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JOURNAL

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THE ROYAL ASIATIC SOCIETY.

ART. V.—*Early History of Kannada Literature.* By B.
LEWIS RICE, C.I.E., Bangalore.

AMONG the so-called Dravidian languages of Southern India none can boast of a higher antiquity in the cultivation of its literature than the Kannada or Karpâṭaka, commonly called Canarese by Europeans. And yet, while the sister languages Tamil and Telugu have their votaries, Kannada has received attention from but few, if any, among Oriental scholars. This neglect is no doubt partly due to its being principally spoken in Native States, whence it has come less into contact with Europeans, while the other languages form the media of official business through a large extent of British territory. An erroneous impression has, besides, been fostered by some writers, whose acquaintance with South Indian languages was probably chiefly confined to Tamil or Telugu, that these were in some way superior either in structure or in the contents of their literature to Kannada, a statement for which there is not the least foundation, and originating in the want of accurate information regarding the latter.

A few years ago some details regarding the earlier literature of the Kannada language, the result of researches for which opportunity arose in the course of work I had in hand, were published by me in the Society's Journal,¹ but the fuller and more certain information I am now able to give,

¹ See articles on *The Poet Pampa*, in Royal Asiatic Society's Journal for January, 1882, and *Early Kannada Authors* in the same Journal for July, 1883.

especially with relation to the earliest and therefore most interesting period, induces me to return to the subject in the hope that it will not only prove of interest but attract more attention to the language.

By quotations from several of the standard poets it was shown in my former article that Kannada was not dependent for purposes of composition on Sanskrit, or Sakkada as it was called in that language; for the authors in question ridiculed the mongrel productions of those who could not write in Kannada without a resort to Sanskrit, condemning the practice as the mark of an imperfect education, and advocating purism in the separate use of the two languages. This is, in fact, what we find in the best works and inscriptions, verses in one or the other, interspersed according to the nature of the theme, thus greatly heightening the general effect while imparting to the whole the charm of variety.

The constituents of Kannada, however, are not regarded as altogether homogeneous, for they are thus described in works that have recently come to hand.

The unknown author of *Subāshita*, or *Niti-kanda*, an old Jaina work, says :

oḷu-Gannaḍa beḷu-Gannaḍa |
teḷu-Gannaḍav achcha-Gannaḍam Sakkajamum |
eḷe-Gannaḍa haḷe-Gannaḍa |
sale dēśiyak ene-y-ad unṭe Kannadaḍak ileyoḷ ||

‘Local (or home) Kannada, white Kannada, clear Kannada, pure Kannada, and (?) derivatives from Sanskrit; young (or new) Kannada, old Kannada, being combined in the language of the country, is there any equal to Kannada in the world?’

Similarly Dēvachandra, the author of the Jaina *Rājāvalī-kathe*, written early in this century, says :

haḷe-Gannaḍa beḷu-Gannaḍa |
vaḷa-Gannaḍav achcha-Gannaḍa posat-embudu |
teḷu-Gannaḍa miśradin ida- |
n ileyoḷu sat-purushar ôdi kēḷvudu satatam ||

‘This, in which old Kannada, white Kannada, local Kannada,

pure Kannaḍa, and that called new, are mingled into clear Kannaḍa—may good men in the world ever read and listen to.'

Haḷe-Gannaḍa, or Haḷe Kannaḍa, is the ancient and early form of the language. Beḷu-Gannaḍa, or white Kannaḍa, seems to refer to a belief of the Jains who attribute substance to sound and say that it is white. Thus Kêśirâjâ, in the old grammar, the *Śabdamanidarpana*, has the following :

(v. 9) śabda-dravyam janiyisugum śvetaṁ.

(v. 34) śabdam janiyisugum dhavaḷa-varṇam akshara-rûpam.

Vaḷa-Gannaḍa, or oḷa-dêśa Kannaḍa refers to the words called *dêśya*, or local peculiarities and dialects. Achcha-Gannaḍa is the well-known term for pure Kannaḍa: the well of Kannaḍa undefiled. Posa-Gannaḍa, or Hosa Kannaḍa, is the new or modern Kannaḍa. Teḷu-Gannaḍa means clear, transparent Kannaḍa, and from the same root is derived the name Telugu, the other language which has so close an affinity to Kannaḍa, and which is written in the same characters.

But to proceed with the early history of the literature. In my former article I remarked: 'It would appear that the chief impulse under which the language attracted the special attention of scholars to its systematic study and culture was coincident with the break up of the Ganga power that resulted from the capture of Taḷakâḍu by the Chôḷas, who thence extended their conquests till possessed of Vengi, whence several of the most prominent Kannaḍa authors derive their origin.' The first part of this statement must now be so far modified that we find a high state of cultivation of the language at a much earlier period and during the supremacy of the Gangas.

The principal old poets, as I pointed out in the same paper, uniformly name Samantabhadra, Kaviparimêṣṭi and Pûjyapâda, invariably in this order, as forming the earliest and most distinguished trio among the authors who preceded them. Now, according to Jaina tradition, it appears that

Samantabhadra may be placed in the second century A.D.¹ From other sources we learn that he was born in Utkalikâ-grâma, and that while performing penance in Maṇuvakahallî he was attacked by a disease called *bhasmaka*, characterized by a morbid voracious longing for food together with general decay. Despairing of a cure, he resolved to put an end to himself by the vow of *sallêkhana*, or starving to death. But his guru dissuaded him, on the ground that he foresaw Samantabhadra would become a great promoter of the Jain faith. He therefore advised him to break off his penance and go where he could appease his appetite, and then take *dîksha* again. The sick man accordingly made his way to Kâñchî, where a pious king named Śivakôṭi was in the habit of daily distributing twelve khaṇḍugas of rice. Having secured this for himself, he ate up the whole, or nearly the whole, for several successive days, and thus satiating his appetite, got cured of his disease, and converted the king to Jainism.

His subsequent career was one of great interest, as he seems to have made peregrinations over the whole of India in search of disputants who would meet him in religious discussion, an exercise in which he attained great pre-eminence by the use of the *syâd-vâda*. The following is the account given of him in a valuable inscription at Śravaṇa Belgôla,² dated in 1128 A.D.:

vandyô bhasmaka-bhasma-sâtkṛitî-paṭuḥ Padmâvatî-
dêvatâ-

dattôdâtta-padas sva-mantra-vachana-vyâhûta-Chandra-
prabhaḥ |

âchâryyas sa Samantabhadra-gaṇabhṛid yêṇêha kâlê
Kalau

Jainaṃ vartma samanta-bhadram abhavad bhadram
samantân muhuḥ ||

chûrṇi || yasyaivaṃ vidhâ vâdârambha-samrambha-
vijrimbhitâbhivyaktayas sûktayaḥ ||

¹ See Dr. Bhandarkar's *Report on Sanskrit MSS. for 1883-4*, p. 320.

² A volume will shortly be issued containing all the Jaina inscriptions at this place.

vṛitta || pûrvam Pâṭaliputra-madhya-nagarê bhêrî mayâ
 tâḍitâ
 paśchân Mâlava-Sindhu-Ṭhakka-vishayê Kânchîpurê
 vaidîśê |
 prâptô 'ham Karahâṭakam bahu-bhaṭam vidyôtkāṭam
 saṅkaṭam
 vâdârtthî vicharâmy ahan narapatê sârdḍûla-vikrîḍitam ||
 avatu-taṭam aṭati jhaṭiti sphuṭa-paṭu-vâchâṭa Dhûrjjaṭê
 api jihvâ |
 vâdini Samantabhadre sthitavati tava sadasi bhûpa kâ
 sthânaishâm ||

The first verse refers to his subduing the burning of the *bhasmaka* disease and other incidents. But the interest lies in the second verse, which is given as a quotation from himself. It runs thus: 'At first in the town of Pâṭaliputra¹ was the drum beaten by me; ² afterwards in Mâlava, Sindhu and the Ṭhakka³ country, and in the far-off Kânchî; arrived at Karahâṭaka,⁴—strong in warriors, great in learning, small in extent,—I roam about, O King, like a tiger in sport' (*sârdḍûla-vikrîḍita*, i.e. unopposed).⁵ What king was here addressed is unfortunately not stated. But in quoting this verse a Jaina chronicle adds two others as follows:

Kânchyân nagnâṭakô 'ham mala-malina-tanur Llâmbusê
 pânḍu-piṇḍaḥ |
 puṇḍrênduḥ śâka-bhikshu Daśapura-nagarê mṛiṣṭha-
 bhôjî-parivrâṭ ||
 Vânârasyam abhûvam śasîdhara-dhavaḷaḥ pânḍu-râgas-
 tapasvî |
 râjan yasyâsti śaktiḥ pravadamu puratô Jaina-nir-
 grantha-vâdî ||

Of these places Kânchî is well known; Lâmbusa I have not been able to identify; Daśapura is mentioned in the

¹ Patna on the Ganges; the Palibothra of the Greeks.

² i.e. inviting any one to discussion. A drum was fixed in a public place in the middle of the city, and any learned man who desired to enter into argument struck it as a challenge to whoever would meet him. This practice is referred to in the travels of the Chinese pilgrims in India.

³ The Panjab (see Cunningham, *Anc. Geog.*, 148 ff.)

⁴ Kolhâpur in the South Mahratta country.

⁵ The metre of this verse is also *sârdḍûla-vikrîḍita*.

Jaina Rāmāyaṇa as near Ujjayinī; Vānārasi is of course Benares. According to another account Samantabhadra also visited Kauśambi (on the Jumna, near Allahabad), where Chandraprabha, the eighth Tīrthankara, appeared to him, which enabled him to write commentaries in easy Sanskrit (*mṛīdu-Saṃskṛita*), and also, as it might perhaps be understood, in the Bhāṣhā or vernacular (? Kannaḍa), on the various siddhānta and the six branches of āgama.

Although these remarkably extended wanderings carried him over every part of India, and give us a valuable glimpse of what at that period were considered the chief centres of learning, the point from which he started was evidently, from the name, in the Karnaṭaka country, and he probably wrote some works in its language. Thus he is claimed by the early Kannaḍa poets as a predecessor of their own. The names of works attributed to him have already been given by me in my former paper.

As regards the period above assigned to him, it receives support from what immediately follows in the inscription already referred to. For, succeeding the notice of Samantabhadra is one relating to Simhanandī, who, from what is here said, taken in connection with the mention of him in an inscription published by the Rev. T. Foulkes¹ (though there rendered unintelligible from his being called *mahipa* instead of *munipa*, the name being unquestionably clerical and not regal), it appears was the guru of the first king of the Ganga dynasty, Koṅguṇi-varmmā, and aided him in establishing his kingdom.

The following are the lines :

Yô 'sau ghâti-mala-dvishad-bala-śilâ-stambhâvali-khaṇ-
ḍana-dhyânâsiḥ paṭur Arhatô bhagavatas sô 'sya
prasâdī-kṛitaḥ |
chhâtrasyâpi sa Simhanandī-muninâ nô chêt katham vâ
śilâ-stambhō rājya-Ramâgamâdhva-parighas tēnâsi
khaṇḍô ghaṇaḥ ||

‘ With the sword the praise of Bhagavad Arhata, vouchsafed

¹ *Manual of the Salem District*, vol. ii. p. 369.

by him, did he cut through the stone pillar the hostile army of deadly sin;¹ and had not his disciple obtained it from that Simhanandi muni, how by him was the stone pillar, which like a bolt prevented the entry of the Lakshmi of empire, cut through ?'

All the Ganga inscriptions attribute to Koṅguṇi-varmā the inexplicable feat of having cut through a stone pillar with a single stroke of his sword. The foregoing passage shows that the act resulted in the suppression of some other faith by Jainism, but it is far from clear what the stone pillar was. For our present purpose it is sufficient to point out that this transaction, so far as we have any clue to its period, is assigned to the end of the second century A.D., and therefore naturally follows in chronological order the preceding account of Samantabhadra belonging to the first half of that century.

The next specific notice of authorship is connected with Mādhava, the second king of the Ganga dynasty, who is always stated in the inscriptions to have written a commentary on the law of adoption (*dattaka-sūtra-vrittēḥ-praṇētā*, *dattaka-sūtra-vyākhyā-praṇētā*). His period is about 240 A.D.

Of Kaviparimēṣṭi there is a statement that he was the joint author of a work called *Prathamānuyōga*. But nothing very satisfactory has been discovered regarding him. The designation implies a poet whose name was Brahma, and Kēśirājā at the end of his grammar calls himself Abhinava Brahma, but this may perhaps be otherwise understood.

Pūjyapāda, the remaining member of the trio, I can now give more information about, obtained from inscriptions, and show that he belongs to the middle of the fifth century. He is celebrated as the author of the Jainēndra grammar, and of a *nyāsa* or commentary on Pāṇini called *Pāṇini-śabdāvatāra*, besides other works. His real name was Dēvanandi. Thus Bhaṭṭakalanka in his *Karṇāṭaka-Śabdānuśāsanam* says: *Jain-ēndrē 'pi tach-chhabdam prāyūnta Bhagavān Dēvanandī*. He

¹ *Ghāti-mala*. The Jains recognize two classes of *karma*, namely *ghāti* and *aghāti*: the suppression of the first confers *kaivalya*, while by the suppression of both *mukti* is obtained.

was called Pûjyapâda 'on account of his feet being worshipped by the forest deities,' and Jinêndra-buddhi on account of his great learning. He was unrivalled as a dispenser of medicine (*apratimaushadharddhih*). He was also able to fly through the air (*gagana-gamana-sâmartthar*), showing his perfection in yôga. The water in which his feet were bathed had further the property of converting iron into gold. Having some doubts as to the Tattvârtha, he with great difficulty made his way to Eastern Vidêha (Tirhut in Bihar), where he witnessed a manifestation of the Tîrthankaras that enabled him to return with all his doubts removed. Owing to the incidental occurrence of the name Pûjyapâda in a Châlukya inscription of 729, it had been proposed to place him at the end of the seventh century. But Dr. Bühler pointed out¹ the objections to identifying this Pûjyapâda with the great grammarian, who more probably belonged to the fifth century. The latter statement can now be confirmed from the discovery that Pûjyapâda was the preceptor of the Ganga king Durvvinîta, whose reign began in 478 A.D. For among the praises of this king the Hebbur plates have the following explicit announcement: *Śabdâvatâra-kâra-Dêva-bhârati-nivaddha-brihat-pathah*—'Restricting himself to the path of greatness through the instruction of the divine who was the author of the Śabdâvatâra.'

The next distinct mention of authorship is connected with this same king Durvvinîta,² who is said in all the inscriptions to have written a commentary on fifteen sargas of the *Kirâtârjunîya*, the well-known poem by Bhâravi (*Kirâtârjunîya-pañchadaśa-sargga-tikākārah*). His reign began in 478 and continued to at least 513 A.D.

We now come to Śrîvarddha Dêva, also called the Tumbulûr-âchârya. He was the author of a work called *Chûdâmani*, which Bhattâkalanka in his *Karnâṭaka-Śabdânusâsanam*³ praises as if he considered it the greatest work in the Kannada language. His words are :

¹ *Indian Antiquary*, vol. xiv. p. 355.

² Wrongly attributed by me before to his father Avinîta.

³ This work with its commentaries is in the press.

Na chaisha (Karnâṭaka) Bhâṣhâ śâstrânupayôginî | Tattvârtha-mahâśâstra-vyâkhyânasya śhaṇ-ṇavati-sahasra-pramita-grantha-sandarbhâ-rûpasya Chûḍâmaṇi-abbidhânasya mahâśâstrasyânyêśhâm cha śabdâgama-yuktyâgama-paramâgama-vishayânâm tathâ kâvya-nâṭakâlaṅkāra-kalâśâstra-vishayânâm cha bahûnâm granthânâm api Bhâṣhâ-kṛitânâm upalabhya-mânatvât | ata êva mahâjana-parigrâhyâ |

‘Nor is it (Karnâṭaka) a language that can boast of no literature. For in it was written the great work called Chûḍâmaṇi, containing 96,000 verses, a commentary on the Tattvârtha mahâśâstra: also works on śabdâgama, yuktyâgama and paramâgama; as well as numberless books of poetry, the drama, rhetoric and the fine arts. It is thus entitled to the notice of the greatest scholars.’

This was the first notice I had met with of the work in question, whose very name is unknown. But the inscription which has already helped us throws a flood of light upon the matter by giving us the name of the author, previously unknown, and, what is of no less importance, his period. The passage referred to runs thus :

chûḍâmaṇiḥ kavînâm Chûḍâmaṇi-nâma-sêvya-kâvya-kaviḥ |

Śrîvarddha-dêva êva hi kṛita-punyaḥ kîrttim âharttum ||

chûrṇi || ya êvam upaślôkitô Daṇḍinâ ||

Jahnôḥ kanyâm jatâgrêṇa babhâra Paramêśvaraḥ |

Śrîvarddha-dêva sandhatsê jihvâgrêṇa Sarasvatîm ||

‘A head-jewel (*chûḍâmaṇi*) of poets, poet of the great poem Chûḍâmaṇi, even such was Śrîvarddha Dêva, possessed of merit to acquire fame. Who was thus praised by Daṇḍin : The daughter of Jahnu (the Ganges) on the top of his head did Paramêśvara bear : Śrîvarddha Dêva, at the tip of your tongue do you bear Sarasvatî (otherwise, the Sarasvatî).’

Now Daṇḍin is placed by the best authorities in the sixth century A.D. It follows that Śrîvarddha Dêva lived either at or before that period. It is moreover abundantly evident that a work of such extent as his could neither have been

produced nor required had there not pre-existed a considerable literature in Kannaḍa, and a widespread cultivation of the language. This consideration will dispose of any objections that might be raised against the dates previously given in this paper as being too early.

Our next notice belongs to the seventh century, when, under the date 634, Ravikīrtti is described as a poet whose fame equalled that of Kālidāsa and Bhāravi (*kavitāśrita-Kālidāsa-Bhāravi-kīrttiḥ*). Of his works we know nothing.

We now come to Nṛpatunga or Amōgha-varsha, a king of the Rāshtrakūṭa line, who, as we know from inscriptions,¹ ruled from 814 to at least 867 A.D., and then voluntarily retired from the throne (*vivēkāt-tyakta-rājyaḥ*). He wrote, among others, a work in Kannaḍa, called *Kavirājamārga-lankāra*, wherein he gives some interesting details showing the estimation in which that language was held in his days. Commencing with reverence to *Atiśaya-dhara*, i.e. his father, Gōvinda or Prabhūta-varsha, he goes on to mention among works published before his time the Harsha-Charita and Kādambarī in Sanskrit (the works by Bāna, who wrote early in the seventh century).

But of more interest to us here are the verses in which he continues thus :

mige Kannaḍa-gabbangalo- |
 ḷ agaṇita-guṇa-gadya-padya-sammiśritamaṃ |
 nigadisuvār ggadya-kathā- |
 pragītiyim tach-chirantan-āchāryyarkkaḥ ||

Vimal-Ōdaya-Nāgārjjuna- |
 samēta Jayabandhu-Durvvinātadigaḥ ī |
 kramadoḥ negaḷte gadyā- |
 śrama-pada-gurutā-pratītiyaṃ kaikoṇḍar ||

‘Moreover in Kannaḍa poems, possessed of unnumbered beauties in mingled prose and verse, do they sing, with the musical ring of narrative stories, those ancient āchāryas.

‘Vimala, Udaya, Nāgārjuna, together with Jayabandhu,

¹ Published by Mr. Fleet in *Ind. Ant.* vol. xii, p. 215 ff.

Durvīṇṭa and others, having so done, acquired fame as being gurus by rank in the hermitage of rhythmic prose.'

It is a well-known characteristic of the early Kannāḍa poems that they are *champu* works, or composed of poetry intermixed with passages in prose. Of the authors here mentioned Vimala may be the Vimalachandra regarding whom there is the following information in the inscription already quoted. Nothing more is known of him.

Vimalachandra-munīndra-gurōr gguruḥ
praśamitākḥila-vādi-madam padaṃ |
yadi yathāvad avaishyata paṇḍitair
nnanu tadānv avadishyata vāg vibhōḥ ||

churnṇi || tathā hi | yasyāyam āpādita-paravādi-hṛdaya-
śōkaḥ patrālbana-ślōkaḥ ||
patraṃ śatru-bhayankarōru-bhavana-dvārē sadā sañ-
charan

nānā-rāja-karīndra-brīnda-turaga-vrātākulē sthāpitam |
Śaivān Pāsupatāms Tathāgata-sutān Kāpālikān Kāpilān
uddīśyōddhṛita-chētasā Vimalachandrāsāmbarēṇādarāt ||

'Vimalachandra munīndra guru, reverencing his feet as having dispersed the pride of hostile disputants, should not his directions be followed by pandits? That is to say, he whose is the (following) *ślōka* beginning with "patra," which was a grief (*śōka*) to the mind of opponent speakers. This leaf (or writing) did he fix up on the big (or street) door of his house—terrible to enemies—where were ever passing by many different kings, groups of fine elephants and troops of horses—describing the Śaivas, Pāsupatas, the sons of Tathāgata (Bauddhas), Kāpālikas and Kāpilas: thus with eager mind did the Digambara Vimalachandra out of respect.'

Udaya would seem to be the Udayāditya who is mentioned in other poets, but that the latter has been placed by me at a later period than the one we are writing of, on the supposition that he was identical with the Ganga prince of that name who was a minister and general under the Chālukya king Bhuvanaika-malla.

Nâgârjuna is a well-known name, but I regret that I have not succeeded in getting much information about him. Pûpyapâda had a nephew, it appears, of this name, but it is not clear that he was a literary character. There is a Nâgârjuna who Professor Weber says¹ is mentioned with great honour in the opening of the Nandî and Âvaśyaka sûtras in the list of teachers.

Jayabandhu I am unable to identify, but there was a Bandhu-varmā who was the author of *Harivaṃśābhyaudaya* and *Jīvasaṃbōdhane*.

Durvinîta is the Ganga king already mentioned in a previous part of this paper, and the present reference to him as one of the distinguished poets of the country is unique in its interest and importance.

After a verse referring to Guṇasûri, Nârâyaṇa, Bhâravi, Kâlidâsa, Mâgha and others as having written great poems (that is, in Sanskrit), Nṛipatunga goes on to say that in like manner the old poets (*purâtana-kavigal*) wrote poems (*chattāṇa*) in Kannaḍa. Unfortunately the verse cannot be quoted, as there are errors in the copy, and it is imperfect. But he continues as follows :

parama-Śrīvijaya-Kavî- |
śvara-Paṇḍita-Chandra-Lôkapâlâdigale |
niratisaya-vastu-vi- |
stara-virachane lakshyaṃ tad-âdya-kâvyakk endum ||

‘The supreme Śrīvijaya, Kavîśvara, Paṇḍita, Chandra, Lôkapâla and others—their great excellence in style and in expanding the subject is ever the mark of that early poetry.’

Of these authors, Śrīvijaya is quoted by Kêśirâja. He is also thus mentioned in the inscription already more than once referred to :

Gaṅgâvanîśvara-śirô-maṇi-baddha-sandhyâ-
râgôllasach-charaṇa-châru-nakhêndu-lakshmîḥ |
Śrî-śabda-pûrvva-Vijayânta-vinuta-nâmâ
dhîmân amânusha-guṇô 'sta-tamaḥ pramâṃsuḥ ||

¹ *Sacred Literature of the Jains*, translated by Dr. H. W. Smyth in *Ind. Ant.* vol. xviii. p. 181.

chûrṇṇi || stutô hi sa bhavân êsha śrî-Vâdirâja-dêvêna ||
 yad-vidyâ-tapasôḥ prasastam ubhayam śrî-Hêmasênê
 munau
 prâg âsit suchirâbhiyôga-balatô nîtam parâm unnatim |
 prâya Śrîvijayê tad êtad akhilam tad-vidhikâyâm sthitê
 sankrântam katham anyathânatichirâd idrig-vidhê drik-
 tapah ||

‘The moons of the nails of his feet illuminated as with the hues of evening from the jewels in the crown of the Gaṅga king, was he whose name was first the word *Śrî*, followed by the famous *Vijaya*; learned, of superhuman qualities, of a glory dispersing ignorance. Praised also has he been (as follows) by the great Vâdirâja Dêva: Both the learning and the penance gained by long practice which were formerly in Hêmasêna muni, passed in full to Śrîvijaya who occupied his throne: if not, how did he so soon combine them?’

I am unable to throw light on these allusions, but Vâdirâja himself is thus described in the same inscription:

trailôkya-dîpikâ Vâṇî dvâbhyâm êvôdagâd iha |
 Jinarâjata êkasmâd êkasmâd Vâdirâjataḥ ||
 âruddhâmbaram indu-bimba-rachitautsukyam sadâ yad
 yaśas
 chhatram vâk-chamarîja-râji-ruchayôbhyarṇṇam cha yat-
 karṇṇayôḥ |
 sêvyas simha-samarchchya-pîṭha-vibhavas sarvva-pra-
 vâdi-prajâ
 dattôchchair jJayakâra-sâra-mahimâ śrî-Vâdirâjô vidâm ||

chûrṇṇi || yadîya-guṇa-gôcharô 'yam vachana-vilâsa-
 prasarah kavînâm ||
 śrîmach-Châlukya-chakrêśvara-jaya-kaṭakê Vâg-vadhû-
 janma-bhûmau
 nishkânḍaṇ dīṇḍimaḥ paryyatatî paṭuratô Vâdirâjasya
 jishṇôḥ |
 jahy udyad-vâda-darppô jahihi gramakatâ garvva-bhûmâ
 jahâhi

vyâhârê 'rshyô jahîhi sphuṭa-mṛidu-madhura-śrâvya-
 kâvyaralêpaḥ ||
 Pâtâlê Vyâla-râjô vasati su-viditam yasya jihvâ-sahasram
 nirggantâ svarggatô 'sau na bhavati Dhishanô Vajrabhṛid
 yasya śishyaḥ |
 jîvêtân tâvad êtau niḷaya-bala-vaśâd vâdinah kê 'tra
 nânyê
 garvvam nirmmuchya sarvvam jayinam ina-sabhê Vâdi-
 râjam namanti ||

'By only two (paths) has Vâṇî, light of the three worlds, gone forth here below—the one, Jinarâja, the other, Vâdirâja. The canopy of his fame, touching the sky, mingled with the rays of the moon; his speech as pleasing in the ears as the fanning of a châmara; worthy to be served; possessing the greatness of a lion-throne; of great glory bestowing victory over all the opponent speakers: such is the learned Vâdirâja. Regarding whose qualities there is the following saying of the poets: 'In the victorious camp (or capital) of the Châlukya emperor—a birthplace for the speech-goddess—does the Nishânḍa drum (*dinḍima*) of the victorious Vâdirâja wander about with its pleasant sound: proud speaker, yield; learned man, give up your pride; man eager to dispute, shut up; poet of sweet-sounding verses, be silent. In Pâtâla stops Vyâla Râja (Âdiśêsha), famed for his thousand tongues; unable to come out of svarga is Dhishana (Bṛihaspati) whose disciple is Vajrabhṛit (Indra); by the fortune of their stations they continue to live: of other speakers who are there that have not given up their pride and done obeisance in the royal assembly of the victorious Vâdirâja?'

With reference to Hêmasêna, his predecessor above mentioned, the following information is supplied by the same inscription:

yatrâbhiyôktari laghur llaghu-dhâma-sôma-
 saumyângabhṛit sa cha bhavaty api bhûti-bhûmiḥ |
 vidyâ-dhanañjaya-padam viśadam dadânô
 Vishṇus sa êva hi mahâ-muni-Hêmasênaḥ ||

chûrṇṇi || yasyâyam avanipati-parishadi nigraba-mahî-
 nipâta-bhîti-dustha-durggarvva-parvvatârûḍha-pra-
 tivâdi-lôkaḥ pratijñâ-ślôkaḥ ||
 tarkkê vyākaraṇê kṛita-śramatayâ dhîmattayâpy uddhatô
 madhyasthêshu manîshishu kshitibhṛitâm agrê mayâ
 sparddhayâ |
 yaḥ kaśchit prativakti tasya vidushô vâgmêya-bhaṅgam
 param
 kurvve 'vaśyam iti pratihi nṛipatê hê Haimasēnam
 matam ||

‘Unruffled by accusers, of a form like the placid beautiful moon, and a place of fortune, having attained the wealth of learning and the path of purity,—such was the mahâ muni Hêmasêna. Whose verse (as follows), pledging himself in the king’s assembly, caused the world of opponent speakers to take refuge in the inaccessible mountain—the fear they had of being thrown to earth. In logic and grammar having taken great pains, being also well trained and raised above men of mediocrity, the proposition stated by me before the king whosoever replies to, the argument of so learned a man will I without fail break down :—such, O king, understand, is the Haimasêna creed.’

Circumstantial as these various statements are, owing to the names of the kings referred to not being mentioned, it is difficult to identify the court or period at which Hêmasêna and Vâdirâja flourished.

But to return to Nṛipatunga’s list of early poets. After Śrîvijaya come Kaviśvara and Paṇḍita, if these words have been rightly taken as names. There was an Îśvara kavi, but he was later than Kêśirâja, as he calls himself Abhinava Kêśirâja. He cannot therefore be the one here intended. Paṇḍita is too indefinite as a name to allow of its being satisfactorily traced. Chandra may be the Chandrabhaṭṭa mentioned by Kêśirâja. Of Lôkapâla nothing is known. It should be here stated that though the names given have been formed out of the present verse, and also in the case of the previous ones quoted, by a different division of the words

other names might be formed. At present there is nothing to guide us as to the exact names intended in some of the combinations.

But our author goes on to make certain statements which are of great interest for the history of the Kannada language. The following verses may be quoted on the subject :

Kâvêriyindam â Gô- |
 dâvari-varam irdda nâḍ ad â Kannaḍadoḷ !
 bhâvisida-janapadaṃ vasu- |
 dhâ-vaḷaya-vilîna-vîśada-vishaya-vîśêṣhaṃ ||
 adaṛoḷagaṃ Kisuvoḷalâ |
 vidita-mahâ-Kopaṇa-nagaraḍâ Puligereyâ |
 sad-abhistutam-app Oṃkum- |
 dada ṇaḍuvaṇa-nâḍe nâḍe-Kannaḍada-tiruḷ ||

‘The region which extends from the Kâvêrî as far as the Gôdâvarî is the country in which Kannada is spoken, the most beautiful land in the circle of the earth. In the central parts therein, lying within Kisuvoḷal, the famous great city of Kopaṇa, Puligere and the justly celebrated Onkunda is found the pith (*tirul*) of high Kannada.’

Of the places here mentioned Kisuvoḷal is the modern Paṭṭadakal in the Kalâḍgi district: the city and hill of Kopaṇa are several times mentioned as places of importance in the Jaina inscriptions at Śravaṇa Belgôḷa; I am inclined to think it was near Mulgunda in Dharwâḍ¹: Puligere is the modern Lakshmêśvara in the Miraj State in Dharwâḍ: Onkunda I cannot identify, but it may have been in Belgaum.

The verses continue as follows, giving further particulars as to a wide-spread culture among the people :

padan aṛidu nuḍiyalum nuḍi- |
 dudan aṛid ârayalum ârppar â nâḍavargaḷ |
 chadurar nnijadiṃ kuri- |
 t-ôḍadeyumu kâvya-prayôga-parinâta-matigaḷ ||

¹ Possibly Kopal in Mudgal in the Nizam's Dominions. Could this be the city visited by Hiouen Tsiang and called by him, through some mistake, Konkana-pura, which has never yet been identified?

kuritavar allade mattam |
 perarum tam-tamma nuḍiyol ellam jāṇar |
 kiru-vakkaḷ mā-mūgar |
 maripalk arivar vivēkamam mātugalam ||
 Sakkadamum Pāḡadamuma- |
 n akkum bagedante samari-pēḷal munnam |
 nikkuvanoḷav appudaṛim |
 takkantavara vara-lakshyamam lakshaṇamam ||
 arid ādam Kannaḍado- |
 ḷ tiri-koregoṇḍ aṛiye pēḷven embud id ārggam |
 paramāchāryyaravol sayi- |
 t iral aṛiyar Kannaḍakke nāḍavar ōjar ||

‘Apt are the people of that land in speaking as if accustomed to verse, and in understanding it when spoken; clever in truth are they, for they are ripely skilled in the usages of poetry without giving themselves up to its study. Not only students but others are all skilful in their speech; and know how to teach both wisdom to young children and words to the deaf. To compose at will in Sanskrit or Prākṛit may be done, and in conformity with the true old canons, which is the aim and mark of the able. But very rare is this (power) in Kannaḍa, for to whom is it given to say I will write in it with soft expression as to be understood? The (only real) professors for Kannaḍa are the people of that land, and they know not how to keep silent after the manner of great āchāryas (*i.e.* they are ever ready to impart instruction).’

Without going again over the ground covered by my former article on the poet Pampa, it may be here pointed out how remarkably the above statements are confirmed by what he says in his *Vikramārjuna-vijaya*, written in 941 A.D. For he professes to write “naturally and without effort, in the pith (*tirul*) of the Kannaḍa of Puligere, the royal city.” He also states that his works “were read by all classes of the people, by servants as well as by the greatest poets.”

Another evidence of the spread of a cultivated taste may perhaps be found in the beautiful style in which the inscrip-

tions, whether on stone or copper, of the time of the Ganga king Śrī-Purusha (who reigned during the greater part of the eighth century), are engraved.

And here it may be permitted to leave this interesting subject. From the tenth century onwards the information already published provides ample materials for the history of the language and literature. Down to that time the present article will I hope show that a mine of unexplored wealth awaits the researches of scholars.