

CHAPTER IX.

LITERATURE.

No account of literary activity in the State can be considered comprehensive unless it took note of the works that its people produced in Sānskrit, Prākṛit, Kannada and other languages which are or were for long cultivated in it. From what follows, it will be seen that the output in Sānskrit has not by any means been negligible in the State, while the little that is now known of the works produced in Prākṛit, leads us to infer that there should have been a great deal more produced in that language before Sānskrit re-asserted itself and Kannada attained the upper hand as a literary tongue. The predominance of Kannada in later ages was due primarily to its being the dominant spoken language in the State. It was cultivated assiduously both by Jains and Brāhmans, who further popularized it by issuing translations or independent versions of the more notable Sānskrit works, including the epic poems. The fact that Kannada writers were often deeply read in Sānskrit enabled them not only to produce works in both languages but also to enrich the Kannada language, which, in their hands, got saturated with Sānskrit words. Grierson, indeed, has remarked that Kannada literature is largely made up of translations from Sānskrit. In this chapter, literature will be considered under the following heads :—

Literary
progress
in the State.

- I. Sānskrit Literature.
- II. Prākṛit Literature.
- III. Kannada Literature.
- IV. Telugu Literature.
- V. Tamil Literature.
- VI. Persian and Urdu Literature.

I. Sanskrit Literature

Sānskrit.

There is not wanting evidence to believe that literary activity has flourished in Mysore from time immemorial. Previous to the middle of the 9th century A.D., Sānskrit and to some extent Prākṛit were cultivated. There is no Kannada literature prior to that date. How far back Sānskrit literature goes in the State is not yet ascertained. The search for manuscripts in the State is not yet by any means complete. The private libraries are many and they have still to be examined with care. The Srīngēri Mutt Library is well known. The Srāvana Belgola Library is equally famous. At Nanjangud Kundapur and other places there are other *Mutts* which have in their possession valuable collections of manuscripts. Besides these, private persons in the State have been known to own large and varied collections of manuscripts. While the cursory examinations of some of these have yielded many hitherto unknown works, still it cannot be denied that a closer study of the contents of these libraries is likely to add much to our knowledge of the literary output of past ages, in Prākṛit, Sānskrit, Kannada and other languages in the State. Among the subjects with which these collections deal may be mentioned Poetry, Biography, Philosophy, Religion, Grammar, Commentaries, etc., etc. Included in the Srīngēri collection, for instance, are the poems *Ramaniyarāghava* by Changatti Tirumala Bhatta and *Saudhanakalpavalli* by Sachchidānanda Bhārati; the biographies of *Purushōttamabhārati-charitra* by Vishnu and *Rāmachandramahōdaya* by Sachchidānanda Bhārati; the philosophical and grammatical treatises of *Vaidikanirnaya* by Narasimha Bhārati and *Prakriyukaumudi* by Rāmachandrāchārya and the commentaries on Surēsvara's *Vārtika*, one by Anandapuramuni surnamed Vidyāsāgara, disciple of Abinavānandapūjyapāda; and another called *Sāstraprahasika* by

Anandajnāna, disciple of Sudhānandapūjyapāda; commentaries on the *Mahābhārata*; commentaries on the *Raghuvamsa* by Makhibhatta; commentaries on the *Sisupāla Vadha*, on the *Sāstradīpikā* and on *Māgha*. On the *Sāstradīpikā*, there are two commentaries, one called *Mayūkkamalika* by Somanātha Makki, and another entitled *Karpūravartikā* by Chūdāmani-dīkshita. The commentary on the *Māgha* is called *Māghovyākhyā* and is by Srīrangadēva. Other private libraries show equally valuable manuscripts. Mention will be made below to the more important manuscripts discovered in these different collections, but the works so far traced should not be taken as exhausting the treasure actually available. What might be expected in other collections, which have not so far been heard of, it is impossible to say.

The prevalence of the Brāhmanic religion from about the first or second century A.D., if not from still earlier times, indicates that the literature, religious and other, connected with it, should have found vogue in the State. Even the oldest extant Kannada works abound in Sānskrit words.

That the *Rāmāyana* and *Mahābhārata* were well known in it, is testified to by a copper-plate inscription of the reign of the Ganga King Mādhavavarman, recording a grant of land by him to a Buddhist by name Buddhasatva. In this inscription, verses are quoted which are taken from these two epics. Mādhava II of the same dynasty is described in many copper-plate inscriptions as a learned King and an Author. He, it would appear, obtained the "sovereignty only for the sake of the good Government of his subjects" and was "a touchstone for testing gold—the learned and the poets." He was, we are told, "skilled among those who expound and practise the science of politics (*Nīti-Sāstra*)" and "author of a *vritti* (or commentary) on *Dattaka Sūtra* (Dattaka's aphorisms)." Mr. Rice

interpreted *Dattaka Sūtra* as "Law of adoption" and suggested that Mādhava was the author of a treatise on the law of adoption. Later research has, however, shown that Dattaka was the author of the *Vaisika Sūtras* and a *Vritti* (or commentary) on two *Pādas* of these *Sūtras* of Dattaka has also been recently discovered. It has been suggested that Mādhava was the author of this commentary on these *Sūtras* of Dattaka. Dattaka is mentioned by Vātsyāyana, author of the *Kāma-Sūtra* as having written a separate work on one branch of the subject named *Vaisika*—at the instance of the dancing girls of Pātaliputra. Dattaka may, perhaps, be placed in the 1st century A.D. (*J.R.A.S.* (1911) page 183). Dattaka appears in Kannada as Jattaka. Thus the Hoysala prince Ereyānga is described (in an inscription Arsi-kere 102 a) as *abala-Jattaka* or "Jattaka to the weaker sex." The Ganga king Durvinīta is described in a copper-plate inscription, which has been referred to the first half of the 6th century A.D., as the author of three works, namely, a *Sabdāvatāra* apparently a grammatical work based on Pānini, a Sānskrit version of the Paisāchi *Vaddakatha* or *Brihatkatha* and a commentary on the fifteenth *Sarga* of *Kirātārjunīya*, a Sānskrit poem by Bhāravi (7th century A.D.). The reference to a Sānskrit version of the *Brihatkatha*, written centuries before the three other versions (Kshēmēndra's and Sōmadēva's in the 11th century A.D. and Buddhasvāmin's in the 8th or 9th century A.D.) has been established beyond all reasonable doubt by Rao Bahadur R. Narasimhachariar. According to Professor Lacote, Buddhasvāmin's work is based on an older Sānskrit version of the *Brihatkatha*, for it "shows by the side of traits relatively modern traces of very curious archaism." Mr. Narasimhachariar has suggested that "this later version may in all probability be Durvinīta's." There is nothing improbable in this inference. In the *Avantisundarikatha-sāra* which

was recently discovered at the Madras Oriental Manuscripts Library, mention is made in the introductory chapter that Bhāravi stayed for some time at the Court of Durvinīta and that he was a contemporary of Vishnuvardhana (evidently the Eastern Chālukya King) and of Simhavishnu, the Pallava King of Kānchi. Durvinīta, excelling in Sānskrit scholarship as he did, might have shown off his knowledge to advantage by commenting on the 15th sarga of Bhāravi's work, which is full of alliteration and verbal ornaments. According to this work, then, Durvinīta will have to be assigned to the first half of the 7th century A.D. That the other works attributed to Durvinīta should have been in Sānskrit hardly admits of any doubt, though at one time it was surmised they should have been in Kannada. None of these works, however, have come down to us. Nor has Pūjyapāda's work, called likewise *Sabdāvatāra*, apparently also a commentary on Pānini, been yet discovered. The earliest reference to Pūjyapāda is in an inscription dated 729—30 A.D. of the time of the Chālukya King, Vijayāditya.

Lōkavibhāga, a Sānskrit work treating of cosmography by Simhasūri, a Jain author, who flourished in the 5th century A.D., has been found by the Department of Archæology in Mysore. Where and when this author flourished is not known. The person who copied the manuscript, one Sarvanandi, lived apparently at Pātalika or Pātālpura, now represented by Tirūpapuliyūr, a part of modern Cuddalore town, which was originally a Jain centre. This town was situated in those days in the Pānārāshtra, or the dominion of the Bāna Kings of the time. Copies of the manuscripts have been found at Mūdabidare in the present South Kanara District of Madras Presidency and Bombay. This work is of special interest and value as it enables us to fix the period of the Pallava King Simhavarma. In this work the copyist gives the date

on which he copied the manuscript and also furnishes us the corresponding regnal year of King Simhavarma, who ruled over the Pallava kingdom from Kānchi. The *Saka* year given is 380 and it corresponds to the 22nd year of Simhavarma's reign. In other words, Simhavarma began to rule in *Saka* 359 or 437 A.D. This date thus fixes not only an important point in Pallava chronology but also gives us a clue to the kind of literature that Jain scholars studied about the 5th century A.D. *Trailōkya-prajñapti*, a Prākṛit work referred to in the *Lōkavibhāga*, shows that Prākṛit was also cultivated at the time, though it was fast yielding its place to Sānskrit.

To the period of the Kadambas (3rd to 6th century A.D.) must be assigned some literary activity in the State. Udgītāchārya, author of an ancient commentary on the *Rig Vēda*, and Sarvēsvara, author of *Sāhitya Sāra*, a treatise on dramaturgy, belonged, it would appear, to Vanavāsi (*i.e.*, Banavāsi) in the Kadamba kingdom. The latter, also known as Malayaja Pandita, was a pupil of Vāmarāsi Pandita.

The Jain disputant Samantabhadra, several of whose Sānskrit works are well known and commented upon by Kannada writers, may also be assigned to this century. One of the best known of his works is *Ratnākarāndaka*, which *inter alia* gives a description as to how the Jain vow of *Sallēkhana* should be carried out. Pūjyapāda, referred to above, also belonged to this century. Besides the *Sabdāvatāra* referred to, he composed a Sānskrit grammar called *Jainēndra*, which is quoted by Vōpadēva (13th century) as one of the eight original authorities on Sānskrit grammar. Its name is said to have been derived from "Jinēndra," a title of Pūjyapāda. It is also known as *Anēka Sēsha Vyākaraṇa*. His other works were, we are told in an inscription, *Sarvārthasiddhi*, which shows his proficiency in philosophy, *Jainābhi-shēka*, in poetics and prosody and *Samādhisataka*, his

peace of mind. Pūjyapāda's disciple Vajranandi is said to have founded a Tamil *saṅgha* at Madura. This Vajranandi is apparently different from the *guru* of the same name who is mentioned in a Sravana Belgola inscription (No. 67 of 1129 A.D.) as the author of *Navastōtra*.

Padma-charita or *Mahā-Rāmāyana* is a work by Ravi-shēnachārya, who probably flourished in the 7th century A.D. It contains one of the earliest versions of the story of Rāma. 7th century
A.D.

To the 8th century A.D. must be regarded *Ashṭāsāti*, a commentary on Samantabhadra's *Aptamīmāṃsa* by Akalanka, the celebrated Jain philosopher, who is said to have gained a complete victory over the Buddhists at Kānchi and to have procured their banishment to the island of Ceylon, and who is repeatedly referred to with respect in Jain inscriptions. The later Sānskrit work *Akalanka-charita* gives an account of this disputation and states that it took place in the year 700 of the Vikrama Era. 8th century
A.D.

Uttara Purāna by Gunabhadra, a Jain author, is a Sānskrit work, probably of the date 898 A.D. To this century, also belongs the Rāshtrakūta King Nripatunga (or Amūghavarsha, 815-877 A.D.) who was an author in Kannada and Sānskrit. A small Sānskrit work of his on Morality has been translated into Tibetan. 9th century
A.D.

Kalyāna-Kāraka, a work on Medicine, by Ugrāditya, probably belongs to this century. Ugrāditya appears to have been a contemporary of the Rāshtrakūta King Nripatunga and of the Eastern Chalukya King Kali Vishnuvardhana V. This work has at its end a long discourse in prose on the uselessness of a flesh diet, said to have been delivered by the author at the Court of

Nripatunga, where many learned men and physicians had assembled. The work begins with the statement that the science of medicine is divided into two parts, *viz.*, prevention and cure.

Sankarāchārya, the great exponent of Advaita philosophy, established his principal *Mutt* at Srīngēri in this century and it is believed by some that he died there. Some of his works may have been written there. (See Volume I Chapter VIII).

10th century
A.D.

In the 10th century, translations from Sānskrit were prominent. Pampa gave his version of the *Bhārata*. Ponna wrote both in Sānskrit and Kannada, receiving the title *Ubhaya Kavi Chakravarti*. Ranna's *Gadāyuddha* deals with an episode from the *Bhārata*. Nāgavarma gave a version of Bāna's *Kādambari*.

11th century
A.D.

In the 11th century, Srīdharāchārya wrote (1049 A.D.) the earliest extant Kannada works on Astrology, basing it on the Sānskrit astronomer Āryabhatta.

Lingānusāsana is a small work on Genders by the Jaina author Harshavardhana, son of Srīvardhana, who probably flourished in the 11th century A.D. He mentions as his predecessors in the field, Vyādi, Sankara, Chandra, Vararuchi, Vidyānidhi and Pānini. In 1085, Bilhana, a Kāshmirian Brāhman who had settled at Kalyāna, in the old Kannada country, wrote the *Vikramānkadēva-Charita*, a Sānskrit poem recounting the adventures and prowess of his patron the Western Chālukya King, Vikrama or Vikramāditya VI, (1076-1127). At the same Court lived the jurist Vijnānēsvara, who there wrote his commentary *Mitākshara*, on the *Sūtras* of Yāgnavalkya, which is still a standard authority on Hindu Law. The Western Chālukyas were in the ascendant throughout the North-West of Mysore from 5th to 8th century and from 10th to 12th century A.D.

Dharmōpadēsāmrita is a Sānskrit work on Jain philosophy by Padmanāndi, who flourished in the 12th century A.D. The Jain *guru* Prabhāchandra is, in a Sravana Belgola inscription, praised as a scholar and as an author of "a celebrated work on logic." He belonged to this century. In this century as well the popularizing of Sānskrit works continued. Abhinava Pampa wrote a Kannada version of the *Rāmāyana*. This Pampa lived at the Court of Vishnuvardhana of the Hoysala dynasty. Karnapārya gave in his *Nēminātha Purāna*, the stories of Krishna, the Pāndavas and the Bhārata War. Jagaddala Sōmanātha translated Pūjyapāda's *Kalyāna-Kāraka*, a treatise on medicine. The treatment it presents is entirely vegetarian in character. Vritta Vilāsa rendered into Kannada Amitagati's *Dharmaprakāśike*, which is a critical examination of Brāhman religious beliefs. Finally, Durgasimha (Circa. 1145) issued a Kannada version of the Sānskrit *Panchatantra*. Nēmichandra based his Kannada novel *Līlāvati* on Subhandu's well known romance *Vāsavadatta*, the scene being transferred from Ujjayini to Banavāsi. Kereya Padmarasa (Circa 12th century) has at least in part based *Dīksha-bōdhe* on Sānskrit works of an anterior date.

To this century belong the activities of the Srī Vaishnava reformer Rāmānuja (see Volume I, Chapter VIII). He converted the Jain King Bitti Dēva (see Volume II). To him we owe many Sānskrit works including his commentaries called *Srī Bhāshya* on the *Brahma Sūtras* (see Volume I, Chapter VIII).

To the 13th century has been assigned the *Nyāya Sudarsana*, a philosophical work by Varada Nārāyana, in the form of a learned commentary on the *Brahma Sūtras* according to the Visishtādvaita system. *Rukmini Kalyāna* by Vidyāchakravārthi, who was the Court poet of Ballāla III, of the Hoysala dynasty, belongs to the

12th Century
A.D.13th Century
A.D.

same century. The author's ancestors were Court poets like himself and he gives many interesting details about them in his work. He wrote also commentaries on the *Kāvya-prakāsa* and the *Alankāra-sarvasva*, in the former of which he has as illustrations stanzas eulogistic of his patron, Ballāla III.

Madhvāchārya, also called Ānandatīrtha, the founder of the Dvaita school of Vēdānta, belongs to this century. He lived at Udipi, in the present South Kanara District, where apparently he wrote his works. (See Volume I, Chapter VIII, *Religion*). His library was, it would seem, a most valuable one. His successors exerted considerable influence both on Sānskrit and Kannada literature.

In this century too, Sānskrit literature continued to be drawn upon by Kannada writers. Sisumāyana (*Circa* 1232) based his *Anjana-charitre* on Ravishēna's Sānskrit *Padma-charitra*; and Nāgarāja (*Circa* 1331 A.D.) based his *Punyāsava*, which recounts fifty-two tales of Purānic heroes, illustrative of a house-holder's duties, on a Sānskrit work.

14th Century
A.D.

Early in the 14th century, Vidyātīrtha, of the Srīngēri *Mutt*, proved himself a great exponent of Sankara's philosophy. His successor was Vidyāranya, called also Mādhavāchārya, the author of *Sarvadarsana Sangraha*, *Parāsara Mādhaviya* and other works. He died at Hampi, where he was sainted. His brother Sāyana was the famous commentator on the *Vēdas*. *Alankāra-Sudhā-Nidhi* by Sāyana is a work not merely of literary but also of historical interest. It supplies valuable information regarding the Vijayanagar King Sangama II, son of Kampana, his minister Sāyana and the latter's younger brother Bhōganātha. A peculiarity of this work is that the majority of the illustrative examples are in praise of Sāyana himself. Some of Bhōganātha's

works are named and quoted from. These are *Rāmōl-lāsa Tripuravijaya*, *Sringāra Manjari*, *Udhāharanamālā*, *Mahāganapatistava* and *Gaurināthāshtaka*. Of these, *Udhāharanamālā* seems to have been specially written by Bhōganātha in praise of Sāyana. From the illustrative examples the following information is gleaned :— Sangama II, of the Vijayanagar dynasty, was a posthumous child. He was taught by Sāyana from his childhood. During his minority, Sāyana, who was practically the Regent, marched against Champanarēndra and defeated him. Sāyana had three sons: Kampana, Māyana, and Singana. His wife was Himāvati. His father was Māyana and his elder brother Mādhavāchārya. He also wrote a work on medicine. Sangama II attacked Garuda-nagara and defeated its King. Only a portion of this work, *Alankāra-Sudhā-Nidhi*, has been so far discovered.

Rasaratnākara, a work on medicine by Bhatta Srīrāmēswara, son of Mahōpādhyāya Sarvajna Vishnu, may be assigned to the same century. The author states he has based his work on *Mūlakōla* and other Sāstras enunciated by Siva and on the works of Gōvinda and other writers.

Yayāti-charita-nātaka by Rāmārya is a drama which should be assigned to this century.

Jayatīrtha, of the Dvaita school, also belongs to this century. He was a prolific writer on Mādhva philosophy. His most celebrated work is *Nyāya-Sudha*. He lived at Malkhēd in the present Nizam's Dominions, and has been sainted there.

Nēmichandra, a Jain author, wrote a legal treatise entitled *Traivarnikāchāra*. He was a resident of Terakanāmbi in Gundlupet Taluk. He has been assigned to the 15th century. To the same century belongs *Ātmatatva-parīkshana*, a prose work by Dēvarāja, another Jaina

15th Century
A.D.

author belonging to Sravana Belgola. It deals with Jaina philosophy. Irugapa, the general of the Vijayanagar King Dēva Rāya I, was another Jaina Sānskrit author of this century. He wrote the metrical lexicon *Nānārtharatnamāla*. His *guru* was Sruta-Kīrti (or Srutamuni), who was himself a renowned scholar and author of *Rāghava Pāndavīya* referred to below. *Vaidyarāja-Vallabha* is a work of the same century on medicine by Lakshmanāchārya, who styles himself the Pranāchārya of Bukka, son of the Vijayanagar King Harihara II. The author gives an account of the Vijayanagar Kings down to the time of his own patron Bukka II. The work has thus to be assigned to the beginning of the 15th century.

Gururāja's version of *Panditārādhyā Charita* belongs to this century. Gururāja may be set down to *Circa* 1430. This story has been told again and again in Kannada.

16th Century
A.D.

Popularization of Sānskrit works in Kannada still continued. The most prominent work rendered into Kannada in this century was *Jivandhura Charita*. Bhāskara (*Circa* 1485) gave one version; then Bommarasa of Terakanāmbi (*Circa* 1485) gave a second one; and Kōtisvara of Tuluvadēsa (*Circa* 1500) gave a third one. Jakkannārāya's *Nūrondu Sthala*, which belongs to this century, is based on a Sānskrit work. Nijagunasivayōgi's most important work is a commentary on the Sānskrit *Siva Yōga Pradīpika*. His *Vivēka Chintāmani* has been described as an excellent encyclopædia of Sānskrit terms and Vīrasaiva lore. Mallannārya of Gubbi wrote (1509-1520) as much in Sānskrit as in Kannada. In the sixteenth century many Kannada versions of the Brāhmanical epics, the *Rāmāyana*, *Mahābhārata* and the *Bhāgavat Purāna* were issued by Vaishnava writers. Vaishnavism was further popularized by Kannada hymn writers. A great Sānskrit writer of this period (15th century) in the Mysore State was Vyāsa Rāya, the founder of the Vyāsa

Rāya Mutt at Sosile. His chief philosophical works are *Tātparya Chandrika*, *Nyāyāmrita* and *Tarka Tāndava*. He apparently wielded considerable influence at the Vijayanagar Court, at which he was apparently recognized as a great authority on religion and philosophy. His works evoked much controversy in the Advaita school. A life of his by one Sōmanātha has recently been published.

Vēdānti Rāmānuja Jiyar, of the Yatirāja *Matha* at Mēlkote, was the author of several works on Srī Vaishnava religion and philosophy. He was in 1544-1545 A.D., made the head of the Mēlkote temple and manager of its property and invested with the seal of office by Nārayadēva, the agent of Sadāsiva Rāya, the then Vijayanagar king. Among his works are *Nirhētakatva-dīpika*, *Kaivalya-dīpika*, *Diryasūriaprabhāva-dīpika* and *Ashta Slōkivyākhyā*, which is a commentary on *Ashtaslōkī*, a work containing, as its name indicates, eight stanzas, in which the quintessence of the Visishtādvaita philosophy is embodied by Parāsara-Bhattārya, the son of Kūrattālvār, who was a disciple of Rāmānujāchārya. Rāmānuja Jiyar, the author, was a student of Vādhūla Varadārya, grandson of the famous Srī Vaishnava teacher and writer Varavara Muni, ctherwise known as Varada Nārāyana, who flourished from 1370 to 1443 A.D.

King Chikka Dēva Rāja Wodeyar was not only a liberal patron of learning but also a scholar and poet. Several Sānskrit and Kannada works are attributed to him. Among the Sānskrit works referred to him is one deserving of special mention. This is *Sachchhūdrāchāranirnaya*, which deals with the duties and observances of high class Sūdras. At the beginning and close of this work, a lengthy account is given of the several conquests of Chikka Dēva Rāja. He also wrote a commentary on the Sānskrit *Bhāgavata* and the later *parvas* of the

17th Century
A.D.

Mahābhārata. To the same century belongs the *Yatīndrapravana-champu* by Vakutābharana Sūri, son of Satagōpa Sūri, which gives an account of the Srī Vaishnava teacher and author, *Yatīndrapravana*, better known as *Varavaramuni* or Manavāla Mahāmuni, who flourished towards the close of the 14th and the beginning of the 15th century. (See Volume I, Chapter VIII).

To the same century belongs Tirumalārya, Chikka Dēva Rāya's minister and a prolific author in Sānskrit and Kannada. He composed a number of hymns in Sānskrit which have come down to us. Among these may be mentioned *Rājagōpāla-stava*, *Manjulakshēsa-stava*, *Paravāsudēva-stava*, *Lakshminarasimha-stava*, *Yadugirināyika-stava*, *Yadugirinārāyana-stava* and *Gōpāla-stava*. Chikupādhyāya, also known as Lakshmīpati, produced two translations of the *Vishnu Purāna*. Singārārya, brother of Tirumalārya, wrote a Kannada version of Srī Harsha Dēva's Sānskrit drama *Ratnāvali*, probably the only work of its kind in Kannada.

Bhattākalanka Dēva's *Karnātaka Sabdānusāsanam*, written in 1604 A.D., is a work in Sānskrit, though dealing exhaustively and critically with the grammar of the Kannada language. The author was an accomplished scholar in Sānskrit and Kannada. His work is in 592 Sānskrit *sūtras*, with a gloss and a commentary in the same language.

The Vīrasaiva writer Shadaksharadēva of Yelandur composed some notable poems in Sānskrit, which, however, have been eclipsed by his famous Kannada works. *Vīrabhadra Vijaya*, a Sānskrit *champu* work by Ēkāmradīkshata, son of Muktisvara-dīkshata, may be referred to this century. Ēkāmra was the Court poet of the Yelahanka chief Mummadi Kempabhūpāla. His work, which is mainly devoted to a description of the car festival of the God Vīrabhadra on Savāntadurga (Savāndrug) near Māgadi, incidentally gives some important

details about the dynasty to which his patron belonged. The pedigree of Kempabhūpāla is given thus:—Hiriya-Kempa; his son, Immadi-Kempa, who defeated Srī-Ranga Rāya's army; his sons Mummadi-Kempa (I), who conquered Shāhji several times and put to flight the army of Kanthīrava Narasa Rāja, Halasa and Immadi-Hiriya-Kempa; sons of the first, Immadi Kempa (II), Dodda Vira, Halasa and Channavīra; son of the second, Mummadi Kempa (II). To the same century (17th) belongs *Vaidyanighantu*, a medical lexicon by Chikkana Pandita, a Jaina author who was patronized by Chikka Dēva Rāja Wodeyar.

Harimahātmya-darpana by Basava-bhūpāla, son of Jangama-bhūpāla, may also be assigned to this century (17th).

A literary curiosity of the 18th century is a Sānskrit poem, called *Indirābhyudaya* by Raghunātha Sūri, the whole of which is written backwards and upside down, which, it must be confessed, is a remarkable feat. The theme of the poem is the birth of Lakshmi, the Indian Venus, from the churning of the ocean. 18th Century
A.D.

Among other works of this century may be mentioned the *Atharvasikhāvilāsa*, which treats of the greatness of Vishnu by one Rāmānujāchārya, who says he wrote his work at the instance of the Mysore King Krishna Rāja Wodeyar I (1713-31) and his general Kalale Nanja Rāja. The greatest work of this century, however, was a translation from Sānskrit—Lakshmi's free rendering into Kannada of the Sānskrit *Jaimini Bhārata*.

Bhuvanapradīpikā, an encyclopædia of miscellaneous knowledge, including creation, time, *manvādīs*, geography, astronomy, history of Southern India and of Mysore, with details about his patron, the *Purānas*, *Yōga*, *Vēdānta*, etc., etc., by one Rāmakrishna Sāstri of Hassan, 19th Century
A.D.

who wrote it in 1808 under the patronage of Krishna Rāja Wodeyar III, is a work of some interest. Another poet, Srīnivāsa Kavisārvabhauma, also patronised by this King, wrote many works, one of which *Krishnanripajayōtkarshna* is rather unique in its way. It is in praise of his patron and composed in prose and verse in such a way that with a little alteration in punctuation it becomes either a Sānskrit or Kannada work. The works of Krishnarāja Wodeyar III himself are generally prefaced with a *Chūrnikā* (learned prose passage) and profusely illustrated. Of these, *Dēvatādhyānamālika* gives the *dhyāna-slōkas* with pictures to illustrate them in each case of sixty deities, such as *Chāmundi*, *Jvaljhhivā*, *Mātrini-syāmala*, *Dandini-Varāhi*, etc., etc. *Sūryachandrādī-Vamsāvatārana*, written in 1851, gives with suitable illustrations one hundred episodes each from the *Rāmāyana* and the *Mahābhārata* and the adventures of the royal brothers Yadu-Rāya and Krishna Rāya, the progenitors of the Mysore dynasty of Kings. *Devatānāma-Kusumamanjari*, also called *Dēvatā Stōtrāshṭōttara*, written in 1859, gives the one hundred and eight names or descriptive epithets, not only of such deities as Vishnu, Siva, Lakshmi, Gouri, Sīta, Rukmini, Bhairava, Nandi, etc., but also of great men like Buddha, Sankara, Rāmānuja, Madhva, Vidyāranya, etc., and of such things as the Mysore throne, the royal seal, weapons, *Rudrāksha*, etc., numbering in all 108. In this work the Mysore throne is thus described:—The throne is adorned with golden plantain posts and golden mango leaves; has a bird set with jewels at the top of the shaft of the umbrella; is rendered charming by female figures at the sides of the flight of steps; has pearl tassels around the umbrella; has a tortoise seat, *yālīs* on two sides, and creepers on four sides; has on the east face elephants; on the south horses, on the west infantry, and on the north chariots; has Brahma on the south, Siva on the

north and Vishnu in the middle; has Vijaya and four other lions, two *sarabhas*, two horses, and four swans at the angles; is beautified by figures of the regents of the directions and Nāga nymphs; is decorated with the *suvastika* diagram and a pearl awning and is open on all sides.

Krishna Rāja Wodeyar III was also the author of *Grahana-Darpana*, written in 1842, which gives an account of 82 eclipses, 22 solar and 60 lunar, occurring in the cycle of 60 years from 1842 to 1902, illustrated with diagrams.

Among undated works may be mentioned the following:—*Tatvārthasūtra*, by the “illustrious Umāsvāti,” otherwise called Padmanandi, the first in the line of Jaina *gurus*, from whom subsequent *gurus* trace their descent. He is described, in one Sravana Belgola inscription, as the “lord of ascetics” and his work as forming “a valuable viaticum for people who undertake the journey in the path of salvation.” He was also known as Kondamunīsvara, who, we are told, “through proper self-control, acquired the power of moving in the air.” He had still another name Gridhrapinchhāchārya. “In his line,” it is added, “there is none equal to him in the knowledge of all the predicaments of the time.” The earliest inscription in which he is named is dated in 1163 A.D. But as many Jaina *gurus* had actually succeeded him by that time and as he is described as a successor of Chandragupta, the disciple of Bhadrabāhu, the last of the Srutakēvalis, we may have to set down Umāsvāti to about the 1st century A.D. at the latest. A commentary on this work, called *Tatvārthasūtra* was written by *Sivakōtisūri*, a successor of his, and disciple of Sāmantabhadra. This work has been described in a Sravana Belgola inscription as “a boat for (crossing) the ocean of wordly existence.” He may thus be assigned to the 5th century A.D.

Undated
works.

Vrata-svarūpa, a Jaina work, consisting of 32 stanzas, is by Prabhāchandra. It gives the results of the observance or violation of some of the Jaina *vratas*. Another, named *Gāyatri-Vyākhyāna* is a Jaina commentary on the well-known Vēdic verse called the *Gāyatri*, which comes to the conclusion that the God invoked in it is none other than Jaina *Nyāya-Paddhati*, which gives an alphabetical list of 168 *Nyāyas* or popular maxims. *Yōga-Yāgnavalkya*, a small work of ten *adhyāyas* teaching of the constituents and modes of *yōga* or meditation, is another. It is in the form of a dialogue between the sage Yāgnavalkya and his wife Gargi.

Rājasēkhara Vilāsa, is a didactic prose work consisting of stories said to have been related by Rasikasēkhara, disciple of Navīna Kālidāsa, to his friend Subuddhi. A work of some interest is *Sanatkumāra-vāstu*, a treatise on architecture by Sanatkumāra. It sets out the rules bearing on the topic of the building of houses, temples, cars, etc. It professes to be a work based on Sukra-Gārgya and other older writers on the subject. *Siva charita*, a poem in praise of Siva, by Kavivādisēkhara, is of interest because of its connection with the teachings of Srikanta. The author states that he was the first to be anointed to the throne in the presence of God Ekāmra-nātha at Kānchi for the exposition of the tenets of that well known exponent of Saiva doctrine. The Srikanta referred to by the author cannot be other than Srikanta-sivāchārya, the Saiva commentator on the *Brahma Sūtras*. If the reference is, however, to Srikantapandita who is in certain Shikarpur inscriptions of the 11th century described as Lakulīsa himself, then he will have to be referred to that century. Mention may also be made of a commentary on Subhandu's *Vāsavadatta* (7th century) named "Darpana" by one Timmana, whose date cannot be exactly fixed. *Bārhaspatya-samhita*, an ancient work on astrology in the form of a dialogue between

Brihaspati and Indra, consisting of thirty *adhyāyas*, is known. Its opening verse states that this science was first taught to Indra by Brihaspati and then by the Yāvanas (Greeks). This is a direct acknowledgment of the undoubted fact that astronomy is the one science in which "strong Greek influence can be proved." This work, also known as *Muhūrtavidhāna*, is apparently named in imitation of Varāha Mihira's well-known astrological work *Brihat-Samhita*. It gives the auspicious times for the performance of most of the sixteen *sam-skaras*, consecration of images, anointments of kings and so forth. This work treating of astrology, at a time when astronomy had got merged with astrology and no longer a separate science, probably belongs to a time later than the 12th century A.D. A few other works bearing on this subject may also be mentioned:—*Kērā-tiya*, a treatise in prose and poetry on astrology by Yāvanāchārya, treating of the twelve *bhāvas*, such as *tanu-bhāva*, *dhava-bhāva*, *bhātri-bhāva*, *mātri-bhāva*, etc.; a commentary on *Boppana-Bhattiya* by Mādhava, son of Māchana Sūri, a resident of Muni-Kātālaya; *Kāmo-dōghdri*, a commentary on the *Sūrya Siddhānta* (5th century A.D.) by Tammayārya, of Parigipudi; *Jyōtisha-samhita* by Vriddha Parāsara; a commentary on Srīpati's *Jyōtishratnamāla* by Sridhara; and *Jyōtishasamhitārnavā* by Kadambēsvara, who was patronised by Pratāpa-Rudra-Dēva-Gajapati. A commentary on Dhananjaya's *Rāghava Pāndaviya* by Nēmichandra, desciple of Dēvanandi, who again was the disciple of Vinayachandrōdya Pandita, is also known. Srutakīrti is said in a Sravana Belgola inscription to have written with great skill the *Rāghava-Pāndaviya* reading forwards or backwards. Nēmichandra may be assigned to the 12th century, while Srutakīrti belonged to the 15th century. The latter is described in one inscription as a Pūjyapāda in grammar, an Akal-anka in logic and a Kondakunda in soul-knowledge. He

is said to have died by *Sallekhana*. His disciple was Chārukīrti, who was the author of *Sāratraya* and other works.

A work of some interest which may be set down to a date posterior to the 12th century A.D., is *Nighantu-Rāja* or *Abhidhānachūdāmani*, a medical lexicon by Narahari Pandita, a son of Īsvara Sūri and disciple of Rājarājēndrāgiri *alias* Chandēsvara who was a descendant of the renowned Mahimānandāchārya of Kāshmir. The author quotes as his authorities besides Charaka and Susrūta, later writers like Halāyudha (12th century A.D.) and Visvaprakāsa (12th century A.D.). The alternative name of his *Abhidhānachūdāmani* is strangely reminiscent of Hēmachandra's well-known *Abidhānachintāmani* (12th century A.D.). The author gives Kan-nada and Marāthi equivalents. He observes in the introductory part of his work that a physician without a *nighantu* (*i.e.*, lexicon), a scholar without *vyākaraṇa* (*i.e.*, grammar) and an archer without practice become objects of ridicule. Among other medical works may be named:—*Vaidyachintāmani* by Vallabhēndra, son of Amarīsvara Bhatta; *Rasasanjivani*, etc.

Numerous other works, bearing largely on medicine, astrology, philosophy, religion and poetics can be mentioned under this head. The above list ought, however, to suffice to show the comprehensive character of the literature produced in Sanskrit in the State from the earliest times.

Sanskrit
inscriptions.

A few words may be added as to Sanskrit poets mentioned in the Sanskrit inscriptions which have been found in the State. These were called writers of *Sāsana-grantha*. Of these, the first to be mentioned is Mallinātha, who describes himself as a lay disciple of the illustrious Maladharidēva, and a Mahēsvara (or Siva) to the cupids of titled scribes, who composed the very impressive

inscription numbered Sravana Belgola 67, dated in 1129 A.D. This is typical of the longer Jain inscriptions of the period. These are in the approved later *kāvya* style and are ornate to a degree, full of florid descriptions and teeming in *slēsha*. Still, there is a massive impressiveness about them that is striking. Heggede Mardimayya, and Pērgede Chāvarāja, lay disciples of Prabhāchandra-siddhānta Dēva were authors of several inscriptions in mixed Sanskrit and old Kannada. They date from 1115 to 1121 A.D. The true poet Chidānanda, son of Paramaprakāsa Yōgīsvara, the embodiment of Brāhman learning, composed some inscriptions of the Hoysala King Sōmēsvara Dēva, e.g., Mandya 122, which is dated in 1237 A.D. The Vijayanagar Sanskrit inscriptions were composed by notable scholars, of whom the most famous only need be mentioned here. The first of these was undoubtedly the poet Sabhāpati, whose flowery composition can be studied, for example, in Mandya 55, dated 1534 A.D. Quite unlike him in style was Narasimhārya, who composed among others the inscription numbered Goribidnur 77, dated in 1505 A.D. Sabhāpati's son Kāmakoṭi, who was entitled *Kavi-Sāsana Swāyambhu*, imitated not quite successfully his father. He composed among others, the Nanjangud Rāghavēndraswāmi Mutt copper-plate inscription dated in 1575 A.D. in the reign of the Vijayanagar King Sri Ranga Rāya I. Sabhāpati's grandson, the poet Rāma, the author of Mulbāgal 60, dated in 1645 A.D., was by no means inferior to his more famous grand-father. The poet Nrihari, son of Narasimhārya, composed what he calls "the faultless verses of the *Sāsana*," which is Nanjangud 198, dated in 1639 A.D. in the reign of the Vijayanagar King Venkatapati Rāya and the Mysore King Kantīrava Narasa Rāja Wodeyar. He was apparently a true poet, his composition being pleasing to the ear and not without touches of imagination. Tirumalārya, son of Alasingarārya, composed

the fine inscription which is printed as T.-Narasipur 23, dated in 1663 A.D. in the reign of Dodda Dēva Rāja Wodeyar. He was probably the person who subsequently distinguished himself not only as the chief minister of Chikka Dēva Rāja Wodeyar, but also as a prominent literary figure of that reign. The Vaishnava poet Tirumalārya, called Rāmāyanam Tirumalārya, composed the copper-plate inscription numbered Seringapatam 64, dated in 1729 A.D., in the reign of the Mysore King Dodda Krishna Rāja Wodeyar. He was, we are told by himself, "skilled in Karnāta (*i.e.*, Kannada), Āndhra (Telugu) and Sanskrit poetry and in singing." He was, he adds, a "constant reader of the *Rāmāyana* and *Bhārata*" and it was, perhaps, for this reason he was called "Rāmāyanam Tirumalāchārya." He was called upon by the King to write this *Sāsana-grantha* "in a manner agreeable to both donor and donee, a record of all merit (to the one) and prosperity (to the other)." The poet has eminently succeeded in his task, for the inscription reads really like a good poem, conceived in the best post-Kālidāsa *Kāvya* style. The same remark applies to most of the *sāsana-granthas*, which will be found scattered through the many volumes of the *Epigraphia Carnātica*, in as much as they exhibit all the characteristics of the post-Kālidāsa *Kāvya* style. The poets who composed them, from about the twelfth century onwards, display their skill in the use of *slēsha* or double entendre, profusely use long compounds in verse, and employ a variety of metres. They impress the reader that they are thoroughly conversant with the rules of the *Kāvya* style of composition and demonstrate, as it were, the extent to which they can use it.

II. PRĀKRIT LITERATURE.

Prākrit
Inscriptions
in the State.

That Prākrit was a cultivated language in the State in very early times may be inferred from the ancient

inscriptions in that language found in it. The earliest reference to it in the State is to be found in the Asōka inscriptions discovered by Mr. Rice in the Molakālmuru Taluk of Chitaldrug District. These inscriptions are engraved in the Brāhmi script, from which the Dēvanāgari and other alphabets of India are derived, but expressed in the Prākṛit language. The dialect used is the one known as Māgadhi, then current at the capital of the Mauryan Empire, where the text was evidently prepared. These edicts were, according to the inscriptions, written by the Scribe (*Lepikarēna*) Pada, who makes use of the Kharōshti characters of the north-west Punjab, written from left to right, to sign his name. The date of the Mysore edicts has been determined by Sir Vincent Smith to be 252 B.C. Thus Prākṛit goes back to a time much anterior to the 3rd century B.C., for inscriptions of this nature presume a knowledge of the language in which they are written on the part of the people of the locality where they are found.

Prākṛit inscriptions have been so far found in the north-west part of the State, as also on certain leaden coins found at Chitaldrug. They refer to the Sātavāhana and early Kadamba Kings who bore rule in that part of the State during the 1st and 2nd century A.D. (*Vide* Chapter IV above). Two of these are on the well-known Malavalli stone, in what has been called the Cave characters. One of these—that of Sātakarni Haritīputra—contains many archaic terms and has been assigned, on the authority of Dr. Burgess, to the close of the 1st or the beginning of the 2nd century A.D. Another inscription of the same king has been found at Banavāsi and it is also in Prākṛit. Both these record grants to Brāhmins. The other Prākṛit inscription on the Malavalli stone mentions the confirmation of a grant by Sivaskanda Varman Hārīputra. It has been assigned by Mr. Rice to about 250 A.D. The Prākṛit employed is the Mahārāshtri

form. Dr. Bühler considered the inscription as evidence that this was already at the time it was engraved a cultivated language in the South. Brāhmins apparently were among those who used it for literary purposes, this inscription itself having been engraved at the instance of the donee, a Brāhmin, in the current language of the day. The later history of Prākṛit is shrouded in mystery. Until the fifth century A.D., we have scarcely any trace of it, when we find it used by the Jains, who apparently cultivated it with the Brāhmins.

Prākṛit
works.

Prākṛit works, in fact, have come down to us, mostly in connection with the Jains. It was until the 11th century the sacred language of the Jains. In that century Sanskrit was generally adopted by them for literary purposes, though they largely employed the dominant Vernaculars of the countries in which they promulgated their religion. Thus, in Mysore, Kannada was cultivated by them; in the Tamil country, Tamil, which owes much to them, and there is reason to believe in the Telugu country, Telugu was equally largely used by them, though their works have not, singularly enough, come down to us in the profusion they have done in the Kannada and Tamil countries. Among the Prākṛit works so far traced are:—*Trailōkyapragṇāpati*, a work referred to in the *Lōkavibhāga* and dealing like it with Jaina cosmography. It consists of nine *adikharnas* but does not give the name of its author. It should be earlier than the *Lokavibhāga*, which was important enough to be copied in the 5th century A.D. The Jain poet Śrīvardhanadēva, also known as Tumbalurāchārya, who has been assigned to the 7th century A.D., wrote, it would appear, some works in Prākṛit which have not come down to us. Among other works are *Anuprēksha*, by Kundakundāchārya, from whom Jaina *gurus* claim their descent; and *Darsanasāra* by Dēvasēna. A Prākṛit work

known through a Kannada rendering of it may also be noted. Pāyanavarni, the author of *Jnānachandra-charite* which gives an account of the Jain prince Jnānachandra, states that the story was originally written in Prākṛit by Vāsachandra, that it was subsequently rendered into Kannada *Shatpadi* by Pūjyapādayōgi and that his own work is based on this latter work. Pāyanavarni belonged to Sravana Belgola and composed his work in 1659. Private libraries in the State are known to possess many other Prākṛit works and only a thorough search for them, carried out on systematic lines, can disclose their actual number and character.

III. KANNADA LITERATURE.

On the history and extent of Kannada literature, an immense amount of light has been thrown in recent years. Messrs. Kittel and Rice were the pioneers in the field of research into Kannada literature and the results of their researches have been embodied in their introductions to Nāgavarma's *Chhandōmbudhi* and Bhattākālanka's *Sabdānusāsana* respectively. A fuller and more accurate account has recently appeared in the *Karnātaka Kavi-Charite* or *Lives of Kannada Poets*, written in the Kannada language by Messrs. S. G. Narasimhachar and R. A. Narasimhachar.

History and
extent of
Kannada
Literature.

The oldest Kannada work of which manuscripts have actually been obtained is the *Kavirājamārga* of Nripātunga, which was composed in the 9th century. But we have references which enable us to date the rise of Kannada literature to a period much farther back. In fact, there seems reason to believe that Kannada was one of the earliest, if not the earliest, to be cultivated of all the South Indian languages. Ancient inscriptions give us the initial information on the subject.

The first notice we have of authorship is in connection with the Ganga Kings. Durvinīta, about the 6th century,

is said to have written a *Sabdāvatāra*, a Sanskrit version of the *Paisachi Brihatkatha* and a commentary on the fifteenth *Sarga* or chapter of the *Kirātārjunīya*. He is probably identical with his name-sake mentioned by Nripatunga as one of the Kannada prose writers who had preceded him. Saigotta Siva (*Circa* 800) who had made a profound study of the system of elephant management, is said to have written the *Gajāshataka*, which must have been a popular Kannada work, as it is stated that it was sung by women when pounding grain.

Again, all the principal poets of later days refer, in the introductory part of their works, to Sāmantabhadra, Kaviparamēshthi and Pūjyapāda, invariably in this order, as forming the earliest and most distinguished trio among the authors who preceded them. It, however, does not follow that any of these wrote in Kannada.

We next have a very remarkable combination of statements. Bhattākalanka in his *Sabdānusāsana* mentions the *Chūdāmani*, a work of no less than 96,000 verse-measures, in terms of the highest praise, as if it were the most important production in early Kannada literature. Inscriptions further inform us that its author was Srīvardha, also called the Tumbalur-āchārya, and that it displayed all the graces of composition. Unfortunately, no trace of the work has as yet been discovered. The most interesting statement of all, however, is that Srīvardha's eloquence was praised in a couplet by the celebrated Sanskrit poet Dandi, who probably flourished at the close of the 7th century. Hence Srīvardha must have lived at or before that time. Moreover, a work of such magnitude as his could neither have been produced nor required unless there had pre-existed a considerable literature in Kannada and a wide-spread culture of the language.

Nripatunga also names as his predecessors in Kannada composition, besides Durvinīta abovementioned, Vimala,

Udaya, Nāgārjuna, Jayabandhu, Srīvijaya, Kavīsvara, Pandita, Chandra and Lōkapāla. Besides these, Syamakundāchārya appears to have written in Kannada in about 700. Amritasāgara, a Jaina Tamil poet, who lived before the 11th century, states in his work on Prosody that there existed in the Kannada language a work on Prosody named *Gunagankyam* and that the Tamil work adopted some of its characteristics, one of which was addressing the rules to a woman. Unfortunately, the name of the author is not given, nor has the work come down to us. It is very probable that this author dedicated his work to the Eastern Chālukya king Vijayāditya III (844-888) who had the distinctive epithets, Gunaga, Gunaganka, and Gunake-nalla. This would be the earliest work in Prosody in Kannada.

We now come to Nripatunga, and a more certain period, amply illustrated by works that are extant. Nripatunga, or Amōghavarsha, was a Rāshtrakūta king, who, after an unusually long reign, from 814-877, voluntarily abdicated the throne. He evidently took a great interest in the Kannada country, people and language. In his work called *Kavirājamārga*, the subject of which is poetics, he makes some interesting statements. According to him, the region in which Kannada was spoken extended from the Cauvery as far as the Gōdāvāri and the Kannada spoken at Kisuvolal, Kopana, Puligere and Onkunda was the pure well of Kannada undefiled. Of these places, Kisuvolal is the modern Pattadakal in the Bijapur District. Kopana is Koppala, a railway station between Gadag and Bellary. Puligere is the modern Lakshmēsvara in the Dharwar District, which belongs to the Miraj State Senior; one of the five parts into which Lakshmēsvara is divided still goes by the name of Pulikar or Hulikar. Onkunda or Okkunda is in the Belgaum District. The opinion that people of these districts enjoyed the reputation of being consummate

masters of Kannada composition is confirmed by Pampa who in 941 professes to write in the pithy Kannada of Puligere. The region indicated, owing to the numerous vicissitudes through which it has passed, is far from being regarded at the present day as the seat of the purest Kannada. This is more probably to be found in Mysore. Nripatunga also praises the Kannada people as having by nature an ear for poetry, and as speaking in a rhythmical manner, though quite unstudied. He describes Kannada as a much more difficult language in which to compose poetry, than either Sakkada (Sanskrit) or Pagada (Prākṛit).

Gunavarma, author of the *Sūdraka*, *Harivamsa* and other works which are quoted from by later writers, was a protege of the Ganga king Ereyappa (886-913), whom he had identified with the ancient king Sūdraka in his work of that name. His period would be about 900. The next poet whose works we actually have is Pampa who wrote the *Adi-purāna* and *Vikramārjuna-Vijaya* in 941. The latter is also known as the *Pampa-Bhārata*. In it, Pampa's patron, a Chālukya prince named Ari-kēsari, is identified with Arjuna and made the hero. These two works seem to have given a great impetus to composition. "In the pithy (*Tirul*) Kannada of Puligere, the royal city," says the poet, "did he write, naturally and without effort : thus his *Bhārata* and *Adi-purāna* put all former poems under their feet. He completed the one in six months and the other in three months." Pampa was the son of a Brāhman from the Vēngi country who had embraced Jainism.

Kannada
writers of the
10th century.

It is impossible in this place to do more than briefly name some of the principal Kannada writers who followed and their chief works, with dates where they are known. In the 10th century, we have Asaga ; Ponna, author of the *Sānti-purāna*, who claims to be superior to

all other poets in command of both Kannada and Sakada, excelling a hundred-fold Asaga in the former and Kālidāsa in the latter. He received the title Kavi-chakravarti from the Rāshtrakūta king Krishna III (939-968). In 978, we have Chāmundarāya, author of the *Chāmundarāya-Purāna*, an excellent specimen of prose composition of that period. In 993, came Ranna, author of *Ajita-Purāna* (which he was emulous should endure as long as *Ādi-Purāna* and *Sānti-Purāna* above mentioned) and of *Sāhasa-Bhīma-Vijaya*, also called *Gada Yuddha*, the hero of which is the Chālukya prince Satyāsraya. He was of the bangle-sellers' caste and received the title *Kavichakravarti* from the Chālukya king Tailapa (973-997). At the same time as the two preceding, we have Nāgavarma I. All three have had as their preceptor Ajitasēna, *Guru* of the Ganga king Rāchamalla. This Nāgavarma, apparently a younger brother of Chāmundarāya, was the author of *Chhandōmbudhi* (the first work extant on prosody) and of *Kādambari*, a close version of Bāna's work in Sānskrit. There is reason to suppose that he was not strictly orthodox as a Jaina. His brother, by the erection of the colossal statue of Gōmata at Sravana Belgola, and by reputation, was one of the greatest upholders of the Jaina faith. To the close of the same century may be assigned Gajānkusa, Manasija, and Chandrabhatta, who, though their works have not come down to us, are honourably mentioned as eminent poets by later writers.

In the 11th century have to be placed Srīdharāchārya, who wrote the *Jātaka-Tilaka* (1049), the first work on astrology in the Kannada language, during the rule of the Chālukya king Āhavamalla (1042-1068); Sāntinātha, author of the poem *Sukumāra-Charite* (1068), who lived during the reign of Bhuvanaikamalla; Nāgavarmāchārya who composed the *Chandrachūdāmani-Sataka*, and who

Writers of the
11th century.

minister for peace and war of Udayāditya, the great minister of the same king; and Chandrarāja, author of *Madana-Tilaka*. The last two were Brāhman authors. Chandrarāja wrote his work under the patronage of Macharāja, a subordinate of king Āhavamalla's son Jayasimha. He seems to have been a versatile scholar and appears to have written on a variety of subjects. There are not many names in this century, probably owing to the check caused by the Chōla invasions.

Writers of the
12th century.

The twelfth century, when Mysore was restored to Kannada rule under the Hoysalas, seems to have been specially prolific in Kannada works of high excellence. Nāgachandra or Abhinava-Pampa, author of *Rāmachandracharita-Purāna*; also known as the *Pampa-Rāmāyana*, and of *Mallinātha-Purāna*; Nayasēna, author of *Dharmāmrita* (1112); Rājāditya, author of *Vyavahāra-Ganita* and other mathematical works; Kīrtivarma, a Chālukya prince, author of *Gō-Vaidya*, the earliest veterinary work in the language; Brahmasiva, author of *Samaya-Parīkshe*; Karnapārya, author of *Nēminātha-Purāna*; Nāgavarma II, the Katakāchārya (poet laureate) of the Chālukya king Jagadēkamalla II and author of several important works on the language, namely, *Kāvya-valōkana*, a comprehensive work on poetics, *Karnātaka-Bhāshā-Bhūshana*, a grammar in Sanskrit sūtras, and *Vastukōsa*, a lexicon giving Kannada equivalents of Sanskrit words; Jagaddāla-Sōmanātha, author of the medical work *Karnātaka-Kalyānakāraka*; Sumanōbāna, the Katakāchārya (poet laureate) of the Hoysala king Narasimha I; Vrittavilāsa, author of *Dharma-Parīkshe* and *Sāstra-Sāra*; Nēmichandra, author of a romance called *Līlāvati* and a Purāna called *Ardhanēmi* from its being only half-finished; Sujanōttamsa, author of a panegyric on Gommata; Aggala, author of *Chandra-prabhā-Purāna* (1189); Achanna, author of

Vardhamāna-Purāna and *Sripadsiti*; and Bandhuvarma who wrote *Harivamsabhyudaya* and *Jīvasambōdhane*—were all Jainas, as well as the poetess Kānti.

Among writers of other faiths at this time may be mentioned the Brāhman poets Durgasimha, author of *Panchatantra*, who was the minister for peace and war of the Chālukya king Jagadēkamalla II; Rudrabhatta, author of *Jagannātha-Vijaya*, who wrote under the patronage of Chandramauli, minister of the Hoysala king Ballāla II; Kāma, author of *Sringāra-Ratnākara*, a work on poetics; and Dēva, author of the romance *Kusumāvali*. The Chōla prince Udayāditya, author of a small work on rhetoric named after him, also comes here. Among the Vīrasaiva writers of this century are Basava, Chenna-basava, Prabhudēva, Siddharāma, Kondaguli-Kēsirāja, who have mostly written *Vachanas*; Harisvara, author of *Girijā Kalyāna*; Rāghavānka, his nephew, author of *Harischandra-Kāvya* and other works in the *Shatpadi* metre; Kereya-Padmarasa, author of *Diksha-Bōdhe* in the *Ragale* metre; Kumāra-Padmarasa, author of *Sananda-Charitre*; and Pālkurike-Sōmanātha, author of *Sōmēsvara-Sataka* and other works, who has also written in Telugu; the women writers Mahādēviyakka and Kalavve also deserve mention.

In the thirteenth century, we find a group of excellent Jaina poets, all closely related to one another, patronised by the Hoysala kings. Janna, author of *Yasōdhara-Charite* (1209) and *Anantanātha-Purāna* (1230), who received the title *Kavichakravarti* from Ballāla II, was the son of Sumanōbāna, the poet-laureate of Narasimha I; his sister's husband Mallikārjuna wrote the anthology *Sūkti-Sudhārnava* for the recreation of king Sōmēsvara; and his son Kēsirāja was the author of the standard Kannada grammar *Sabdamani-Darpana*. Other Jaina poets of this period were Pārsva-pandita, author

Writers of the
13th century.

of *Pārsavanātha-Purāna*; Gunavarma II, author of *Pushpadanta-Purāna*; Kamalabhava, author of *Sāntīsvara-Purāna*; Andayya, author of *Kabbigara-Kāva*, a work of special interest from its being written in pure Kannada without the admixture of Sanskrit words as such, though *Tadbhavas* are largely used; Mahābalakavi, author of *Nēminātha-Purāna* (1254); Kumudēndu, author of *Kumudēndu-Rāmāyana* in the *Shatpadi* metre; Hastimalla, author of *Ādi-Purāna*; Rattakavi, author of *Ratta Matha*, a work on meteorology and omens; and Sisu-Mayana, author of *Tripuradahana* and *Anjana-Charite*, works written for the first time in the *sāngatya* metre, intended to be sung to the accompaniment of some musical instrument.

Of other writers of this period may be named Pōlālva-dandanātha, author of *Hari-Charitra*, who was successively the minister of Ballāla II and Narasimha II, and built the Hariharēsvara temple at Harihar (1224); and Chāmundarāja, author of *Abhinava-dasakumāra-charite*, a metrical version of Dandi's Sanskrit work. The only Virasaiva writer of importance in this century was Sōmarāja, author of *Udbhatakāvya* (1222).

Writers of the
14th century.

The fourteenth century produced, among others, the Jaina poets Nāgarāja, author of *Punyāsrava* (1331); Bāhubali-pandita, author of *Dharmanātha-purāna* (1352); Mangarāja I, author of *Khagēndramanidarpana*, a work on toxicology; Madhura, author of *Dharmanātha-purāna*, who was patronised by Mudda-dandanātha, minister of Harihara II; Ayatavarma, author of *Kannada Ratnakarandaka*; and Chandrakīrti, author of *Paramā-gamasāra*; the Brāhman poets Mangarāja II, author of *Mangarāja Nighantu* (1398), a metrical lexicon giving Kannada meanings of Sanskrit words; Abhinava-Chandra, author of the veterinary work *Asva-Vaidya*; and Kavi-Malla, author of *Manmatha Vijaya*; and the Virasaiva

poets Bhīma-kavi, author of *Basava-purāna* (1369) and Padmānka, author of *Padmarāja-purāna*.

From the fifteenth century, the authors become too numerous to allow of more than a few of the principal ones being named. Among the Jaina poets, who are rarely met with from this century onwards, may be mentioned as belonging to this time, Bhāskara, author of *Jivandhara Charite* (1424); Kalyānakīrti, author of *Jinachandrābhūdaya* (1439); Vijayanna, author of *Dvadāsānuprēkshē* (1448); Bommarasa of Terakanāmbi, author of *Sanatku-māra Charite*; and Sridharadēva, author of the medical work *Vaidyāmritā*. Among the Brāhmins were Kumāra-Vyāsa, author of *Karnāta Bhārata*; Kumāra-Vālmiki, author *Toravē Rāmāyana*; Paranjyōti-yati, author of *Anubhava Mukara*; Mādhava, author of *Mādhavālan-kāra*, a translation of Dandi's *Kāvyaḍarsa*; and Īsvara-kavi, also known as Bāna-kavi, author of *Kavijihva Bandhana*, a work on prosody.

Writers of the
15th century.

Among the Vīrasaiva poets may be named Deaparāja, author of a collection of romances called *Sobagina-Sōne*; Chāmarasa, author of *Prabhulinga-Līle*; Lakkanna-dandēsa, author of *Sivatatva-Chintāmani*; Guru-Basava, author of *Sivayōgānga-Bhūshana* and other works; Chandrakavi, author of *Virūpākshasthāna*; Bommarasa, author of *Saundara-purāna*; Kallarasa, author of *Jana-rāsyā*, also called *Madana-Tilaka*; Nīlakanthāchārya, author of *Ārādhyā-Charitra*; Chaturmukha-Bommarasa, author of *Rēvana-siddhēsvara-purāna*; Singirāja, author of *Malabasavarāja-Charitra*; Nijaguna-Sivayōgi, author of *Anubhava-Sāra* and other works; and Suranga-kavi, author of *Trishashti-Purātanara-Charitre*, giving an account of the sixty-three devotees of Siva.

The sixteenth century saw a prolific production of works of the Vīrasaivas, though authors of other sects

Writers of the
16th century.

were not idle. Among the Virasaivas were Mallanārya of Gubbi, author of *Bhavachintāratna* (1513) and *Virasaivāmrita-purāna* (1530); Viruparāja, author of *Tribhuvana-Tilaka* (1519); Nanjunda, author of *Kumārārāma-Charite*; Cheramānka, author of *Cherama-Kāvya* (1526); Linga-mantri, author of the lexicon *Kabbigara-Kaipidi*; Virabhadrarāja, author of *Virabhadra-Vijaya* and other works; Chennabasavānka, author of *Mahā-Dēviyakkana-Purāna*; Basavānka, author of *Udhatadēva-Charite*; Nanjunda of Kikkēri, author of *Bhairavēsvara-Kāvya*; Sadāsiva-yōgi, author of *Rāmanātha-Vilāsa* (1554); Virakta-Tōntadārya, author of *Siddhēsvara-Purāna*, the lexicon *Karnātaka-Sabdamanjari* and other works; Santēsa, author of *Tōntada-Siddhēsvara-Purāna* (1561); Virūpākeha-pandita, author of *Chenna Basava-Purāna* (1584); Gurusiddha, author of *Halāsya-Purāna*; Siddhalinga-Sivayōgi, author of *Bhairavēsvara-Purāna*, also called *Rājēndra Vijayapurāna*.

Among the Jains were Mangarasa III, author of *Jayannripa-Kāvya* and other works; Abhinava-Vādividyānanda, author of the anthology *Kāvya-Sāra*; Sālva, author of *Bhārata*, *Rasaratnākara* and other works; Doddaiya, author of *Chandraprabha-Charite*; Ratnākara-varni, author of *Bharatēsvara-Charite*, *Trilōka-sataka* (1557) and other works; Bāhubali, author of *Nagakumāra-Kathe*; Dēvōttama, author of the lexicon *Nānārtha-Ratnakara*; Sāntarasa, author of *Yōga-Ratnākara*; and among the Brāhmins, Timmanna-kavi, author of the latter portion of the *Bhārata*; Chātu Vithalanātha or Sadānanda-yōgi, author of *Bhāgavata* and portions of the *Bhārata*; Purandara-dāsa, author of numerous songs in praise of Vishnu; Tirumala-bhatta, author of *Siva-Gīta*; Timma, author of *Navarasālankāra*; Sōmanātha-kavi, author of *Akrūra-Charite*; and among others Rāmēndra, author of *Soundarya-Kathāratna*, a metrical version in the *Tripadi* metre of the *Battisaputtali-Kathe* and

Kanaka-dāsa, author of *Mōhanatarangini* and other works as well as songs.

In the seventeenth century, the literary output of the Brāhmans was greater than that of the writers of other religious denominations. A remarkable development of Kannada literature also took place in the latter part of the century during the rule of Chikkadēvarāja Wodeyar (1672-1704), one of the most distinguished kings of Mysore, who was not only a great patron of literary merit, but also an author himself. Two of his ministers Tirumalārya and Chikkupādhyāya have not only written works of great excellence but have also encouraged others to write good works. Among Tirumalārya's works may be mentioned *Apratimavīra-Charita*, a rhetorical work in praise of the king; *Chikkadēvarāja-Vijaya*, a champu work describing the king's conquests, and *Chikkadēvarāja-Vamsāvali*, a prose work giving an account of the king's ancestors. Chikkupādhyāya may be said to be the most voluminous writer in Kannada, his works being more than thirty in number. Among the more important ones are *Vishnu-purāna* (1691), *Kamalāchala-Mahātmya* (1680), *Hastigiri-Mahātmya* (1679), *Rukmāngada-Charite* (1681) and *Sātvikabrahma*, *Vidyāvilāsa*, and a number of works bearing on Visishtādvadita philosophy. Singarārya, brother of Tirumalārya, wrote a work on drama called *Mitrāvindagōvinda*. Among other poets that were patronised by the king or his ministers were Timma-kavi, author of *Yādavagiri-Mahātmya* (1677) and other works; Mallikārjuna, author of *Srīranga-Mahātmya* (1678); Mallarasa, author of *Dasāvātāra-Charite* and the poetess Srīngāramma, who wrote *Padminī-Kalyāna*. There was likewise at the court a non-Brāhman poetess Honnamma, who composed *Hadibadeya-Dharma* or the duties of a faithful wife. Among the remaining Brāhman poets of this century were Rāmachandra, author of

Writers
17th century.

Asva-Sāstra; Tirumalevaidya, author of *Uttara-Rāmāyana*; Gōvinda, author of *Nandi-Mahātmya*; Venka-kavi, author of *Venkatēsvara-Prabandha*; Nāgarasa, author of *Bhagavadgīte*; Timmarasa, author of *Kshētra-Ganita* or geometry; and Lakshmīsa, author of *Jaimini-Bhārata*, which is probably the most popular poem in the language.

Among the Jainas were Bhattākalanka, author of *Kar-nātaka-Sabdānusāsana* (1604), an exhaustive grammar of the language in Sanskrit *sūtras* with extensive Sanskrit commentaries; Panchabāna, author of *Bhujabali-Charite*; Padmana-pandita, author of *Hayasāra Samuchchaya* (1627); Chidānanda, author of *Munivamsābhyudaya*; and Chandrasēkhara, author of *Rāmachandra-Charita*. The Virasaiva poets of note of the century were Harīsvara, author of *Prabhudēva-Purāna*; Siddhananjēsa, author of *Rāghavānka-Charitra* and *Gururāja-Charitra*; Pemuni-setti or Prasabhūshana, author of *Gurubhaktāndāra-Charitre*; Mummadi-Tamma, author of *Sankara-Samhite*; Parvatēsvara, author of *Chaturāchārya-Purāna* (1698); and Shadaksharadēva, author of *Rāja Sēkhara-Vilāsa* (1655), a poem which appears to divide with the *Jaimini-Bhārata* the honour of being the most popular work in Kannada, *Vrishabhēndra-Vijaya* (1677) and *Sabarasankāra-Vilāsa*. Sarvajna, author of the popular *Tripadi* verses going by his name, may also be assigned to this century.

Writers of the
18th century.

The eighteenth century witnessed the rise of a popular kind of literature called *Yaksha-Gānas*, though there is evidence to show that one or two of them were written in the latter part of the previous century. These are opera pieces or rude forms of dramatic representation suited to rustic audiences. As a rule, they are characterised neither by dramatic skill nor by literary merit. The works are generally based on some incident

or other of that inexhaustible store-house of old stories, the *Purānas*, and are generally acted in villages to the immense joy of the masses; they are too rude to be appreciated by educated men. It is not to be understood that there were no other kinds of literature during this period, though the number of Jaina and Vīrasaiva authors of any merit was very small. Among the Brāhman writers were Lakshma-kavi, author of *Bhārata* and *Rukmāngada-Charite*; Vēnkatesa, author of the Champu work *Halāsyu-Mahātmya*; Kōnayya, author of *Krishnārjunasūngara*; Timmāmātya, author of a *Rāmāyāna* called *Rāmābhyudaya-Kathā-Kusumamanjari*; Chidānandavādhūta, author of *Jnānasindhu*; Balavaidyada-Cheluva, author of *Kannada-Līlāvati* and *Ratna-Sāstra*, a treatise on precious stones, and the poetess Helavanakatte-Giriyamma, who wrote *Chandrahāsana-Kathe* and other works.

Among the Vīrasaivas may be mentioned Sankara-kavi, author of *Chōrabasava-Charitre* (1763); and Nuronda, author of *Soundara-kāvya*; among the Jainas, Payanna, author of *Ahimsacharitre*; Padmarāja, author of *Pūjyapāda-Charite* (1792); Padmanābha, author of *Rāmachandra-Charitre* (1750); and Surala, author of *Padmāvati-Charitre* (1761); and among others, Kalale-Nanjarāja, author of *Kakudgiri-Mahātmya* and other works; Jayēndra, author of *Karnātaka-Kuvalayānanda*; and the poetess Cheluvāmbi, queen of the Mysore king Krishnarāja Wodeyar I who composed *Varānandi-Kalyāna* and other works. The century was also remarkable for the number of popular devotional songs known as *Dāsara-Padagalū*, composed by devotees of Vishnu, especially of the Madhva sect.

In the nineteenth century, a great impetus was given to the advancement of Kannada literature during the rule of the Mysore king Krishnarāja Wodeyar III, who

Writers of the
19th century.

was a munificent patron of all kinds of literary merit and afforded special encouragement to the production of Kannada versions of all the more important Sanskrit works. He was himself a voluminous writer, about forty Kannada works being attributed to him, of which may be mentioned a poetical romance named *Saugandhikāparinaya*. Under his patronage, the number of *Yakshagānas* increased and gained in popularity. Aliya Lingarāja has written nearly thirty *yakshagānas*, besides a few poems, such as *Prbhāvati-Parinaya*, which are of considerable literary merit. The Jaina author Dēva-chandra wrote *Rājāvali-Kathe* (1838), a cyclopædia of Jaina traditional history and chronology, at the instance of Dēvirammanni, a lady of the Mysore royal family. Chandrasagaravarni, author of *Kadamba-Purāna* and other works, was a voluminous Jaina writer. The last quarter of the century may be said to have witnessed a revival of Kannada learning. Under the late Chāmarājendra Wodeyar of Mysore, encouragement was given to the production of dramatic works of a high order, which were put on the stage. A good deal of success rewarded some of the companies that enacted these dramas. The principal poet at the court was the late Basavappa Sāstri, who produced excellent Kannada adaptations of Kālidāsa's *Sākuntalā* and other Sanskrit dramas. Others followed in the same path and a number of Shakespeare's plays have also been made the foundation of Kannada dramas with Hindu names. Scholars have begun to enrich Kannada literature by writing original works, translations or adaptations. In 1889, a school called the *Karnātaka-Bhāshōjjivini* was started for imparting a high standard of education in Kannada. It was subsequently converted into a Government Normal School and has now become the Training College. Some important works have been edited in the *Bibliotheca Carratica* under the auspices of the Mysore Government, and others by private scholars,

especially in the series called *Kāvya-Manjari* or *Kāvya-Kalānidhi* which, it is to be deplored, has ceased to exist and some modern works in the series entitled *Grantha-Māle*. In 1915, an Association named the Kannada Sāhitya Parishad or Kannada Academy including representatives from all parts of the Kannada country was formed, the main objects being the study of past literature, the encouragement of present writers of merit, and the cultivation and improvement of the language by the unification of dialects, the fixing of scientific terminology, the formation of a common literary style and other means. It is satisfactory to note that a learned class with knowledge and appreciation of the language is thus rising; but as regards the great mass of the population, the works that issue from the presses and find most sale next to school books and *yakshagāna* plays are re-publications of former works, sectarian religious books, works on astrology, omens and horoscopy, established collections of tales and such like.

An Oriental Library has been established at Mysore, from which unedited or unsatisfactorily edited Sanskrit and Kannada works are being newly published and in which has been deposited a large collection of rare Kannada works in manuscript, most of them copied under the direction of the heads of the Archæological Department during many years past.

Oriental
Library.

A few words may be added on what has been done for Kannada literature by Europeans. The first undertaking was the *English-Carnatica Dictionary* of the Rev. W. Reeve, completed in 1817, and published in 1824 with a dedication to Sir Thomas Munro, Governor of Madras. Meanwhile, a Kannada grammar by the Rev. W. Carey, a Serampur Missionary, appeared in 1817 and in 1820, Mr. Mc.Kerrell, Judge of Canara and Carnātaka

Contributions
by Europeans.

Translator to Government, published his *Carnataka Grammar*, commenced in 1809, in the preparation of which he consulted the *Sabdamani-Darpana*. His work was dedicated to George IV. In 1832 appeared Reeve's *Carnatica-English Dictionary*, commenced in 1817, a valuable work, for long the only one of its kind, though not up to the scholarship of the present day. It was reprinted at Bangalore, in portable form, in 1858, edited by Rev. D. Sanderson of the Wesleyan Mission. But the work having long been out of print, the compilation of a new one was undertaken by Rev. F. Kittel of the Basel Mission, aided by the India Office and the Mysore Government. The result has been the *Kannada-English Dictionary*, published at Mangalore in 1894, a bulky volume of 1,752 pages. It is a work of great labour and may now be considered the standard dictionary of the language. His *Historical Kannada Grammar* and editions of *Chhandōmbudhi* and *Sabdamanidarpana* have likewise to be mentioned as also the useful anthologies, grammars, etc., by Revs. Moegling, Weigle, Würth and others.

Before 1850, the publication had been commenced, under the superintendence of the Revs. Dr. Moegling and Weigle of the Basel Mission at Mangalore and at the expense of Mr. Casamajor, a former Resident of Mysore, of a series of works to form a *Bibliotheca Carnatica*. The following appeared:—*Basavapurāna*, *Chenna-Basava-Purāna*, *Jaimini-Bhārata*, *Rāmāyana* (2 *Kāndas*), *Rāvana-Digvijaya*, *Dāsarapada* and *Rājēndranāme*, a Coorg history. A grammar called *Hosagannada-Nudi-Gannadi*, compiled by Krishnamāchārya, College Munshi, was also published in 1838 at Madras.

Introduction
of Printing.

For the introduction of printing, Kannada is indebted to the missionaries at Bellary who translated the Holy

Scriptures, as also for the improvement of its typography by the preparation of fresh founts of beautiful type for the printing of successive editions of the Bible. The first complete translation of the Bible was finished in 1827, after sixteen years had been spent on the work. A similar period, from 1843 to 1859, was subsequently devoted to revising the translation. The new translation which had been in progress, intermittently, for the past thirty years, was completed at the close of 1923. A tentative edition has been issued in different parts as they have been completed, beginning with the New Testament, and the last of these, the Minor Prophets, is now reported to be in the Press. The final completed edition is not likely to be ready for several months to come, as certain questions and criticisms are still said to be under consideration. The study of the language, especially with a view to this undertaking, directed attention to such of the indigenous literature as was accessible; and the effort to produce so voluminous a work in portable form was the means of effecting the improvement referred to above.

The wants of schools and universities have been the principal motives for the publication of a variety of useful works, some of the educational books in rather large numbers. But, besides the publications in connection with the *Bibliotheca Carnatica*, a number of valuable original literary works have been published. Though many modern works have appeared, they can never have that hold on the national mind, or tend so much to the revival of Kannada learning, as a careful study of the ancient spontaneously produced original works of the country which have recently been brought to light. It may also be added that the collections of the numerous inscriptions throughout the country are invaluable as adjuncts to the study of the language. Though their

Books,
Ancient and
Modern.

primary importance is for historical purposes, they afford perfect models of the composition of the various periods to which they belong. Many are elaborate compositions by scholars of repute and we have in them not only specimens of the written characters of the time but the exact spelling and arrangement, free from the errors, conscious or unconscious, that always creep into manuscripts copied from hand to hand, however carefully made.

Modern
writers.

Many additions are being made to the stock of works in the language by modern writers on a variety of subjects. The language is undergoing rapid changes and is thus exposed to dangers which need to be held in check. It is evident that the bulk of the literature will henceforth be in prose instead of in verse, and that a vocabulary and style, intelligible to readers of ordinary education will more and more have to take the place of archaic words and forms. It behoves writers to see that in giving expression to thoughts of a new age, they do no violence to the genius of the language. The State of Mysore realises that it has a special mission to discharge in relation to the learned world of Orientalists in general, and to Karnāṭaka and South India in particular, in vindicating the claims and promoting a healthy revival of the culture of its pithy and expressive language.

Concluding
remarks.

This survey of Kannada literature, though necessarily brief, is enough to bring to view its vast extent and range which compare favourably with those of any other vernacular in the south. There are in it not only poems, works on poetics, prosody and grammar, and lexicons, but also a respectable number of works on medicine, veterinary science, astronomy, mathematics, astrology and other sciences and arts. It will also be seen that the literature of Kannada is of far greater antiquity than that

of any other Indian vernacular, excepting perhaps that of Tamil.

IV. TELUGU LITERATURE.

Besides Telugu and Kannada having a common alphabet, these two languages have had a long and continuous intercourse with each other. They have been co-existing in practically the same areas, they being separated by no geographical barrier. Their territories have been subject to a common or allied sovereignty. The influence of Telugu on Kannada is to be seen in the modification it has effected in Kannada inflections. Kannada was cherished in the Telugu country of Vengi (modern Rajamundry) from where Telugu poets migrated to the Kannada country, where they received patronage. Thus Palkuriki Somanātha was a Telugu poet of Gōdāvari District who migrated into the Kannada country. His Telugu *Basava-Purāna* was used by Bhīma Kavi in the preparation of his Kannada *Basava-Purāna*, which was composed in 1369 A.D. The earliest Telugu literary works date from the 12th century A.D. Bhīma Kavi's *Kavijanāsrāyamu* is a work modelled on Nripātunga's Kannada work *Kavirājamārga*, which belongs to the ninth century A.D. The work is dedicated to one Rēcha, a Vaisya (or Kōmati) by caste who is described as an ornament of the Srāvakas (Jains), a disciple of Vādindra Chūdāmani, apparently a Jain guru, and a friend of the Jain faith. He was evidently a patron of learning and like many others of his type aspired to authorship. Bhīma Kavi, it is believed, lived towards the close of the 11th century A.D. in the reign of King Anantavarma Chōda, to whom he refers in certain verses attributed to him. This Bhīma Kavi is different from the other Bhīma Kavi, referred to above as the author of the Kannada *Basava-Purāna*, who describes himself as a proficient in two languages. Telugu works become more numerous in

Co-existence
of Telugu
with
Kannada.

Poets in two
languages.

Poets during
the Vijaya-
nagar period.

Later Telugu
Poets in the
State.

the State from the time of the Vijayanagar Kings, who patronised both Telugu and Kannada, besides Sanskrit. Thus Krishna-rāya, the Vijayanagar King, was not only the patron of the Telugu poet Allasāni Peddana, the author of *Manucharitra* but also of Chātu Vittalanātha, the Kannada poet who reproduced the *Bhāgavata Purāna* and certain portions of the *Mahābhārata* in Kannada. Krishna-rāya's successors Achyuta Rāya and others continued the patronage to both languages. Several of the poets of this and subsequent periods were proficient in both Telugu and Kannada. Thus Mummadi Tamma, one of the Sugatūr Chiefs, who wrote a Kannada version of the Sanskrit *Sankaravijaya*, was also an author in Telugu and Sanskrit. He lived in the 17th century. To the same period must be assigned a poem on Chikka Dēva Rāya's conquests by an unknown poet. A Telugu commentary on Jaya Dēva's *Gīta Gōvinda* has also been traced. *Rāmāyana*, a Telugu *Champu* work by Sayyālārya, son of Appalārya, who was the younger brother of Narasimha, the vanquisher of Sakalyamalla, is also known. A Telugu commentary on *Sakalabhārata Sangraha* is also forthcoming. *Prakīrana-Ganita*, a work on arithmetic by Peddana, son of Eluganti Dondayāmātya, Telugu songs on the King Chikka Dēva Rāja Wodeyar, and a version of the *Rāmāyana* by Buddha Rāja who says he wrote it in the name of his father Vittalarāja, may also be noted. To these may be added, Chandra Kavi, of Kundalagurki, near Kolar, who wrote under the patronage of Krishnarāja Wodeyar III, a work on Telugu prosody called *Srī Krishna Bhūpāliyam*, which was published in 1924 at the command of His Highness the present Maharāja. It is dedicated to Krishnarāja Wodeyar III and is written in a chaste and dignified style.

Telugu
inscriptions
in the State.

A large number of Telugu inscriptions have been found in the State, especially in the Kolar District.

They are in the Telugu language but in the Kannada script. They date from after the 15th century A.D. and relate to grants connected with the Vijayanagar Kings.

V. TAMIL LITERATURE.

Tamil literature, like Kannada, owes much to Jain authors. The earliest known Jain poets in Tamil belong to the 7th or 8th century A.D. The close religious connection that has existed between the Jains of the Kannada and Tamil countries—they are both Diganbaras—has enabled them to keep touch with each other. Thus, one of the disciples of Pūjyapāda (6th or 7th century A.D.), a certain Vajrānandi by name, is said to have emigrated to the Tamil country and founded a Tamil *Sangha* at Madura. He was probably earlier than the *Nāladīyār* and *Kural* which possibly belong to about the 8th century A.D. We have in Kannada a great work called *Chūdāmani* by one Sri Vardhadēva, also called Tumbalūrāchārya from his birth-place, Tumbalūr, identified with Dombalūr, near modern Bangalore or more likely with Tumbala, a village near Yedatore in T.-Narasipur Taluk. He has been assigned to the 7th century A.D. This *Chūdāmani* and another work called *Chintāmani* are impliedly mentioned in certain inscriptions as Kannada works. Both of these have not so far been recovered in Kannada, though there is an ancient work of the name of *Chintāmani* in Tamil, which is admittedly a Jain production. Whether this owes anything to the Kannada work of the same name has still to be determined.

Early Tamil Literature and its indebtedness to Kannada.

The Chōlas were in occupation of part of Mysore for over a century from 1004 A.D. to 1116 A.D. (see chapter XI below). Their inscriptions are found in the South and East of Mysore, in the wake of their conquests.

Tamil inscription in the State.

Tamil inscriptions are numerous in the present Kolar District; and to a smaller extent in the Bangalore, Mysore and Tumkur Districts. The Grantha inscriptions found in the State also relate to the Chōlas. The first definite clue for the dates of their rule was found from some of their inscriptions found in this State. After their fall in Mysore, at the hands of the Hoysalas, we have a large number of inscriptions in Tamil, of the 13th century, relating to their successors in Mysore. They, however, relate to an extremely limited area. With the establishment of the Vijayanagar kingdom in 1336, and the rapid absorption of all Southern India under their rule, not only do they disappear as a ruling dynasty but their language, Tamil, was itself displaced by Kannada in the inscriptions dating from about that date in the very territories in which they so long held sway.

Literary
barrenness of
Chōla
Conquest.

It is not a little remarkable that though the Chōlas were a dominant dynasty in the State for nearly a century and lingered on in it for another two centuries, their language did not strike root in it. It was apparently a case of the conqueror being conquered in turn, for we find even Tamil inscriptions in the Kannada script, which testifies to the unequal fight it had to maintain against Kannada, the language of the people and the country. The flight of Rāmānujāchārya into Mysore and his conversion of the ruling Jain King Bitti Dēva to the Sri Vaishnava faith in the 12th century did not lead to the spread of the Tamil language in the land. Almost the only poet who can be described as a Tamil one was Udayāditya, a local Chōla feudatory, who probably lived about the middle of the 12th century. He, however, wrote in Kannada, and one of his works *Udayādityālankāra* has come down to us.

Translations
from Tamil.

Three centuries later, there was a renewal of Sri Vaishnava activity, which culminated in the conversion

of the then reigning Mysore King to that faith. The effect of this was seen not in the actual cultivation of Tamil but in the impetus it gave to the translation of the most popular and essential Tamil religious works into Kannada, for the use of Kannada Vaishnavas. Chikupādhyāya, one of the ministers of Chikka Dēva Rāja (17th century), was at the head of this movement for the popularising of Tamil writings. Among his translations are *Divya-sūri-charitre*, a history of the twelve *Ālvārs*; the *Arthapanchaka*, or *five truths* of Pillai Lōkāchārya, a great Tengalai authority who lived during the 13th century; and a commentary on the *Tiruvāyi-mozhi* of Nammālvār (*vide* Volume I, Chapter VIII *Religion*).

VI. PERSIAN AND HINDUSTĀNI LITERATURE.

Persian and Hindustāni have had considerable vogue in the State. Hindustāni, the principal dialect of Western Hindi, is the language of the Muhammadans of the State. Originally introduced by the Persianised lieutenants of the Moghul Empire, about the beginning of the 17th century A.D., it has thrived here fairly well. It is locally called Urdu, a name derived from the *Urdu-e-muālla*, or royal military bazaar outside Delhi Palace, where it took its origin. It is more generally known as "Dakhni," short for "Dakhani Hindustāni," and is as elsewhere, written in a modified form of the Persian character. Mainly for this reason, the language is popularly known as "Pārsi" (or Persian) which, however, is not strictly correct. It differs, as Grierson remarks, somewhat from the modern standard of Delhi and Lucknow, and retains several archaic features which have disappeared in the north. Urdu is employed for writing both prose and poetry. Urdu literature as such has had its origin in the Deccan. During the period of Haidar and Tipu, Urdu was largely

Prevalence
of Persian
and Hindu-
stāni in the
State.

Works of
Tipu Sultan.

cultivated in the State, by both Hindus and Muhammadans. During the last years of Tipu, however, Urdu was displaced by Persian which was made the Court language. Even after Tipu's death, Persian continued to command influence in the State. Inscriptions on public buildings continued to be set up as much in that language as in Kannada. Sir Mark Cubbon, Chief Commissioner of Mysore, and his successors had Persian *Munshis* under them. There is still at the Mysore Palace, a Persian *Munshi* to attend to occasional correspondence in that language. Tipu's own correspondence was in Persian, a language which he spoke "with fluency." His *Sultan-u-Towa-rik* or "King of Histories" and "Letters" (translated by Colonel William Kirkpatrick) show him to have been at least a person well educated in Persian, though he never attained either elegance or accuracy of style in it. His "King of Histories" will be found described by Colonel Wilks in the preface to his well-known work *History of Mysoor*. The substance of it was dictated by Tipu Sultan himself and the work was composed by *Zein-ul-ab-din-Shustree*, brother of Mir Alum, the then famous Minister of the Nizam of Hyderabad. Wilks says that "the style of the work is an example of the false taste introduced into modern works in the Persian language; but it is the style of a person well skilled in that sort of composition, and accomplished in the literature of Persia." A copy of this work was, states Colonel Wilks, in the house of *Zein-ul-ab-din*, bound in a splendid cover with a lock and key to secure it. Among the 18th century *anna* lists of Mysore was the well-known Mir Hussain Ali Kirmāni, whose history of *Hyder Shāh* was translated by Colonel W. Miles and published with dedication to H. M. the Queen-Empress Victoria, for the Oriental Translation Fund. Kirmāni was deeply read and wrote in a style full of flowery eloquence. His work is a great favourite

Mir Hussain
Kirmāni's
History.

even now in the original, the latest Bombay edition having been issued in 1890. The English translation, referred to above, has been recently reprinted in India at the Panini Press, Allahabad. Kirmāni's other works include a *History of Savanur* and the *Tuzkirut-ul-Bilad-wul-Akham*, which relate to military and other transactions during the times of Haidar and Tīpu Sultān. Kirmāni was, besides, the author of the elegantly composed epitaph on Tīpu's tomb at Seringapatam. Kirmāni was originally the Mīr Munshi and Waqinavis of Haidar and then of Tīpu. He made notes of the daily transactions of his Sovereigns. On the death of Tīpu, he turned his notes (called *Rōz Nām-cha*) to useful purpose, and made them the basis of his biographies of Haidar and Tīpu. Prince Gholam Muhammad, second son of Tīpu, was the author of *Kar-Nama-I-Hydary* (1848), a Persian life of Haidar, based on the extant Indian and European biographies. Its style is rather difficult. Maulvi Muhammad Habib Ullah, Secretary to Tīpu Sultān until his death, and subsequently (1801-1807) chief *Kāzi* for the whole State and later *Nazim* of the Seringapatam *Gumbaz*, was the author of a work on Muhammadan Law in Persian dealing with the subject of the division of property. It is an excellent little treatise, the manuscript being in the handwriting of the author, in the style of caligraphy known as *Khatte Zulphi* (round characters). Among recent writers may be mentioned a few. Munshi Gulam Hussain Munajjam was one of Tīpu's Court poets and later he was patronized by Krishnarāja Wodeyar III. He was a versatile and a prolific writer. His works on Astrology, Persian Grammar and Medicine are still popular. He was well-known as a physician and famous as a letter writer. His works, it would appear, have earned for him a wide reputation in the Moslem capitals of the world, including Constantinople. His fame seems to rest

Other
Writers.

as much on his literary style, which is highly admired, as on his knowledge of medicine. Born at Seringapatam, he died at an advanced age at Mysore where his house at Mandi *Mohalla* is still pointed out. A student of Ghulam Hussain Munajjam was the well-known Dēwan Saiyid Amīr Ahmed of Hassan. He was the author of several works in Persian bearing on Geometry and Astronomy. He was a man of versatile talents and is known to have constructed numerous astronomical and other instruments which attracted much attention at one time. He died about 1874, aged about 70 years, at Hassan. Mīr Hyat Saheb of Mysore was a prolific writer on religious topics, both in Persian and Urdu. Muhammad Abdul Khalam Saheb, Amīr Nazim of the *Gumbaz* at Seringapatam, was a ripe Persian scholar and was the author of the five verses on the *Gumbaz* doors. Muhammad Hussain Āli Sultān Nassim of Mysore, a grandson of the well-known Benki Nawāb, is remembered by his numerous *Gazls* in Urdu. Many of these have been printed and enjoy a fair amount of popularity. Muhammad Khasim Saheb Gum, Proprietor of *Khasim-ul-Akbār*, is also known as a writer of *Gazls* in Persian and Urdu. Maulvi Muhammad Hanif of Bangalore is the author of *Mansure Muhammad*, a polemical tract in Urdu dealing with Christian Missionary criticism of the Muhammadan religion. Abdul Hai Saheb is the author of the *Kutba-hil-Hanifia*, in Urdu, which is highly popular.

Among writers on Sufism, Sha-Kamaluddin-Khadri is well-known among the Muhammadans of the South. His *Divan* is a suggestive study of Sufism containing many original ideas. So popular is this work, that verses from it are known to be recited at public gatherings and highly appreciated by them. Maulvi Syed-Shahbudin-Khadri was an eminent Arabic, Persian and Urdu scholar. He was one of the pioneers who attempted to raise

Dakhni Hindustāni to a higher standard. He induced Government to open Arabic classes in the Training College. His Highness' Government, in appreciation of his erudite learning and services, conferred on him the title of "Shirajul-ulma."

Persian calligraphy (fine penmanship) was greatly encouraged at one time in the State. It was a branch of fine art and as is well known was cultivated by successive Moghul Emperors. The style most practised is the famous *Nāstā'Liq* hand, so much favoured by Akbar. Every character in this style is a curve, the same curve being always similar in size and form. In Mysore, Hāji Khalandar Khān Saheb, *Hakim* of Channapatna, Gholam Jeelani Saheb of Mysore, Asut Khān Saheb of Mysore, Karīm-ud-dīn. at one time *Nazim* of Seringapatam and Sujjad Saheb of Mysore excelled in this class of writing. All of them belonged to the 19th century. Of these, Karīm-ud-dīn's writing appears to have travelled as far as Turkey, where it is said to be even now highly priced. The *Khātte Zulphi* (rounded style) is also known in this State.

Persian
calligraphy

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