ramadasu Charitra

Ramadasu is the famous—Bhadrachala Ramadasu whose real name is Kancherla Gopanna of Andhra Pradesh.

In this work the poet Krishnadas skillfully inserts the Kirtanas written by Ramadasu. He also quotes verses from Gopana's Dasarathi Satakamu. He also quotes verses from (1) Janakipati Satakamu (2) Ramataraka Satakamu (3) Mahijadhīpa Satakamu (4) Arṭarakshamani Satakamu (5) Rangasayi Satakamu.<sup>1</sup>

As depicting the life of the great Ramabhakti—Gopana, this work is very popular in Telugu.

It may be noted in this connection that Bhadrachala Ramadasu is widely known in Tamil Nadu on account of Tyagaraja.

Copies of Ramadasu Charitra are available in Grandha script

## 19. TIRUPPALAYUR (South Arcot)

Venkatarayakavi

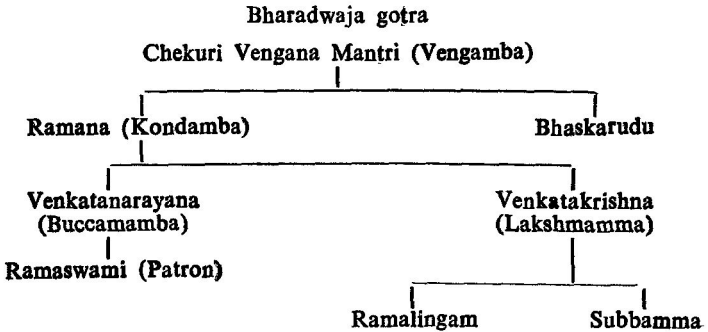
Chekuri Ramaswami, a wealthy Brahmin resident of Tiruppalayur patronized the Telugu poet. Dhurjati Venkatarayakavi—a descendent of Dhurpati who adorned the Court of Krishnaraya.

Geneology of Ramaswami

Venkatarayakavi dedicated his work to Ramaswami, and furnished details about his geneology.

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1. Satakakuvula Charitra. Revised Edition by the present author, 1960.



### Vengana Mantri

Venganamantri was a minister under Madura Nayaks, and settled at "Patalapura" on the banks of the river South Pennar. (Pinakini) Vengana became the Chief of Patalipura. (Tiruppalayur). The exact spot where Tiruppalayur is situated is known as

"Garuda tirtha"

This is known in Tamil as Gadilam.<sup>1</sup>

Ratnavaliparinaya is a prabandha in four Cantos, describing the marriage of Ratnavali.

Venkatarayakavi is a Sanskrit Scholar. He has translated into Telugu the whole of Amara Kosha.

Like his ancestors, who are well known poets, Venkatarayakavi kept up the high poetic tradition of the family by writing this work.

### 20. TIRUSENDUR (Tinnevelly)

#### Seenayya

The Telugu poet Seenayya is a resident of Tirusendur. He uses the popular name "Sendigrama" for it.

He composed a work in Telugu known as

"Shanmukhasahasramu"

or a thousand verses on Shanmukha Kumaraswamy. All the verses

1. South Arcot District Tamil Nadu.

are in Mathebha and Sardula vrittas (metres) and they end in a refrain (makuta) Shanmukha.

In Telugu, Sataka (100 verses) ending with the same makuta is the most popular Branch of Telugu Literature writing a thousand verses in the same makuta is styled as Sahasram we have in Telugu the verses of Vemana ending with the same makuta exceeding 2300 (Two thousand three hundred). The verses of Vemana probably encourage Seenayya to write 1000 verses on Shanmukha.

We have in Sanskrit, the Paduka Sahasra of Vedanta Desika, and the Lakshmi Sahasra of Venkatadhwari. But both belong to Vaishnavism. The Credit of writing a thousand verses, relating to Saivism (Shanmukha) goes to Seenayya.

## 21. TIRUTTANI

Rachavetikavi

Rachavetikavi, a resident of Tiruttani, wrote a laghukavya entitled.

Ganikagunapravartana Taravali

(The various attractions of Damsels (Vesyas))

As the name suggests, it is in 27 verses. (A Taravali is a kavya in which the number should be 27 and not more). All the verses in this are in sisa metre with a makuta (refrain). Chirutani puranivasa means. Tiruttani.

Chirutani is the Telugu name for Tiruttani.

In this work, the author condemns people who resort to courtizans.

## 22. TIRUVARUR (Tanjore)

Tyagaraju

Tiruvavarur immortalized Tamilnadu, as the birth place and residence of Tyagaraju, of the Musical Trinity of Tamilnadu.

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1. Satatakavula Charitra by Late Vanguri Subba Rao 1924. Pp. 314-16. Andhragrandhamala, Madras.



Syama Sastri  
Muttusami Dikshitulu  
Tyagaraju

Tyagaraju is a link between Tamilnadu and Telugu. It is a happy coincidence that Tyagaraju is also of the Telugu Musical Trinity.

Annamayya  
Kshetrya  
Tyagaraju

Tyagaraju lived from 1767 to 1847 Girirajakavi, one of the Court poets of Suhaji is the maternal grandfather of Tyagaraju.

This world renowned musician besides kirtanas, wrote three musical Dramas.

- (1) Nauka Charitramu
- (2) Prahladabhakti Vijayamu
- (3) Seetharama Charitramu

While the first two are printed the third is not printed.

Tyagaraju & Ramabhakti

The memorable and everlasting contribution of Tyagaraju to Bhakti Sahitya, is his propagation of Ramabhakti. It is said, and is also a fact that he performed ninety-six Crores of Ramanama Japa which reveals the fact that he is a Rama Tapasvi.

Bhadrachala

Ramadas (Gopana) & Tyagaraju

Even through Ramabhakti Tyagaraju is a link between Tamil & Telugu.

Gopana alias Ramadasu—the great Ramabhakta lived a hundred years before Tyagaraju.

Tumu Lakshminarasimhadasu the successor of Bhadrachala Ramadas has travelled all the way from Bhadrachalam to Tiru-

varur, and acquainted Tyagaraju, with the greatness and devotedness of Gopana, and also his kirtanas.<sup>1</sup>

Tyagaraju paid a hand some compliment to Gopana in his Kirtana "Skhirasagara sayana".

It is due to Tyagaraju that the kirtanas of Gopana are still preserved in far of South.

They are available in Grantha script.

### 23. TURAIYUR (Tirisirapalli)

Turaiyur is a small principality under the Reddis. This is situated in Mulainada north of Kolladam; and was known as Tirthagiri. The Tamil name of this place is Turaiyur.

In the time of Krishnaraya, Turaiyur became the target for high way robbers, and in order to crush them, Krishnaraya has sent two of his commanders. Anna Reddi & Sura Reddy. These two brothers were great warriors. They completely routed out the Robbers, and maintained peace in that area.

Krishnaraya was much pleased with them, and granted Turaiyur as a Jagir—for their services. Their family ruled this principality for two centuries.

The two brothers Anna Reddi & Sura Reddi improved the locality and built a small Fort Anna Reddy however, completely handed over the estate to his brother Sura Reddy as he had no children.

Sura Reddy's descendents ruled the principality for nearly three centuries.

The following is the geneology of the Turaiyur chiefs.

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1. Tumu Lakshminarasimbadasu Jeevitamu by Tumu Seetharamayya.

	Sura Reddy	
(1)	Kumara Yerrama Reddy	1547—1582
(2)	Papi Reddy	1582—1597
(3)	1. Yerrama Reddy	2. Ramachandra Reddy 1597—1632
(4)	Linga Reddy	1632—1667
(5)	Nallapa Reddy	1667—1696
(6)	Linga Reddy (W. Porama)	1696—1708
(7)	Venkatachala Reddy	1708—1740
(8)	Kumara Venkatachala Reddy	1740—1772
(9)	Vijaya Venkatachala Reddy	1772—1830

At the request of Col. Mackenzie Vijaya Venkatachala Reddy prepared a history of the Turaiyur Samastanam in Tamil. The same was translated into English by Mackenzie's officers.<sup>1</sup>

#### Turaiyur Chiefs

#### Literary Patronage

#### Linga Reddy 1632—1667

Linga Reddy's wife Yerrambika is a devotee of God Vriddhachaleswara. The God appeared to Yerrambika in a dream, and bade her to construct an Alaya for Him at Venganur in Vengalam Taluq.

Accordingly Linga Reddy constructed Vriddhachaleswara Swamy Temple at Venganuru.

#### On that occasion

Revuri Anantaya—a celebrated Telugu Poet wrote a poetical work called

#### “Vriddhachalamahatmyamu”

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1. Mackenzie's Collections—17-6-10 Section 5. Account of Turaiyur Samastanam.

and dedicated it to Linga Reddy.<sup>1</sup>

### Nallapa Reddy

Nallapa Reddy who succeeded Linga Reddy, is a poet in Telugu, and translated the whole of Skandapurāṇam into Telugu.

This work is not available.

### Venkatachala Reddy (1708—1740)

Venkatachala Reddy is a contemporary of Vijaya Ranga Chokkanatha of Madura.

Kundurthi Venkatachalakavi the Court Poet of Vijaya Ranga Chokkanatha translated the Sanskrit

“Kartika Mahatmyamu”

into Telugu and dedicated it to Venkatachala Reddy of Turaiyur.

It is curious that both the names of the poet, as well as the patron are the same (Venkatachala).

The work is in three Cantos, and unprinted.<sup>2</sup>

## 24. UDDANDAMALLASAMUDRAM (Salem Dt.)

### Ellaya

Ellaya, a resident of Uddandamallasamudram, is the author of a Telugu Yakshagana entitled

“Tarasasanka Vijayamu

Ellaya & Erode

Some interesting details about Ellaya at Erode are known from a work known as Nilagiriya Charitra by Kola Seshachalakavi in 1846.<sup>3</sup>

1. For other particulars about the work, see my *Dakshinadesiyandhravangmayam* (P. 377) (Telugu) published by the Madras University.
2. The only manuscript copy available is with the A. S. P. Research Institute—Kakinada AP.
3. Printed in the Madras Government Oriental Manuscript Library Telugu Series 1950, P. 51.

Ellaya constructed a chowtry on the banks of Kavery at Erode.

He is also the Manager of the Salt Factory at Erode. The Government used to manufacture dry salt (పెల్లుశుప్ప) in Salem District in these days; and a Salt Factory was established at Erode.

Chendratavilasamu is another name of the Yakshagana by Ellaya. It contains, Daruvulu with many ragas & Talas. Dwipadas, "Elas verses & slokas. It can be ranked as a good Yakshana."<sup>1</sup>

## 25. VARAHUR (Tanjavur)

### Narayana Tirtha

Among South Indian Musical Composers, Narayana Tirtha is Jayadeva reborn in South.

He is a Telugu Brahmin of Velanati sect and migrated to South from Krishna District at an early age.

When he attained majority Narayana Tirtha was initiated into Sanyasasrama (Asetic) by his guru Sivaramanda Tirtha. Owing to this Narayana Tirtha is also known as Sivanarayana Tirtha.

He lived for some time, in Merattur. In one of his padas, he mentions "Achytabdhivarada Prabo" meaning the Lord of Achyutasumudram. Since the another name of Mreattur is Achyutabdh Samudram constructed by Achyutappa Nayaka it is a fact that he lived at Merattur also.

### Stay at Varahur

Narayana tirtha once suffered from acute Liver trouble (Parinama Sula). He was advised to go to Varahur, which is on the banks of river Vennar. He went to that place and he was cured of the decease within a few months.

He constructed Sri Venkateswara Alaya there, and used to under a Mango tree opposite to the Temple. He revived Sikyot-savamu (Utlapanduga in Telugu) in that place. He attained Samadhi at Tuppundurti near Varahur. His Picture is still preserved

1. Unprinted R. 130—R 204.

in the temple at Varahur. He lived for a hundred years 1580—1680.

### Works of Narayana Tirtha

He is proficient not only in Sangita, but also in Sahitya. He is well versed both in Sanskrit and in Telugu.

He is also a great scholar in Vedanta, Tarka, Mimamsa and Yoga Sastra.

The following works in Sanskrit have come down to us commentaries. (Vyakhya).

1. Sandilya Bhakti Sutras
2. Sankhyakarika
3. Sankhyatattva Kaumudi
4. Yogasutras  
Gloss : (Tika)
5. Nyayakusumanjali
6. Vedastavam
7. Vedantavibhavana
8. Nyayamuktavali  
Thesis—(Siddhanta)
9. Bhaktyadhikarana Mala
10. Bhattabhashaprakasamu
11. Siddhanta Bindu Laghu Chandrika

### Krishna Lilatarangini

The most memorable work of Narayana Tirtha in Sanskrit is Krishnalilatarangini, the Gita Govindam of South. It is a musical Drama describing the life of Sri Krishna in twelve acts known as Tarangas.

#### Act (Taranga):

1. Srikrishnavataramu
2. Balalilalu. Putana Vadha—Yamalarjunabhanjanamu  
Eating clay—Viswarupadarsanamu
3. Govatsa Palaramu—Aghasuravadha
4. Kaliyamardanamu

5. Gopivastrapaharanamu ; Govardhanoddharanamamu
6. Srikrishna Gopisamagamamu
7. Rasakrida
8. Gopika Gitalu
9. Akrura Sandesam
10. Rajakadinigrahamu, Kubja Preenanamamu—Chanura-  
mustikadivadha
11. Gopikavirahamu. Uddhava Sandesam Dwaraka  
Pravesam
12. Rukmini Kalyanam—Asta Mahishi Kalyanamamu

Before every Taranga, there are slokas giving the gist of the story in that particular Taranga. There are slokas and Kirtanas at the beginning of the work.

Krishnalilatarangini is unsurpassed in musical Literature. It has created a particular type of Musical tradition known as.

Taranga Sampradaya—and they are sung even to day in the Telugu Country.

### Telugu

#### Parijatapaharamu

This is a Telugu Yakshagana by Narayana Tirtha relating to Parijatakatha—He has written this as a completion of Krishna-lilatarangini as this episode is not there.

The drama is unprinted.

He is a poet, scholar. Musician Devotee—Saint all rolled into one personality.<sup>1</sup>

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1. For a complete account of Narayana Tirtha and his works—see Andhra Vaggeyakara Charitramu—by B. Rajanikanta Rao 1958. Pp. 175-195.

## CHAPTER VI

# MADRAS

### Chennapattanamu (Chennapuri)

The original name of Madras is Chennapattanamu.<sup>1</sup> It is built by Damera Ayyappa, in the name of his father Chennappa between Pulicat and Mylapore, in order to suppress the frequent disturbances caused by the inhabitants of those two places.<sup>2</sup>

### Chennapuri

Chennapattanamu is popularly known as Chennapuri, and this name gained currency in literature.

Aluri Kuppana—(1740)

Aluri Kuppanakavi,  
alias Andhra Kalidasu

Kuppanakavi is patronized by Tulajendra, the marata king of Tanjavur who ruled from 1729—1735. The title Andhra Kalidasa is given by him.

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1. Pattanam means a sea port town. Cf. Negapattanam in Tamilnadu—Kottapattanamu, Mechilipattanamu & Visakhapattanamu in Andhra Pradesh.

2. గీ. ప్రళయకావరి (Pulicat) మైలాపురంబు కల్మి

వీరమనజోర నది మట్టుపెట్టె దండ్రె

పేరదనృధ్య భూమిని పృథువి భూతి

నలవలిచె చెన్నపట్టణమయ్య నృపతి

Pralayakaveri mylapurambukalmi

beeramunaboranadi mattupettadandri

perathanmadhyabhumini pridbuvibhuti

nalavariche Chennapattana mayyanripati.

Ushaparinayamu by Damera Ankabhupala.



Kuppanakavi wrote many works but only two are available.

(1) Acharya Vijayamu (Sankāra Vijayamū).

(2) Parthasaradhi Vijayamu.

Sankara Vijayamu

In this work, the author states that he had undertaken this work at the instances of the Niyogi community living in Chennapuri (Chatura Chennapuri, Charatsachivarulu).

చతుర షెన్నపురి చరత్త చివరలు

The date of the work is about 1740 A.D.

Parthasaradhi Vijayamu

This a Yakshagana styled as Parthasaradhi Vijayamu, but it gives the whole story of Krishna, as described in the Dasamas-kandha of Mahabhagavatamu. This work is particularly named as 'Parthasaradhivijayamu' as it is dedicated to God Parthasaradhi in Triplicane (Kairavinipura).

Triplicane in Sanskrit is కైరవీపుర. (Kairavinipura) and in Telugu it is తిరువల్లిక్కేణి. (Tiruvallikkeni).

This is the biggest Yakshagana in Telugu Literature covering 600 pages. This is unprinted.

Parthasaradhi Temple in Telugu Literature

Kuppanakavi is the first poet of the Southern school, who focussed the attention of the Telugu People on Parthasaradhi Temple in Madras.

Poets, not only residents of Madras, but poets from Telugu country also were attracted by this temple and praised Parthasaradhi in poetry.

I am herewith giving the references and also the works relating to this temple, from 1740 till recent times.

Tadepalli Panakalarayadu (1770)

Panakalarayadu is a great devotee of Mangalagiri Narasimhaswamy in Guntur District. He wrote six satakas.

- (1) Manasabodha Satakamu
- (2) Chittabodha Satakamu
- (3) Rukmini Satakamu
- (4) Mangalagirinarasimha Satakamu
- (5) Lakshmidēvi Satakamu and
- (6) Parthasaradhi Satakamu.

### Parthasaradhi Satakam<sup>1</sup>

Panakalarayakavi visited Madras about 1770 A.D. and wrote a Sataka on Parthasaradhi—with the makuta (refrain) Parthasaradhi. In verse 107—he says that he had written the work on Tiruvallikkeni Parthasaradhi.

“ తిరువలికేణి పట్టణ పత్తి నునిరథి పారసారధి ”

(Tiruvallikenipattanapatigunanirathi Parthasaradhi)

This Sataka contains fine poetry.

Thota Vijayaraghavakavi (1840)

(1849)

Thota Vijayaraghavakavi is a Telugu Pandit of “Hindubali-kandhradavidapatnasala” in Tiruvallikkeni.

This poet wrote a Sataka called Parthasaradhi Satakam.<sup>2</sup>

It is in kanda metre and the makuta is

“ పారసారధి దేవా ”

The peculiarity of this sataka is that throught the hundred stanzas, only one prasa (ర) —is maintained.

సారతరోద్భవ పారసారధి దేవా !

Saratatarodbhava Parthasaradhi Deva

The poet composed this Sataka in 1840; and printed the Sataka in 1849 (S. S. 1771) at Madras.

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1. Satakakavula Charitra Late Vanguri Subbarao 1924. Andhragrandhamala Edition Madras P. 328.
  2. Satakakavula Charitra Late Vanguri Subbarao 1924. Andhragrandhamala Madras P. 405.

## Kinkaru Kannayya (1850)

Kannayya is a resident of Tiruvallikkeni, and wrote a Sataka in praise of Parthasaradhi.

The Sataka is in kanda metre the makuta (refrain) is

“ పార్థసారథి కృష్ణా ”

సంగతి గనము క్రి పార్థసారథి కృష్ణా

Sangatiganamukti Parthasaradhi Krishna

సరిగాగను ము క్రి పార్థసారథి కృష్ణా

Sariganamukti Parthasaradhi Krishna

Particulars of Kannaya are not available. He might have lived about 1850.<sup>1</sup>

## Tadakamalla Venkata Krishna Rao (1825—1890)

(1854)

Venkatakrishna Rao is a scholar in Sanskrit, Telugu, Tamil, Marati & Hindi. He is a great adept in mathematics. In one of his works (1854 A.D.) he refers to Triplicane thus.

“ శ్రీపార్థసారథి నిత్య నివాసస్థానంబును, శ్రీమత్ నవమాణి సరశ్వర ప్రధాన రాజధానియునగు శ్రీమచ్చెన్నపురి రాజధాదీని కటస్థంబగు శ్రీమత్ తైరవిడీ నగర ప్రతి నామక తిరువల్లిక్కేడి నామక కాళానగర వాస్తవుండును ”

“Sri Parthasaradhinityanivasastanambunu

Srimathunanareswararajadhaninyunagu

Srimacchennapurirajadhaninikatastapurambagu

Tiruvallikkeninamakasakhanagaravastavyundunu ”.

## Matukumalli Nrisimha Sastry

The above poet in his work Chennapuri Vilasam written in 1860 gave a vivid description of Parthasaradhi Temple. But as it is elaborate, I could not give the full text.

A detailed description of the work is given in this work.

1. Satakakavula Charitra Late V. Subba Rao (1924) P. 446.

Kokkonda Venkataratnam (1842—1915)<sup>1</sup>

(1887)

Venkataratnam Pantulu, Telugu Pandit of the Presidency College, Madras is great scholar in Sanskrit, Telugu and Tamil.

In his work Bilveswariyam. (The greatness of the Shrine of Bilveswara Tiruvallum in North Arcot), he gives details about Kairavinipura (6th bimva). It may be noted in this connection that this work is translated from Tamil.

Madabhushi Venkatacharya (1847—1897)<sup>2</sup>

(1890)

Venkatacharya dedicated his work to Parthasaradhi. It is written at the instance of Late P. Anandacharyulu the well known patron of Telugu poets and scholars in Madras. His title is Abhinava Panditaraya. The work is Bharatabhyudayam.

The author specifically states Parthasaradhi Hari—whose temple is at Tiruvallikkeni.

He also refers to Kairavinipura (Tiruvallikkeni).

Peri Kasinatha Sastry (1856—1918)

(1893)

Kasinathasastry the great Sanskrit grammarian, and the Astana Vidwan of Ananda Gajapaty's Court at Vijayanagaram, is a poet in a Telugu. At the instance of his patron, he composed a Sataka styled as Parthasaradhi Satakamu in praise of Parthasaradhi of Tiruvallikkeni. The makuta or refrain of the Sataka is

చ. ... .. చెన్నపట్టణ

శ్రీరవసతీ దయాభృత మతీమముఖోవుము పారసారథీ

Chennapattanastiravasati, dayadritamati mamubroumu

Parthasaradhi

1. For full particulars about this author see the present writers articles in Bharati—June July Aug. Sept. 1951 (Telugu).
2. For full particulars about the poet. see the present writer's article. Abhinava Panditaraya Avadhana Pratibha Bharati—Oct. 1958 (Telugu).

## Devulapalli Subbaraya Sastry (1853—1911)

(1895)

Subbaraya Sastri was a Satavadhani a poet of high order attached to Pithapuram Court. On a visit to Madras in connection with Pithapuram Estate affairs, he happened to visit Parthasaradhi Temple in Tiruvallikkeni.

The time when the poet entered the temple is an odd time about 4'O Clock. The doors were closed, and there [were some Vaishnavaites discussing about Visistadwaita Philosophy Sastri requested them to tell him when the gates will be opened. He also requested them to acquaint him with the origin of the temple. But they did not give any reply. Then the poet recited the following sloka extempore. (Gist-English).

“He swami. You are perhaps ashamed of your charioteership to Arjuna, and closed your doors. But it is a well known fact, and why should you be like this. But that is done only for Bhaktas.”

Then the temple authorities came and honoured him. He has also praised Parthasaradhi in two Telugu verses.

These were composed on Radhasaptami day in Parthasaradhi Temple.

This incident is published in a Madras Telugu weekly Andhra Prakasika dated 9—2—1895.<sup>1</sup>

Subbaraya Sastry performed many extraordinary feats of memory before a distinguished audience.

### Rayapuram (Madras)

Vilandura Somasundaram Pillai (1850)

Somasundaram Pillai is a rich merchant of Rayapuram patronized Karalapati Rangaih (1819—1863) a poet, and a Pandit of

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1. Introduction to Mahendravidyalayamu Published by the Maharajah of Pithapuram 1950. P. 12.

great merit. He was the Telugu Pandit after Paravastu Chinnaya Suri in the Presidency College, Madras.

Somasundaram Pillai<sup>1</sup> is the son of Muttiya Pillai & Meenakshi. He was a great devotee of Vriddhacheleswara. He constructed the Gopura and Prakara (outer walls) of Vriddhachalam Temple. He is of a great charitable disposition and was well known both for his piety as well as his charity—of

#### Printing of Mahabharata Kavitraya

The great contribution of Somasundaram Pillai is the printing of Telugu Mahabharata all the 18 parvas in 1853. It is a scholarly edition.

#### Karalapati Rangaih (1819—1863)

Karalapati Rangaih is a protege of Somasundaram Pillai. For the first time Rangaih edited Mahabharatam and Bhaskara Ramanam. He was the Telugu Pandit of the Presidency College, Madras in 1862—1863.

Rangaih is a poet of high order. He wrote two works.

##### (1) Kavijanamanoharamu.

This is a poem with beautiful descriptions of nature.

##### (2) Bhutapuri Mahatmyamu.

This is a poetical work in three Cantos. describing the greatness of Bhutapuri (Sri Perambudur) near Madras the birth place of Ramanuja the founder of Visistadwaita.

The style of this work is highly admired.<sup>2</sup>

#### Saidapet (Madras)

Tulasingasetti, a wealthy resident of Saidapet has taken up service under the English Government. He was the Sheristadar of East Godavary Dt. about 1850, and patronized Telugu Poets.

1. Tamilian poets & patrons of Telugu Literature by the present writer Dr. R. P. Setu Pillai commemoration volume 1959.

2. Veesalingam, Lives of Poets, Part III. (1951) Pp. 332-333.

Sistu Krishnamurty Sastri is a versatile scholar in Sanskrit & Telugu. He is also a great musician. He belonged to East Godavary Dt. and Tulasingasetty when he went to his natural place Saidapet. He invited Krishnamurty Sastry to Saidapet.

Here Krishnamurty Sastry composed a work known as "Strinitisastramu" and dedicated to Tulasingasetti Strinitisastramu, is the first work in Telugu relating to woman.

Krishnamurty Sastry resided in Madras for some years under the patronage of Tulasinga Setty.

He speaks of Saidapet as

“ధరచెన్న పురికిని తారవారపురేట తనరు నైదాపేట ”

The pearl necklace of Chennapuri.

(Saidapeta is the pearl necklace of Madras)

Here there is a pun on the word Peta. Peta in Telugu has two meanings.

1. A part of a town.
2. A pearl necklace.

“Visksharanyamahatmyamu”

is another work dedicated to Tulasingasetti.

At the request of his patron, Krishnamurty Sastry wrote “Venkatachalamahatmyamu” elugozing the greatness of Tirupati Hills and Sri Venkateswara.

All the above are Padyakavyas. Tulasingasetti printed all the above works.

Strinitisastramu & Venkatachalamahatmyamu were printed in 1858. Visksharanyamahatmyamu, was printed a year later in 1859.

Tulasingasetti recommended Krishnamurty Sastri to the Zamindar of Kalahasti, and he lived in that court for many years.<sup>1</sup>

1. Veeresalingam. Lives of Poets. Third part Pp. 317-323 (1951).

## CHENNAPURIVILASAMU

(Description of the City of Madras in 1860)

Chennapurivilasamu is a Telugu poetical work describing the city of Madras in 1860 by Matukumalli Nrisimha Sastry at the instance of Sri Raja Bommadevara Naganna Naidu Zamindar of Valluru, Vasantavada and Guduru Paraganas. In the year 1860, he came to Madras for filing a suit against his dayadis who have taken possession of his Gudur Estate. He stayed in Madras for some months and the suit was favourably disposed by the Government. Naganna Naidu regained his lost Estate, and to commemorate the event, he requested his court poet Nrisimha Sastry to describe the City of Madras, the capital of Madras Presidency.

## Contents of the work

The work is divided into six Sections. Paddhatis. Each Paddhati contains subsections as prakaranas.

1. Swarupa Paddhati. Plan of the City.
2. Purva „ (Eastern Division)
3. Dakshina „ (Southern „ )
4. Paschima „ (Western „ )
5. Uttara „ (Northern „ )
6. Antarala „ (Internal Division Streets & Buildings).

## 1. SWARUPA PADDHATI

Districts of the Madras Presidency—They are twenty-two.

(1) Kallikota (Calicut). (2) Canara. (3) Tinnavelly. (4) Kabadala Bandar (Tuticorin). (5) Tirichanapalli. (6) Madura. (7) Kumbhakonam. (8) Coymutturu (Coimbatore). (9) Manjakuppam. (10) Salem. (11) Chengalpat. (12) Bellary. (13) Chittoor. (14) Cuddapah. (15) Kurnool. (16) Nellore. (17) Guntur. (18) Bandar. (19) Rajahmahendravaram. (20) Visakhapatnam. (21) Srikakulam. (22) Ganjam.

The City of Madras is a four mile square and contains one hundred streets,



### Villages around Madras

(1) Eranayuru (Ennore). (2) Kattivaka. (3) Adayar. (4) Elumburu (Egmore). (5) Tiruvottiyuru. (6) Royapeta. (7) Tiruvallikkeni (Triplicane). (8) Chepaka (Chepauk). (9) Parasuwakam. (10) Parangikonda (Santhome). (11) Krishnampeta.

### 2. PURVA PADDHATI (East)

(Sea Coast)

Naukasrayamu

Harbour (Varadhi-Seturu). The Light House (Nauka Deepa Stambhamu). Sea Custom Office and Commissary Supreme Court.

### 3. DAKSHINA PADDHATI (South)

Fort St. George. The military Garrison. Medis—the four pillar pavallian commemorating the capture of Serangapatnam Mundrol the Neil Statue on the horse. The Income Tax Office. The Assessment Tax Office—Sadar Court.

Tiruvallikkeni (Triplicane) A detailed description of Parthasaradhi Temple—with verses and a prose passage in 88 lines.

### 4. PASCHIMA PADDHATI (Western Division)

Petas—

Pallavaram, Parasuwaka, Choola, Manali, Saidapeta, Madhavaram, Onekani, Elumburu (Egmore), Nandambakam, Nungambakam, Parangikonda (Santhome), Vyasulavada, Adayar, Peddammattu (Periamet), Tenampeta, Koturu.

### 5. UTTARA PADDHATI (North)

Tantivarta Karyalaya (Telegraph Office)

Dhumasakatastanamu (Railway Station)

The Railway station is situated in Royapuram where the railway Carriages Engines Rails and all other accessories are stocked. Coal is also stocked in large quantities. The word used in Telugu for Coal is శీల బొండ్లు. But in this work the word రాక్షసాంగారకము was used. Telugu people in order to distinguish బొండ్లు (Charcoal) from the Coal used for Railways, they called it as రాక్షసి బొండ్లు. The poet used the Sanskrit word అంగారకము.

The first & second class carriages were fully equipped with beds, seats, looking glasses and lights.

There were Coaches known as Sarats drawn by two or four horses. There were also covered Box Coaches drawn by a single horse. For going to other places Bullock Carts are used.

#### Water—

The seven wells water was taken to the Fort by means of pipes and then deposited in a reservoir at the Harbour from which the soldiers and other Europeans. This water is taken to the Steamers for passengers.

In other areas, tanks and wells are the primary sources for water.

#### The Katyani Temple at Kaladipeta

The festivities relating to Katyayani at Kaladipeta on Fridays were meticulously described by the author men and women from all parts of the town flocked to the Temple on the Friday evening to witness the Puja of Katyayani.

#### Names of Katyayani beginning with the word 'Ka'

Generally the hundred names of the Deities will begin with different letters. But the present author Nrusimhakavi being an adept in Kadi Vidya (Mantra Sastra) he praises Katyayani with every name beginning with Ka—I have given here the beginning.

Kalakanthapranayini  
 Kamitardhapradayini  
 Kakodariganodgitaswapadanaprapanchika  
 Kalinyadikalakanta  
 Kakolukahutipriya  
 Kakolabhayasamhatri  
 Kakalikalalapini  
 Kakuswaraikasakuta  
 Kakatrasakrudarchita  
 Kachagolojjvalakara  
 Kanchidamavibhushita  
 Kalindijalakallolakelika

Kalikhavaya  
Kankshitardhapradayini  
Katyani

## 6. ANANTARALA PADDHATI—Culture

### Printing Presses—

The following were printing Presses, where Telugu and Sanskrit books were printed. It may be noted that all Sanskrit works are printed in *Telugu Script* only.

(1) Vidyanilayam, (2) Adividyanilayamu, (3) Kalanidhi, (4) Jyotishkalanidhi, (5) Sarada Nilayam, (6) Jnanasuryodayamu, (7) Suryalokamu, (8) Saraswati Nilayam, (9) Adi Saraswati Nilayamu, (10) Viveka Ratnakaramu, (11) Vivekadarsamu, (12) Vartamanatarangini, (13) Hindu Excelsior Press.

### Adisaraswati Nilayamudraksharasala (Vavilla Press)

The author makes a special mention of this Press, as the work *Chennapuri Vilasamu* was first printed in that Press in the year 1863.<sup>1</sup>

This is the premier Telugu Press at Madras founded by Vavilla Ramaswamy Sastrulu in 1854. In two verses, one relating to Ramaswami Sastrulu and the other relating to Nagabhupati, the patron the author, the author described how Ramaswamy Sastrulu published Sanskrit and Telugu works with the help of Nagabhupati.

### Journalism—Newspapers

Telugu—*Dinavartamani*—a weekly newspaper giving the daily news.

### English—

The Fort St. George Gazette

The Crescent<sup>2</sup>

The Missionary.

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1. The above work was reprinted by Vavilla in 1941 by Vavilla Venkateswara Sastry.
  2. The Crescent—an English weekly was started in 1844 by Gazula Lakshminarasimhulu Chetty, the first National Freedom Fighter in South India before the advent of the Indian National Congress.

### Libraries—

In the west of Madras in a garden is situated the College Building where all the books in the Indian Languages are preserved. The author clearly states this as College Library.

*Note:* Before this author. C. P. Brown also refers to this Library as College Library. This is the present Connemora Library. All the Mackenzie Collections known as Mackenzie Manuscripts and Brown's Collections and other manuscripts of the Government Oriental Manuscript Library are deposited here till 1934, when they are all transferred to the University Buildings.

### Schools & Colleges—

The author mentions (1) Normal School (2) Anderson School (3) Pacchaippa's School. He also speaks of another High School. i.e. The High School of the Madras Presidency.

*Note:* The Presidency High School started in the year 1840, later on became the Presidency College.<sup>1</sup>

In this work, we do not find a reference to the Madras University, as it was inaugurated in 1857, just three years before this work.

### Other buildings—

The Churches. (Phadirigullu).

Photograph House. Electrogalvanic Mission House.

Peddinaidupeta—The seven wells the Mint (Tankasala). Mutyalapeta Pagadalaveedhi (Coral Merchant Street). Kacchaleswara Agraharam—Odekal Street of Courtezans (Vesyalu). Dimins Jaimins Street the habitations of Europeans. Pula Angadi (Flower Bazar). Kotwal Market are graphically described.

I have given a brief survey of Chennapurivilasamu, and if we want to evaluate the work, the whole work must be translated into English and a Critical Edition published with notes and history of each locality basing on "Vesteges of Madras".

It may be said in one sentence that every part of Madras is connected with Telugu, for the last two centuries and a complete History of Telugu in Madras will prove this fact.

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1. The Presidency College Madras celebrated its centenary in 1940.

## CHAPTER VII

### MYSORE (Karnataka)

#### THE ROYAL FAMILY

#### CHIKKA DĒVARĀYA—1672-1704

The reign of Chikkadēvarāya is glorious chapter in Mysore history. He is a great patron of letters and in his time both Kannada and sanskrit poets flourished. That Chikkadēvarāya has also favoured the Telugu poets and fostered the Telugu learning is known from the following works relating to that great and memorable ruler.

‘Chikkadēvarāya Vilāsamu’.<sup>1</sup>

This is a yakshagāna which deals with the life of Chikkadēvarāya king of Mysore, who ruled over Srirangapattanam. It contains a few historical details. It is in a highly classical style and the author is not known. The work is unprinted (palm leaf manuscript).

Chikkadēvarāya Vilāsamu.<sup>2</sup>

This is a translation of Dindima prahasana in Sanskrit but contains 98 Seesameters. Each verse ends with a mention of Chikkadēvarāya (unprinted).

Chikkadēvarāyodāharaṇamu.

This work is in Sanskrit and belongs to a rare type of kavya known as Udāharaṇa a branch of Dēsi Literature in Telugu. I have given the full text of this Udaharana in my history of Udāharaṇa Literature (Pages 183-190) in Telugu and now appended to this work in Devanagari script for the benefit of non Andhra scholars.

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1. D. C. Telugu manuscripts Vol. Yakshaganas. No. 1830.

2. M. 4-11 R. 13. (Telugu)

### Chāṭu verses.<sup>1</sup>

There are excellent Chāṭu verses in Telugu about Chikka-dēvarāya. They also give interesting details of the achievements and attainments of the ruler in a very attractive style.

### KANTHĪRAVA RĀJA AND HIS WORKS

Kanthīravarāja is the son of Chikka Devaraya and reigned from 1704-1713. He is known as Kanthirava narasarāja the second, as there was before him the famous Kanthīvarāya, who ruled from 1638-1659. Since Kanthirava the second was born deaf and dumb, he was known as Mūkarasu.<sup>2</sup> To counteract the in born physical disabilities, God has endowed Mūkarasu with a high literary talent, both in poetry and in music. He is a master of five languages, Sanskrit, Prakrit, Tamil, Telugu and his mother tongue Kannada. He composed works in all these languages which have fortunately come down to us and it is very pleasant to find that most of his works are in Telugu, and these also in Yakshagāna type, a branch of Dēsi literature which has not received adequate attention from Telugu scholars and has not been worked out well.

Three years ago, myself and my son\* came across a manuscript which contained the works of Kanthīravarāja and our hearts were filled with joy and emotion at this rare find. The manuscript contained the following seventeen works and is written in Kannada script. From a perusal of the works, it can be said that Kanthīravarāja occupies a permanent place in the distinguished list of Royal poets in Telugu Literature, in general and Yakshagāna writers in particular, in the Southern school of Telugu Literature.

But up to this time, it was not known to any South Indian historian and scholar that Mūkarasu had literary talents and

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1. The verses were first published in Saraswati, (a Telugu Monthly now defunct) in 1911. They are given again in Chāṭupadyamāni manjari by V. Prabhakara Sastry in 1917.
  2. Vide History of Mysore Vol. II Chapter I page 1-17 C. Hayavadana-Rao.
  3. N. S. S. Rao formerly Telugu Pandit in the Government Oriental Manuscript Library Madras. The manuscript is in the above library No. D. 1228 in Kannada manuscripts.

therefore I had brought to the notice of Telugu scholars through the well known Telugu Monthly Bhārati (October and November issues 1952) from Madras, about Kanthiravarāja and his works.

The works are :

1. Koravanji<sup>1</sup> kate. This contains four works.
  - (a) Andhra Koravanji of Telugu Koravanji.
  - (b) Kannada Koravanji.
  - (c) Tigula Koravanji or Tamil Koravanji.
  - (d) Prakrita Koravanji in Prakrit.
2. Panchāyudha kate.
3. Lakshmivilāsamu.
4. Kalavāpi vilāsamu.
5. Nātyavidya vilāsamu.
6. Vasantotsava vilāsam.
7. Vibhakti kanta vilāsamu.
8. Astadikpālaka vilāsamu.
9. Pāvaki nātakamu.
10. Vaivasvata nātakamu.
11. Nairuti nātakamu.
12. Vārūni nātakamu.
13. Vāyavi nātakamu.
14. Kaubēri nātakamu.

From a study of the above works, the following general features may be deduced.

1. In some work, there is a Sanskrit Sloka in the beginning.
  2. In some works, Telugu verse appears.
  3. There are some prose passages.
- 
1. The Koravanji is the most ancient form of the yakshagana and the Drama in South Indian Languages and referred to in the well known Classic Śilappadigāram.

4. Telugu metres, Sisa and Dwipada relating to Matra chandam are used.

5. Sanskrit meters like Mattēbha and Sārdūla are also used.

6. Padas like, Daruvu, Triputa and Jampe are employed.

7. Ata tāḷa, Dhruva tāḷa and Mathya tāḷa are employed.

8. In some places Kannada and Prakrit languages are used.

9. The works exhibit some of the features of Sāngatya in Kannada.

10. The style of these dramas is lucid.

## PARTICULARS

### 1. Andhra Koravanji.

The subject of the work is that, while Kanthīravarāja is returning from Srīrangam, Kānchanalata a fair damsel fell in love with him. Kanthīrava also loved her. On his return to the palace, a Koravanji came to him and told him that Kānchanalata was enamoured of Kanthīrava and will marry him. The Koravanji was highly rewarded for bringing the news. In this work, ragas like Abhiri. Māḷavi, Kāmbhoji and Ghamtārava are used. In the prologue, the author speaks about his work.

### 2. Panchāyudha Katle.

In this, the five weapons of Sri Maha Vishnu were invoked to protect Kanthīravarāja. It contains much of Sanskrit. Begins with a Sanskrit sloka.

### 3. Lakshmi vilāsamu.

This work relates to one Dancer named Lakshmi who was highly rewarded for her proficiency in dancing by Kanthīrava. Begins with a Sanskrit sloka.

### 4. Kalavāpi Vilāsamu.

This work begins with a Telugu verse, and relates to the amours of Kalavani who fell in love with Kanthīrava.



### 5. Nāṭya vīdyā vilāsamu.

In this, each dancer at the court of Kanthirava exhibits, her proficiency in dancing. Begins with a Sanskrit sloka and contains many portions in that language. Telugu verses appear here and there.

### 6. Vasantotsatava vilāsam.

This is an excellent work, dealing with the festivals in spring. It begins with a Sanskrit sloka and in the prologue the sūtradhāra gives interesting details about the author Kanthiravarāja, who belongs to Soma vamsa. He is a great patron of letters and highly benevolent. He is of spotless character, and possessed a handsome personality. There are Prakrit geys, and Telugu padas in the work.

In this work, the names of actresses in the then Mysore court were given. They are Mallika, Mandarika, Manjubhashini and Madhura vāhini.

### 7. Vibhaktikānta vilāsamu.

This is another work, which exhibits the Sanskrit scholarship of Kanthirava. It begins with a Sanskrit sloka and a Gadya follows it. There are Telugu verses and padas in the work. Verses relating to seven cases in Sanskrit were given in this work and in some cases the connecting prose sentences are in Sanskrit. A highly scholarly work.

### 8. Astadīpālaka vilāsamu.

This is a very interesting work. The theme of the work is this. One day Indra was having his court in the Dancing hall in Swargaloka. Then eight damsels known as Vāsavi, Pāvaki, Vaivasvatī, Nairutī, Vārūnī, Vāyavi, Kauberī and Iśānī entered the court and requested Indra to judge their merits in the art of dancing. Then Narada said that the only man, who can judge their art is Kanthiravarāja of Mysore and then gives some details about him. Indra at once asked them to go to the court of

Kanthirava of Mysore. They went to his court and Kanthirava adjudicated their merits according to the laws of Dancing.

From this it is evident, that Kanthirava is a master in the science of Dancing. He accordingly wrote small dramas for each of the dancers who came to his court and exhibited their genius.

The first is vāsavi and she was rewarded highly for and then follows Pāvaki and others her art by Kanthirava.

9. Pāvaki nātakamu.

10. Vaivaswathi nātakamu.

11. Nairuti nātakamu.

12. Vārunī nātakamu.

13. Vāyavi nātakamu.

14. Kauberi nātakamu.

All there relates to the exhibitions of their art made in Kanthiravas court and the rewards made by him. All the above are in Telugu and contain many gēyas and tālas evidently written for Dancing since the theme is an examination of the Dancing art.

Kanthiravaraja was also the author of Padas or musical compositions, and I have given some of them in the article mentioned above.

### THE KALULE FAMILY—VĪRĀRĀJA

Among the Dalavay families in Mysore state noted for their remarkable bravery, patronage of learning and literary attainments, the Kalule family is the most celebrated. Originally the family were the owners of village of Kalule about four miles from Nanjangud in Mysore District and they became prominent from the time of Chikkadēvarāya. The Kalules were yādavas by birth and belonged to Bhāradwāja gotra, Aśwalāyana śākha (Rig veda). The geneology of Virārāja who belonged to this family is given below.

## Doddaraja Married Gaurama

**Viraraja**

Devaraja

**Nanjaraja**

Doddaraja became a Daḷavāy Chikkadēvarāya and his son Virarāja occupied his father's place in the time of Kantirava raya and held it till 1724 A.D. He was succeeded by his first son Devaraja in the reign of Dodda Krishnaraja (1714-1732) and Nanjaraja, the second son became a saravādhikari in the same reign.

Virarāja was as renowned for his military skill, as for his literary attainments in Telugu. He is a master of Sanskrit, Telugu and Kannada.

## MAHABHARATA—TELUGU PROSE

Viraraja began the gigantic task of writing the whole of Mahabhārata in Telugu prose, but only Ādiparva Sabhāparva and Bhishma Parva have come down to us. The work was carried out in coloboration with Tupakula Anantabhūpa, the ruler of Gingi and belonged to the Chandragiri family of Kshatriyas. Viraraju, in a long colophon<sup>1</sup> enumerates his military exploits and his conquest of Marata chiefs. At the end it is stated that the work was begun in Ś. Ś. 1652 i.e. 1730 A.D.

**The chief features of Viraraja's work are as under:**

1. It closely follows the original of Vēdavyāsa and done according to adhyāyās, and does not follow the well known Telugu version of Kavitra Bhārata.
2. The prose style of the work is majestic and rhythmical and may be styled as poetic prose.
3. The author has a great command over Telugu and Sanskrit and possesses an extensive vocabulary. Though the style is Sanskrit, yet Vīraraja by his skill made it to read like Telugu.

4. The descriptions are artistic and reveals Virarajā's power of expression. The battle descriptions especially possess an individuality of their own as Viraraja is a veteran commander and experienced Military man.

5. He is well versed in epic and puranic literature and a great poet as seen from the verses at the beginning and end of Adhyayas and Parvams.

6. He loved Mysore country the scene of his military activities and in two places in Sabha parva (chapters 34 & 108) describes Mysore in his times though in the original there is a mere mention of the place Mahishmati (Mysore). It reveals his devotion to his mother land.

The services rendered by Viraraja to Telugu prose and to the Andhras may be compared to the literary and social service rendered by Addison and Steele at exactly the same period in England. This unique work, therefore stands as a literary monument representing the Telugu genius which flourished in Karnataka Dēsa at the end of the 17th and beginning of the 18th centuries.

In the above works, Ādīparva breaks off at 3rd adhyaya. Bhishma parva contains 117th adhyayas Sabhā parva contains 120 adhyayas. Sabhāparvam<sup>1</sup> was printed by late N. K. Venkatesam Pantulu with an excellent and informative introduction in 1928 Manuscripts of Ādīparva and Bhishma parva are available in the Telugu Academy at Kakinda East Godavary District and in the Government Oriental Manuscripts Library. (R 115).

Bhishma Parva was also printed by the same Editor in 1936, at Sadhana Press Anantapur, and published by him.

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1. Introduction to Sabhā parva Printed Saraswati Power Press Rajahmundry in 1928 cited above. In Kannada, Viraraja is the author of two extensive works on medicine Sakala samhita sarasangraha and Vidyasamitasārāṇava and a Commentary Bhagavad Gita (Supplimental note page :2 appended to Sabhaparva) introduction.

## NAVA BHOJA NANJARĀJA

Nanjarāja, the illustrious son of Viraraja and Sarvadhikari of Mysore kingdom 1739-1759 is already familar to the Telugu scholars through the Lives of Telugu poets written by K. Veerasalingam Pantulu (Part III No. 22, 1899). By the publication of Nanjarāja Yaśobhūṣaṇam<sup>1</sup> a Sanskrit rhetorical work dedicated to him, he was known through out the Oriental world. In this, it is stated that Nanjaraja wrote works in three languages Sanskrit, Telugu and Kannada and the following are his Telugu works.

### 1. HĀLASYA MĀHATMYAMU\*

This is a prose work in seventytwo adhyayas dealing with the sixty for deeds of Halasyanātha the presiding diety of Madhura. The style is very chaste and the book has not been printed so far.

### 2. KĀŚIMAHIMĀRTHA DARPAṆAMU\*

This is a translation of Kāśikhanda in Telugu from the original sanskrit work found in Skandapurāna. Nanjarāja translated the work first into Kannada his mother tongue and again translated into Telugu. The work is in prose and breaks off in the 26th Adhyaya. The colophon at the end of each adhyaya states that the work is translated from the Kannada language by Nanjaraja, the brother of Dēvarāja, son of Virārāju and grand son Doddaraja, the valiant commander of forces.

This is in easy prose and though incomplete, it exhibits the chief features of Telugu prose developed in the Southern school. In this connection it may be noted that this work is written as a champu kavya, by Śrīnātha, (1375-1455) one of the greatest of Telugu poets, known as Kāśi khandamu, which is considered as his master piece. There are two Dwipada versions for the work,

1. Published in Gaekwad. Oriental series No. Refer to XLVII. Introduction for the geneology and literary attainment of Nanjarāja.
2. Government Oriental Manuscript Library Madras D. C. Vachanakavyas as No. 1465..1466.
3. D. C. Vachanakāvyas. Nos. 1405. 1406.  
(both palm leaf manuscripts)

One by Mocherla Sambaya and the other Kancherla Ayyanna kavi but they are not available.

### 3. BRAHMOTTARAKHANDAMU

This is one of the sacred books of Saivas and a prose version of Sanskrit Brahmottarakhanda in Skandapurana.

### 4. SIVABHAKTAVILASAMU<sup>1</sup>

This is a voluminous prose work in 75 Chapters, and narrates the lives of Aravattu Muvvuru Nayanars (Sixty-three Nayanmars) as described in Skandopapurana by Upamanya Maharshi Authoritative Sanskrit slokas are quoted as and when they are found necessary.

### 5. GARALAPURI MAHATMYAMU

This prose work depicts the greatness of Nanjangudu (Skt. Garalapuri) in Mysore State. It contains 12 Chapters. Nanjudeswara the presiding deity of Nanjangudu, is the family deity of the Kaluve family. The name Nanjaraja relates to this God.

### NANJARAJA

#### A great prose writer in Telugu

The above five works (all unprinted) clearly exhibit, the mastery of Nanjaraja, in Telugu prose writing, and secure his place as one of the great Telugu Prose writers in Telugu Prose. Literature, Nanjaraja has also a place in Telugu Saivaite Literature.

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1. This is also styled as "Harabhaktavilasamu" Attaluri Papakavi (Eluru, West Godavary Dt. AP.) about 1800 AD. wrote a poetical version of Skandopapuranam. This is also a voluminous work in five Cantos. The first Canto itself contains 740 verses. A copy of the above work, —the only copy in Palm leaf manuscript is preserved in the Adyar Library, Madras.

In this connection a reference may be made to the article entitled "Sanskrit Literature influenced by the Tamil Literature on the Saiva Saints N. Gangadharan, M.A., M.Litt., Silver Jubilee Number of Annals of Oriental Research, Madras University, 1975 Pp. 216-221.

## KANNADA WORKS

Nanjaraja is equally a great prose writer in Kannada. They are all Saivaite works.

1. Halasyamahatmyamu—Kannada version 71 Chapters.
2. Kakudgirimahatmyamu—Kannada prose depicting the greatness of Kakudgiri, a Saiva shrine in Mysore (Sivaganga).
3. Garalapuri Mahimadarsa—Kannada version of the Telugu work of the same name.
4. Bhaktavilasadarpanamu—This is a Kannada version of Sivabhaktavilasamu in Telugu 75 Chapters.
5. Sivagita—Kannada prose version of Sivagita in Padma-puranamu.

## COMMENTARIES

6. Setumahimadarsa—Kannada Tika of the above work from Skandapurānamu 52 Chapters.
7. Sivadharmottaramu—Kannada Tika of the above work from Skandapurānamu.

## NANJARAJA—A POET IN KANNADA

8. Bhadrāgiri Mahatmyamu—This is a work in Bhamini Shatpadimetre 14 Chapters.
9. Haradattacharya Mahatmyamu—This is a poetical work in Bhamini Shatpadimetre in 10 Chapters, describing the greatness of Haradattacharya the well known Saivaite Saint from Bhavishyottarapuram.<sup>1</sup>

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1. Andhra Karnataka Saraswatamulu Parasparaprabhavam (Mutual influence of Andhra Karnataka Literatures) by the present writer AP. Sahitya Akademi Prize Publication 1963 Pp. 148-149.

10. Vighneswara Vratakālpa—Kannada version—Karnataka Kavi Charitra—3rd part Pp. 41-47.

## SUBORDINATE CHIEFS

### 1. PEDA KEMPA GOWDA—FOUNDER OF BANGALORE

The Kempa Gowda chiefs, of whom Peda Kempa is the most famous, were rulers of the Sivasamudram country from 1428 A.D. to 1728 i.e. for three centuries. Peda kempa Gowda is the founder of the modern city of Bangalore and ruled for 56 years from 1513 to 1569 A.D.<sup>1</sup> He has not only constructed the Bangalore fort and Basavangudi but also the temple of Someśwara his beloved Deity at Ulsoor. He is a great patron of learning and himself a poet of rare merit. Only one Telugu work a yakshagana by name Ganga gauri vilasamu, has come to light.<sup>2</sup>

## GANGĀGAURI VILĀSAMU

Peda Kempa, being a Saivaite, has taken the well known theme, quarrel of Ganga and Gauri the consorts of Siva, in pacifying them, and loving them. The work contains padas geyas, like other yakshanas, and the style is attractive. This is dedicated to Someśwara at Ulsoor. In Telugu he is styled as "Periya kempa nripati" and his poetry is extolled as belonging the highest order. Though unfortunately, the latter portion of the work is not available, yet the portion now available is enough to establish the Telugu poetical talent of Kempa Gowda.

The Telugu inscription<sup>3</sup> in Ranganatha's temple at Ballapurapupeta in Bangalore by Immadi Kemparāya son of Peda

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1. Regarding the history of Kempa Gowda chiefs, the reader is referred to the excellent article entitled "The Kempa Gowda chiefs by B. Puttāya B.A., in the quarterly journal of the Mythic society, Bangalore Vol. XII No. 4 July 1923.
  2. Descriptive catalogue of Telugu Manuscripts Vol. 8 Yaksha ganas No. 1864 of the Government Oriental Manuscripts Library Madras.
  3. Epigraphica Carnatica Vol. 9 Bangalore 1 Page 179.



Kemparaya in S. S. 1549 (1627) A.D. shows that the Kempa Gowdas were of Telugu origin.

I have brought this work to the notice of Telugu scholars through the columns of Bharati (December 1952) and this attracted the Mysoreans particularly the Bangalore Telugu population as I have named my article as "Peda kempa raya the founder of Bangalore." Vidwan K. Subbaramappa, M.A., Head of the Department of Telugu in the Mysore University has translated my article into Kannada and it was published in the well known Kannada daily "Thainadu" on 15-2-53.

## 2. CHENNAPATTANA<sup>1</sup>

### Immadi Jagadevaraya

Immadi Jagadevaraya belongs to Vishnuvardhana gotra and hails from Rana Family.

He was a great warrior when the Kutubshah army attacked Penugonda, Venkatapatiraya, the Vijayanagara Emperor sought the help of Jagadevaraya.

In the year 1580, Jagadevaraya with a large army, came to Penugonda, and shattered the army of Kutubshah. He completely routed them. Venkatapatiraya was very much pleased with Jagadevaraya, and bestowed on him the territory around Chennapattana in Mysore State for his services.

Jagadevaraya built a Fort at Chennapattana in the same year.  
Geneology of the rulers of Rana Family.<sup>2</sup>

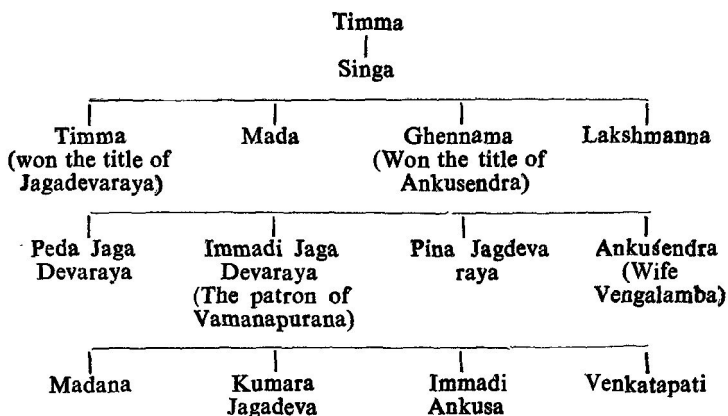
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1. Chennapattana—different from Madras.

#### Chennapatnam

This is situated in Mysore State—forty kilometres from Bangalore. It is the capital of Aferi Taluq.

2. This geneology is taken from the introduction (Avatarika) of Vamanapurana, by Ponnatota Aubalakavi and dedicated to Jagadevaraya.



Immadi Jaga devaraya was one of the greatest warriors of his time. He vanquished, Murtizakhan; Khana kan, Nurkhan and other valiant generals of Kutubshas' army.<sup>1</sup> There are two inscriptions of Immadi Jaga deva raya one in Kannada and the other in Telugu. The Kannada inscriptions is dated 1621 A.D. and found in Allala samudra village in Kankanahalli Taluq (E.P. car Vol. IX No. 108). The other Telugu inscription is from Dasavasa Village in the Chennapattanam Taluq and is dated 1623 A.D. Both relate to donation of the Village to Brahmins and Sri Kasivishwanātha swāmi.

#### Patronage of poets

We have already seen, that Jagadevaraya is a poet. He also patronized poets.

#### Ponnatota Aubalakavi

Aubalakavi translated Vamanapurana into Telugu. It is a work in ten Cantos, and dedicated to Jagadevaraya. He has a good command over Sanskrit and Telugu, and his style is perfect. No other Telugu poet translated the work. The work is unprinted.

1. "Headed by the famous Jagadevaraya the ruler of Chennapattana they chose Venkat II as their emperor. Jagadevaraya appears to have made a salley from the fort (Penugonda) and attacked the Kutubstashiarmy. Further sources of Vijayanagar History Vol. 1 page 311-15 Vol. II page 205.)

### Evani Venkatesakavi

This poet helped Aubalakavi for the completion of Vamanapurana which is a voluminous work. The seventh & eighth Cantos are written by Venkataakavi.

### Revuri Ekamranathakavi

Ekamranathakavi, is a Sanskrit poet of high order. He was patronized by Immadi Ankusa. He is the author of two Kavyas Jambavati Kalyanam and Satyaparinayamu, both dedicated to Immadi Ankusa (both unprinted<sup>1</sup>) to Immadi Ankusa. In the introduction of these two works, a detailed description of the Rana Family is given.

The rule of the Rana Family over Chennapattana, however, did not last long. It was a short period of 50 years.

Immadi Jagadevaraya	1580—1595
Mummadi Jagadevaraya	1595—1603
Kumara Jagadevaraya	1603—1610
Ankusa	1610—1630

In 1630, Chamaraja Vodayar of Mysore Captured Chennapattana and thus the family ended.<sup>2</sup>

### 3. BHAIRAKURI MULUVĀGAḸU PRABHU

The Bhairakuri family were a collecteral branch of Gowdas and related to the suguturu family. Koduri Venkatachalakavi dedicated his work Sivarahasya Khandam to MalvāgaḸu prabhu to this family. He gives the following geneology in the introduction of the work.

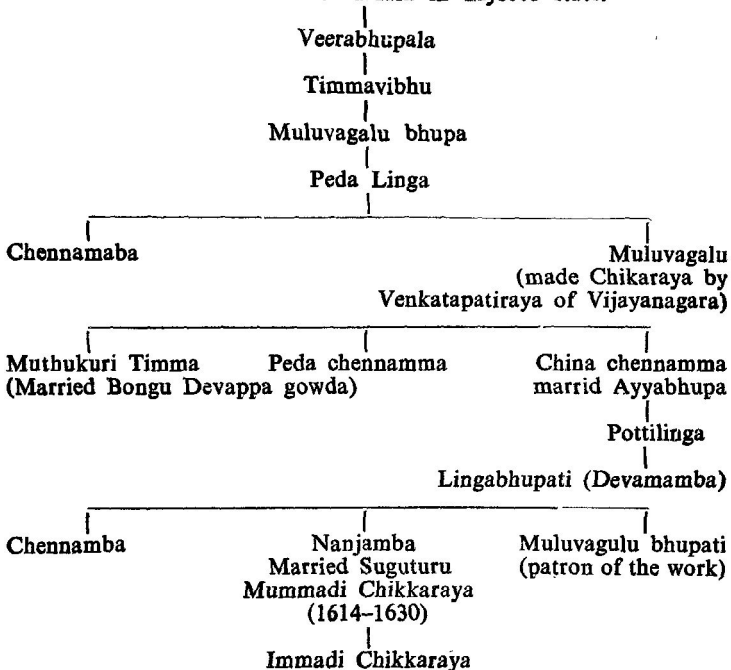
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1. Descriptive Catalogue of Sanskrit Manuscripts Government Oriental Manuscripts Library Madras—Vol. XX Nos. 11535 and 11816 (Pp. 7732—42—7889—97).

A description of the avatarikas of these two works is given in the sources of Vijayanagara History 1917. Madras University.

2. Mysore Lewis Rice Vol. 2 Bangalore Dist. p. 62.

Elavanjaraya son of Virurivipala  
came from Kanchi and established  
Someswara at Gurudamala in Mysore state.



From the above it is evident, that Muluvagalu is the peternal grand father of Pottilinga and is honoured by Venkatapati Dēvarāya (1584-1616). Muluvāgal, the patron of Venkatachalakavi is the grandson of Pottilinga and therefore lived about 1700 A.D. There is an inscription of Immadi Chikka, the nephew of Muluvagal in 1693 A.D. and therefore the time of Muluvagal may be taken as correct.

The Bhairavakuri chiefs are staunch saivaites, and as such Venkatachalakavi dedicated his work to Muluvagal. In the work the author, states that he is a Niyogi brahmin of Kayapa gotra, and belonged Kodur. His father is Sankaramantri and his grand father is Yellanarya. He is a devotee of Siva and possessed the title of Bala Saraswati. His guru is Yedavalli Venkataakavi, author

of Abhirama vasudeviya and other Kavyas. His maternal uncle Gunuguturi Venkatakrishna kavi is also a great poet and wrote a work which gives four meanings at a time known as Nalā-rāghavayāḍava pāṇḍaviyāmau.

Sivarahasyakhandam is a part of Sankarasamhita, which in turn is a part of Skanda purāṇamu. The work contains seven kandas in Sanskrit and I give below the extent of the Telugu work.

	<i>Telugu</i>
1. Sambhavadakandamu	5 cantos.
2. Asurakandamu	2 cantos.
3. Veeramahendrakandamu	1 canto.
4. Yuddhakandamu	4 cantos.
5. Devakandamu	2 cantos.
6. Dakshakandamu	4 cantos.
7. Upadesakandamu	10 cantos.
	<hr/> 28 cantos. <hr/>

Thus this is a big Telugu Kavya and No. 4 above is only printed. The style is excellent (Vide Descriptive catalogue of Telugu Manuscripts Vol. No. 322 & 323).

#### Sugutur Chiefs

The Sugutura Family in Mysore State has also patronized Sanskrit and Telugu.

The following account of the family will give some details of the family.

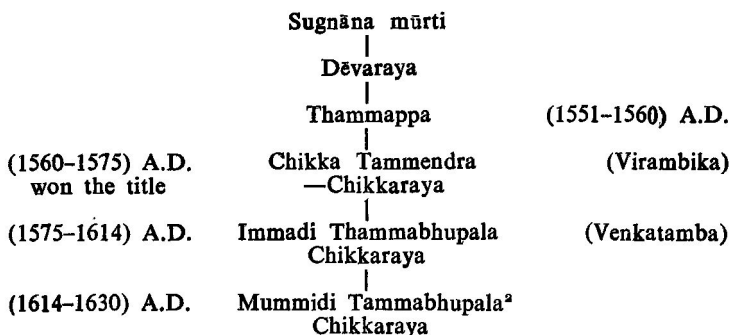
#### Sugutur

“A palam leaf manuscript lately obtained gives the following account of the Family.

They attribute their rise in power to Sugunamurti, who was the guru of Devaraya their progenitor. The son of the later was Tammappa, whose son was Chikka Timmendra born with a long

matted hair. He broke the Turks who assailed Penugonda and thus pleased the Karnataka King, who gave him the title of Chikaraya and the Crest of a hawk. He was a devout adherent of the Jangamas and by the grace of Siva restored sight to a blindman. His wife was Viramambika. Their son was Immadi Tammabhupa, also devoted to the Jangamas. He captured Bhimari Durga and destroyed certain raitors to the King of Karnata. Thus gaining his friendship, he received from him the flags of Golden Bull and Virabhadra. His wife was Vēṅkatamba. They had the son Mummadi Tammabhupa, who was learned in Karnatak, Andhra, and Sanskrit languages when quite a child, he wrote the Rajendra Chola charitra, when his mustaches began to appear, he wrote the Kumararjuniya, and at mature age Saundaresa charitra. These were in Telugu. Then he composed a yakshagana work in Kannada. He also wrote in Sanskrit a commentary called Kaumudi Vyakhyana and a work called Rasika Manoranjana and had the Siva darpaṇa compiled by Brahmins. Then, by general request he wrote the Kannada version of Sankara Samhita."

There are inscriptions relating to the above family in Mulbagal Kolar District<sup>1</sup> and from them we may deduce the following geneology.



Epigraphica carnatica Vol. IX B page 255-256 [Lewis Rice.

1. E. C. Vol. 10 (Mb) 114, 241, E. C. Vol. 9, 105 HT.
2. The earlist rebellion with he (Venkatapatiraya) had to face was headed by certain Tamma Ganda who seem to have had an estate somewhere on the frontiers of the Canarese country. He appears to be identical with. Mum-

Mummadi Tamma is the author of the following works in Telugu :

1. Rājendrachōḷa charitra.
2. Kumarārjunīyamu.
3. Śoundarēśa charitamu.

In Kannada :

1. Yakshagāna (name not known).
2. Śankarasamhita from Śanskrit.

In Sanskrit :

1. Kaumudi Vyākhyā (Commentary).
2. Rasikamanoranjanam.
3. Sivadarpaṇamu.

The last named work is a compilation of Saiva Vedantic works which he caused to be compiled. In the colophon Mummadi Chikkaya is styled as "Bhashatrāya prabandhanirmana" meaning that he composed works in three languages Telugu, Kannada and Sanskrit. Colophon given in appendix.

### GANITADIPIKA OR GANITA SASTR MU BY DATTANA

There is a Telugu work dedicated to Suguturu Mummadi Chikkaraya. It is Ganitaśāstra, a work on mathematics by Baddeveeti Dattana, son of Pullayya mantri and belonged to Gautama Gotra. Dattana speaks of Mummadi Chikkaraya as equal to Bhoja and that he was honoured by him. This is a poetical work and the only copy available is in Adyar Library, Madras bearing No. 32 B. 3, and not noticed by scholars till now.

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midi Chikkaraya Thammaya Gowda of Sugutur who figures as a subordinate of Venkata:—Further sources of Vijayanagar History Dr. N. Venkataramanayya. E. C. X. KL. 241 from the inscriptions Immadi Thamma Gowda seems to be a correct identification,

### Patronage of poets

The Suguturu family patronized poets. All the works of these poets are unprinted.<sup>1</sup>

Paturi Narasimhakavi (1800 A.D.)

He is the authour of two works.

1. Lakshminrusimha Satakamu (G6) in praise of God Lakshminrusimha in Sisa metre. 31 verses are available.

2. Lakshminrusimha Satakamu (G7) in Mathebha and Sardula Metres—only 30 verses are available.

### Praise of Telugu Poets

It is customary for the Telugu poet to praise the Telugu poets before him. They generally praise poets who wrote—Poetry (Padyakavyas) (కావ్యకర్తలు) only.

But Paturi Narasimhakavi for the first and last time praised —writers on Prosody (అక్షరనిర్ణయకర్తలు) along with other poets.

సీ. నన్నపాచార్య శ్రీనాథుని భాస్కరు  
 తిక్కన నలమమ్మ తిమ్మనార్య  
 కవిరాక్షసుని భీమకవిని బమ్మెర పోత  
 రాజు పెద్దన్నను రంగనాథు  
 అప్పకవీశ్వరు నానందరంగుని  
 కవిజాంతును సలక్షణకపింద్రు  
 కవికంఠపాశుని, కవిసర్వు గరుడను  
 రామభద్రాజ్య నూరన్నకవిని

గీ. ప్రణతు లానరించి నెగడుదు భక్తి నొక్క  
 కృతి నొనర్చెద నీపేర కృపను వినుము  
 దివ్యతరభావపోషిత జీవదేవ!  
 శ్రీ కృతోత్సవ లక్ష్మీస్థసింహ దేవ.

1. All these manuscripts are preserved in the Adyar Library Madras. The numbers given are from the Library Catalogue,



The poets mentioned in the above are well known. I will only give details regarding writers on prosody (ಪ್ರಾಕರ (ಕಂಠ್ಯ ರೂಪ) in a Chronological order.

1. Kavikanthapasudu—The author of Kavikanthapasamu—a Sanskrit work (1100 A.D.).
2. Kavigajankusudu—Bhairavakavi the author of Kavigajankusamu (1450 A.D.).
3. Kavisarpagarudu—Kachiraju Basavana the author of Kavisarpagarudam (1500 A.D.).
4. Sulakshanu—Lingamagunta Timmana, author of Sulakshanasaramu (1550 A.D.).
5. Appakaviswaru—Kakunari Appakavi author of Appakaviyamu (1656 A.D.).
6. Anandarangu—Kasturi Rangakavi author of Anandarangarat Chandamu (1740 A.D.).

### Bayalacharya

Bayalacharya is a Saivaite and is the author of "Godaguchikatha"—Yakshagana. The story is taken from Palkuriki Somanathas Basavapuram Godaguchi is a ಪೂಜೆ (a girl of 10 years). (F-33). The poet lived about 1790 A.D.

### 1. HANDE PRASANNAYYA

This poet wrote the following Dandakas. He belongs to the Hande family of Telugu Chiefs.<sup>1</sup>

- (1) Shadanana Dandakam in praise of Kumaraswamy.

This contains passages relating to the conversations of Vaidiki Brahmins and Vaidiki Ladies and also Kannadigas in Kannada.

- (2) Someswara Dandaka in praise of Suguturu Someswara.
- (3) Siva Dandakam in praise of Siva.

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1. Annas of Hande Anantapur by C. P. Brown (1840).

- (4) Virabhadra Dandakam in praise of Virabhadra.
- (5) Durgi Dandakam in praise of Goddess Durgi.  
(XXXII. G. 4, 5, 6, 7, 8).

## 2. RAMAKAVI

He is the author of Sakti Dandakamu in praise of Sakti.

## 3. MUNGARA APPANNA

He is the author of Nrusimha Dandakam.

## 4. NARAYANARYA

He wrote Chowdeswari Stotra in Dwipada.<sup>1</sup>

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1. Saivaite Bibliography prepared by Late M. Audilakshmi, M.A., M.Litt. First Professor of Tamil and Telugu Leningrad University, USSR, while she was a Research Student of the Telugu Department working under the present writer (1954-1957).

## APPENDIX

### 1. HISTORY OF TAMIL NADU TELUGU LITERARY SOURCES

Next to Inscriptions, the literary sources are considered to be the most important source. In the case of the history of Tamil Nadu, Telugu Literary sources play a primary role, but these sources have not been utilized by the Historians of Tamil Nadu up till now. As all the Literary sources relating to the History of Tamil Nadu are available and it is the most proper time to reconstruct the History of Tamil Nadu and bring it up to date.

Resume of the existing works.

#### “THE NAYAKS OF TANJORE”

This work published in 1942<sup>1</sup> is based on Sanskrit works relating to Tanjore Nayaks, and not on Telugu works.

The following Telugu works relating to the Telugu Nayaks of Tanjore should be fully studied and the results should be incorporated.

1. Raghunathabhyudayamu
2. Raghunathanayakabhyudayamu<sup>2</sup>

both written by Vijayaraghava Nayaka. They deal with the history and daily life of Raghunatha Nayaka.

Avatarikas or introductions to Kayas dedicated to  
Telugu Nayakas of Tanjavur

1. Rajagopalavilasamu by Kalakavi
2. Mannarudasavilasamu Kavya and Yakshagana by Rangajamma
3. Ushaparinayamu —do—

These should also be consulted.

- 
1. V. Vridbhagirisan, M.A., M.Litt., Annamalai University Historical Series No. 3.
  2. Printed by the Saraswati Mahal Library, Tanjavur with English & Telugu & Introductions.

## PEDDALAGIRI VIJAYAMU

(Muddalagiri Vijayamu)

This is a work that describes the attack of Madura Nayaka king Muddalagiri on Tanjavur. It gives some historical details.

A separate chapter regarding Literature should be added to the historical work.

## MARATA RAJAS

“The Marata Raja of Tanjore”

This work published in 1929 is the first work on the subject<sup>1</sup> and as such it contains scanty information.

## Marata Rule in Carnatic<sup>2</sup>

This work published in 1945 does not add any new information to the subject.

A Complete history of the Marata Rajas of Tanjavur has to be written, based on the information given in this work, and also other records from the Tanjavur Library.

## MADURA NAYAKAS

“Nayaks of Madura”

This is published in 1924, and is mainly based on Chronicles and other records. The author for the first time has given the inscriptions of Madura Nayaks both in Tamil & Telugu.

But this work does not all deal with literary sources.

I have shown in this work that how the geneology of the Madura Nayaks has to be reconstructed on the basis of the introduction of Satyabhamasanthanamu by Sri Kameswara Kavi.

- 
1. Late K. R. Subramanian. This book won the Sankara Parvati Prize of the Madras University in 1928. The present author is the student of K. R. Subrahmanyam while he was a Lecturer in History in 1922-1924.
  2. C. K. Srinivasan, Annamalai University.
  3. R. Satyanatha Iyer, Madras University Publication 1924.

Besides this there are some other works relating to Madura Nayaks which are to be consulted.

The Edition of 1924 should be thoroughly revised and brought up to date on an examination of the following works.

### 1. RĀYĀVĀCHAKAMU

This is a prose work in Telugu giving details about Krishna-devaraya<sup>1</sup> and his campaigns and is considered to be a valuable source for the Vijayanagara History. It is written by a Stānāpati (Agent) of Viswanatha Nayaka who is identified as Viswanatha Nayaka, the founder of Madura Nayak kingdom. It must have evidently been written either in the time of Viswanatha Nayaka prior to his death about 1564 A.D. or some time immediately afterwards. Anyhow it belongs to Madura in Southern School of Telugu Literature. (Printed by the Telugu Academy, Kakinada.)

### 2. MADHURA MANGĀPUMŚCALĪ LĪLAVILĀSAMU

This is a prose work<sup>2</sup> describing the amorous connection between one Madhura Manga and China Vengamarayalu of Anegondi and other princes, i.e. Vijayaraghavarayalu of Tanjore, Venkoji, Rajaram, Chokkanatha Nayudu. Some other characters also appears in this work. Though this is a work of obscene nature, it is useful to the students of South Indian History who deal with Madura and Tanjore. There is a controversy as to authorship of this work. Dr. N. Venkataramanah, M.A., Ph.D. states that the work is written by one Chinna Venganna, (Bharati July 1953. Page 31) while Sri Challa Radhakrishna Sarma, M.A., (Assistant, Sahitya Akademy, New Delhi) states that it is written by one Vikatakavi Gopalarayakavi (Bharati Vol, 30, No. 10, Pages 332-338).

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1. Vide Sources of Vijayanagar History Pp. 110 to 129. Edited by Late Dr. S. K. Iyengar Published by the University of Madras, 1919.

2. (Unprinted No. D. 1446). A Descriptive Catalogue of the Telugu Manuscripts Govt. Oriental Library, Madras, Vol. VI Pages 1766-68,

That Madura Manga was well known damsel is testified in a Chātu verse given in Telugu Academy Journal, Vol. 18, Page 57. The verse states that she was honoured by Ekoji, the Maharata Raja of Tanjore for her music and dancing. The work also refers to the time of Chokkanatha Nayaka and therefore it must have been written about 1680 A.D.

### 3. NARASABHŌJA NUTI

This is an anonymous work in Telugu verse praising the great qualities of Dalavay Narasappa, the famous minister of Mangamma (1689—1706). In one of the verses reference is made to the exploits of Narasappa who died in the battle of Marva<sup>1</sup> in 1702.

The verses<sup>2</sup> are in Śisameitre and each verse ends with a title "Dalavayi Narasabhoja".

### 4. BANGĀRU TIMMARĀJU KATHA

This is a prose work, of anonymous authorship and purports to be a life of Bangaru Timmaraju, who appears to us in the last of the Nayaka rule at Madura in the time of Minakshi before her death. (1732—1736). The name of Bangaru Timmaraju is mentioned often in the work.

### 5. PĀNDYARARYA CHARITRA

This is a Panegyric poem regarding Madura Nayaks. The manuscript is in the Adyar Library 32-E, 31. This is also unprinted. It gives the traditional history of the Nayaks of Madura.

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1. History of the Nayaks of Madura P. 213.

2. Unprinted vide. A Descriptive Catalogue of Telugu Manuscripts in Tanjore Library. No. 382. Page 138. (Ibid No. 680, page 283),

## 2. INSCRIPTIONS

### TANJAVUR

The Negapatam Telugu grant of Vijayaraghavanayaka  
(1658 A.D.)

The Nayaka Rajas of Tanjavur have issued grants in Sanskrit and Tamil. The above is the only Telugu grant of the Nayakas.

Vijayaraghavanayaka, by this grant, permitted the Dutch (Olandas) to carry on their trade from Negapatam Port.<sup>1</sup>

The same Telugu grant is also issued in Tamil.

This grant is inscribed on Silver plates, and still preserved in the Batavia Museum in Indo-Asia (Malasia).

I have given the full text in Telugu in the 2nd Edition of my work—The Southern School in Telugu Literature.<sup>2</sup>

I am now giving it in English for non-Telugu Scholars.

### TEXT

Swamisakshi tappediledu Sri Rama

1. vilambisamvatsara margasira su|| 15 ∞ Srimatu Accuta Sri
2. vijayaraghavanayanayyavaru volanda rikula
3. ppangunu amaralku icchinakavulu nammikasa sanamu
4. tamakumpinayya vartakapravartakam nagapatnam revuna na
5. dipinchukonemaninne anduku kavulukattallu kattadasaya
6. valenani chinnayasettivaru matochalamanavi rupam
7. ga vinnapambu chesikonnaru kambatti areetunne tamu  
[naga

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1. The Negapatam grant from the Batavia Museum K. A. Nilakantha Sastry, M.A. Proceedings of the Indian Historical Record Commission 1937. Vol. XIV. App. 39 Page 42.

2. First Published by the Madras University in 1960. This is now being revised and published.

8. patnahakuvacchi vartakapravartakam nadipinchukonethi  
[tamaku]
9. parangivari vasananunna kotanukattadachesi variindlu
10. mungillunu kattadachesinaramu idigaka parangivari
11. kapitanikinni vayirpalli kullakunnu thonta  
[parangivarikinni nada]
12. chinagramalu putturugramam muttamgramam poru
13. valcherigramam anthonipentagramam karuveppam
14. gadegramam alindilamangalamgramam sangamam
15. galamgramam niruttmamangalamgramam munjakollegra
16. mam nariyamguddigramam antugramalu 10
17. ipadigramalunnu tamaku kattadachesinaram ganaka agrama
18. luentiperintanane puttastiki nagariki tamu yenti perikanuka
19. icchuka ragalavaru| idigakatamu Nagapatnam revuna e
20. kkinche samkusappatla konkadakalu divasa  
[dhanyadulakunnu dinche]
21. sarakusappatlakunnu egumati digumati tiruva sarvamanyam
22. gakattada chennaramu| tama kumpini vodalku Adasala  
[mursalale]
23. kunda tamadigane kattadachesinaramu| tamavartakulemi  
[manushyuma]
24. trulemi viluvasaluvalu sommusammandhalu ettukoni
25. nagari gramantarala parivacchi vunnattayana varninivarniso
26. manunnu, tamake vappagimcha galavaramu| masimalotamu
27. vartaka pravartakam tamakusaripoyina darini nadi  
[pinchukune]
28. thandullonagari chillarallu nadapakundanunnu kattada  
[chesinaramu| ta]
29. makulicchina parangivari gramallo vummekampulapatlanemi
30. nagapatnana tamavartakulai vunde varipatlanemi  
[nagaranundi]
31. nni chillarallu naduvakundanunnu tamamanushyulu  
[nalgudikkala]
32. kunnu kammagallu konchapoyyevarni sunkasutralu le



33. kanunnu kattadachesinaramu| iprakaram kavulu  
[kattadachesinara  
34. mu| ganuka ibaddhatinantananta putrapautra  
[paramparyamganadi  
35. chetattu kattadachesinaramu| ganaka induku lesamayina  
[tappa  
36. katamapatla nadipinchukavacchemani chinnanna settivarki  
[nammika  
37. matapatlunnu icchinaramu| atuganunagaripa  
38. tlahita viswasamugaligi karatoralunnu rujuvu ayyetattu  
39. ganadipinchukoni ikavulakunammi achandrarkastayi  
40. gavartakapravartakamu nadipinchukone suksanavundedi  
41. Sri vijayaraghava

Date of the grant 15—9—1658.

## INSCRIPTIONS

### TANJAVUR

తంజావూరి నాయకరాజులు శాసనములను చాలవఱకును సంస్కృతమునను తమిళభాషలోను మాత్రమే వెలయించిరి. తెలుగుభాషలో వారిచ్చిన దొకటి యీ క్రింద వివరింపఁబడినది.

విజయరాఘవనాయకుఁడు నాగపట్నమునందు డచ్చివారికి (ఒలాందావారికి) నిచ్చిన నమ్మిక శాసనము. (ఇది తెలుగుభాషలో పెండి రేకుపైని జెక్కఁబడియున్నది. ఇండోనేషియానందు బటేవియా పురాతత్వశాలలో భద్రపఱుపఁబడినది.)

స్వామినాథ్రి తప్పేదిలేదు శ్రీరామ

1. విభంబినంవత్సర మార్గశిర శు॥ 15 లు శ్రీమతు అచ్చుతశ్రీ
2. విజయరాఘవ నాయనయ్యవారు ఏలాందా రికులా
3. పుంగుసు అమరాలుక్కు యిచ్చినకొలు నమ్మిక శాసనము
4. తమకుంపినయ్య వర్తకప్రవర్తకం నాగపట్నం రేవున న
5. డిపించుకొనేమనిన్నీ అందుకు కొలుకట్టళ్లు కట్టడశాయ

6. వలెనని చిన్నయశైట్టివారు మాతోచాలామనవి రూపం
7. గా విన్నపంబుసేనుకొన్నారు కాంబట్టి ఆరీతున్నతాము నాగ
8. పట్నానకువచ్చి వర్తకప్రవర్తకం నడిపించుకొనేది తమకు
9. పరంగివారి వశానవున్న కోటానుకట్టడనేసి వారియిండ్లు
10. ముంగిళ్ళను కట్టడచేసినారము । ఇదిగాక పరంగివారి
11. కాపితానికిన్ని వాయిర్ పల్లి కుళ్ళకున్న తోంటపరంగివారికిన్నినడ
12. చినగ్రామాలు పుత్తూరుగ్రామం ముట్టంగ్రామం పోరు
13. వాల్పేరిగ్రామం అంతోనిపెంటగ్రామం కరువేప్పం
14. గాడెగ్రామం అలిండిశమంగళంగ్రామం సంగమం
15. గళంగ్రామం నిరుత్తి నమంగళంగ్రామం మంజెకొల్లెగ్రా
16. మం నరియంగుడ్డిగ్రామం అంతుగ్రామాలు 10
17. ఈ పది గ్రామాలున్నూ తమకు కట్టడచేసినారంగక అగ్రామా
18. లు ఎంటిపేరింటననే పుట్టాస్తికి నగరికి తాము ఎంటిపేరిట కానుక
19. యిచ్చుక రాగలవారు । ఇదిగాక తాము నాగపట్నంరేవున ఎ
20. క్కించే సరుకుసప్పట్ల కోంకదాకలు దివసధాన్యాదులకున్న దించే
21. సరుకుసప్పట్లకున్న ఎగుమతి దిగుమతి తీరువ సర్వమాన్యం
22. గాకట్టడచేసినారము । తమ కుంపినీవొడల్కు అడసాలమురిసాలలే
23. కుండా తమదిగానే కట్టడచేసినారము । తమవర్తకులేమిమనుష్యమా
24. తృలేమి నిలువసాలువలు సొమ్ముసంమ్మంధాలు ఎట్టుకొని
25. నగరి గ్రామాంతరాల వారివచ్చి పున్నట్టాయన వార్నినీవార్ని సా
26. మ్మున్నూ, తమకే పప్పగించగలవారము । మాసీమలోతాము
27. వర్తకప్రవర్తకం తమకుసరిపోయిన దారిని నడిపించుకొనే
28. తండ్లుల్లోనగరి చిల్లరల్లు నడవకుండానున్నూ కట్టడనేసినారము । త
29. మకుయిచ్చిన పరంగివారిగ్రామాల్లో పుమ్మేకాంపులపట్లనేమి
30. నాగపట్నాన తమవర్తకులైవుండే వారిపట్లనేమి నగరనుండి
31. న్నిచిల్లరల్లు నడువకుండానున్నూ తమమనుష్యులు నాల్దిక్కుల
32. కున్న కమ్మగాళ్లు కొంచపొయ్యేవార్ని నుంకసూత్రాలు లే
33. కనున్నూ కట్టచేసినారము. యీవ్రకారం కవులు కట్టడచేసినార

34. ము | కనక యీబద్ధతినాంట పుత్రపౌత్ర పారంపర్యంగానడి  
 35. చేటట్టు కట్టడచేసినారము | గనక యిందుకు లేశమయినాతప్ప  
 36. కతమపట్ల నడిపించుకవచ్చేమని చిన్నన్న శెట్టివారికి నమ్మిక  
 37. మాటపట్లున్న యిచ్చినారము | అటుగనునగరివ  
 38. ట్లహిత విశ్వానముగలిగి కతొరలున్నా ఋజువుఅయ్యేటట్టు  
 39. గానడిపించుకొని యీకవులకునమ్మి ఆచంద్రార్కస్థాయి  
 40. గావర్తకప్రవర్తకము నడిపించుకునే నుఖానవుండేది  
 41. శ్రీ విజయరాఘవ.

## INSCRIPTIONS

### MADURA

In the Nayaks of Madura published in 1924, Telugu Inscriptions of the Madura Nayaks are given till that time. Afterwards I was able to collect the following Telugu Inscriptions of Madura Nayaks.

### VIJAYARANGA CHOKKANATHA

#### 1. THE JAMBUKESWARAM GRANT 1708 A.D.

This is a grant of land made by Vijayaranga Chokkanatha for the maintenance and worship ann feeding of Brahmins in the Sankaracharya Matha at Gajaranyakshetra.<sup>1</sup>

జంబుకేశ్వర శాసనము

1. శ్రీమత్సరమహాంసక పరివ్రాజకా చార్యవర్య శ్రీకాంచీపుర
2. పురస్థిత శ్రీమచ్ఛంకర భగవత్పదాచార్య స్వాములువారికి
3. స్వస్తిశ్రీ విజయాభ్యుదయ శాలివాహన శకాబ్దములు
4. 1630 అగు నేటి విక్రమనామ సంవత్సరం కార్తిక శు॥ ౧౫ యిం
5. ద్దు వాసరం రోహిణి నక్షత్రం యీ కూడిన శుభదినమం
6. ద్దు శ్రీమద్రాజాధిరాజ రాజపరమేశ్వర వీరప్రతాప శ్రీవేంకట
7. దేవమహారాయల అయ్యవారు ఘనగిరినగరమందు రత్నసిం

1. Edited by me. Selected Inscriptions Madras University.

8. హాసనాసీనులై పృథ్విసామ్రాజ్యం శేయుచునుండగాను
9. పాండ్యధరామండలేశ్వరులైన దక్షిణ సింహసనాధ్యక్షు
10. లైన కాశ్యపగోత్రం విశ్వనాథనాయనివారి వంశకర్తలైన
11. చొక్కనాథనాయనయ్యవారి పౌత్రులైన రంగక్రిష్ణముద్దు పీ
12. రప్పనాయనయ్యవారి పుత్రులైన విజయరంగచొక్కనాథనా
13. యనయ్యవారు లోకగురుస్వాములైన శ్రీమచ్ఛంకరాచార్యస్వా
14. ములవారికి గజారణ్యంక్షేత్రమందు పాన్ వాళి కొండ్లాం
15. వీధిలో పూర్వం మొదలుకొని స్వాములవారికి స్వంత మ
16. తంపుండేటందున ఆ మతాన నిరంతముగా అంన్నదానం
17. ధర్మాదులు నడిపించవలెనని స్వాములవారు ఆజ్ఞాపించి
18. నందున || ప్రీతిగాను పూజనై వేద్యం అంన్నదానం బ్రాం
19. హ్మణసంతర్పణ మొదలైన విడిచినట్టట్టుగా సర్వ మా
- 20.ంస్యతాంబ్రహ్మశాసనం వ్రాసియిచ్చినక్రమం తొట్టియం శీమ
21. లో మహేంద్రమంగలంట్లో భట్టవర్తి అరమాపులు ర౪ తా
- 22.రు ౧ గోపాలస్వామియోట ౧ కృష్ణాపురంలో అరమా
- 23.పులు ర౪ తారు ౨ కారక్కాడులో అరమాపులు ర౪ తారు
24. ౧ కొండయంపేటలో సంజశెయి ౨ తిరుచ్చందొర శీమ
25. లో మంగమాంబాపురంట్లో సంజశెయిన తింన్నం శీ
26. మలో అరియూరిలో సంజశెయి ౧౬ దక్షిణం కోనా
27. టు శీమలో అరియమంగలలల్లో సంజశెయి ౬ జెంబుకేశ్వ
28. రంగుడలో(1)నిత్యకట్టడన్నిం ౧కి బియ్యంపడి ౪ అన్నతలిగలు
29. ౨. దోశెలు ౨ అతిరసాలు ౨ సుగియ ౧ దీపంచమరు పడి ౪ ఉభ
30. యతీరంలోను శెయి 1 కి తాముడు పడ్ల వంతు నానుంన్న
31. నుంకాననిత్యకట్టడగ ౧ ప్రకారం నడిచివచ్చేటట్టుగా
32. దిట్టంచేసి వ్రాయించి పున్నాము కనక తామున్న పీఠవరం
32. పరలుగా అనుభవించుకొని ఆచంద్రాకాస్థాయిగాధర్మ
34. పరిపాలనం చేసుకొనుచు ఆశీర్వాదంశాయగలది || దాన
35. పాలన యోమ్యధ్యే దానచ్చేయోను పాలనం దానాత్వ

36. గ్గమవాప్నోతి పాలనాదచ్యుతం పదం || స్వదత్తాద్విగుణం  
 37. పుంజ్యం పరదత్తాను పాలనం పరదత్తాపహారేణ స్వద  
 38. త్తం నిష్ఫలంభవేత్ || స్వదత్తాపరదత్తంవా యోహారే  
 39. తవసుంధరా । వప్తివక్త్రం సహస్రాణి విష్టాయాంజాయ  
 40. తేక్రిమిః || మద్వంశజాపరమహీపతి వంశజాయాయే  
 41. భూమపాః సతతముజ్జ్వలధర్మచిత్తాః । మద్ధర్మమేవ  
 42. పరిపాలన మాచరంతి తత్పాదుకాద్వయమహం శిర  
 43. సావహమి.

విజయరంగ చొక్కనాథనాయనయ్య వ్రాలు.

## 2. DINDIGUL GRANT 1712 A.D.

This is gift of land to one Sridhara Venkateswara Sastry—  
 It reads thus.

### శ్రీరామ

స్వస్తిశ్రీ విజయాభ్యుదయ శాలీ(లి) వాహన శకాబ్దంబులు  
 ౧౬౩౪ అగునేటి ఖరనామ సంవత్సరం మాఘ శు॥ ౮ సోమవారం  
 యీ శుభ దినమందు శ్రీమద్రాజాధిరాజ రాజ పరమేశ్వర శ్రీవీర  
 ప్రతాపరాయలయ్యవారు ఘనగిరియందు పృథ్వీసామ్రాజ్యంకేయుచుం  
 న్నుండగా కాశ్యపగోత్రం విశ్వనాథనాయని చొక్కనాథనాయనయ్య  
 వారి పౌత్రులైన రంగశృంగముద్దు (వీరపునానాయనయ్యవారి) పుత్రులైన  
 శ్రీవిజయరంగచొక్కనాథ నాయనయ్యవారు హరితనగోత్రం ఆపస్తంబ  
 సూత్రం యజ్ఞశ్శాఖాధ్యాయులైన శ్రీధర లక్ష్మీనృసింహశాస్త్రులవారి  
 పౌత్రులైన వెంకటాద్రిశాస్త్రు(లవారి పుత్రులైన శ్రీధర వేంకటేశ్వర)  
 శాస్త్రులవారికి భూదాన ధర్మశాసనం వ్రాయించియిచ్చిన క్రమ  
 మెట్లంన్నను. రాయలయ్యగారు మానమరనాయకాన్కు పాలించిన  
 పాండ్యమండలముతోచేరిన దిండ్డి గంటికి తూర్పు పరకుడిగ్రామస్వామి  
 కోవిలకు శిలాశాసనం వేయించి యిచ్చిన యల్ల చతురశ్రమమధ్య  
 మంద్దుయుండే సంజపుంజులున్న సహారణ్యోదకధారాపూర్వకముగా

కోవల వేదవృత్తి పురాణవృత్తి స్థాయిగా పుత్రపౌత్రపారంపర్యముగా... విక్రయములకు యోగ్యమానట్లుగాను అష్టభోగ్యస్వామ్యములున్నూ అనుభవించుకొని సుఖానవుండ్ల కాశ్మపగోత్రం విశ్వనాథనాయని చొక్కనాథనాయనయ్యవారి పౌత్రులైన రంగకృష్ణ ముద్దువీరప్పనాయనయ్యవారి పుత్రులైన శ్రీ విజయరంగ చొక్కనాథనాయనయ్యవారు హరితసగోత్రం (ఆపస్తంబసూత్రం యజుశ్శాఖా)ధ్యాయులైన శ్రీధర లక్ష్మీనృసింహ శాస్త్రుల్లవారి పౌత్రులైన వెంకటాద్రిశాస్త్రుల్లవారి పుత్రులైన శ్రీధర వెంకటేశ్వరశాస్త్రుల్లవారికి వ్రాయించియిచ్చిన భూదానధర్మశాసనం. దానపాలన యోర్మధ్యే దానాత్ స్వర్గమవాప్నోతి పాలనాదమృతంపదం నవిషం విషమిత్యాహుః బ్రహ్మస్వం పుత్రపౌత్రకం. యా ధర్మశాసనం వ్రాశి రద్దినముఖం రాయనం గోవింద్య సమ్మతిని తిరుకామేశ్వరయ్యవ్రాలు.

విజయరంగచొక్కనాథ నాయనయ్యవ్రాలు.

The original plates are lost. A copy is preserved in a Palm-leaf Manuscript in Andhra Sahitya Parishat Madras now at Kakinada East Godavary Dt. AP.

#### FOUR INSCRIPTIONS OF VIJAYARANGA CHOKKANATHA

The annual report on South Indian Epigraphy for 1936—37 gives three more Telugu Inscriptions in the time of Vijayaranga Chokkanatha Naika :—

1. Copper plate grant in Telugu dated Śaka 1630. Sarvadhari Adi 26 ba. 5 Monday, Uttarabhadrapada Registers gift of land in Iṭaṇji, a village in Tenkaśi Sīma, to a certain Sivadasu Udasi for a feeding charity for the merit of the king (Vijayaranga Chokkanatha) by Kasi Yellari Nayanimgaru with the permission of Rangasayī Nayanivarū, son of Dalakanta Venkata Krishnamma Nayanivarū. The king is stated to belong to Kasyapa gotra. (The dalakanta referred to is the famous Dalavāy Venkata Krishnamma Nayaka who was the one who served

under Chokkanatha, and took part in the war with Tanjore, but who eventually turned a traitor and lost his life in A.D., 1686.

(History of the Nayaks of Madura, page 198) No. 7 of Appendix A, page 6. (Page 87 A.R.)

2. Copper plate grant in Telugu dated Śaka 1644, Kali 4823, Krodhi Aśvija ba. at the time when Venkatadāva Maharaya ruling from Ghanagiri states that a gift of land made by Surappa Nayaka for worship to the deities Śūra Pillaiar and Vire Durga, which were left in charge of Periya Pandaram and Chinna Pandaram was mismanaged and that the lands were restored by the Naik Chief Vijayaranga Chokkanatha to the Donor's son Marappa for conducting these charities. The inscription also mentions that he is the grand-son of Chokkanatha, and son of Ranga Krishna Muddu Virapa.

No. 9 of Appendix A, page 6. (A.R. 87).

3. Stone inscription on the beam of the Mandapa on the north side of third prākara in Srirangam in Telugu states that Vijayaranga Chokkanatha has built the Vēdaparayana Mandapa. A copy of this record is also engraved on the beam of the Mandapa on the west side of the same prakara.

No. 10 of Appendix B, page 8. (A.R. 88)

In the report it is further said (page.88) that He (Vijayaranga Chokkanatha) made many a munificent donation to this Temple and life size statues in ivory of himself and his consort kept in the 2nd prakara of the Temple are permanent reminders of the great devotion which he had for god Rranganatha. A few of the bronze and ivory statuettes kept in the Devastanam Museums are probably votive images representing him. It may be mentioned that this Nayaka ruler uses the sign manual 'Sri Rama' in his copper plate grants.

In the Telugu works, Vijayaranga Chokkanatha was specially described as a firm devotee of God Ranganatha, and in the Telugu

Inscription quoted above, we find that Śrī Rāma is used as the sign manual.

4. Stone inscriptions in Telugu in the years Prabhava and Vibhava state that Muddamma garu, wife of Ranga Krishna Virappa Nayaka made two gold Crowns to the God and granted two villages [Isanaikura and Nanakura to a certain Srinivasayya for maintaining Rāmānujakūṭam while provision for the performance of worship and Sahasranamarchana to the god appears to have been made through a certain Namberu Mallayya. (The years correspond to 1688 and 1689 A.D.)

(No. 3 and of Appendix B, page 7)

Muddamma garu is the mother of Vijayaranga Chokkanatha. Sumukham Venkata Krishnappa Nayaka, in his Telugu Jaimini Bharatam addresses his patron as Muddamāmbā tanūja. (Son of Muddamma).

By a study of the Telugu inscriptions of Madura Nayaks, most of which have not been edited we not only know the nature of language employed therein for a study of the development of Prose Literature, but also we get a clear idea of the religious attitude of the Madura Nayaks.

The inscriptions are a valuable source for the reconstruction of the religious and social history of Madura in the regime of the Telugu Nayaks, and hence deserve publication.

#### MANGAMMA DINDIKALLU GRANT 1706 A.D.

This is grant of land to Sitarama Sastry son of Ramakrishna Sastry made by Mangamma.

శ్రీరామ.

స్వస్తిశ్రీ విజయాభ్యుదయ శాలీవాహనశతాబ్దం ౧౬౨౮  
అగునేటి పార్థివనామ సంవత్సరం పుష్య శుక్ల ౧౦ అశ్వినీనక్షత్రం  
శుభనామయోగం తైత్తిలీకరణం మకరసంక్రాంతి పుణ్య (కాల  
మందు) శ్రీమద్రాజధిరాజ మహారాజవరమేశ్వర శ్రీ వీరప్రతాప



శ్రీ వీరవెంకట దేవమహారాయలయ్యవారు ఘనగిరి నగరమందు రత్నసింహాసనాధ్యక్షులై యీ పృథివీసాంబ్రాజ్యం జేయుచున్నట్లుగా కాశ్యపసంగోత్రం తిరుమలనాయనయ్యవారి పౌత్రులైన ముద్దు వీరప్పనాయనివారి పుత్రులైన విశ్వనాథనాయని చోక్కనాథనాయని పట్టమహిషియైనట్టి మంగమ్మగారు గార్లసంగోత్రం ఆపస్తంబ సూత్రం యజుశ్శాఖాధ్యాయులైన అనంతశాస్త్రులవారి పౌత్రులైన రామకృష్ణశాస్త్రులవారి పుత్రులైన శీతారామశాస్త్రులవారికి యీ మకరసంక్రాంతిపుణ్యకాలమందు సహారణ్యోదకధారాపూర్వకముగా యిచ్చిన భూదానశాసనక్రమ మెట్లంన్నను-

రాయలయ్యవారు మధురారాజ్యంలో చేరిన దిండికంట్టిశీమలో శానిప్పట్టియల్ల చతురశ్రమం తూర్పుపారప్పట్టియెల్ల దక్షిణం కొట్ట పట్టి మరీమాను. నిరురుతిమూల పుంగంగొళంపుంజ యల్ల వడమర ...పులి పుత్తరం మీనాక్షినాయని పట్టి యెల్ల. యీ చతురశ్రము లో చేరిన నంజపుంజమావడ మరవడతోటతోరపు నిధినిక్షేప జల తరు పాషాణ అక్షింశ్యాగామి మోదలైన అష్టభోగస్వామ్యములుం నుభవించుకొని ధర్మంచేసుకపుండ్రమని యీ మకరసంక్రాంతిపుణ్య కాలమందు సహారణ్యోదక ధారాపూర్వకముగా యిచ్చినారు. ... పుండగలవారు. యిటని సమ్మతించి కాశ్యపసంగోత్రం తిరుమలనాయ నయ్యవారి పౌత్రులైన ముదువీరప్పనాయని పుత్రులైన విశ్వనాథ నాయని చోక్కనాథనాయని వారి పట్ట మహిషియైన మంగమ్మగారు గార్ల సంగోత్రం ఆపస్తంబ సూత్రం యజుశ్శాఖాధ్యాయులైన అనంత శాస్త్రుల వారి పౌత్రులైన రామకృష్ణశాస్త్రుల వారి పుత్రులైన శీతారామశాస్త్రుల వారికి యిచ్చిన భూదాన ధర్మశాసనం.

దానపాలన యోగ్యధ్యే దానాత్సేయోనుపాలనం  
దానాత్సర్లమ వాప్నోతిపాలనా దచ్యుతం పరం  
స్వదత్తా ద్వి గుణం పుణ్యం పరదత్తాను పాలనం  
పరదత్తా పహారేణ స్వదత్తం నిష్ఫలం భవేత్.

## MINAKSHI SEVELLAPPERI GRANT 1739 A.D.

This is a grant made by Minakshi to a muslim named Imam Sahib of land in Sevellapperi, otherwise known as Muddu Venkata Lakshmiapati Bhupala Samudramu.

## TEXT

స్వస్తిశ్రీ విజయాభ్యుదయ శాలివాహన శతాబ్దంబులు 1660  
వ్రథవాది సంవత్సరంబులు 51 మీదట నగునేటి కాశయుక్తినామ  
సంవత్సరము మాఘ శుద్ధ 12 శుక్రవారమున్ను పునర్వసు నక్షత్ర  
మున్ను శుభయోగ కరణములున్నూ కూడిన శుభదినమందు  
శ్రీ మత్కాశ్యపగోత్రజాతులైన చొక్కనాథనాయనయ్య గారి పుత్రు  
లైన, విజయరంగచొక్కనాథనాయనయ్య వారి పట్ట మహిషి అయిన  
శ్రీ మీనాక్షమ్మగారు పకీరు గురువులు యిమామ్ సాయెబుకు యిచ్చిన  
తామ్రశాసనక్రమము యెట్లన్నన.

శ్రీ మన్మహామండలేశ్వర మహారాజుకుటోప లాలితాక్ష  
మాదిత సామ్రాజ్యలక్ష్మీనివాస భూతదేవ మహారాజులైన శ్రీరాయలు  
దేవునివారు మాకు పాలించియిచ్చిన తిరుచినాపల్లి మధుర సంస్థానమందు  
తిరువాడిరాజ్యన తిన్న వేల్లితోచేరిన శీవల్లప్పేరికి ప్రతినామమైన ముద్దు  
వెంకటలక్ష్మీపతి భూపాలనముద్రములో పెద్ద చెఱుపుక్రింద తూరుపు  
మడవపాతే తూరుపుకట్ల మూడోకణ్ణరులోను కట్లనేఖరముగాను కయ్యలు  
9 టికి విత్తనము కోట 1 నిని తిన్న వెల్లి ప్యతనుంకములో దినము 1 కి  
తెలుపులుకి 2 లెట్టి అడిత్తూముడు రూకలున్ను ఈ రెండు మాన్యము  
లున్ను పకీరుగురువులు ఇమామ్ సాయెబుకు శుద్ధసర్వమాన్యముగా కట్టడ  
చేసి తామ్రశాసనమును వ్రాసియిచ్చినారము. గంగకోటడు విత్తన  
ములో కలిగిన నిధినిక్షేపజలతరు పాపాణాక్షీణాగామ్య సిద్ధసాధ్యము  
లనియెడి అష్టభోగ తేజస్వామ్యముల సహితముగాను పుత్రపౌత్ర పారం  
పర్యముగాను, శ్రీ మీనాక్షమ్మ వ్రా లు. ఆచంద్రార్కస్తాయెగాను  
దానాదివినిమయ విక్రయములకున్ను ఈ అడిత్తూముడు దినము 1 కి  
తెల్పులికి 2 కిన్ని యిదే తామ్రశాసనముగా కట్టివుంచుకొని సుఖాన

అనుభవించుకొనేది. ఈ ధర్మానకు ఎవ్వరినైనా నేమి విఘాతంచేస్తే  
వాణ్ణు బ్రహ్మక్షత్రియ వర్ణములలోనివాణ్ణి తే కాశిలోను బ్రహ్మహత్య  
గోహత్య మాతృ పితృహత్యచేసిన పాపాన పోగలవాణ్ణు ! ఈ క్రమానకు  
రాయసం గోవిందప్పయ్య కుమారుణ్ణు శివరామయ్య వ్రాసిన తామ్ర  
శాసనము.

దానపాలన యోగ్యధ్యేదానాచ్చేయోను పాలనమ్  
దానాత్ స్వర్గమవాప్నోతి పాలనాదచ్యుతం పదమ్.”

తరువాత భాగము దమిళభాషలో నున్నది.

(Travancore Archaeological series Vol. VI, Part II, No. 81  
A Telugu Copper plate of Queen Minakshi Saka 1660. Pages  
229-235).

పై శాసనములో ‘ తెలుపులు ’ అనగా పేండితోఁజేసినరూకలని  
యర్థము.

### 3. SKETCHES OF THE DEKKAN POETS 1829

#### 1. ANDHRA KALIDAS

A Telugu poet, and an inhabitant of a tract of country bordering on the Krishna river. From his infancy, he studied Telugu and Sanskrit and in due time became a poet of considerable merit. Andhra Kalidas travelled through various countries and translated the Sankaravijaya into Telugu this work is still in existence and very extensively circulated in the Telugu country. As there was a poet of the name of Kalidas at the Court of Bhojaraja, this poet added the word Andhra to his name and called himself. Andhra Kalidas as a distinctive appellation.

#### 2. GOVINDAKAVI

Was a native of the southern provinces. He flourished during the time of the Tanjore Telugu Rajas, he was educated in the school established by these sovereigns. He was thoroughly acquainted with Telugu grammar. He composed a work entitled "Indumati Parinayamu" or the marriage of Indumati the daughter of a Sourashtra King. This poem is comprised in one book. He wrote several descriptions of different temples of Dravidades and died at Madhyarjunam.

#### 3. BAPPANAKAVI

This poet was an inhabitant of the Telugu country and flourished during the time of Kondavede Reddiwar. He was well versed in Telugu grammar and a perfect master of that language. He composed a work which he denominated as "Andhra Prayoga Ratnakara" ocean of Telugu phrases, and inscribed it to his father. This book was made use of in all the schools in the Telugu country Bappanakavi had an Academy of his own, and numerous pupils were instructed by him, which occupation employed his time till the day of his last sickness and death,

Bappanakavi is Ganapavarapu Venkatakavi, author of Andhra Prayogaratnakara. His pet name is Appana which became Bappana in popular usage.

#### 4. MUDDURANGA CHOKANADH

This poet was by caste a Gentoo he was born at Trichanapuly and of illustrious descent, for his father was Vijayaranga Chokkanadh, a pretty Sovereign of the Tanjore country under the dominion of the Vijayanagar Government Muddu Ranga Chokkanadh retained at his Court various learned men and poets to whom he gave very great encouragement as well as to singers and musicians. He was a votary of the Sri Ranganam Diety and made a translation of the legendary account of Ranganadh which comprises of various subjects as follows:—Treatise on various articles account of excavations of different weights and measures on gold mines, on the precious metals, on mathematics and mensuration. All these subjects are related in a plain and perspicuous manner so as to come within the comprehension of the commonest understanding and this work has much conduced to the edification of succeeding generation as it forms one of their principal class books. The author died while in charge of the administration of Public Affairs.

Muddu Runga Chokkanadh mentioned above is no other than Vijayaranga Chokkanath, who ruled Madura from 1704–1732.

#### 4. MANUSCRIPT NOTES BY C. P. BROWN

##### VIJAYAVILASAMU

785 Note of C. P. Brown, this commentary on Vijayavilasam, a very celebrated Telugu poem written by the learned Zuluri Appaya on a comparison of six manuscripts under the direction of C. P. Brown at Masulipatam in 1831.

*N.B.* The preface is waiting in this copy and must be supplied from my first manuscript when the book is copied fair.

The name of the commentator and the date of the completion of the commentary are expected as given at the end of the M. S.

“Vijayavilasam—a poem in three Books describing the marriage of Arjuna Sarangadhara Padyakavyam. This poem is greatly admired for the beauty of its style which is very intricate”.

##### COMMENTARIES

The commentary by Zuluri Appaya written at the instances of C. P. Brown remains unprinted. There are two commentaries by 1. Late V. Venkataraya Sastry 2. Bulusu Venkata Ramaniah.

A comprehensive study of the work under the title “Hridayollasamu” by Late Tapi Dharma Rao, was awarded the Central Sahitya Akademi Prize in 1970.

##### RADHIKASANTWANAMU

708. NOTE BY C. P. BROWN

The Radhikasantwanamu or The melting soul of Radhika (or Ila) adopted daughter of Radha favourite mistress of Krishna. An amatory poem written by Palani; a dancing girl mistress to the Raja of (Tanjore) named Vira Batapa Simha.

The poem is excessively rare I at last obtained three manuscripts all imperfect but luckily deficient in different places and

from third, Venkatanarasu under my directions and formed this complete Edition.

It does not seem probable that the lady herself composed the whole poem, part of which display much learning. Her name and the other names she introduces as relatives appear to be Maharratta utterly different from Telugu appellations. Her Author Vijayaraghavachary probably assisted her, but her composition in other parts evince a female hand and it may be observed that she uses only the changing metres those being the easiest to compose in she also uses the easiest and loosest rhymes such as Akandhyati and Vabayarabhedayati etc.

### COMMENTARY

The commentary by Paidipati Venkatavarasu written at the instance of C. P. Brown is not printed.

### BHANUMADVIJAYAMU

#### 606. NOTE C. P. BROWN

The nuptials of Padmavati, also called the adventures of Banumantha written about the year 1740 or 1760 A.D.

This entertaining and useful book is extremely rare as it belongs to the Saiva Creed, where as the Vishnu Creed is prevailing in the Telugu Country Fragments of it occur everywhere, but I never met with more than two manuscripts.

This poem is translated into Tamil perhaps from Telugu.

The title is affixed to it is Tamil Ariyum Perumal.

This is a learned and useful commentary and sufficient as regards the more difficult passages; but the easier passages are omitted, the minute commentary on the Transcendental Philosophy (Yogasastramu) contained in the fifth canto is placed in another volume.

## ANDHRA BHASHARNAVAM

Andhra Bhasharnavam is a Telugu Lexicon in verse in three parts.

C. P. Brown first employed two pundits to arrange the words in an alphabetical order.

*Note*—The Andhra Bhasha Arnavamu is written in verse being in imitation of Amarakosha every verse containing the various synonyms forms the object.

I caused a list to be made alphabetically all the words there in with the meaning in Telugu. It is arranged in this volume. On the plan used to my Telugu Dictionary.

This work contains perhaps one-fourth of the language certainly not more Finished August 1850.

(Signed) C. P. BROWN



