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Literary representations of kings of Karnataka: A critique

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Abstract

The kings Karnataka had contributed richly for the growth of literature in Kannada. This contribution was not just confined to the patronizing literature and arts; rather it can be seen in the production of significant body of literature by the kings from the Shatavahanas period onwards. This process continued up to the early the 19th Century. In fact, the Royal families played very responsible role in the cultural space, including literature. The dynasties like Kadambas, Gangas, Chalukyas of Badami, Rastra Kutas, Chalukyas of Kalyana, Kalachuris, Sevunas, Hoysalas, Vijayangara and Odeyars of Mysore were the major royal families involved in the creation and strengthening of Kannada literature. Even the minor dynasties such as, Keladi, Ikkeri, Swadi, Bijjawara, Mahanadu Prabhus, Hagalavadi, Kalale and Hadinadu also, in their own way enriched Kannada literary culture. However, these contributions have not been recorded in any systematic form. This paper, entitled, "Literary Representations of the Kings of Karnataka: A Critique", makes a humble attempt to trace them out by way of presenting the details of various literary works of the kings of Karnataka in chorological order. The paper also offers certain critical comments with regard to the available literary histories written by the scholars in Karnataka.

Keywords: Literature, culture, history, historiography, poetry, mimamse and epic

1. Introduction

The Royal families of Kannada immensely contributed to the fields of politics, religion, literature, society, art and architecture. The Royal families played very crucial role in the development of Kannada literature. The Royal families had a close connection with Kannada literature and patronized it. Shatavahas, Kadambas, Gangas, Chalukyas of Badami, Rastra Kutas, Chalukyas of Kalyana, Kalachuris, Sevunas, Hoysalas, Vijayangara Kings and Odeyars of Mysore were the major royal families, which created diverse literatures. Even during the time of the regional kings, such as, Keladi, Ikkeri, Swadi, Bijjawara, Mahanadu Prabhus, Hagalavadi, Kalale, Hadinadu Kannada literature flourished. Although the kings belonged to a specific religion they patronized other religions or *dharmas* also. They were never partial to any religion. They treated everyone in the same impartial outlook. Literature and culture were only concerns for them. They patronized the poets and helped for the growth of Kannada literature and culture. In fact, the kings themselves created a significant body of literature. There are doubts about the creative output of the kings. Some expressed that the works published the kings might have been written by the court poets in the name of kings. The doubt arose during the time of Mysore Wodeyars.

The literary output by the regional kings was much than that of the emperors. The literary production was much during the Viyanagara dynasty and after that. The content of the literature was related classical themes and critical evaluations. They had taken themes from myths and contextualized, because of which the books gained importance. Now they are useful as sources for the construction of literary and cultural history of Kannada. One interesting fact is that most of the literature composed by the kings is related to the legal aspects and literary criticism and even encyclopedic, for example *Mānasōllāsa* by Mummadi Someshwara, '*Śivatatva ratnākara*' by Elderly Basappa Nayaka, '*Śrī śud'dhi*' and the other works by Mummadi Krishnaraja Odeyar.

What is surprising is that local kings, though they followed one religion, took the ideas from other religions and composed poetry. In this regard, the first Mangarasa and the Mangarasa-III can be named. Mangarasa-I, a Jain composed a medical treatise called '*Khagēndramāṇi*

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darpaṇa' following the Vedic tradition. Mangarasa-III, a Shaiva and a descendant of Changala, composed five works related to Jainism.

Along with the kings the queens have contributed to the growth of Kannada literature, for example Vijjika, Gangadevi, Tirumalamba, Cheluvambe. Their themes are related to religious and historical aspects and are composed in both Sanskrit and Kannada. Historical poems composed by queens contain contemporary historical and cultural aspects of their respective Royal families. Gangadevi's 'Madhurā vijayan' a Sanskrit poetry can be mentioned in this regard. The poem contains a description of her husband Kumara Kampana's victory over Madhura. It is a realistic portrayal of the conditions prevailing in South India. This work has been recognized by researchers, as the only historical work on the history of South India before the 15th Century, and Gangambika has also earned the title of the first Poetess of South India. Many of the works composed by the Kings remained unpublished. The details relating to the works composed by the Kings are mentioned at several places, but the texts are not available.

In this article, the literary works written by the Queens and Kings of the major dynasties and local Kings have been mentioned in the chronological order by gathering information from various sources. However, it is only a cursory presentation.

A humble attempt has been made in this article to survey of the literary works of the Kabbiga Kings. In fact, a book on the each dynasty and its literary contributions can be written. But here, only the major contributions mentioned.

Works composed by Kings

1. **The King Hala:** (150 AD) The King Hala, the 17th ruler of the Shatavahana dynasty, composed a work called 'Gāthā saptaśati'. This is a collection of poems composed in Prakrit language; he was the ruler of Kuntala State. This work contains the Kannada nouns like Poṭṭā (Stomach), Tuppā(Ghee), Peṭṭu (Beat), Tīr (Shakyavagu). Govinda Pai has tried to trace the antiquity of Kannada literature, his reasoning is that Kannada literature must have flourished much earlier than the period of Gāthā saptaśati. Although his hypothesis is tentative but not conclusive. The work of Prakrit language has been translated into Kannada by S.V. Parameshwara Bhatt.
2. **Immadi Madhava:** (460-500 AD) of the Ganga Royal family of Talkad, wrote 'Dattaka sūtra'. Researchers felt that the book might have been written in Sanskrit. It is a commentary on Rāmaśāstra.
3. **Durvinīta:** (555-605 AD) was famous among the Ganga rulers. He was one of the most important prose poets who is known from the reference in *Kavirāja mārga*. Durvinīta wrote a commentary on the 15th Sarga of 'Bharavis kīrtārjunīya'. Kirtharjuneeya is known from the reference 'Kīrtārjunīya pañcadāśasarga ṭīkākarō durvinīta nāmadēyah' in Nala Tamrapata. This work in the form of commentary seems to have become famous as it is frequently mentioned in the Ganga's inscriptions. It is not known whether the work is written in Kannada or Sanskrit as the text is not available. It is a debatable topic among researchers. In the inscription of Gummareddyvurada, 'Ṣaḍbathāvatāra kareṇa dēvabhāratī, nibad'dhavaddakathēna kirātārjunīya pañcadaśasarga,

ṭīka karṇa durvinīta nāmadēyana', it is known that he composed the work related to 'Ṣabdavāthara vyākaraṇa' and also translated Gunadyas vaḍḍakathe story in Paishachi language into Sanskrit.

4. **Shri Purusha:** (726-789 AD) was mentioned in the Nagara inscription. It is stated that he was the author of Gajaśāstra and belonged to Ganga dynasty. It is stated in the Sri Purusha, Sri Vallabanapannartha Kamam Shastra Gaja Shastra Karthruvenisi (A.K. Ikhakhara Nagar 35).
5. **Saigotta Shivamara (800 AD):** Is from Ganga dynasty, he was the author of 'Gajastaka'. This text is not available, but from Huncha inscriptions it is known that it is a great work of that period.

"Evelvudō śivamāram hēvalayādhīpana śubhaga kaṇitagumaṇi bhūvalayadoḷga jōṣṭaka movaṇigeyu monakevadu māḍude pēḷu"

It is known from the references and from the allusion to Gangarasa Saigotta Sivamaram Onakevadu desi poetry called Gajastaka. This genre of poetry has been in Kannada for some time and recognized by poets and *lakshinikaas*. Researchers are of the opinion that Gajastaka called Vanakavēdu must have been a triadic form to sing while pounding grains. According to the Manne inscriptions, it is also known that Shivamara was the author of the plays called Gajamātā kalpanā sētubandha. Since the Kalya inscription glorifies Shivamara as 'Sārasvata janita bhāsatraya kavītā lalitā vāglēlanā lālāmam //; it conceivable that his Gajastaka was composed in Kannada, Gajamātā kalpanā in Sanskrit and Sētubandha in Prakrit.

6. **Vijjika or Vijiyanka:** (659 AD) was also the wife of King Chandraditya, daughter- in-law of the famous Immadi Pulikeshi of Badami Chalukyas composed the play 'Kaumudi mahōtsava' in Sanskrit. Researchers have opined that she was a Sanskrit poetess who was considered popular in the Vaiidarbhi style after Kalidasa and Dandis.
7. **Nrupatunga:** (814-877 AD) Nrupatunga or Amoghavarsha, a famous ruler of the Rastrakuta composed a treatise called Praśnōttara ratnamālikā in Sanskrit language. It is a religious work. From the reference Mahanrupatunga Devanadaradolepetta Marga Gati, it was believed that Kavirājāmārga was composed by him. Recently, researchers have demonstrated that it Srivijaya who wrote, when he was in the court of Nrupatunga.
8. **Immadi Keerthi Varma:** (1100 AD), son of Kalyana Chalukya King Trilokya Malla, composed a scriptural work on cattle diseases called 'Gōvaidya'. It is the first work related to cattle treatment. It discusses the diseases of cattle and suggests remedies for them He awarded with a title 'Vaidya Ratna'.
9. **Mummadi Someshwara** (1139-50 AD) the son of Vikramaditya VI, who was known as Bhulokamalla, composed an encyclopedia called Mānasōllāsa or Abhilāṣītārtha cintāmaṇi followed by Vikramāṅka dēva carita (Vikramāṅkabhyudāya) which are in Sanskrit. Manasollasa has been called Jñānakōśa, vidyōpakāraka śāstragrantha, jagadācārya. It consists of five volumes and each volume contains 70 chapters. In the first volume there are principles and policies applicable to all. In the second volume there is the matter of the royal

- system. The third volume covers architecture, iconography, oil painting, idol art, household life, royal pleasures. In the fourth volume, there is a discussion of classical subjects such as weapon proficiency studies, Gajāśva vidyā, and achievement of Garaḍi, dog and chicken farming, poetry music dance romantic conversation. The fifth volume is about various sports. Researchers have identified this work as the first work of literature to give due place to the Dravidian influence on the major Indian cultural fields, including architecture and sculpture and music, fine arts, such as pictorial art, cookery, Budubudike, cockfighting, snakelore etc. It is a perfect encyclopedia with content for everyone's taste.
10. **Gangadevi** (1356-77 A.D.), wife of Kampana, the son of Bukkaraya of the Sangam dynasty, composed a historical poem related to the Vijayanagara empire called Madhurā vijaya or 'Vīra kampanarāya carita' in Champu Style. It is a work in Sanskrit consists of 9 Sargas composed in Anushtub Shloka. It is based on the details of the conquest of Madhura, by Kampanaraya. This work narrates the story of the expansion of the Vijayanagara Empire into the Tamil state and its background.. This work has the distinction of being the first Sanskrit historical epic written by a poetess in the history of India. This work was edited and published by S.Tiruvenkatachalam in 1957.
 11. **Devaraja**: (1410 AD). a king of Sangama dynasty. It is known from the statement in his work 'Saṅgamēndrana kuladiṅgalige neḍiṅgalinepa kampaṣatanu', Researchers are of the opinion that Devaraya might be the king who ruled from 1406 to 1422. He composed his Sangatya work 'Sobagina sōne', Amaruḱa' a Shataka Granth in Shatpadi. The 26 Sandhis of the work Sobagina sōne's were composed in two thousand verses contain erotic theme also. This work has been published by Prachya Kavya male, Institute of Kannada Studies, University of Mysore. In fact is a translation of the Sanskrit work 'Amara śataka' composed in Parivardhini ṣaṭpadi.
 12. **Praudha devaraya II** (1424-1446 AD), a famous king of the Sangama dynasty composed the work in Sanskrit called 'Ratiratna pradīpikā' related to Kāmaśāstra. In addition, the researchers opined that he composed the Champu genre 'Mahānāṭaka sudhānidhi'.
 13. **Saluva Narasimha**: (1485-1491 AD) was the king of Saluva dynasty and he wrote the work of 'Rāmābhyudāya' in Sanskrit.
 14. **Krishnadevaraya** (1585-1491 AD), was the king of Tuluva dynasty who composed poetry, Drama and Scriptural works in Sanskrit and Telugu. Jāmbavati pariṇaya is a Sanskrit drama in five acts. The content of this play is the marriage of Jambavanta's daughter Jambavati with Krishna. Besides he composed works like Uṣā pariṇaya, madālasa caritaṁ, rasamañjari, jñāna cintāmaṇi, sakala kathā sāra saṅgraha, satya vadhu sāntvana etc. in Sanskrit. He composed a work in Telugu called Amukta mālyada or viṣṇu cittiya. Though the work is originally a history of Godadevi, who was mainly called Alwar by Bhaktirasa, it contains information about the contemporary life, social, economic, military system, politics etc of Vijayanagara. It is considered as one of the five epics of Telugu.
 15. **Mohanangi** (1545 AD): the daughter of Krishnadevaraya's and wife of Ramaraya. She composed a romantic poem called Marīci pariṇaya in Sanskrit.
 16. **Tirumalambe**: (1540-42 AD) the Daughter of Krishnadevaraya'. She composed Varadāmbikā pariṇaya in Sanskrit in Champu style. This poem deals with the historical, social and political issues of Vijayanagara period. This work narrates historical facts in poetic style.
 17. **Ibrahim Adil Shah-II** (1580-1627 AD) was one of the Adil Shah rulers of Bijapur. Kitāb-i-navarasa wrote the work in Urdu. The work is published by Karnataka University of Dharwad.
 18. **Chamaraja Wodeyaru**: (1617-37 AD) the king of Mysore said to have composed the works of Valmiki's commentary on the Brahmāttara khaṇḍa tīke in the Skanda purāṇa. But researchers have opined that Cāmarājōkti vilāsa, is a work by Virupaksha and dedicated to Chamaraja Wodeyaru.
 19. **Chikka Devaraya Wodeyaru**: (1672-1704 AD) wrote the works such as Cikkadēvarāja bhinnapa, bhāgavata tīke, bhārata tīke, gītā gōpāla, śēṣadhāma tīke etc. While discussing the authorship of these works, the researcher opined that except Gītā gōpāla, the rest of the works were written by the Chikka Devaraya Wodeyaru. This is identified on the basis of the style. L.Basavaraju narrated that Tirumalarya's Gītā gōpāla, which contains devotional hymns according to Sri Vaishnava Philosophy, was composed in the name of the king.
 20. **Cheluvambe**: (1714-1732 AD): wife of Dodda Krishnaraja, one of the lords of Mysore, She was a poetess and composed 6 works. 1. Varanandi kalyāṇa 2. Venkaṭācala mahātmā lālipada 3. Alumēlumaṅge lālipada 4. Maṅgaḷārati pada 5. Tulakāvēri mahātmē 6. Līlāsukuna jotege. She write commentary on Kṛṣṇa karṇāmṛta in Kannada. Except Tulukaveri Mahatma the rest of the works are composed in verse. Padma kāvyā varanandi kalyāṇa in 7Sandhi and in 881 verses. Venkatachala Mahatma lali pada has 203 lullabies. There are 35 Quartraine in Alumelu mange lullaby. These works are composed in simple style in literary genres such sahitya, Quatraine etc. Her works were published by M.P.Manjappa Shetty in 1984 in Kavyamale, Institute of Kannada Studies, University of Mysore.
 21. **Krishna Raja Odeyar III** (1794-1868 AD) who was the Patron of poets, he himself was a poet both in Kannada and Sanskrit languages. It is said that he composed more than 50 works. The literary historians have expressed the suspicion that many of these texts might have been written by the scholars in court on the instruction of the king. Srinivasa Havanura has given in his Hosagannaḍada aruṇōdaya kṛti as evidence how many authentic works have been composed by Mummadi Arasas himself in the background of Akaras. Mummadi's literary works can be categorized into the works in praise of deity, classical themes, poetry, mythology, criticism. epic, prose, stories, drama and history. The fact that various literary works were composed by the scholars in the court and it is proved on the basis of style. The major works of Mummadi Krishna Raja Odeyar are 1. Cāmuṇḍa beḷakina nighaṇṭu

2. Śrī jātvaniḍhi 3. Grahaṇa darpaṇa 4. Saṅkya ratna kōśa 5. Caturaṅga sāra sarvasva 6. Cakra maṅjari 7. Nanduṇḍa śataka 8. Saugandhikā pariṇaya 9. Adhyātma rāmāyaṇa ṭike 10. Kṛṣṇa kathā sāra saṅgraha 11. Bhāgavata śrī tatvanidhi āgama avarinda is an encyclopedic compilation covering topics such as sculpture, Astrology, Music, Sports, etc. it an illustrated encyclopedia containing nine themes. This work is published in multiple volumes by Kannada University of Hampi.

Regional Kings

The Medieval era marked a significant turning point in the history of the Kannada Nadu. Samantas, Mahamandaleshwaras, Mandaleshwaras, regional feudal kings were also considered kings in the medieval period. There was a time when they wanted to be freed from subjugation when they got a chance. During the period of Vijayanagara empire and later, a large number of local kings ruled in their respective areas, which were known through inscriptions, literary works, *kaifiyats* and other records. The local rulers not only gave shelter to the poets in order to nurture the literary culture, but they also contributed to the development of literature. They wrote works in Sanskrit and Kannada, mostly related to Vīraśaivism. A brief description of the literary activities of the local rulers is as follows:

1. **Udayaditya:** (1150 AD) the son of Sutanu, a king of Chola clan, is known from the statement in his work ‘Śrīnidhi cōlamahā dēvināthana sōmanāthanātmanudaya kaṇataṁ kannaḍada prāṇālaṅkāra śāstramaṁ viraciside. He is the author of the rhetorical work ‘Udayādityalaṅkāra’. The work consists of 72 verses and composed in Kandapadya and vṛtagaḷu, Rīti, rasa, kāvyāṅgaḷu, guṇa and alaṅkāraḷu.
2. **Mangaraja-I:** (1360 AD) was the King of Chikka Mugali in Dēvalināḍu. He wrote ‘Khagēndramāṇi darpaṇa’, a work on the use poison. They author claimed that he had written the book to make common people to understand the details relating to the use of poison as medicine. It is interesting to know that Mangaraja-1 wrote the text in Vedic tradition, though he was a Jain.

This work is one of the greatest among the medical treatises in Kannda. It consists of 16 chapters, 1500 verses. This work was published by Madras University in 1942.

3. **Madhava:** (1500 AD) the son of Hiriya Prabhudevarasa of Haragatanada, of Kuntala. He translated; Dandi’s ‘Kavyaadharsa’ into Kannda as ‘Maadhavaalankara’. It work was edited and published by H.Tipperudraswamy.
4. **Virupendra:** (1519 AD) composed Gurubhakta caritre, tribhuvana tilaka. Gurubhakta caritre. As the name suggests it is the story of a devotee of Shiva. It is composed in 775 Kusumā śatpadi in fifteen sandhis. The other book by his ‘Tribhuvan Tilak’s is composed in 1525 Sangatya verses in 27 Sandhis. The work *Chēramāṅka ṇṇpan* is about Chēramāṅka ṇṇpan who was one if among the 63 Shaiva saints.
5. **The third Mangarasa:** (1509 AD) was the son of Vijaya Bhupal, the king of Kallahalli. In Śrīpāla caritā, he is called ‘Bhūtāḷa pati’, so it is evident that he was a

king. He composed six works in different verse forms. Five of these works contain Jaina religious stories and the other is on Sūpa śāstra, the art of cooking. His six works are:

1. **Nēmijineśa saṅgati:** It is composed in 5 thousand verses of 35 Sandhis in Sangatya genre about the life and achievements of the 21st Tīrthaṅkara nēminātha.
2. **Samyuktha kaumudi:** It consists of 787 verses in 12 sandhis.
3. **Prabhaṅjana carite:** It is the story of Prabhaṅjana, the son of Devasena, the king of Bhambapura in the shamba state, is composed in the Sangatya. The complete manuscript has not been found till now. It is stated in the index of Mysore and Karnataka University, Dept. of Manuscriptology. Only five Sandhis are avilalbe.
4. **Jayanṛpa kāvya:** It is story of Jayanrupa, the son of Raja Prabhudeva, the king of Kurujangana state, was composed in shatpadi form.
5. **Śrīpāla carite:** Rajagunapala of Pundarikinipura and his wife Kuberashri composed it in 1527 verses in Sangatya genre in 14 Sandhis. It is about the heroic adventures of Śrīpāla.
6. **Sūpaśāstra:** It explains the art of cooking. This work includes a collection of Sanskrit Sūpa Shastra along with the varieties of regional cuisine of Kannada. Out of his six works, all have been published except Śrī prabhaṅjana carite
7. **Adrushya Kavi:** (1525 AD) was a Desai of Kolarpura in Pargana and composed a poem called Praudādēvarāya kāvya. He is known to have composed Mugdha sāṅgāya purāṇa mattu mallēśa purāṇa. Praudha Devaraya’s is the important work by him. It is composed in 21 Sandhis in wardhaka Shatpadi. Although it looks like historical poetry on the surface, it mostly related to the story of the new ancient Shiva devotees. This work was edited by Sam.Shi.Bhusanur Mata and published by Muruga Mata in 1957.
8. **Veerabhadra Nrupala:** (1530 AD) composed a Champu Kavya called Vīrabhadra vijaya in 12 verses. The work is about the important vision of Vīrabhadra. Along with this work, he wrote Pārvativallabha śataka, umāmahēśvara śataka, prāṇānta śataka, śrīkaṅṭha sōmēśvara śataka, kanda śataka etc.
9. **Bayakara Ramappa:** (1550 AD) was the ruler of Kondaveedu Durga during the vijayanagara perid. He composed the book ‘Svaramēla kalānidhi’ in Sanskrit. This work consists of 5 chapters and 328 verses. It analyses the evolution of Indian music over two thousand years. It is an introduction to Carnatic music.
10. **Somaraja:** (1573 AD) belongs to Chouta royal family. he composed a Champu poem called Udbhatakavya or Sringara Sara. It is about Udbhaṭadēva or purajara kumārāpāla rāja caritā.
11. **Chenna Nrupala:** (1580 AD) belongs to Hadinadu Arasu family of yalandur and composed a work Vaidyasāra Saṅgraha, a treatise on traditional medicine.
12. **Srungara Kavi:** (1600 AD) was the son of Bommarasa Nayaka, king of Rasivali, compiled a dictionary of Kannada words with Ali Kula Kalas called Karnāṭaka saṅjīvana. It consists of 35 verses in Vārdhaka śatpadi.
13. **Elder Venkatappa Nayaka:** (1583-1630 AD) was one of the Keladi Kings. He wrote four books:1. Śivagītā

- vākya, 2. Vīramahēśvarācāra sudhāvardhi 3. Tatvādhikāra nirṇaya 4. Śiṣaṣpāpadī.
- 14. Mummadi Tamme Gowda:** (1605-1642 AD) belongs to Sugatur royalty. He is known to have composed works in Kannada, Sanskrit and Telugu. In Kannada, he composed Śaṅkara sanhite and Nandinātha carite in Yakṣagāna form. Śaṅkara sanhite consists of 7 Kanda 80 Sandhis in more than 4700 verses. It is known that he wrote Kaumudī vyākhyāna and Rasika manōrañjane in Sanskrit and Rajendra Cōlacarite, kumārañjuniya, saundarēśa carite in Telugu language.
- 15. Mummadi Chikka Bhupala:** (1635 AD) was one of the Mahanadu kings of Bijjawar, composed 'Abhinava bhāratasāra saṅgraha' in Sanskrit language. There are two chapters in this work, Vādyadhāyāya and gītādhāyāya. Prathamādhāyāya and it contains 864 verses, gītādhāyāya contains 1353 verses in Anustup chandas'su. This work edited and published by R.Satyanarayan in 1960. It is known recently that he composed the anti-veerashaiva work Gajānkuśa also.
- 16. Keladi Hiriya Basappa Nayaka:** (1668-1715 AD) was famous among the Keladi kings and is a Polymath and a bilingual poet. His work 'Śivatatvaratnākara' is an encyclopedic work composed in Sanskrit. This work is a huge work consisting of nine Kallōlas and one hundred and eight Taraṅgagas. It contains more than thirteen thousand verses. It gives historical details related to the Vijayanagara dynasty. His works are on Art, Mundane Scriptures and Keladi as propounded in Vedas and Agamas. Agamas, music, paintings, sculpture, urban construction, ecology, Āyurvēda, dhanurvēda, War Studies, rajanithee, Kāmaśāstra etc. It is an important work composed by the local kings in the post Vijayanagara period. Basappa Nayaka composed a book of ethics called Subhāṣita suradhrama in Sanskrit. He created a bilingual work called Sūkti sudhākara which is a mixture of Kannada and Sanskrit.
- 17. Sodeya Sadashivaraya:** (1682-1718) was the most famous of the kings of the Swadi dynasty, a poet and a musician who composed great works in the fields of literature and music. Until now, it was thought that his work was 'Sadāśiva nīti' in Kanda, Vritta and shatpadi. But Tāḷegari manuscript found by Dr.B.R.Hiremath a large number of new works written by Sadashivaraya have come to lime-light. Sodeya Sadashivaraya wrote a total of twenty one works. The details of the works are as follows:

1. Sadāśiva nīti 2. Svaravacanagaḷu: In it there are 160 Svaravacanas written by Guru Nandisha. In a ways, he had edited it. It contains information related to literary, musical and historical subjects. 3. Samayapūrṇa vṛtta kāṇḍa: contains praise of Shivasharam in 34 verses. 4. Rāgamālike: This is a light work containing information related to musicology in three verses. 5. Pañcavinsati līleya ragale: contains description of Shiva's twenty five leelas. 6. Trividhi: In 25 verses there is the subject of devotion towards the Shiva proportion. 7. Uḷveya mahātma: 73 verses composed in Vrutta, Kanda, Shloka and Shatpadis. It is a historical poem that includes the path of Vachana revolution. 8. Jōguḷa pada: it is a text of male and female lullabies. The male lullabies are in 25 word the female lullabies are in 35 words. 9. Navarasa jakkini: It contains nine songs that are mainly musical. 10. Pañcavinsati lilegaḷa

mūlapādyā: There is a description of 25 lilas of Shiva in thirty verses. 11. Javaḍi: it a work depicting Shiva Bhakti. 12. Bhikṣātana līleya kaṇḍa: One of the 25 Leelas of lord Shiva, Bhikshatana Leela is described in 19 Kanda poem and 7 Shlokas. 13. Sadāśiva ghannappa prose work. 14. Vivāha pad'dhati (Marriage System) (Prose) 15. Sadāśiva rājayya (mix work). 16. Khaḍga prabandha: is a work related to musicology 17. Maṅgaḷāṣṭaka: Three Mangalastaka about Shiva and Vinayaka are arranged in Vrutha. 18. Prabhuliṅgalīleya javaḍi: is a work principal of Sutra Pupperty. There is a story of Allama. 19. Mahācaduraṅga lakṣakaṇa: in it the nature of the game of chess played by the kings of Soda and the steps of the game are first explained in prose and then the same thing is explained in 9 Shatpadis. 20. Kalaha kētayya lakṣakaṇa: is a prose work. There is a story of Kalaha Ketayya singing to Brahmayya. 21. Kaṇḍa kavitegaḷu: these works of Kings can be seen to contain information about political, religious, musical and literary matters of Swadi dynasty.

18. Hagalawadi Siddharamappa Nayaka: (1700 AD) belongs to the family of Hagalawadi Palegaras. He a composed a prose treatise called 'Mahānubhāva prakāśike'. In the beginning of the book it is written 'Mahānubhāva prakāśike' narrated by Hagalavadi Siddaramappa Nayak.

The editors of this work have examined the beginning and end of the work and felt that this work was composed by Siddaramappa Nayaka of Hagalavadi Veerashaiva dynasty.

19. Immadi Mudiappa Nayaka: (1728 AD): belongs to the Hagalavadi royal family and he is said to have composed seven hundred philosophical swara vachanas with the title 'Śrī guru sid'dharāma'.

20. Daughter of Hagalavadi Mudveerappa: (1750 AD) is believed to have written swaravachanas in 'Saṅgamēśvara liṅgave' Ankita.

21. Kalale Veeraraja: (AD 1714-24) belongs to the Kalale royal family, he had written a treatise on medicine called 'Sakala vaidya sanhitā sāraraṇava'. He used Mahā sanhitā dugdha ratnākara', bhōjarāja sanhite, vaidyakalpataru, as sources of medical works. He had written a work using the original Sanskrit shlokas of the Vaidyasāra. In this work, there is a description of each disease, its symptoms, its differences, the remedies for them. The medicines suggested are Sanhitā, kalyā, kaṣāya, cūrṇa etc. He is known to have composed 'Āndhra vacana bhāratamu' in Telugu, the prose epic.

22. Fourth Nanjaraja: (1734-1765 AD) is identified as Kalale Nanjarajaya in Kannada literary history. There is confusion among scholars about the number of works he has written. Although the historians have named 17 works written by him, proofs are not available. At present, manuscripts of 18 works written by Nanjarajayya are available.

His literary cultivation can be classified into three groups. 1. Field Mahatmas, (Kṣētra mahātmaru) 2. Mahatma Histories of Shiva Bhaktas, 3. Criticism- Definitions.

Kṣētra mahātmagalu: 1. Kākudiri mahātma -Twenty Chapter, 2. Garalapuri mahimā darśanā - Chapter Twelve, 3. Bhadrāgiri - 16 Chapters, 4. Sētumahimadarśa - 52 chapters, Mahatma - 5. Kāśīmahimārtha darpaṇa.

Histories of Shiva Bhakts (Śivabhaktara mahātmarā caritregalu) 1. Śiva bhakta vilāsa darpaṇa -90 Chapter, 2. Daparna of Bhaktavilasa, 3. Haradattaacharya Charitra 10

Chapter, 4. Halasya Mahatma - 71 Chapter, 4. The trividhi of sixty-three.

Criticism- Definitions: 1. Bharat Tatparya Tiku, 2. Markandeya Puranartha Dipike, 3. Sivadharmottra Tiku, 4. Visvesvara Vratalkalpa Tiku, 5. Shiva Gita, 6. Lingapurana, 7. Harivamsa.

Out of his total 18 works, only 'The trividhi of sixty-three' is in the form of poetry, all others are in prose form. Although his prose works are in the forms of criticism and commentary, they are mostly abridged versions of Sanskrit works. His 'Lingapurana' is a large work with 158 chapters. Saivism has been given priority in the of works of Nanjaraja, a follower of Shaivism. Devachandra in his Rajavali story praises Nanjaraja as having the power to compose poetry in Sanskrit, Kannada and Telugu languages. He had written a work in Sanskrit called 'Geetha Gangadhara'. There is another name for this work, 'Shivashtapadi'. The work consists of six sargas and 24 ashtapadis.

Chinnarajappa: (1750 A.D.) belongs to the community of Mysore kings and he is the author of the Venkateswara Shataka, it is confirmed the work is written by as per the statement Venkaṭeśvara nāka sampūrṇa ' written by Chinnarajappa by the Mysore Anegondi King.

Jayagonda-II: (1734-58 A.D.) was the king of sirasangi samsthana or toragal region and composed Kuvālayānanda, a decorative treatise written in Sanskrit by Appayya Dikshita, in the form of a collection called 'Karnāṭaka kuvālayānanda'. This work contains a description of one hundred and one alankaraas. He translated Bhanudatta's Sanskrit Rasamanjari into Kannada with the title Śṛṅgāra tilaka.

Mumjadi Papanayaka: (1770 AD) was a chieftain from Surpur and wrote a work called 'Bhārgava purāṇa' in Telugu.

Lingarajendra Wodeya II: (1811-20 AD) a ruler of the Haleri dynasty of Kodagu, translated the Vivēka cintāmaṇi of Nijaguna Shivayogi into Sanskrit. 'Basavaraja' is known to have been written by him. But this work is not available. According to Herbern Mögling, he is known to have composed a poem about one of his wives.

It should be noted in the history of the dynasties of the land that the kings who played a major role in the history of the state as a whole are the motivators of the literary composition of the state in spite of political ups and downs.

In fact, Vijayanagara period is very important in the history of Kannada literature. A significant body of body of literature is composed in the Kannada language of South India during the Vijayanagara Empire, which lasted from the 14th through the 16th century. The Vijayanagara empire was established in 1336 by Harihara and his brother Bukka Raya. Although it lasted until 1664, its power declined after a major military defeat by the Shahi Sultanates in the battle of Talikota in 1565. The empire is named after its capital city Vijayanagara, whose ruins surround modern Hampi, now a World Heritage Site in Karnataka.

Kannada literature during this period consisted of writings relating to the socio-religious developments of the Veerashaiva and Vaishnava faiths, and to a lesser extent to that of Jainism. Writing on secular topics was popular throughout this period. Authorship of these writings was not limited to poets and scholars alone. Significant literary contributions were made by members of the royal family,

their ministers, army commanders of rank, nobility and the various subordinate rulers. In addition, a vast body of devotional folk literature was written by musical bards, mystics and saint-poets, influencing society in the empire. Writers of this period popularized the use of the native metres: *shatpadi* (six-line verse), *sangatya* (compositions meant to be sung to the accompaniment of a musical instrument), and *tripadi* (three-line verse).

The development of Veerashaiva literature was at its peak during the reign of King Deva Raya II, the best-known of the Sangama dynasty rulers. The rule of King Krishnadeva Raya of the Tuluva dynasty and his successors was a culminating point in Vaishnava literature. The influence of Jain literature, which had dominated Kannada language in the previous centuries, was on the wane with increasing competition from the resurgent Veerashaiva faith and Vaishnava bhakti movement (devotional movement of the haridasas). Interaction between Kannada and Telugu literatures left lasting influences and they continued even after the Vijayanagara era.

With the waning of the Vijayanagara empire, Raja Wodeyar I (r. 1578–1617) became the first ruler of political importance at Mysore, having ousted the Vijayanagara governor at Srirangapatna. However, the fledgling kingdom still owed nominal allegiance to the diminished empire. The foundation of an independent state that would influence regional polity and culture was laid in this period. In the following decades, the Mysore court became the inheritor of the Vijayanagara literary legacy and a centre for textual production not only in Kannada, the native language, but to some extent, even in Telugu and Sanskrit. The earliest available Kannada language writings from the Mysore court are by Tirumalarya-I (or Tirumala Iyengar), Raja Wodeyar I's court poet. He composed the *Karna Vrittanta Katha* (c. 1600) in *sangatya* metre, a composition rendered to the accompaniment of an instrument. Raja Wodeyar-I's grandson, Chamaraja VI (r. 1617–1637), is the earliest among the Mysore kings known for their personal contribution to the fine arts. The king wrote *Chamarajokti Vilasa*, a translation of the Sanskrit Ramayana, in the Valmiki tradition.

In the light of the above, it can be inferred that the kings of Karnataka were not confined to their administrative affairs, their love and taste for literature compelled them to try their hands in literature and other analogues arts. They not only just tried, rather came out brilliant works ranging from the normal themes to such an unfamiliar topics or areas like medicine. As there still some gaps to be filled with regards to the literary history of Kannada literature, attempts have to be made to fill the gaps, so as to build a comprehensive history of Kannada literature.

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